

STUDENTS' BOOK · AUDIO SCRIPTS

UNIT 5 Recording 1

J = Jenni Murray A = Ailish Kavanagh

E = Eva Price G = Girl W1 = Woman 1
W2 = Woman 2

J: Now, if I'd ever told anybody how much my dad earned, he'd have been absolutely furious. I'm not sure that I ever really knew. We were raised in an atmosphere where families kept themselves to themselves and you told nobody your business. And then it all changed as we became more knowledgeable about the kind of dangerous secrets that might be held behind closed doors, and the damage they could do. We were encouraged as a society to tell these tales and let it all hang out. So, can we still keep a secret?

G: One of my friends told me to keep a secret about how she was going out with this other girl's boyfriend. And I kind of went up to the girl and told her by accident, it just fell out. She got really, really annoyed and it was – oh, it was horrible. It was like I thought she was actually going to slap me. It was so bad. Oh my god. We made up like two hours later but it was just the initial, you know, ... I should never have told her secret though. So, it was my fault.

A: Have you ever given away anyone's secret by accident?

W1: Probably, just Christmas presents maybe accidentally telling someone what their Christmas present was. My husband nearly did that yesterday actually. He took an afternoon off work to go and er go and get something for my ... for Christmas for me. He wouldn't tell me for days where he was going, and almost let it slip where he was. I really wish he had given it away.

A: What's the hardest secret that you've ever had to keep?

W2: I revealed a secret of a romance that I had with an older man ... that I revealed to my husband because I decided that I had to tell him ... er so that ... because I couldn't live with this secret. If I had to live in honesty with my husband, I had to reveal to him this secret and face the consequences. And, as you can see this is the consequence – we've grown closer together as a result of that.

A: So the consequences were quite good then, it seems?

W2: They were. Here he is, still at my side, and I'm at his side. So that was a very big secret that I kept, but I did reveal it.

J: Ailish Kavanagh talking to people in Croydon. So when do you spill the beans and be honest, and when is it better to stay schtum? Well, Christine Northam is a counsellor with Relate. Eva Rice is the author of a novel called *The Lost Art of Keeping a Secret*. Do you really think we have lost the art of keeping a secret?

E: I, I certainly do. I think that nowadays everyone's so encouraged to say everything at all times, and express the way they feel, umm, at the drop of a hat. And I think that the point of my book was to get across the fact that sometimes keeping a secret isn't

always a bad thing. It can be something that um ... can bring a more positive outcome than always, always telling everyone how you feel.

J: So what kind of secret would you keep?

E: I think well, like the characters in my book, if you're keeping a secret that is, in some way, going to protect somebody from something. Obviously I don't want to give away too much of the plot. But if you're protecting somebody in a way that isn't going to damage them when they do ultimately find out um I think that in that case a secret is a very good thing to keep. But nowadays, it's something that is frowned upon, and something that is considered wrong. And you're supposed to tell everyone the way you feel twenty-four hours a day, and so it's something that you shouldn't do is keep a secret.

UNIT 5 Recording 4

M = Man MA = Marc W = Woman

W: What do you think about organisations like WikiLeaks?

M: Well, to be honest, I think they should be stopped. And the reason why I say that is because they are responsible for leaking all kinds of confidential information, some of which is highly sensitive information about people who work in government, or military strategy, and they release this kind of information in a way which is, which is quite honestly ... completely reckless. They seem to have no regard for the ethics of what they're doing, and um I think they should be stopped. They've exposed people who they say are informants, and now the lives of those people and their families are now in danger.

W: Hold on a minute. Can you be sure about that? Is there any evidence to prove that?

M: Well, no, probably not, not absolute proof. But that's not the point. The only way to prove it'll be if something terrible happens to those people as a result of the information which has been disclosed. The point is that governments and you know certain organisations simply have to be able to keep some information private. It doesn't make sense for everybody to have access to all the information that they want. Let me put it this way. It's like saying you need to give everybody your bank details, because we all have the right to know, but you don't. You don't have that right, and it's simply ridiculous to think that you do. If you think about it, it's just irresponsible and it's dangerous.

