



The following pages contain the transcriptions of what is spoken on the CD. Spoken English is significantly different from the written language:

» A more **LIMITED VOCABULARY** is generally used and it is, by definition, **MORE COLLOQUIAL**.

» **Moreover**¹, spoken English uses many more **INCOMPLETE** or **BADLY CONSTRUCTED SENTENCES**.

» On the other hand, **INTONATION** and **STRESS** can be used in speech.

TAPESCRIPTS 143

DEBATE: THE ROOTS OF HUNGER

(17m29s)

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Total Running Time:
1 hour, 4 minutes, 33 seconds

Debate: The Roots¹ of Hunger² (17m29s)

1 Part 1: What is Famine?³ (2m58s)

Commentary: Listen to the following debate about **famine**³.

Northern Irishman (NI): So, I understand we've **just**⁴ reached seven billion people on planet Earth.

Englishman (EM): Yeah, last November, right?

NI: That's right an... but we understand that about a billion of those people are... suffer from **hunger**², not in the state of **famine**³ but don't get enough to eat on a day-to-day basis or are in danger of **starving to death**⁵. Why do you think that is? What do you believe are the causes of **hunger**²?

EM: Well, I have a bit of a problem with that **sort**⁶ of statistic. I **get suspicious**⁷ by a **figure**⁸ like a billion. There's obviously...

NI: It's too **round**⁹?

EM: Yeah. And it's also **hunger**² as such is a very elastic... a very elastic concept.

I mean¹⁰ I think obviously there's a big problem. **Far too many**¹¹ people have **far too little**¹². But I don't particularly like the statistic. I think it would be wrong to get lost in that problem, but I find that **slightly**¹³ suspect.

NI: I think... the statistic I think comes from recently I've been... been studying Brazil and one of the big things about Lula's political plan when he came into power was that children should have... should have one good meal every day, should eat once every day. And I think – **y'know**¹⁴ – this is difficult for us to imagine but there are people out there who... who may not **be starving to death**⁵ but they don't eat every day. And – **y'know**¹⁴ – I think we can say that those people are hungry people and that's too little food to live on, to **thrive**¹⁵ on.

Scotsman (SM): **I mean**¹⁰, it's difficult **as well**¹⁶. We also judge it from a Western point-of-view where we're **used to**¹⁷ having three good meals a day. And so

HOW TO USE THESE TAPESCRIPTS

» **BEFORE** you listen we recommend that you **READ THROUGH** the relevant section of the **FOOTNOTES**² (**not** the text itself). This should give you some idea of the **subject**³ and help you to understand the more difficult vocabulary as you listen.

» When you **LISTEN THE FIRST TIME**, don't expect to understand everything; listening practice should not be a **painful**⁴ process. Simply see **HOW MUCH MEANING YOU CAN EXTRACT FROM THE RECORDING**.

» **LISTEN MORE TIMES** going back to the **FOOTNOTES** to integrate the information you have.

» If you are a **SUBSCRIBER** and have the exercises, **DO THE RELEVANT EXERCISE** once you understand reasonably well.

» **FINALLY, READ** the tapescripts **AS YOU LISTEN** again.

» **STOP** each time **YOU GET LOST** or encounter a structure that interests or confuses you.

» **REPEAT WORDS** or **PHRASES** whose pronunciation surprises you.

» Two or three **DAYS LATER, LISTEN** to the text **AGAIN** without reading to see if your understanding has **improved**⁵.

This process is intense and time-consuming. However, it will **eventually**⁶ solve the problem most learners have of **relating**⁷ the spoken word to the written. Once you've done that, the rest is easy!

¹ **moreover** – what's more, furthermore
² **footnotes** – notes at the bottom of the page (in this light blue box)
³ **subject** (n.) – (in this context) theme
⁴ **painful** – (in this context) arduous, unpleasant
⁵ **to improve** – get better
⁶ **eventually** – (false friend) in the end
⁷ **to relate** – associate, connect, link



A young girl stands amid the freshly made graves of 70 children many of whom died of malnutrition. Dadaab refugee camp - East Africa.

we're judging everything from **overeating**¹⁸ and it is very difficult to define **hunger**². **I mean**¹⁰, **famine**³, as far as **I see it**¹⁹, is related to **poverty**²⁰. **I mean**¹⁰, poverty and **famine**³ **go together**²¹. And that's also related to a **lack of capacity**²² to travel, to change roles or to change place, a **lack of**²³ education and a **lack of**²³ human rights. **I mean**¹⁰, they all go together. And **hunger**² is **actually**²⁴ the tip of the iceberg. **I mean**¹⁰, we're talking about it's the final result of an unviable political structure, of problems with

communications or infrastructure in a country and national and international situations. **I mean**¹⁰, the **hunger**² is – **kind of**²⁵ – the final part of that **huge**²⁶ process. So, trying to solve it is ridiculous if you're not – **kind of**²⁵ – **tackling**²⁷ the whole world and how it's **set up**²⁸.

2 Part 2: Local Governments (1m37s)

NI: I – **sort of**²⁹ – tend to think... **I mean**¹⁰, clearly poverty and **famine**³ **go hand-in-hand**³⁰, but more often

than not what goes hand-in-hand with **famine**³ is either war or some disastrous government management of a particular zone of the world.

South African Woman (SW): I think quite often the **springboard for**³¹ the **famine**³ is a natural disaster that is extremely badly **handled**³² by the government who should be handling a situation in a given country.

EM: But really we're **just**³³ talking about a government or institutions in a particular area having enough **slack**³⁴ to be able

¹ **roots** – (in this context) origins, causes

² **hunger** – a lack of²³ food, need for food, starvation, famine, malnutrition, inanition

³ **famine** – scarcity of food resulting in wide-spread hunger, food shortages causing deprivation, malnutrition and death

⁴ **just** – (in this context) recently

⁵ **to starve to death** – die of malnutrition and/or hunger

⁶ **sort** – type, kind

⁷ **to get suspicious** (get-got-got) – become sceptical and disbelieving

⁸ **figure** – (in this context) number, statistic

⁹ **round** – (in this context) approximate

¹⁰ **I mean** – (pause filler) y'know, like, well, sort

of, kind of

¹¹ **far too many** – (emphatic) many too many

¹² **far too little** – (emphatic) much too little

¹³ **slightly** – a little

¹⁴ **y'know** – (pause filler) like, kind of, sort of, I mean

¹⁵ **to thrive** – prosper, flourish, do well

¹⁶ **as well** – too, also

¹⁷ **to be used to** – be accustomed to

¹⁸ **overeating** – consuming too much food

¹⁹ **as far as I see it** – in my opinion

²⁰ **poverty** – penury, destitution, indigence, privation, need, hardship

²¹ **to go together** (go-went-gone) – (in this context) occur simultaneously

²² **lack of capacity** – (in this context) inability

²³ **a lack of** – (in this context) deficient, insufficient

²⁴ **actually** – (false friend) in fact, really

²⁵ **kind of** – (pause filler) sort of, y'know, like, well, I mean

²⁶ **huge** – enormous, gigantic, great

²⁷ **to tackle** – try to solve

²⁸ **to be set up** – (in this context) be structured

²⁹ **sort of** – (pause filler) y'know, like, well, I mean, kind of

³⁰ **to go hand-in-hand** – occur together

³¹ **springboard for** – origin of, cause of

³² **to handle** – tackle, try to solve

³³ **just** – (in this context) only

³⁴ **slack** – excess capacity



PHOTO BY YEOWATZUP

North Korea

to **cope with**³⁵ a crisis. If people are at the limit or a significant part of the population is at the limit anything can **tip them over**³⁶, can't it really?

SW: Yes, but there are... there are documented cases of governments that **have prevented**³⁷ help from getting to areas that need help. There are... historically, there are governments that **have allowed**³⁸ **famine**³ to happen to entire nations deliberately. And the **failure**³⁹ of a **crop**⁴⁰ or a **season**⁴¹'s failure **in many instances**⁴² could have **been overcome**⁴³ by good **management**⁴⁴ of other **resources**⁴⁵.

3 Part 3: The Media & NGOs

(2m16s)

SM: Sorry, I think there's another danger here that we often relate **famine**³ to moments of crisis. So when there's a natural disaster or war everyone talks about **famine**³. **Every now and again**⁴⁶ it'll come into the press, '94 in Ethiopia or this year in Somalia, they talk about the **famine**³. In many of these places famine is something chronic. It's not something that **suddenly**⁴⁷ appears or goes away. It's something that the press **picks up on**⁴⁸ **every now and again**⁴⁶ to make a

big story about. And normally when the story **comes out**⁴⁹ in the press the worst part of the **famine**³ is already finished. **American man (AM):** Isn't this where the role of the **NGOs**⁵⁰ comes in? **I mean**¹⁰, shouldn't these types of organizations, in addition to **sovereign countries**⁵¹, but specifically the **NGOs**⁵⁰ that **are tasked with**⁵² **dealing with**⁵³ these types of programs... problems, sorry, aren't they the ones that should be following this, the day to day, and doing some **sort**⁶ of preventative or taking some **sort**⁶ of preventative measures?

³⁵ to **cope with** – deal with, solve

³⁶ to **tip s.o. over** – hurl s.o. into the abyss, push s.o. into crisis

³⁷ to **prevent** – stop

³⁸ to **allow** – permit

³⁹ **failure** – non-success, inadequate production

⁴⁰ **crop** – harvest, produce, agricultural production

⁴¹ **season** – time of the year when crops grow

⁴² **in many instances** – in many cases, on many occasions

⁴³ to **overcome** (-come/-came/-come) – (in this context) control, solve

⁴⁴ **management** – (in this context) supervision, organization

⁴⁵ **resources** – assets, useful things

⁴⁶ **every now and again** – occasionally

⁴⁷ **suddenly** – quickly and unexpectedly

⁴⁸ to **pick up on** – notice, report on

⁴⁹ to **come out** (come-came-come) – appear, emerge

⁵⁰ **NGOs** – non-governmental organizations

⁵¹ **sovereign country** – independent nation

⁵² to **be tasked with** – (US English) be responsible for

⁵³ to **deal with** (deal-dealt-dealt) – try to solve, tackle

SM: I mean¹⁰, the big problem is that **NGOs**⁵⁰ are... are generally Western-based organization and Erich Wiedermann **came out with**⁵⁴ a great **quote**⁵⁵ saying that Western therapy for Africa is like giving **poison**⁵⁶ to a sick man; or a chocolate to a diabetic. So, it's saying that **NGOs**⁵⁰ aren't solving the problem and, in fact, a lot of the time they're maintaining the problem. So, by sending help to countries, they're helping maintain the governments and corruption and the terrible infrastructure in place.