W: I don't see how you can say that. Don't you think that there are cases when it's right for the public to know what's happening?

Marc, where do you stand on this?

MA: Well, yeah, absolutely. I agree. It's not something I've thought much about before, but in fact I think that WikiLeaks is one of the best things to happen in the last few years. It's opened up access to information and it means that big companies and governments will need to be much more

careful about how they deal with things in the future, because they can no longer hide behind secrets. And that's how it should be. After all, if you think about it, you can't give people the protection to do whatever they want without fear of being discovered. Whether it's companies using spies to find out what rival companies are planning, or governments holding people illegally, or using illegal practices to get information. I think freedom of information can only be a good thing, and it's like a wake-up call to all those who previously thought that they could get away with wrongdoing by just keeping it quiet. That just doesn't work anymore.

M: But that doesn't take account of the fact that some information, like um military information is highly sensitive, and shouldn't be allowed to spread around the internet where simply anybody can get hold of it and use it for whatever purposes they wish.

MA: I think you'll find that actually information has always been leaked. It's just the medium that has changed now, so that with the internet it's that bit easier, but there've always been whistleblowers, and there will continue to be. It's no different. The point I'm trying to make is that if the chances of you being discovered are increased, the likelihood of you being exposed, then it'll make you think twice about the actions you're taking, whether you're in government or in a big corporation. I think you'll find that people will be more careful in the future, and in my opinion that can only be a good thing.

UNIT 5 Recording 5

OK, well, to start off with, I have a tattoo on my back. It's a sea horse and I had it done when I was eighteen. Second on my list is my birthday. I was born on Christmas Day. It's a bit of a disadvantage really because no one ever gives you two sets of presents and people tend to forget your birthday because they're so busy celebrating Christmas. Third, it's not what you'd call a big secret but I sing in a local choir. We practise once a week and do occasional concerts. Number four. My favourite film is *The Usual Suspects*. I've seen it about twenty times. Number five. If I didn't work in an office, I'd like to be a dancer. I used to dance every day when I was a child and I really loved it. I might have taken it further but as a teenager I had back trouble for a couple of years and had to stop. My next one: a few close friends know this. I like gardening. I have an allotment where I grow vegetables like tomatoes and leeks, and I'm quite good at it. I like to potter around there on Sundays. It's sort of like therapy – very relaxing. And last but not least, at the age of thirty I still don't drive. I'm planning on getting round to it some time, but I've been saying that for years.

UNIT 6 Recording 2

S = Stephen Fry D = David Crystal

S: Professor David Crystal says that the migratory patterns of our language as it

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continues to move across the globe, gives us a whole range of Englishes, and that process is becoming ever more intense.

D: So just as once upon a time there was British English and American English, and then there came Australian English and South African English, and then Indian English and then Caribbean English. Now, it's down to the level of Nigerian English, Ghanaian English, Singaporian English and so on. And these are the new Englishes of the world. What happens is this: that when a country adopts English as its language, it then immediately adapts it to suit its own circumstances. I mean why have a language? You have to express what you want to say which is your culture, your people, your identity. And when you think of everything that makes up an identity – all the plants and animals that you have, the food and drink, the myths, the legends, the history of your culture, the politics of it, the folk tales, the music, everything has to be talked about in language. And that means your local language, local words to do with the way you are, and different from the way everybody else is. And so the result has been, as English has been taken up by, well over seventy countries in the world as an important medium of their local communication. But they have developed their own local brand of English.

S: How many people spoke the language we are now conversing in say six hundred years ago?

D: Ahh, well, certainly we know around about 1500, 1600, there were four million speakers of English in England.

S: And now in the early part of the twenty-first century, how many ...?

D: Well, if you distinguish between, sort of first language speakers and foreign language speakers there's about 400 million or so first language speakers, English as a mother tongue – or father tongue, depending on your point of view – around the world, and about five times as many who speak English as a second or a foreign language, so we're talking about two billion people, you know, a third of the world's population really. The important point to notice is that for every one native speaker of English, there are now four or five non-native speakers of English, so the centre of gravity of the language has shifted with interesting consequences.

UNIT 6 Recording 3

Speaker 1

It's a trend that started in the States and spread certainly in Europe. And it's when guys wear their jeans halfway down their hips so you can see their underwear. Apparently it all started in the prison system in the States. What happened was that prisoners aren't allowed to wear belts cos these can be used as a weapon. And the prison uniforms were often too big for the inmates. So you'd have a little guy wearing a huge baggy pair of prison issue trousers and so the prisoners ended up with these trousers halfway down their legs. So the trend has its roots in the prison system but

somehow it spread beyond those walls so rappers like Ice T started wearing their trousers like this and it led to widespread adoption of the style. It's known in some parts as a kind of gangster look because obviously it originated in prison, but actually it's pretty common now amongst young people, so basically it's crossed over into the mainstream. And I guess this is how fashions start and spread cos they kind of come from nowhere, out of the blue, and then early adopters, I think they're called, help to make them fashionable and suddenly you've got a trend.

Speaker 2

As a TV producer, I've obviously looked at the trend of reality TV. It all started to take off in the nineties with the emergence of programmes like *Big Brother* and *Pop Idol*. But actually I'd say it originated from earlier programmes, stuff that was done in the seventies and eighties. I think the popularity of these shows has caused a big shift in how programmes are made. Production values are quite low and the emphasis is now on making something cheap and quick. Because of this, TV companies make bigger profits and it's this that resulted in these shows spreading around the world. So what I'm really saying is we'll keep making these programmes now until the, erm, the public tires of them. And it's because of the public's taste for knowing about real people and real lives.

UNIT 6 Recording 4

1 People now expect to download music for free and CD sales are at their lowest ebb. Basically, the music industry has had to completely change its business model.

2 We saw some great presentations at the conference. The hotel was wonderful and we loved the food! So overall, it was really worth it.

3 Bloggers take news from real reporters and write comments. They do hardly any reporting themselves. So what I'm really saying is that without real reporters, there's no news.

4 Sales of the game soared in May, jumped again in July and rose dramatically at the end of the year. To sum up, we've had an incredible year.

5 This report says young people believe in openness. They share details of their private lives enthusiastically online. In conclusion, young people don't value their privacy as much as older generations.

6 We had developed a great product, so logically it should have been a success. However, we had technical problems. Then we ran out of money and a competitor stole the idea. All in all, it was a complete disaster.

UNIT 6 Recording 5

The nineties feels like such a long time ago now, but lots of important things happened in that decade. There were obviously some major historical events, like umm ...

well, Mandela was released from prison, and became President in 1990. There was Mad Cow disease throughout quite a lot of the nineties, which although it was a UK problem, caused a lot of panic – certainly in the rest of Europe. I remember that really well. And then when Mother Teresa died. That was in '97, I think, and I remember it had quite an effect on me. The nineties was when the internet first took off as well, and we started to hear about companies like eBay and Yahoo. I remember getting my first email in the nineties! And I got my first mobile phone then too. It had a changeable face, so that you could change the colour to suit your mood. I had a yellow face, and one with a strawberry on it. I'm not sure what that really says about me. Generally though, the nineties was quite a prosperous time, you know, lots of people were earning good money. So, I think the atmosphere was about enjoying yourself, and having a good time. I think one of the most memorable things about the 1990s has to be the music. Big bands like *Take That* and *The Spice Girls* were around. I remember going to the *Take That* concert in '93 – it was amazing, it was the best night of my life, definitely. And clubbing was generally really big too. There were loads of big clubs. Dance music really took off during the nineties. Thinking about fashion back then makes me cringe, to be honest. Shell suits were all the rage at that time, and I had a purple one. I wore it all the time. It was my favourite, I absolutely loved it. Other fashion items I remember were light-up trainers, you know, when you walked the lights started flashing. Everyone thought they were really cool. It's funny to look back on it all really, but the nineties was a great decade to be a teenager in, definitely.