NI: I think because more often than not the **NGOs**⁵⁰ to operate have to operate **hand-in-hand with**⁵⁷ whatever government is **ruling**⁵⁸ in that particular place.

SM: To a certain extent⁵⁹. And also **NGOs**⁵⁰ are used very often to **appease**⁶⁰ people's **uneasy**⁶¹ feelings of **guilt**⁶². So, when they hear about **hunger**² people want to do something, well, not too much but just enough to make them feel better. And, so, **NGOs**⁵⁰ are responding to those needs. And everyone... if there's **hunger**² everyone thinks of sending food. **I mean**¹⁰, I remember as a child every time I didn't finish my meal I remember my parents saying – **y'know**¹⁴ – "Think of those **starving**⁶³ children in Ethiopia". My argument would be, 'Well, send them the food'.

4 Part 4: Europe & Africa

(3m43s)

EM: Yeah, I wanted to pick up on that, this idea of Western **guilt**⁶² etc. **I mean**¹⁰, are they two sides to the same **coin**⁶⁴? Do people **starve**⁵ in developing countries because we eat too much? Because our big food problem is **not putting on**⁶⁵ too much weight and other developed problems like bulimia and anorexia and other types of eating disorders that **just**⁶⁶ – **y'know**¹⁴ – obviously other people

wouldn't even dream about. Or are we in different worlds in a very real sense?

NI: I think there's definitely a relationship between what we do and what happens elsewhere on Earth. I think probably one of the biggest things that has most impacted Africa, for example, is, in terms of politics in another part of the world or how we live affecting them, the **Common Agricultural Policy**⁶⁷ in Europe, for example, subsidizes the production of food. And a lot of farmers in Europe have made their money from the subsidies, made some more money from selling their **goods**⁶⁸ and then with a profit made and a quota filled they have a lot of **surplus**⁶⁹ food which they sell into Africa at prices that are **way below**⁷⁰ market, **thus**⁷¹, destroying the local market.

EM: Thus speaks the... thus **spake**⁷² the

UK Independence Party!

SW: There is...

NI: This is something I believe that has had a very bad effect on Africa, **goods**⁶⁸ coming in below cost.

SW: There's another... there is another point that must... that I think must **be brought up**⁷³ in relation to how we affect what might happen in, specifically, Africa. A lot of people in African countries are **encouraged**⁷⁴ by European powers to grow **cash crops**⁷⁵, things like **cashew nuts**⁷⁶, tea and coffee, which... those crops are not useful to the country itself as food. But the best land is given over to **cash crops**⁷⁵ in exchange for money, which means that the population is not growing the usual subsistence crop that he might have done if Europe wasn't asking for **cashew nuts**⁷⁶. Then in a time of low rainfall the land that is **set aside**⁷⁷



PHOTO BY ERIC GABA

Cashew nuts: a cash crop.

⁵⁴ **to come out with** (come-came-come) – express

⁵⁵ **quote** (n.) – quotation, memorable declaration

⁵⁶ **poison** – venom, a toxic substance

⁵⁷ **hand-in-hand with** – in collaboration with

⁵⁸ **to rule** – govern, administer

⁵⁹ **to a certain extent** – to some degree, in part

⁶⁰ **to appease** – placate, satisfy

⁶¹ **uneasy** – perturbing, alarming

⁶² **guilt** – bad conscience, remorse, culpability

⁶³ **starving** – hungry, malnourished

⁶⁴ **coin** – (in this context) problem, (literally) →

⁶⁵ **not putting on** – trying not to gain

⁶⁶ **just** – (in this context) simply

⁶⁷ **Common Agricultural Policy** – European Union agricultural administration

⁶⁸ **goods** – products, (in this context) produce

⁶⁹ **surplus** – excess



⁷⁰ **way below** – far below, much lower than

⁷¹ **thus** – (formal) in this way

⁷² **spake** – (archaic) spoke, quoth

⁷³ **to bring sth. up** (bring-brought-brought) – mention

⁷⁴ **to encourage** – urge, stimulate

⁷⁵ **cash crops** – agricultural products for export

⁷⁶ **cashew nuts** – an edible dried fruit from the *Anacardium occidentale* tree

⁷⁷ **to set aside** (set-set-set) – assign, allot



PHOTO BY CLINT MCMANAMAN

Western farmers: is famine good for their business?

for local use is completely useless. The best land has been used for a **cash crop**⁷⁵ that may or may not fail, but there is nothing left for the local small-time farmer to grow.

NI: And the **investment**⁷⁸ in the forms of food production in terms of using best practices for producing those **crops**⁴⁰. It doesn't advance. There's no incentive to farm the best land. There's no... and exactly, those are influences that come from outside that impact the whole... **large parts**⁷⁹ of Africa.

SW: **Furthermore**⁸⁰, usually those **cash crops**⁷⁵ are rainfall dependent and,

therefore⁸¹, if there is no rain, there is no **crop**⁴⁰, there is no money for the crop and there has been no subsistence farming either. So, **hunger**² is an inevitable result.

5 Part 5: The USA & Famine³ (0m42s)

SM: We also have to think that **famine**³ itself is a great business. For example, in the case of Ethiopia, 70% of Ethiopian aid comes from the US and according to US law all food-aid money must be spent on food grown in the US and at least half of it must be packed in the US and the majority of it must be transported

in US ships. And so basically **famine**³ in Ethiopia **is supporting**⁸² all the farms in Oklahoma and keeping the agricultural business in the States alive. So, **famine**³ is wonderful for the developed countries in a lot of ways.

6 Part 6: Famine³ & Democracy (2m35s)

EM: When you... when we think about the **major**⁸³ **famines**³, for example, Russia in the 1930s or China in the late 1950s I think it was, the **current**⁸⁴ type of situation in North Korea, you mentioned earlier Ethiopia in 1984. It seems to be

⁷⁸ **investment** – spending money on things that should increase production and efficiency

⁷⁹ **large parts** – major extensions

⁸⁰ **furthermore** – what's more, besides

⁸¹ **therefore** – thus, for this reason

⁸² **to support** – (in this context) sustain, help

⁸³ **major** (adj.) – most important

⁸⁴ **current** – present

⁸⁵ **amount** – (in this context) level

⁸⁶ **whether** – (in this context) irrespective of whether (≈ if)

⁸⁷ **large** – (false friend) big

⁸⁸ **off the top of one's head** – without having to think about it

⁸⁹ **I guess** – I suppose

⁹⁰ **lack of** – absence of

⁹¹ **the rule of law** – situation in which the judicial system treats everyone equally

⁹² **gonna** – (slang) going to

⁹³ **over the long term** – in the long run, over the years

⁹⁴ **to be linked to** – be connected to, be associated with

almost necessarily under undemocratic regimes. Is democracy a solution to **famine**³? Would it be much more useful for these people to promote or to help those elements in that society that believed in democracy than to worry about sending them food that's been grown in Oklahoma?

AM: I think it might be **slightly**¹³ easier but I think the real problem is the **amount**⁸⁵ of corruption. **I mean**¹⁰ you have corruption in any type of government, **whether**⁸⁶ it's autocratic or a democracy.

NI: Still, it's difficult to imagine a democratic government surviving long if people are starving to death in that country.

SM: Well...

NI: And I think... I find it difficult to think of a country with what I would call a good government or an open democratic system where there's also **famine**³. I'm sure there's a case but I can't think of any **large**⁸⁷ ones **off the top of my head**⁸⁸.

SM: It all depends how a democracy is classified **I guess**⁸⁹. Yeah, well, certainly the big **famine**³ theory by Amartya Sen is based on democracy. So, the **lack of**⁹⁰ democracy is one of the major causes of **famine**³.

EM: Well, **I mean**¹⁰ democracy in the wide sense in terms of the **rule of law**⁹¹ **as well**¹⁶.

SM: Yeah. Well, you've got other people... you've got Rubin is arguing always that democracy **actually**²⁴ doesn't help in cases of **famine**³ because democracy causes a lot of unnecessary bureaucracy. So, for getting aid to certain places, it's slowing down the process.

NI: No, I don't think it's going to help in the moment, but I think it's **gonna**⁹² help in prevention – **y'know**¹⁴ – something **over the long term**⁹³.

SM: Yeah, **I mean**¹⁰ I think if democracy...

NI: Things in democracies don't happen

fast.

SM: Yeah, if democracy **is linked to**⁹⁴ improved human rights, if you improve communication and infrastructure, then, yeah, in the long term there will be an improved...

EM: And the focus on the fact that the individual is important perhaps.

SM: Yeah, certainly education is one of the key factors here. **I mean**¹⁰, if people are educated that gives them more possibilities, more mobility. They can move away.

7 Part 7: Solutions

(2m13s)

EM: OK. If **corn**⁹⁵ grown in... Oklahoma is the people we're attacking, isn't it? Oklahoma... if corn grown in Oklahoma is not the solution, what is? Is it **micro-loans**⁹⁶, for example? Is that... would that solve this problem permanently?

SM: Without education they're useless.

NI: I don't think there's any... there's no single **fix**⁹⁷. I think there's a whole **raft**⁹⁸ of things that are required and the point I made before about the internal markets in Africa being destroyed by cheap imports from Europe is certainly a major one. The other thing is, well, what do you dedicate the land to? How do you use it? What are the priorities? Obviously it shouldn't be **cashew nuts**⁷⁶. It should be things that are more dedicated to – **y'know**¹⁴ – things like cereal **crops**⁴⁰ that are important for survival, for subsistence. And after that then you've got to bring in education **and so forth**⁹⁹ and best practices in agricultural production. At the moment because there's no market, because things are focused on the wrong types of **crops**⁴⁰ the methods that are being used to farm are completely insufficient for the purpose. So, it starts with correct **policies**¹⁰⁰ outside and then education, I suppose, and the importation of knowledge and technology. There are...

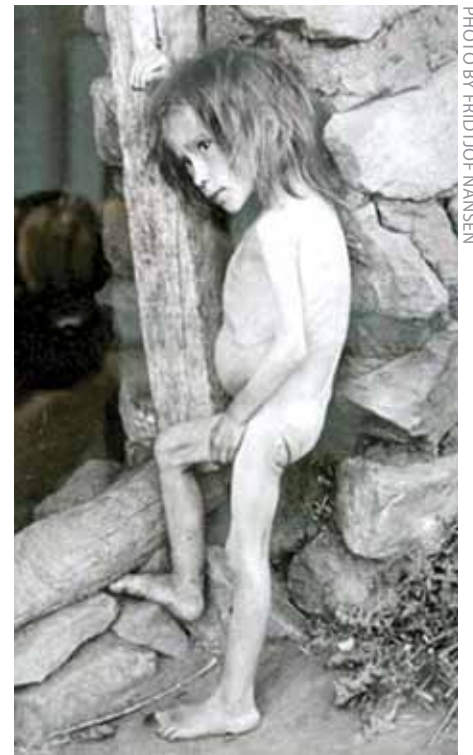
someone **pointed out**¹⁰¹ that a lot of the problems could be solved by using the **sort**⁶ of **drip irrigation**¹⁰² that we see in Southeast Spain or in other parts of the – **sort of**²⁹ – Mediterranean area is a good way of producing a lot of food using very little water.

AM: I've seen recently... I don't mean to **cut you off**¹⁰³, but talking on the same **subject**¹⁰⁴, that a lot of work has been done on specific **draught-resistant**¹⁰⁵ **crops**⁴⁰ and little by little they're... I think the education of the farmers in Africa will help to improve the...

8 Part 8: False Solutions

(1m25s)

SM: Yeah, there are a lot of other interests. In 2002 the US government tried to donate a lot of genetically-modified grain to Zambia **claiming**¹⁰⁶ that this would grow better in their terrain. The Zambian government refused to accept the grain **claiming**¹⁰⁶ that it was



Girl affected by famine in Russia (1921)

PHOTO BY FRIDTJOF NANSEN

⁹⁵ **corn** – cereal, grain

⁹⁶ **micro-loans** – credit provided to poor people in very small sums

⁹⁷ **fix** – (in this context) solution

⁹⁸ **raft** – (in this context) series, combination

⁹⁹ **and so forth** – and so on, et cetera

¹⁰⁰ **policies** – programmes, plans, strategies

¹⁰¹ **to point out** – mention, indicate

¹⁰² **drip irrigation** – type of irrigation by which a very small quantity of water is provided directly to each plant continuously

¹⁰³ **to cut s.o. off** (cut-cut-cut) – interrupt s.o.

¹⁰⁴ **subject** – theme, question, matter

¹⁰⁵ **draught-resistant** – that can survive even if it doesn't rain

¹⁰⁶ **to claim** – declare, state, say

– **y’know**¹⁴ – it would be dangerous, it could cause problems. And so the American government used that as an excuse to attack them, saying how this government was not helping their people and **blamed**¹⁰⁷ them for everything and cancelled aid going to that country. You have so many international interests combined with the national interests. I

mean¹⁰, with the corruption in the country, the corruption is sustained by international interests. It’s very difficult to see a solution. So, **I mean**¹⁰... yeah, I mean Africa... a lot of people say, “Yeah, leave Africa to the Africans”. **I mean**¹⁰... but you **do have**¹⁰⁸ this **kind**¹⁰⁹ of arrogance of the West. You see it in the **NGOs**⁵⁰. The people that go there always think

they have the solution, they can save the world, they can make things better. Western governments believe that they have the solution, that they know what the African government should do. And history repeats itself. It’s not in the rich countries’ interests that poor countries get richer **’cos**¹¹⁰ that means that we have less power. ■

INTERVIEW WITH

GEORGE HARPER

(Part 1)

(15m13s)



9 Who Is George Harper? (4m08s)

Think in English (T): What I thought would be a good thing to start with is for those people that don’t know who you are how would you describe yourself? Who is George Harper?

George Harper (GH): Nathan, George Harper is a guy that was born in Nashville, Tennessee and **grew up**¹¹¹ there and I put a guitar in my hands for the first time when I was about 12 and never really ever took it out. I’ve always played

and **just like**¹¹² a thousand other guys or ten thousand guys in Nashville... **I mean**¹⁰, everybody in Nashville was born with a guitar in their hand and it’s nothing special there. And you’ve **gotta**¹¹³ be **humble**¹¹⁴ in Nashville because if you start thinking that you’re the best or that you’re good even, **there’s**¹¹⁵ a lot of **guys**¹¹⁶ following you that’ll show you **just**¹¹⁷ how ‘good’ you really are.

Th: Yeah.

GH: And I’ve been able to make friends in the music business, not necessarily in

the music industry end of it but in the music... musicians end of it. I’ve been able to... I’ve had the fortunate opportunity to be invited and get to play in **jams**¹¹⁸ with some – **y’know**¹⁴ – very special people. I’ve played with John Prine. I’ve played **on stage**¹¹⁹ with John Paul Jones, Dierks Bentley, Marty Stuart. I’ve played on the Grand Ole Opry and the list **goes on and on**¹²⁰ of these wonderful things that I’ve had the opportunity to do. But I’m **just**³³ very **average**¹²¹ when it comes to what’s goin’

¹⁰⁷ **to blame s.o.** – hold s.o. responsible, condemn s.o.

¹⁰⁸ **do have** – (emphatic) have

¹⁰⁹ **kind** – sort, type

¹¹⁰ **’cos** – (slang) because

¹¹¹ **to grow up** (grow-grew-grown) mature, become an adult

¹¹² **just like** – the same as

¹¹³ **gotta** – (slang) got to

¹¹⁴ **humble** – modest, meek, self-deprecating

¹¹⁵ **there’s** – (informal) there are

¹¹⁶ **guys** – (US informal) people

¹¹⁷ **just** – (in this context) exactly

¹¹⁸ **jam** – (in this context) improvised performance

¹¹⁹ **on stage** – in performance, in front of an audience

¹²⁰ **to go on and on** (go-went-gone) – continue almost indefinitely

¹²¹ **average** – typical, mediocre



on in Nashville. I'm maybe even below average.

Th: Yeah. And for people that aren't from the States, is there an easy way to explain why Nashville, why that area, is such a... I **guess**⁸⁹ you could say a 'Mecca' for great musicians. Has it always been that way?

GH: Yeah, it really has. But I would say that in the last 20 years they've had an influx of music from all genres. Sheryl Crow lives there now. Peter Frampton lives there. Every day I hear somebody else is living in Nashville. And they come there not **just**³³ because the music's good, it's because all the **pickers**¹²² are good. **There's**¹¹⁵ so many real good musicians and although **there's**¹¹⁵ not a lot of places like pubs or bars that pay a lot of money for bands because **there's**¹¹⁵ so many musicians it's still a place that you like to be because you enjoy the music being so good.

Th: Sure, sure, sure. You said you're from Nashville, but I believe you're from a town right outside Nashville, is that correct?

GH: I was born in Nashville and I grew up in a town just north of Nashville called Goodlettsville and I still live very close to there in a **suburb**¹²³ called Union Hill. And it got its name from the Union **troops**¹²⁴ occupying it.

Th: OK.

GH: And **there's**¹¹⁵ a lot of Union Hills in the South '**cos**¹¹⁰ the Union Army would take the hills and... so they could overlook the valleys.

Th: Sure.

GH: So, **there's**¹¹⁵ a lot of Union hills but I live in Union Hill and it's about 20 miles¹²⁵ north of Nashville.

¹²² **picker** – (US English) guitarist, guitar player

¹²³ **suburb** – (false friend) a middle-class area on the periphery of a city

¹²⁴ **troops** – soldiers

¹²⁵ **32 km**

¹²⁶ **brass instruments** – trumpets, horns and similar metallic instruments

¹²⁷ **fiddle** – (informal) violin

¹²⁸ **to get one's hands on** (get-got-got) – acquire, obtain

¹²⁹ **to figure out** – work out, determine, discover

¹³⁰ **kid** – (informal) child

¹³¹ **dobro** – a resonator guitar traditionally played with fingerpicks and a slide and positioned horizontally on one's lap¹⁸²



10 Good Music is Good Music (6m36s)

Th: And you said you started playing guitar at the age of 12. Are there any other instruments that you play?

GH: Oh, yeah, man. I play all the **brass instruments**¹²⁶ and I play **fiddle**¹²⁷ and banjo and mandolin and – **y'know**¹⁴, **just**⁶⁶ – I try to **get my hands on**¹²⁸ anything that... If you're a musician then you **figure out**¹²⁹ what to do, how to do something with any instrument. **Y'know**¹⁴, you **figure it out**¹²⁹. You might not ever become a great player on any of them, but you figure it out.

Th: And why did you decide to start playing a guitar at 12? Was it the family... a family thing or...?

GH: Oh, yeah, man. When I was a **kid**¹³⁰ we listened to Flatt and Scruggs. They had a show on TV and we would listen to that and my brother was really my **major**⁸³ influence. He loved the way Uncle Josh played that **dobro**¹³¹ and it was... it was Flatt and Scruggs until the Beatles **came out**¹³². And when the Beatles came out

everything else stopped. And from **then on**¹³³ it was rock and roll in our house. And it wasn't until I became an adult that I started **realizing**¹³⁴ the beauty back of that **bluegrass**¹³⁵ and **roots**¹³⁶ sound. And it wasn't until I was in my... probably I was in my 40s when I decided that that's what I **wanna**¹³⁷ to do. And I **wanna**¹³⁷ put down the big amplifiers and I don't **wanna**¹³⁷ **haul**¹³⁸ **that heavy stuff**¹³⁹ and I **wanna**¹³⁷ bring a guitar and a small **P.A.**¹⁴⁰ and that's what I **wanna**¹³⁷ do and I don't want all those loud **drums**¹⁴¹ and I don't **wanna**¹³⁷ **hurt**¹⁴² people's ears. I **wanna**¹³⁷... I **wanna**¹³⁷ do something pleasant, more pleasant, and easier to listen to, which I think acoustic music offers, yeah.