UNIT 7 Recording 2

Speaker 1

The best way for me to switch off from my day-to-day routine is a series of very relaxing and healing movements called Qigong. Qigong it means literally moving the energy and I find that it's the only way to ease my mind after a stressful day. I've been doing it for a few years now and the more I practise it the more effective it is for me. Um those movements, very slow movements with the hands and arms just pull the focus inwards rather than outwards towards the distractions and worries of the day. And um you're not thinking about what's happened or what will happen, your thoughts are truly in the present and my mind is totally freed up.

Speaker 2

I'm a teacher and my week is usually very busy and very stressful. When I come home from school I don't stop, I still have a lot of marking and preparation so it's not until the weekend that I'm able to begin to switch off. On a Saturday morning I drive to ... Trowlock Island, a little island on the Thames – takes me about ten minutes by car to get there. I then go across on the ferry to the

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island. There's a little five-minute walk to the end of the island, no cars, beautiful flowers, spring flowers at the moment, trees, it's very peaceful, lovely, the sound of birds and then I get onto my boat, turn on the engine and chug away. And instantly I am in another world and completely relaxed with the water, the swans around, the ducks, the sky. It is instant relaxation. It's very peaceful at night sleeping on board, getting up early and I just completely forget about all the worries and stresses of the school and the pupils there and it's a, it's a very very quick, very instant way of relaxing.

Speaker 3

Um I think the only thing I find really relaxing on a day-to-day basis is gardening. Um I try and get out in the garden most days, mainly because if I don't I'll probably start shouting at, at people. Um I think one of the disadvantages of being a mum is that you never, you're never on your own, someone always walks in when you're in the middle of just thinking about something, you can't finish a thought. So if I go out and garden I can finish a thought. Plus, being a very impatient person um you can't be impatient in the garden, you have to wait and you have to watch and you have to, you can just be in the moment planting things and, and watching things happen and, and I find it incredibly peaceful and relaxing and ... almost meditative. The thing is it can't be hurried and there's nothing else to do except watching, waiting and, and as a result my mind is free. Um yes I have a great sense of freedom in the garden um both physically and mentally um and I think it's that sense of freedom, I think, that sense of getting away from everything. Uh and the sense of peace that comes with uh with the activity and the slow, gradual process of things growing and changing and um blossoming. It's, it's a very joyful and very freeing activity.

UNIT 7 Recording 3

M = Man W = Woman

M: Did you read that article recently about um, uh I can't remember her name, a New York journalist who ...

W: Oh the one about the nine-year-old child?

M: Yeah who left her son uh in central New York and left him to come back on his own, to make his own way back at the age of nine.

W: Brilliant!

M: Brilliant!

W: Yes!

M: Oh come on, you must be joking.

W: I'm absolutely serious.

M: Well in what way brilliant? I mean he could have got lost, he could have been attacked, he could have been mugged, he could have ...

W: That's absolutely right and we have ...

M: What and that's good?

W: Look we have to, as parents, now take a stand against all this mollycoddling, cotton wool rubbish. I was allowed to do a lot at a

very young age and it helped me make the right decisions about how to protect myself and learn to be streetwise. These kids don't know anything these days.

M: Well I agree with you up to a point, but I mean you can't think that a nine-year-old should be left alone to kind of grow up in the course of two hours.

W: Surely you don't think that he should never make his own way home then and never learn?

M: Of course not, but not at the age of nine!