Th: How would you describe your music now? I **mean**¹⁰, I **guess**⁸⁹ you could describe it as Americana, bluegrass, country. But from what I've heard of your *I'll Be Back* album and the *No Smokin' in Here* album is the **wide**¹⁴³ variety of influences from rock to country to bluegrass and Americana. How would you yourself

¹³² **to come out** (come-came-come) – (in this context) appear, emerge

¹³³ **from then on** – after that

¹³⁴ **to realize** – (false friend) become conscious of

¹³⁵ **bluegrass** – a sub-genre of American country music based on traditional English, Scottish and Welsh music and traditionally performed on acoustic stringed instruments


¹³⁶ **roots** – American folk music

¹³⁷ **wanna** – (slang) want to

¹³⁸ **to haul** – lug, drag, carry

¹³⁹ **that heavy stuff** – those heavy things

¹⁴⁰ **P.A.** – public-address system, combination of microphones, amplifier and loud speakers

¹⁴¹ **drums** – 

¹⁴² **to hurt** (hurt-hurt-hurt) – harm, damage

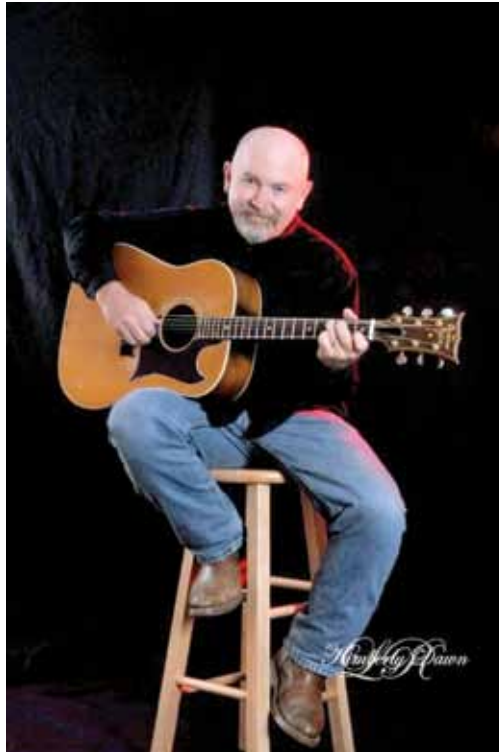
¹⁴³ **wide** – ample, extensive

describe the type of music that you play? **GH:** Man – **y’know**¹⁴ – when I write songs sometimes I’m **in the mood**¹⁴⁴ to write... I won’t never know until I start to write it, but sometimes I **come up with**¹⁴⁵ a bluegrass **jig**¹⁴⁶ or a rock-and-roll **ditty**¹⁴⁷ or a country idea and if I start to **strum**¹⁴⁸ and have a chord progression that I like it doesn’t matter to me what it sounds like. To me good music is good music. **I had just as soon**¹⁴⁹ sit and listen to an orchestra as I had listened to Led Zeppelin or **go over here**¹⁵⁰ and listen to The Grascals or go over here and listen to Vince Gill. If it’s good it’s good and I try... I try not to write anything that I don’t like. And I feel that if I like it somebody else is **gonna**⁹² like it.

Th: Sure.
GH: There’s... **there’s**¹¹⁵ a lot of songs that I’ve started and it’ll be **middle-of-the-road**¹⁵¹ and mediocre and nothing special and I will **lay it down**¹⁵² and wait for something else that comes along that has more of... maybe more of a **catchy**¹⁵³ melody, catchy chord progression, catchy chorus. **Y’know**¹⁴, **as long as**¹⁵⁴ it’s a catchy something that **draws** people **in**¹⁵⁵, it doesn’t matter to me what genre it **fits in**¹⁵⁶. So, **therefore**⁸¹, I would say that what I do is Americana because it definitely includes blues, rock and roll, bluegrass, country... easy-listening.

Th: But it’s not something you’re thinking about before you write the song?
GH: No, I’m not conscious about it. No, I’m **just**³³ trying to do something... original and when I **come up with**¹⁴⁵ something that I think is a little bit different than anything else I’ve heard, then I’ll **expand on**¹⁵⁷ it, I’ll **keep**¹⁵⁸ writin’ on it. It might take me five years to finish a

song. I might **set it down**¹⁵⁹ and **pick it up**¹⁶⁰ and, **case in point**¹⁶¹, I had this *No Smokin’ in Here* record on my mind and there’s... **there’s**¹¹⁵ a couple of songs on there that I started a couple years ago. One of them I started five years ago. And right at the last minute I decided, well, you’ve **gotta**¹¹³ **get up off**¹⁶² the **couch**¹⁶³ and finish these songs. And so one of them is the end of the record and it’s



You Better Think. And it’s probably my favorite song on the record. It’s finally a song that maybe tells a story about something that we need to be **doin’**¹⁶⁴ **instead of**¹⁶⁵ something that’s **just**³³ **mush**¹⁶⁶ and about a woman or about a relationship. It’s about something that we all need to be doin’ and that’s thinking about... thinking about our future.

11 No Smokin’ in Here (4m29s)

Th: That’s one of my favorite songs on that CD, also the title track is a very beautiful song, *No Smoking in Here*. Is there some **sort**⁶ of personal story behind that? Is that...
GH: Well, yeah, and the title, Nathan, **just**⁶⁶ to correct you it’s *No Smokin’*...
Th: Without the ‘g’.

GH: Without the ‘g’.
Th: No smokin’.

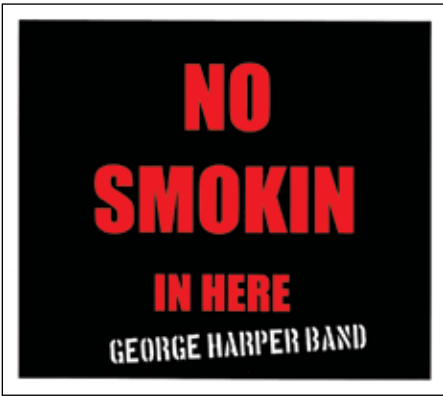
GH: *No Smokin’ in Here* and it’s really a song about growing up in my mother’s house and there was no smokin’ **allowed**³⁸, there was no drinkin’ **allowed**³⁸. We were not **allowed**³⁸ to **cuss**¹⁶⁷. We went to church, but we loved the Beatles and we loved to smoke and we loved to drink. And so we had to go out... outside on the porch to do that **kind**¹⁰⁹ of thing and although she didn’t really agree with it **as long as**¹⁵⁴ we weren’t inside the house, we weren’t invading her space.
Th: Right.
GH: And believe me, inside the house was her space. And so when... my mother’s very old; she’s 89, she’ll soon be 90. And my brother, he’s 58 years old and he lives with her. And he grew up in the 60s. He wanted to be... he wanted to grow his hair long like the **kids**¹³⁰ did back then. She didn’t want him to and they **fought and they fought**¹⁶⁸. And now he’s 58 and she’s 89 and sometimes they still have the same **kind**¹⁰⁹ of confrontation. And one particular morning I went down... I go down to see her every day and he’s... he might be there, he might be at work, but she was... she had obviously been in argument with him, neither one of them were speakin’ and he told

leave sth.
¹⁶⁰ **to pick sth. up** – (in this context) start working on sth. again
¹⁶¹ **case in point** – a good example
¹⁶² **to get up off** (get-got-got) – stop relaxing on, stand up from
¹⁶³ **couch** – sofa, settee
¹⁶⁴ **doin’** – (US colloquial) doing
¹⁶⁵ **instead of** – as opposed to, rather than
¹⁶⁶ **mush** – (in this context) sentimentality
¹⁶⁷ **to cuss** – (US English) curse, use bad language
¹⁶⁸ **to fight and fight** (fight-fought-fought) – be in constant conflict

¹⁴⁴ **in the mood** – in an appropriate mental state
¹⁴⁵ **to come up with** (come-came-come) – (in this context) compose
¹⁴⁶ **jig** – (in this context) song, melody
¹⁴⁷ **ditty** – (informal) song
¹⁴⁸ **to strum** – play a guitar by moving one’s fingers up and down across the strings (as opposed to plucking individual strings)
¹⁴⁹ **I had just as soon** – (dialect) I’d rather, I’d prefer to
¹⁵⁰ **to go over here** (go-went-gone) – (in this context) change
¹⁵¹ **middle-of-the-road** – uninspired,

unexceptional
¹⁵² **to lay sth. down** (lay-laid-laid) – leave sth., abandon sth.
¹⁵³ **catchy** – memorable, contagious, infectious
¹⁵⁴ **as long as** – so long as, provided that, if (and only if)
¹⁵⁵ **to draw s.o. in** (draw-drew-drawn) – attract s.o., entice s.o.
¹⁵⁶ **to fit in** – (in this context) be categorized as
¹⁵⁷ **to expand on sth.** – develop sth.
¹⁵⁸ **to keep** (keep-kept-kept) – (in this context) continue
¹⁵⁹ **to set sth. down** (set-set-set) – abandon sth.,

leave sth.
¹⁶⁰ **to pick sth. up** – (in this context) start working on sth. again
¹⁶¹ **case in point** – a good example
¹⁶² **to get up off** (get-got-got) – stop relaxing on, stand up from
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me he didn't want me to feel like I wasn't welcome because nobody was speakin' to me, but it was **just**³³ that nobody was speakin'. And he didn't want me to **feel unspoken to**¹⁶⁹ so all he could really **conjure up**¹⁷⁰ to say was, "The mosquitoes are **swarmin**¹⁷¹ this mornin'." And

that's all he said and five minutes later *No Smokin' in Here* was a song.

Th: OK.

GH: Because the more things... I **realized**¹³⁴ the more things change, the more things stay the same. And nothing's really changed. And also, Nathan, I've recently been able... had the opportunity over the past six years to go to Ireland several times for the Johnny Keenan Banjo Festival in Longford. And this record... my first record, *I'll Be Back*, first introduced me because they really liked it and they wanted me to come play it. And so when I went to Ireland, of course, the first thing you notice as a smoker is that you're not **allowed**³⁸ to smoke in any building. And the Irish don't like that, especially if they're a smoker and they like goin' to

pubs. **Y'know**¹⁴, you'll see them outside smoking their cigarettes. And, so, when I finished the song it's really written in such an Irish **vein**¹⁷² that I **just**⁶⁶ really wanted to get this record done so I could get it there for this festival this year. And the chorus is written in such a fashion that "no smokin' in here"... you might not listen to the rest of the story, but everybody knows that there's no smokin' in here, you know?

Th: Great.

– END OF PART ONE –

12 Song: *No Smokin' in Here* (4m47s)

13 Phrasal Verbs & Euphony (3m15s)

MONOLOGUES: BAD DESIGNS (21m36s)

Commentary: Listen to these people talking about things in their life that are badly designed.

14 Monologue 1 [Irish English] (3m28s)

Bad design... well, I feel like Marvin, the robot from *The Hitchhiker's Guide to the Galaxy*¹⁷³ in that I'm **slightly**¹³ – **y'know**¹⁴ – this **topic**¹⁷⁴ apart from my **mood**¹⁷⁵ is going to be one of depressiveness, which – **kind of**²⁵ – **suits**¹⁷⁶ what we're talking about, bad design. It's like a bad day, it's

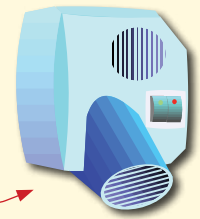
bad design. So, to **kick off**¹⁷⁷ I think the worse design ever **without doubt**¹⁷⁸ is those little **crappy**¹⁷⁹ metal **teapots**¹⁸⁰ that you get in restaurants and bars all over the world. And every time that I'm **pouring**¹⁸¹ the tea on my **lap**¹⁸² or everywhere **but**¹⁸³ the cup with very little tea or water to begin with, I'm **wondering**¹⁸⁴, "Somebody made themselves very rich with this **crappy**¹⁷⁹ little design." And I **actually**²⁴ think it has won officially 'worse design ever', which makes me think, "Why are they still making them?"

or "Why are we still having to **put up with**¹⁸⁵ them?" Why don't we **just**⁶⁶ throw it all on the bad-design-teapot **heap**¹⁸⁶ and move on and get something that **works**¹⁸⁷ 'cos **the mind boggles**¹⁸⁸. But anyway, somebody's out there very happy. He's the teapot millionaire and he's a bastard. OK, moving on, I wanted to say that the opposite of bad design is obviously good design and one thing that I'm **amazed**¹⁸⁹ at is how much time and **trouble**¹⁹⁰ is being put into the design of **hand dryers**¹⁹¹ in bathrooms,

¹⁶⁹ **to feel unspoken to** (feel-felt-felt) – feel ostracized, feel ignored
¹⁷⁰ **to conjure up** – think up, imagine
¹⁷¹ **to swarm** – (of insects) be abundant, be gathering in great numbers
¹⁷² **vein** – (in this context) state of mind, disposition
¹⁷³ (1978) by Douglas Adams – a comic science fiction adventure
¹⁷⁴ **topic** – (false friend) theme, subject, matter
¹⁷⁵ **mood** – frame of mind, state of mind
¹⁷⁶ **to suit sth.** – be appropriate to sth.
¹⁷⁷ **to kick off** – start off, begin

¹⁷⁸ **without doubt** – without question, indubitably
¹⁷⁹ **crappy** – ridiculous, inferior, useless
¹⁸⁰ **teapot** – closed container in which tea brews (= infuses) before it is put into cups
¹⁸¹ **to pour** – tip a liquid from one container so that it falls into another
¹⁸² **one's lap** – the horizontal surface formed by one's thighs (= upper legs) when one is sitting
¹⁸³ **but** – (in this context) except for, apart from
¹⁸⁴ **to wonder** – ask oneself
¹⁸⁵ **to put up with** (put-put-put) – tolerate, stand for, suffer

¹⁸⁶ **heap** – pile of rubbish, mountain of garbage
¹⁸⁷ **to work** – function (correctly)
¹⁸⁸ **the mind boggles** – it's difficult to believe
¹⁸⁹ **to be amazed** – be astonished, be shocked, be very surprised
¹⁹⁰ **trouble** – (in this context) effort
¹⁹¹ **hand dryer** – machine that blows hot air with which to dry one's hands (in a public toilet)



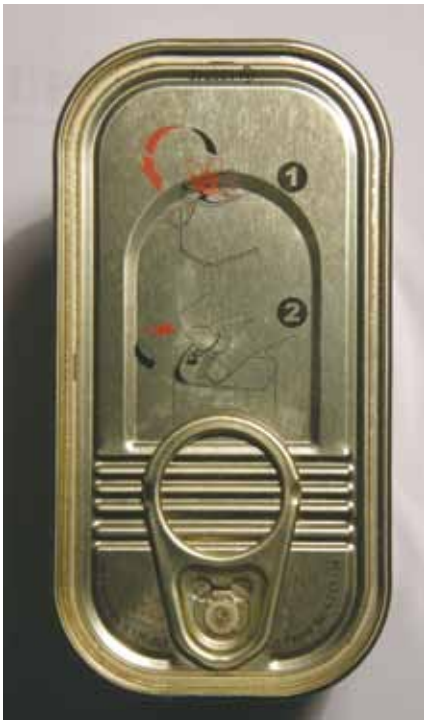


PHOTO BY STROMBER

A pull-ring



PHOTO BY SOLOMON203

A hand dryer

which is a good thing. Even Dyson, this wonderful inventor who has designed these fantastic **bagless**¹⁹² **hoovers**¹⁹³, has designed a **rather**¹⁹⁴ marvellous hand dryer. But... and **I guess**⁸⁹ this is a good thing because another **pet hate**¹⁹⁵ and another obviously not so much bad design, but bad use of design are the hand dryers that will not **work**¹⁸⁷ long enough for you to get your hand into the **stream**¹⁹⁶ of hot air. You can press it with one hand and try to get the other hand in but invariably you have to use your **elbow**¹⁹⁷ to try and place both hands in the stream of hot air and you look like an idiot **at the end of the day**¹⁹⁸. So, that really... I don't know if that is the owner of the bar or restaurant or whatever it is trying to limit electricity use by... I don't know there must be some **sort**⁶ of **design**

feature¹⁹⁹ with that hand dryer that **allows**³⁸ you to only **blow**²⁰⁰ hot air for three seconds or, this is the problem, you have to keep it pressed down all the time. So, again, unbelievable! And to finish up, **since**²⁰¹ I don't want to put you into a terrible **mood**¹⁷⁵, I don't like cans that have no **pull-ring**²⁰² on them because, **let's face it**²⁰³, it is quite dangerous trying to open a can with a **sharp**²⁰⁴ knife if you don't have a can-opener. And invariably most of us don't have can-openers these days because most of them come with pull-rings. So, **there we go**²⁰⁵. There are my little **gripes**²⁰⁶ of the day.

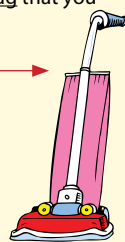
15 Monologue 2 [British English] (3m31s)

I would like to condemn one designer, who should be publicly humiliated in

some way. I'm talking about the person who designed the transparent **lid**²⁰⁷ for my flash-pen. This lid can camouflage itself **almost**²⁰⁸ anywhere. You place it on a **work surface**²⁰⁹, on a magazine, on top of the printer and it instantly **blends into**²¹⁰ its **background**²¹¹. I probably spend about four hours a year looking for the **damn**²¹² thing. So, designer of the **lid**²⁰⁷ of my pen-drive – you know who you are – you **ought to**²¹³ **be ashamed of yourself**²¹⁴!

Next to the flash-pen-lid designer in **the stocks**²¹⁵ I would place the guy – it must have been a man – who designed the **pedal-bin**²¹⁶ in my kitchen. For nearly 15 years we had a **properly**²¹⁷ functioning **pedal-bin**²¹⁶ but finally the pedal mechanism **gave way**²¹⁸ about six months ago and we bought a new one. The old one

- ¹⁹² **bagless** – that does not have a bag that you have to extract and throw away
- ¹⁹³ **hoover** (UK English) – vacuum cleaner
- ¹⁹⁴ **rather** – somewhat, reasonably
- ¹⁹⁵ **pet hate** – fixation, obsession
- ¹⁹⁶ **stream** – flow, jet, gush, torrent
- ¹⁹⁷ **elbow** – the articulation in the middle of one's arm
- ¹⁹⁸ **at the end of the day** – in the end, in the final analysis
- ¹⁹⁹ **design feature** – attribute/characteristic that has been designed
- ²⁰⁰ **to blow** (blow-blew-blown) – (in this context)



- blast, discharge, emit
- ²⁰¹ **since** – (in this context) given that, as
- ²⁰² **pull-ring** –
- ²⁰³ **let's face it** – let's be honest, frankly
- ²⁰⁴ **sharp** – razor-edged, that cuts with ease, keen
- ²⁰⁵ **there we go** – there you are, that's it
- ²⁰⁶ **gripe** – complaint, grumble, moan, protest, whinge
- ²⁰⁷ **lid** – top, cover, cap
- ²⁰⁸ **almost** – nearly, practically, virtually
- ²⁰⁹ **work surface** – desk top
- ²¹⁰ **to blend into** – camouflage itself with



- ²¹¹ **background** – surroundings, physical context
- ²¹² **damn** – (mild expletive) bloody, accursed
- ²¹³ **ought to** – should
- ²¹⁴ **to be ashamed of oneself** – be shamefaced, be compunctious, be contrite
- ²¹⁵ **the stocks** –
- ²¹⁶ **pedal-bin** –
- ²¹⁷ **properly** – correctly, fully
- ²¹⁸ **to give way** (give-gave-given) – stop functioning





had a **lid**²⁰⁷ the **fitted**²¹⁹ inside a **sort**⁶ of **lip**²²⁰. However, the new one is designed so that the **lid**²⁰⁷ covers the bin. This means that if the bin is standing against a cupboard or a wall – and you don't usually have the bin in the middle of the kitchen, do you? – then the lid only opens halfway when you **step on**²²¹ the pedal. Worse still, it **pretends to**²²² open fully and then falls back to the half-open position. So, time and time again, we go to throw something in the bin and end up throwing it on to the **lid**²⁰⁷, from where it falls onto the floor. If **the something**²²³ is teabags then it's a **mild inconvenience**²²⁴ but if it's used **ground coffee**²²⁵ or **leftovers**²²⁶ off a plate, then it makes a real **mess**²²⁷. We have **been putting up with**¹⁸⁵ it to see if we learn to use it but it still regularly **tricks**²²⁸ us so we're probably going to have to buy a new one. So, people, before you buy a **pedal-bin**²¹⁶,

check that it opens fully when it is **hard**²²⁹ against a wall.