W: Right, well that goes against my better judgement because I actually think it's, it's more responsible as a parent to show them by chucking them in at the deep end.

M: Right so its, you think it's more responsible to abandon your child, you can't think that surely?

W: She didn't abandon the child.

M: Well effectively she did.

W: The, you know he lives in New York and anyway ...

M: What, so who, well that's one of the most dangerous places in the world!

W: How can you say that? There are far worse places in the world. It's all relative.

M: Of course it's all relative, but if you look at the muggings and the crime rate in New York it's horrendous and a nine-year-old wouldn't have a clue how to deal with all of that. It's, it just doesn't make sense to me.

W: It wasn't from what I know at two o'clock in the morning so, you know, you have to take it with a pinch of salt a bit.

M: Right.

W: Right, so ...

M: Because all crime happens at two o'clock in the morning?

W: Surely you don't think then that it's terribly dangerous to leave a child in a, in a city in the middle of the morning, that they know and they're not four ...

M: I do at the age of nine, he didn't even have a mobile phone!

W: He's probably a nine-year-old that's really got a lot going on you know, that's the whole point I think to take the child as an individual.

M: I understand the wanting the empowerment, I just think we're in a hurry to, to push our kids to grow, grow up too soon ...

W: Oh come on.

M: ... these days, I don't understand it.

W: Oh please!

M: What's the hurry?

W: You know everybody feels that, if everybody feels like that we're never going to get anybody that stands up for themselves.

M: Oh that's ridiculous! We're talking about a nine-year-old!

W: Well that's absolutely right.

UNIT 7 Recording 5

After twenty long years he was finally free. He breathed deeply. The air smelled good. He thought to himself he would spend the rest of his days outside, by the ocean, at the foot of a mountain, in a valley, in a field, under the stars, it didn't matter as long as he could breathe the air and never be confined

again. But before all that, he knew there was something else he had to do. He walked to the nearest town. He had some savings and the first thing he bought was a shovel. This is the best thing I'll ever spend my money on, he said to himself. After this, he walked a while until he came to a car rental office. Using his old ID card, he rented an old blue Chevrolet. No sooner had he got in it than he realised he barely remembered how to turn on the ignition. He fiddled around for a while, but once he'd got the engine going, he drove long into the night. He was sure he would remember the tree. How could he forget? It was burnt into his memory like a scar. Even in the darkness he would remember the rise of the hill, the curve in the road, the thick branches hanging over a rusting iron gate. He'd been looking forward to this moment for twenty years. Having waited so patiently, he knew his moment was close.

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5.1

- 1
A: Come on! Tell us what happened when you arrived.
B: Yes, go on. Spill the beans.
- 2
A: Oh dear. That was close. I nearly gave the game away.
B: Really? What did you say?
- 3
A: I think I might have let it slip that we're planning a party.
B: Davide! That's supposed to be a secret.
- 4
A: Can I tell you something about the management committee?
B: Sure. I promise I'll stay schtum if anyone asks me.
- 5
A: They are so secretive.
B: I know. I'd love to know what goes on behind closed doors.
- 6
A: I can't believe I told him you were planning to leave. I'm sorry.
B: Yes, you really let the cat out of the bag.