I'm still learning to use my **new-ish**²³⁰ gas cooker. There are two **features**²³¹ that **catch me out**²³². First the **knobs**²³³ – for me – are in an illogical order, so I go to turn on one burner but I am in fact turning on another. Yes, it's true there is an illustration beside each **knob**²³³ but you don't necessarily look each time and it's easy to make a mistake. The other thing is that, unlike my previous cooker, you have to press the knob in while you **apply the match**²³⁴. With the previous cooker you could turn on the gas and then **strike**²³⁵ the match. I **realize**²³⁶ this is a safety **feature**²³¹, so I accept that I **just**⁶⁶ have to learn to change the order I do things. I wouldn't put the designer of the cooker in the **stocks**²¹⁵ with the previous two because my difficulties in using the cooker **arise from**²³⁷ my habits and not

poor design.

Another design thing that **irks**²³⁸ me a bit is the new fashion in British publishing for putting page numbers at the top of the page on the inside of the page near **the gutter**²³⁹. It often means you have to force the book open, damaging the **spine**²⁴⁰ in the process. Page numbers should be at the bottom of the page in the middle or in the outside corners. Everyone knows that!

16 Monologue 3 [British English] (6m30s)

Right! Badly designed things... Erm, is there a time limit on this exercise because I could **go on**²⁴¹ all night? OK, alright, **within reason**²⁴² then.

I have grouped the following into two categories: things pertaining to small, everyday **nuisances**²⁴³ that, with an only **modicum**²⁴⁴ of **forethought**²⁴⁵ could be **endlessly**²⁴⁶ improved for everyone's benefit and global **issues**²⁴⁷ that would make the world a better place.

Everyday **nuisances**²⁴³ then. **Actually**²⁴ you could rename these: "all things mostly used by busy housewives or chief cook and bottle-washers". It seems to me that a great many things that have been designed for daily consumption – **i.e.**²⁴⁸ to be used, or eaten on a daily basis – have never passed by the eye of a person who **actually**²⁴ does those things in real life.

Take, for example, most **food packaging**²⁴⁹. Bags that cannot be opened except with access to **life-endangering**²⁵⁰ implements and a martial-arts **belt**²⁵¹ of some mid-tone colour or darker. **Just**³³ a packet of crisps **for goodness sake!**²⁵² **I mean**¹⁰, didn't anyone ever



A flash-pen



A pedal-bin

²¹⁹ **to fit** – be the right size to go, correlate

²²⁰ **lip** – protruding rim (= edge)

²²¹ **to step on sth.** – activate sth. with one's foot

²²² **to pretend to** – simulate that it will

²²³ **the something** – the substance in question

²²⁴ **mild inconvenience** – small irritation

²²⁵ **ground coffee** – particles of trituated coffee beans

²²⁶ **leftovers** – uneaten food, the residue of a meal

²²⁷ **mess** – dirty and/or untidy situation

²²⁸ **to trick** – fool, deceive

²²⁹ **hard** – (in this context) fully, directly

²³⁰ **new-ish** – more or less new

²³¹ **feature** – (in this context) aspect, characteristic

²³² **to catch s.o. out** (catch-caught-caught) –

trick²²⁸, cause s.o. to make an error

²³³ **knob** –

²³⁴ **to apply the match** – ignite the burner with a match

²³⁵ **to strike** (strike-stuck-stuck) – ignite

²³⁶ **to realize** – (false friend) be conscious

²³⁷ **to arise from** (arise-arose-arisen) – be the result of

²³⁸ **to irk s.o.** – irritate s.o., annoy s.o.

²³⁹ **the gutter** – groove down the middle of a book near to the spine²⁴⁰

²⁴⁰ **spine** – (in this context) binding, where all the pages are glued or bound together



²⁴¹ **to go on** (go-went-gone) – continue (talking)

²⁴² **within reason** – I'll moderate myself

²⁴³ **nuisance** – irritation, inconvenience, annoyance

²⁴⁴ **modicum** – little bit, small amount

²⁴⁵ **forethought** – planning, preparation

²⁴⁶ **endlessly** – infinitely

²⁴⁷ **issue** – (in this context) question

²⁴⁸ **i.e.** – (id est) that is

²⁴⁹ **food packaging** – the wrapping around food, food packets

²⁵⁰ **life-endangering** – lethal, dangerous

²⁵¹ **belt** – (in this context) sash, waistband (that represents one's proress – e.g. a black belt)

²⁵² **for goodness sake!** – (minced oath) for God's sake!, damn it!



PHOTO BY CHE

A vacuum cleaner



PHOTO BY MARINA CARRESI

A cable car

envisage²⁵³ the moment of **purchase**²⁵⁴ and consumption when they designed the closure? Take almost anything **wrapped**²⁵⁵ in **cling film**²⁵⁶ – *much* too much cling film. **I mean**¹⁰, when preparing **steamed**²⁵⁷ cauliflower, does the recipe ever bother to say, “Two minutes prep time, five minutes cooking time, and 10 minutes to **get** the **wrapping**²⁵⁸ **off**^{259?}” – well, they should! **I actually**²⁴ think things used to be more openable in **the good old days**²⁶⁰. Could we please go back in time to the old packaging machinery and forget the airport-style multiple-wrapping principles that help no one in particular, not the consumer, not the **shelf-life**²⁶¹ or the planet, come to that. Here’s my contribution **for what it’s worth**²⁶². Paper bags that

are recyclable (I don’t need them to be a **funky**²⁶³ designer brown either) and which are **by far**²⁶⁴ the nicest for most **foodstuffs**²⁶⁵ – especially anything meant to be eaten in the near future: old newspapers often **work**¹⁸⁷ well. Or what about easily cleanable, **properly**²¹⁷ reusable plastic bags or even **pots**²⁶⁶ with **lids**²⁰⁷ that we can all take down to the store and fill up ourselves and then clean comfortably at home? Would that really be such **a big deal**^{267?}

Oh, here’s another one. Teapot **spouts**²⁶⁸... “Tea tastes nicer from a pot”, says my husband. And I mostly agree with him except for – now picture it please – a nice cup of jasmine tea to accompany the fried rice and chilli **beef**²⁶⁹. I have a total mental block because I keep forgetting,

don’t know why: Ah! lovely cup of tea in that innocent little **stainless-steel pot**²⁷⁰ (**actually**²⁴ I think there must be a religious multinational company somewhere responsible for these things because you find them everywhere!) with a tiny *Manneken Pis*²⁷¹ knob²⁷² of an excuse for a **spout**²⁶⁸. And I always go to **pour out**²⁷³ **without another thought**²⁷⁴, when bang, next thing you know, tea flavoured everything and a yellow **linen**²⁷⁵ **tablecloth**²⁷⁶, **nothing much**²⁷⁷ in the cup. Now, **actually**²⁴ **chaps**²⁷⁸, this is a **no-brainer**²⁷⁹. **Just**³³ a little more of a **spout**²⁶⁸, more of a spout-*shape* and **room**²⁸⁰ for the air to circulate. There are pictures of these things on Google **for crying in a bucket!**²⁸¹

Hoovers¹⁹³. I live in an Aladdin’s cave of

²⁵³ **to envisage** – envision, imagine

²⁵⁴ **purchase** – buying

²⁵⁵ **to wrap** – cover, package

²⁵⁶ **cling film** (UK English) – thin flexible transparent wrapping, plastic wrap (US English)

²⁵⁷ **steamed** – cooked in very hot water vapour

²⁵⁸ **wrapping** – packaging

²⁵⁹ **to get sth. off** (get-got-got) – take sth. off, remove sth.

²⁶⁰ **the good old days** – the past (considered with nostalgia)

²⁶¹ **shelf-life** – period of time a perishable food product can be on sale in a shop

²⁶² **for what it’s worth** – as a modest contribution

²⁶³ **funky** – trendy, fashionable

²⁶⁴ **by far** – easily, without question

²⁶⁵ **foodstuffs** – food, ingredients

²⁶⁶ **pot** – jar, food container

²⁶⁷ **a big deal** – an effort, a problem

²⁶⁸ **spout** – nozzle, small tube or similar on a container through which liquid is directed when being poured from that container into another

²⁶⁹ **beef** – meat from a cow

²⁷⁰ **stainless-steel teapot** –

²⁷¹ **the famous sculpture of a small boy urinating in Brussels**

²⁷² **this is wordplay because ‘knob’ can mean**



spout²⁶⁸ or **penis** (slang)

²⁷³ **to pour out** – tip the tea from the teapot into teacups

²⁷⁴ **without another thought** – automatically, impulsively

²⁷⁵ **linen** – type of thick textile used for making sheets and tablecloths

²⁷⁶ **tablecloth** – piece of textile that covers a dinner table

²⁷⁷ **nothing much** – very little

²⁷⁸ **chaps** (UK English) – guys (US English), people

²⁷⁹ **no-brainer** – simple problem to solve

²⁸⁰ **room** – (in this context) sufficient space

²⁸¹ **for crying in a bucket!** – for crying out loud! (minced oath), for Christ’s sake!

a flat with immovable **furniture**²⁸² everywhere, balancing on little feet about 10 centimetres off the **ground**²⁸³ and **dust**²⁸⁴ rolling out like **tumbleweed**²⁸⁵ in the desert from under everything when you walk past and then **cannily**²⁸⁶ rolling back again before you can **get to**²⁸⁷ them with the **hoover**¹⁹³. I *need* a hoover with a small head that can **slide**²⁸⁸, and I *mean*¹⁰, *really* slide, **underneath**²⁸⁹ **pretty much**²⁹⁰ every piece of furniture ever designed, that can, **for instance**²⁹¹, go **right**²⁹² up to the wall and pick up **the stuff**²⁹³ backing itself **neatly**²⁹⁴ against the **skirting**²⁹⁵ to avoid the **suction path**²⁹⁶ and not **just**³³ **claiming to do so**²⁹⁷ in the TV ads. Oh *and* that does not also need a clear space of at least five feet²⁹⁸ around everything to be able to do so. You see the tubes on most **hoovers**¹⁹³ are either five feet long minimum or **concertina up**²⁹⁹ to nothing with no, usable **in-between**³⁰⁰. Oh, and how

about **cordless**³⁰¹? Yes, yes, yes, I *know* **they claim to have**³⁰² invented these things but we've gone backwards again. All, and I mean ALL '**cos**¹¹⁰ I've looked at them **longingly**³⁰³, the current cordless models are designed for upright **hoovering**³⁰⁴ with a **huge**²⁶ immovable **bulge**³⁰⁵ halfway up the **stem**³⁰⁶. Forget **chests of drawers**³⁰⁷, beds, computer tables, sofas. Guys, what I'm talking about is cordless, or battery-powered with a small head and a flexible, variable-length, retractable tube. Something like one of those toy **snakes**³⁰⁸ that **bends**³⁰⁹ and **stiffens**³¹⁰ at a **flick of the wrist**³¹¹... or is it **just**⁶⁶ that everyone else in the world lives in an art gallery?