5.2

P = Presenter E = Ed Winter

- P: ... it's the best urban myth of all. It's lasted eighty years and there are plenty of smart people out there who still believe it. They say that beneath the streets of New York, the sewers are teeming with a super-race of monstrous alligators. They've never seen the light of day and they live off human waste. Well, Ed Winter is someone who has been doing some research into this, and he's here with us today. Ed, what about these alligators? Could it possibly be true?
- E: Absolutely not. It's one of those ideas that captured the imagination but has barely a grain of truth to it.
- P: Why do you think people bought into it?
- E: Many reasons. Alligators living in the sewers is a very vivid image, for a start. Also, it accords with a certain idea of city life. There's this metaphor of the city as an urban jungle, this kind of darkness and danger, and the idea of some kind of subterranean monster fits with that.
- P: Where did the idea come from? Is it pure fiction?
- E: Strangely enough, no. Back in the 1930s, there was a trend for wealthy New Yorkers to bring back baby alligators from their holidays in Florida as pets. But once the owners got tired of looking after the alligators, they flushed them down the toilet. And this is where the legend was born that alligators were living in the sewers.
- P: So there's no evidence at all?
- E: Well, there is one true story. A fully-grown alligator was found in a New York sewer back in 1935. A group of teenagers heard it thrashing around under a manhole cover and managed to get a rope around it and pull it out.
- P: So alligators or at least one alligator was living in the sewer?
- E: Well no, no one actually assumed the creature lived there. It was thought to have escaped from somewhere and ended up there, which is different. But anyway, that was a well-documented case. But the myth really grew wings when a man called Robert Daley wrote a book called *The World Beneath the City* in 1959.
- P: And this was about the sewers?
- E: It was about New York's public utilities. So Daley interviewed the former superintendent of city sewers, a man called Teddy May. May claimed his workers had seen alligators but he didn't believe them. So May himself went down there to investigate. And what he saw, according to the book, was 'alligators serenely paddling around in his sewers'. He described a whole colony of them living happily under the streets of the world's busiest city. And then he gave his workers permission to go

down there with guns and do as much alligator hunting as they wished. That's what he claimed anyway. Now Teddy May, it turns out, was quite a storyteller. He was almost as big a legend as the alligators. Apparently, they used to call him 'The King of the Sewers'. But, anyway, the writer Robert Daley believed every word he said and so once the idea was in print, it took hold in people's imagination.

- P: But no one believes it now?
- E: Oh, plenty of people still believe it, but scientists aren't among them. Alligators live in warm climates, and scientists are pretty much in agreement that alligators wouldn't survive the cold New York winters. There's also the pollution and lack of light. The only creatures that really thrive under these circumstances are rats and cockroaches. You aren't going to find big reptiles in these environments.
- P: Do you think this urban myth will ever disappear?
- E: I don't know. People seem to like it. New York's Department of Environmental Protection sells T-shirts with a picture of an alligator. It's also very hard to disprove the myth, unless you comb every inch of the New York sewer, but who's going to do that?
- P: Indeed. Thank you very much, Ed Winter.
- E: Thank you.

5.3

- A: So, what do you think about the issue of downloading music from the internet? How do you feel about it?
- B: Well, it's an interesting question to consider. I suppose, if you think about it, everyone should always pay for their music because that's how the musicians earn their money.
- C: That's right. Because if you want to listen to music which ...
- B: Hold on a minute. I wanted to say that the problem is that

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music companies charge so much for music sometimes. That's why people are tempted to download for free.

- C: But don't you think that we should be allowed to download for free? It helps the band to become popular and then they can make their money from doing live music gigs and things like that; or from selling T-shirts and other merchandise – coffee mugs and ...
- A: Yes. But going back to what you were saying about musicians earning money from writing songs: surely they should be paid for that, too? Erm ... Where do you stand on that?
- B: Absolutely. I mean, they can make money in other ways, but the music is their intellectual property and they should be paid for it.
- C: Sorry, and another thing. If a band is popular, so people have downloaded lots of their music, then they'll be invited to festivals. There are lots of other ways they can still make money.
- B: Yes, but the point I'm trying to make is that they shouldn't have to give their music away for free.
- C: It's not something I've thought about before, but ...

5.4

- A: So, what do you think about the issue of downloading music?
- A: How do you feel about it?
- B: Well, it's an interesting question to consider.
- B: I suppose, if you think about it ...
- B: Hold on a minute. I wanted to say that ...
- C: But don't you think that we should be allowed to download for free?
- A: Yes. But going back to what you were saying about musicians earning money ...
- A: Where do you stand on that?
- C: Sorry, and another thing ...
- C: It's not something I've thought about before.