And **whilst we're on**³¹² equipment, how about arranging it so that anything and everything in the kitchen – cupboard doors, fridge drawers, juicer components – gets to be designed by someone who

actually²⁴ does cleaning for a living! Why is it that almost everything in the one room in the house that probably gets cleaned more often than anywhere else in the house is invariably, ridiculously impossible to clean? With deep corners that don't even make a right angle, how, on earth, do you get the **carrot**³¹³ juice **stain**³¹⁴ out of that? Easy, no indentations, no deep corners, no **sticky-out**³¹⁵ **trim**³¹⁶ of any **kind**¹⁰⁹. **Just**³³ **smooth**³¹⁷, **wipe-clean**³¹⁸, rounded edges, please. It makes me **wonder**¹⁸⁴ who designed **this stuff**³¹⁹ for the astronauts or did they have to take **a spare**³²⁰ **toothbrush**³²¹ with them?

OK, this is the last one but it's a good one. And it's **real**³²² easy. Let's **take** the problem **as read**³²³ and **just**⁶⁶ **head straight**³²⁴ **for**³²⁵ the solution. *No private cars, at all, in the inner cities*³²⁶ – only licensed ones needed for work or **large**⁸⁷, regular quantities of people carrying.



What do you see?



Tacoma Narrows Bridge collapsing

²⁸² **furniture** – tables, chairs, sofas, beds, etc.

²⁸³ **the ground** – the floor

²⁸⁴ **dust** – dry particles of dirt

²⁸⁵ **tumbleweed** – spherical mass of dry plants that moves about in deserts (especially in westerns)

²⁸⁶ **cannily** – cunningly, craftily, cleverly

²⁸⁷ **to get to** – (get-got-got) – reach, (in this context) trap, catch

²⁸⁸ **to slide** – slip, move smoothly, glide, skate

²⁸⁹ **underneath** – beneath, below, under

²⁹⁰ **pretty much** – more or less

²⁹¹ **for instance** – for example

²⁹² **right** – (in this context) all the way, completely

²⁹³ **the stuff** – the things, (in this context) the dirt

²⁹⁴ **neatly** – adeptly, cleverly, in a precise way

²⁹⁵ **the skirting (board)** (UK English) – base-board (US English) long piece of wood that is fastened to the bottom of the walls around a room

²⁹⁶ **the suction path** – the flow of suction

²⁹⁷ **to claim to do so** – declare that it can do it

²⁹⁸ **approximately 1.5 metres**

²⁹⁹ **to concertina up** – telescope in on itself, collapse down, be retractable

³⁰⁰ **in-between** – (in this context) intermediate option

³⁰¹ **cordless** – not having a cable

³⁰² **they claim to have** – declare that they have

³⁰³ **longingly** – yearningly, covetously, desirously, wistfully

³⁰⁴ **hoovering** (UK English) – vacuuming

³⁰⁵ **bulge** – lump, protuberance, protrusion

³⁰⁶ **stem** – the pole-like vertical bar that forms a prominent part of some vacuum cleaners

³⁰⁷ **chest of drawers** –

³⁰⁸ **snake** – serpent

³⁰⁹ **to bend** (bend-bent-bent) – buckle, be flexible

³¹⁰ **to stiffen** – become rigid

³¹¹ **flick of the wrist** – rapid hand movement



³¹² **whilst we're on** – given that we are talking about

³¹³ **carrot** –

³¹⁴ **stain** – dirty mark, smudge, blotch

³¹⁵ **sticky-out** – (informal) protruding

³¹⁶ **trim** – decoration, ornamentation

³¹⁷ **smooth** – uninterrupted, frictionless

³¹⁸ **wipe-clean** – that can easily be cleaned with a cloth

³¹⁹ **this stuff** – (informal) these things

³²⁰ **a spare** – an extra

³²¹ **toothbrush** –

³²² **real** – (slang) really

³²³ **to take sth. as read** (take-took-taken) – accept sth.

³²⁴ **straight** – directly

³²⁵ **to head for** – go towards, (in this context) try to find

³²⁶ **inner cities** – urban centres, town centres

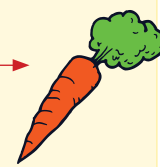




PHOTO BY MARINA CARRESI
Fruit juice container



PHOTO BY KARONEN
Plastic wrap/cling film

Large⁸⁷ car parks on the **outer rim**³²⁷ of town with **proper**³²⁸ connections and transporters for our **purchases**³²⁹ between public transport and the car. And – wait for it – we could **devise**³³⁰ a **slim-line**³³¹ people-carrier that travels comfortably through the centre of town guided by rails and/or overhead cables – speed regulated, easy to get on and off, a joy for sightseeing, electric to help save the planet... Oh and providing a **whole bunch of**³³² jobs **whilst**³³³ building and **setting up**³³⁴ and then **running**³³⁵ all of these... Uh, didn't we used to have these about 100 years ago? I think we called them cable cars?

bridge, the bridge over a bay and I don't even remember where that... I think it was a **hanging**³³⁶ bridge – **sort of**²⁹ – like the Golden Gate Bridge in San Francisco. And this bridge because it was hanging it had a certain **amount of**³³⁷ flexibility to it and when the **wind**³³⁸ started **kicking up**³³⁹ really strong, like perhaps a storm or something very strong like that, the whole bridge started to **ripple**³⁴⁰ and it would ripple so much that the cars would even fall off the bridge into the water. And there exists a black-and-white old video of this and it looked really frightening. **I mean**¹⁰, it looks like something... it looks like a cartoon. A bridge **just**⁶⁶ **rippling**³⁴⁰ like a flag in the wind.

things... little **bumps**³⁴⁴ that make the **sink**³⁴⁵ higher than **the actual countertop**³⁴⁶ so you can never **just**⁶⁶ push water into it, it has to always go up over something. So you get these little **pools**³⁴⁷ of water that sit in the back **just**⁶⁶ waiting to **rot**³⁴⁸ the wooden **countertop**³⁴⁶ or create little bits of **grime**³⁴⁹ and **just**⁶⁶ **gross**³⁵⁰ and **disgusting**³⁵¹ things. And the other thing that happens when you get these little **pools**³⁴⁷ back there because the water doesn't **just**⁶⁶ **run down**³⁵² into the **sink**³⁴⁵ is that it starts to **drip**³⁵³ on your feet and if you don't have shoes on that's really irritating. It's irritating to me, anyway.

And one other thing that I noticed that had a bad design, I saw a photograph of this and it was excellent. I'll try to describe this. A bridge that looked directly towards... if you were standing on the bridge you could look directly west to the **setting sun**³⁵⁴ and the side of the bridge has these **cut-outs**³⁵⁵ that look like three

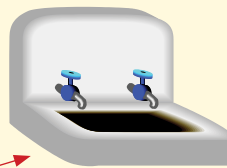
OK, something else that has bad design. Something that I find really irritating is cheap **countertops**³⁴¹ in the kitchen. Cheap countertops in the kitchen tend to have this problem. Little **ridges**³⁴² that you can never get into the **cracks**³⁴³ and

17 Monologue 4 [US English] (4m00s)

OK, things that I've noticed that have bad design. One thing I remember, I've never **actually**²⁴ seen it directly, but there's one thing that I remember seeing when I was growing up on television a video of a

³²⁷ **outer rim** – periphery
³²⁸ **proper** – (in this context) efficient
³²⁹ **one's purchases** – the things one has bought
³³⁰ **to devise** – invent, think up
³³¹ **slim-line** – aerodynamic
³³² **a whole bunch of** – a lot of
³³³ **whilst** – while, during the period of
³³⁴ **to set up** (set-set-set) – create, establish
³³⁵ **to run sth.** (run-ran-run) – manage, organize
³³⁶ **hanging** – suspension
³³⁷ **amount of** – level of
³³⁸ **wind** – →

³³⁹ **to kick up** – (in this context) become gusty, blow, blast
³⁴⁰ **to ripple** – undulate
³⁴¹ **countertop** – work surface
³⁴² **ridge** – elevated line
³⁴³ **crack** – fissure, crevice
³⁴⁴ **bump** – hump, bulge, lump, protuberance
³⁴⁵ **sink** (n.) –
³⁴⁶ **the actual countertop** – (false friend) the countertop³⁴¹ itself



³⁴⁷ **pool** – puddle
³⁴⁸ **to rot** – putrefy
³⁴⁹ **grime** – dirt, filth, muck
³⁵⁰ **gross** – (in this context) repellent, repulsive
³⁵¹ **disgusting** – (false friend) repellent, repulsive
³⁵² **to run down** (run-ran-run) – flow down, descend
³⁵³ **to drip** – fall as drops, dribble
³⁵⁴ **the setting sun** – the sun at sundown/dusk, when the sun is near the horizon in the evening
³⁵⁵ **cut-out** – silhouette, hole



circles that **overlap**³⁵⁶ in the middle, like a **triskele**³⁵⁷ or something, three circles that overlap in the middle. So, the way... when the sun starts to **go down**³⁵⁸ it creates **just**¹¹⁷ a – **sort of**²⁹ – angle because of the **shape**³⁵⁹ of the **cut-outs**³⁵⁵ that the top circle creates the design on the bridge itself, the part that you walk on, and the **shadow**³⁶⁰ shape **elongates**³⁶¹ so that the top circle doesn't look like a circle it looks like a long **shaft**³⁶². And the two bottom circles continue to look round. So, what you get is a whole **sidewalk**³⁶³ covered with phallic symbols.

18 Monologue 5 [US English] (4m07s)

Well, while there are **loads of**³⁶⁴ badly designed things that have frustrated me **throughout**³⁶⁵ my lifetime, I'm **gonna**⁹² focus on a few that have recently made me **wonder**¹⁸⁴, "Who in the **heck**³⁶⁶ designed this and **what on earth**³⁶⁷ were they thinking when they did so?"

The majority of the **items**³⁶⁸ that most frustrate me are found in the kitchen. Let's start with food packaging. I'm sure that everyone at one point or another has had to open some **sort of**⁶ **foodstuff**²⁶⁵ packaged by Tetra Pak. Now, I don't have anything personal against this Swedish company, in fact, I think they revolutionized the food processing and packing industry. However, some of their products could be improved. Take the Tetra Brik, for

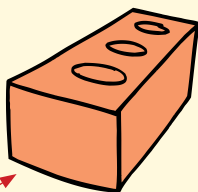
example. These packages are made **out of**⁶⁹ **layers**³⁷⁰ of **paperboard**³⁷¹, plastic and aluminium **foil**³⁷² and are commonly used for milk, wine and juices. While these **brick-shaped**³⁷³ packages are ideal for transporting and **storage**³⁷⁴, they become problematic once you get them home. For starters, I've found the "Easy open, **tear**³⁷⁵ here" indications on the top of the carton are **hardly ever**³⁷⁶ what **they claim to be**³⁷⁷. I always seem to **tear off**³⁷⁸ too much of the **carton**³⁷⁹ and end up with a **gaping**³⁸⁰ hole and some of the product on the **counter**³⁸¹ and floor. Now I always use scissors to open Tetra Briks. But even carefully **snipping**³⁸² the corner off doesn't **prevent**³⁷ **spillage**³⁸³. If you forget to turn down the corners of the **carton**³⁷⁹ when storing it, **there's bound to be**³⁸⁴ **spillage**³⁸³ when putting it in or taking it out of the **fridge**³⁸⁵. There's another type of **carton**³⁷⁹ made by the same company that is used for the orange juice that we normally buy at the supermarket. This differs from the Tetra Brik in that it has a **screw-on cap**³⁸⁶ on the top. Opening the container is easy. All you have to do is unscrew the cap and pull out a ring that acts as a **seal**³⁸⁷. **So far, so good**³⁸⁸. What frustrates me about this particular container is that once you finished the orange juice there always seems to be some **left over**³⁸⁹ inside and **no matter**³⁹⁰ how you angle the container it never comes out. Really, the only way to get it out is by cutting the top of the container

off with a knife. I think it **has something to do with**³⁹¹ the way the **cap**³⁸⁶ is connected to the inside of the **carton**³⁷⁹, which creates **folds**³⁹² in the **paperboard**³⁷¹ that the juice sits in **preventing**³⁷ it from **flowing out**³⁹³.

Another **item**³⁶⁸ used in the kitchen that frustrates me is **plastic wrap**³⁹⁴, or as I like to call it, plastic **crap**³⁹⁵. Everyone knows that it comes wrapped around a cardboard tube that is packaged in a cardboard box. One of the **edges**³⁹⁶ of the box has a plastic or metal **strip of teeth**³⁹⁷ that are supposed to be used to cut the **plastic wrap**³⁹⁴ once you've pulled it out of the container. I've never had any luck with these things. I either break the box or end up **wadding** the plastic wrap **up into a ball**³⁹⁸ trying to **tear it off**³⁷⁸ the roll. In the end I use **twice**³⁹⁹ as much as I need. I really don't know how this could be improved and recommend **just**⁶⁶ staying away from **the stuff**⁴⁰⁰.

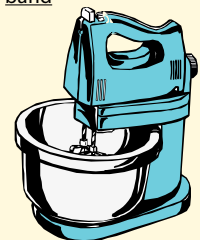
The last badly designed **appliance**⁴⁰¹ I have in my kitchen is a universal **mixer and blender**⁴⁰². The problem with this mixer-blender **combo**⁴⁰³ is that it **shares**⁴⁰⁴ the same motor. It has a safety **device**⁴⁰⁵ incorporated in it that **prevents**³⁷ you from turning on the blender if the mixing bowl is not **locked into place**⁴⁰⁶. But what happens if the bowl breaks or the lock mechanism is **faulty**⁴⁰⁷, which is what has happened to us? For the past couple of months, every time we want to use the blender to make a **shake**⁴⁰⁸ we **literally**⁴⁰⁹ have to

³⁵⁶ **to overlap** – interconnect
³⁵⁷ **triskele** – triskelion, symbol consisting of three curved lines radiating from a central point
³⁵⁸ **to go down** (go-went-gone) – set, descend to the horizon
³⁵⁹ **shape** – form, silhouette
³⁶⁰ **shadow** – dark silhouette
³⁶¹ **to elongate** – lengthen, become longer
³⁶² **shaft** – pole, rod, bar
³⁶³ **sidewalk** (US English) – pavement (UK English)
³⁶⁴ **loads of** – a lot of, lots of
³⁶⁵ **throughout** – during (all of)
³⁶⁶ **heck** – (minced oath) hell
³⁶⁷ **what on earth...?** – (emphatic) what...?
³⁶⁸ **item** – object, thing
³⁶⁹ **out of** – of, from
³⁷⁰ **layer** – coat, sheet
³⁷¹ **paperboard** – thick paper
³⁷² **foil** – very thin sheet of metal used for wrapping food
³⁷³ **brick-shaped** – having the form of a brick –



³⁷⁴ **storage** – storing, keeping, stockpiling
³⁷⁵ **to tear** (tear-tore-torn) – rip
³⁷⁶ **hardly ever** – rarely, seldom, almost never
³⁷⁷ **they claim to be** – they say they are
³⁷⁸ **to tear off** (tear-tore-torn) – break off, rip off
³⁷⁹ **carton** – (false friend/in this context) Tetra Brik
³⁸⁰ **gaping** – cavernous, enormous
³⁸¹ **counter** – countertop, work surface
³⁸² **to snip** – cut with scissors
³⁸³ **spillage** – spilling, unintentional overflowing
³⁸⁴ **there's bound to be** – there will certainly be
³⁸⁵ **fridge** – refrigerator
³⁸⁶ **screw-on cap** – lid²⁰⁷ that is attached by a rotating movement
³⁸⁷ **seal** – (in this context) a way of closing sth. hermetically
³⁸⁸ **so far, so good** – all that is fine/great
³⁸⁹ **to be left over** – be remaining
³⁹⁰ **no matter** – irrespective of
³⁹¹ **to have something to do with** (have-had) – be related to, be connected with
³⁹² **fold** – pleat, ruffle, turn, doubled-over section, overlap, crease
³⁹³ **to flow out** – run out, (in this context) leave the carton

³⁹⁴ **plastic wrap** (US English) – cling film²⁵⁶ (UK English)
³⁹⁵ **crap** – shit, rubbish, garbage
³⁹⁶ **edge** – rim, side
³⁹⁷ **strip of teeth** – serrated band
³⁹⁸ **to wad X up into a ball** – accidentally forming a ball of X
³⁹⁹ **twice** – two times, x2
⁴⁰⁰ **the stuff** – (in this context) the product, plastic wrap³⁹⁴
⁴⁰¹ **(electrical) appliance** – small machine used at home
⁴⁰² **mixer and blender** –
⁴⁰³ **combo** – combination
⁴⁰⁴ **to share** – jointly use
⁴⁰⁵ **device** – mechanism
⁴⁰⁶ **to be locked into place** – be securely in position
⁴⁰⁷ **faulty** – defective
⁴⁰⁸ **shake** – (US English) milkshake
⁴⁰⁹ **literally** – (in this context/informal) practically, virtually



arm-wrestle⁴¹⁰ the mixing bowl **just**⁶⁶ to get the blender to **turn on**⁴¹¹. It's a real **pain in the butt**⁴¹². To improve this, I would either not design a machine that has both a mixer and blender or give each of them their own motor and control **switches**⁴¹³. ■

19 Picture Description (2m13s)

Commentary: Listen to the following description of the two photographs on p. 42.

Examiner: Could you describe the two photographs you've got in front of you, please?

Examinee: Yes. Both photographs are of one person. In the first photograph a young man is sitting on what appears to be a top of a mountain. He's alone; he's looking away from the camera. He's carrying a **backpack**⁴¹⁴ on his back which makes one think that he's probably **climbed**⁴¹⁵ the mountain. He's looking down and contemplating something. In the second picture is a young man **holding**⁴¹⁶ a beer bottle, **leaning against**⁴¹⁷ a **counter**⁴¹⁸ and next to him are several other beer bottles. He's smiling directly at the camera which gives one the impression that he's not alone although he is the only figure in the picture. He's smiling and very relaxed. It is clear that both these pictures describe a **pastime**⁴¹⁹ or a way of enjoying life or relaxation. One of them is drinking and apparently in company and the other is doing physical exercise and apparently less involved with the other person who must be there because somebody took the picture.

Examiner: How do you **let your hair down**⁴²⁰?

Examinee: Ah... I have two favourite



PHOTO BY IRENE SANZ



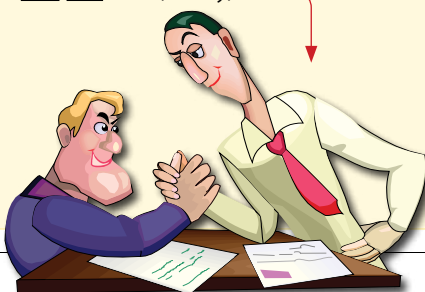
PHOTO BY MARIO HERRERA

letting-hair-down moments. One is a couple of long gin and tonics in a **lounger**⁴²¹ watching the **clouds**⁴²²

drift⁴²³ across the sky and the other one is losing myself in a good book.

Examiner: Thank you very much. ■

⁴¹⁰ to **arm-wrestle** – (literally)



⁴¹¹ to **turn on** – activate itself

⁴¹² **pain in the butt** (US English) – nuisance²⁴³

⁴¹³ **switch** –

⁴¹⁴ **backpack** – rucksack, knapsack

⁴¹⁵ to **climb** – ascend

⁴¹⁶ to **hold** (hold-held-held) –

clasp, clutch, **have in one's hand**

⁴¹⁷ to **lean against** (lean-leant-leant) – rest on,



prop oneself up on

⁴¹⁸ **counter** – bar, table

⁴¹⁹ **pastime** – leisure (= free-time) activity

⁴²⁰ to **let one's hair**

down – relax

⁴²¹ **lounger** – adjust-

able and/or

extendable sofa

⁴²² **cloud** –

⁴²³ to **drift** – float