6.1

- 1
A: How do you think you'll do in this year's race?
B: I'm gonna win!
- 2
A: What will your life be like in 2020?
B: I'll've become famous.
- 3
A: How will your work have changed by 2020?
B: It won't've changed much.
- 4
A: What anniversary are you celebrating tomorrow?
B: We'll've been married for ten years.
- 5
A: What time does the match start?
B: We'll need to be there at 1.00.

6.2

For a few pesos on a street corner in Mexico City, a trained canary bird will select, at random, a card that reveals your fortune. On the other side of the world, a Nepalese shaman examines the intestines of a sacrificed chicken and sees the future – a technique that began thousands of years ago in ancient Babylon and was continued by the Ancient Greeks and Romans. Julius Caesar himself used a seer to predict his own future. It's said that, one day, the seer read the organs of a sacrificed bull and warned Caesar that his life was in danger. Caesar ignored him and was murdered days later.

Across the world, throughout history, man has always sought to read his future, to answer the elemental questions: what will happen to me and my kin? How long have I got? Where will I find salvation? We've turned to animals and we've examined the heavens for signs, namely in the discipline known as astrology, a science that calculates the position of the stars and planets in conjunction with the birth dates of men and women and through this, forecasts life's big events.

We've also turned to images closer to home: our own faces. Dating from ancient China, the technique of face-reading tells us that one's fortune can be seen in one's features. Clues to emotional and physical health are found in the face, as well as personality traits, remnants of past events and signals of events yet to come. In modern China, the science of physiognomy is deeply respected, and physiognomists are trained over many years. Their field is considered an adjunct of medicine.

Another part of the body that can tell our story is the palm of the hand. The idea behind palm reading is that the lines on our hands correspond to different aspects of our lives – family, friendship, longevity, and wealth. Some claim they can foretell the events of a person's life by interpreting these lines.

Besides the body, there are also symbolic objects that foretell the future. These include Tarot cards, bamboo sticks and even tea leaves. But the most famous is the crystal ball. In it, a seer watches images that represent future events. Appearing in a thousand B-movies, the ball is associated with the wise gypsy woman in a darkened room. It's a clichéd image now, yet it somehow retains its magical hold over us.

6.3

- A = Andy K = Katrina
- A: So, can you tell us where the ideas, the inspiration, comes from?
- K: Going to fashion shows and, I mean, out-of-the-way fashion shows, not just the big ones, going to clubs and gigs, seeing what's happening on the street. This is where a lot of the ideas originate from. Kids on skateboards on the Embankment in London, factory workers in Philadelphia, fishermen off the coast of Genoa in Italy. Anyone anywhere can inspire a fashion designer.
- A: Right.

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- K: Just looking around you. Looking at certain celebrities, usually B-listers.
- A: And presumably the big names, too?
- K: Actually, A-list celebrities don't take risks with what they wear so you're not going to learn much from, say, seeing George Clooney in a suit or Julia Roberts in an A-line skirt.
- A: Right. And what about films, magazines?
- K: Oh they're great – watching films, magazines, and also looking at other fields is useful. For example, we keep our eye on the synthetics industry. We look at styles in architecture and furniture design because you never know when an angle, a look, or a use of fabric might catch your eye. Basically, we keep our eyes peeled for everything!
- A: Are there any other sources? Maybe books?
- K: Photography books are great sources. Travel – a combination of colours on a sari worn by a washerwoman in a small village in India may find its way onto the catwalks of Milan or Paris. An earring design from rural Cambodia may end up on a film star at a big event and suddenly it's in demand. Inspiration comes from everywhere.
- A: And presumably also the past?
- K: The one place where all designers look is the past. Fashion moves in circles, and even the gaudiest, most hideous looks always come back in an altered form. The 1980s, for example, is often considered the decade that fashion forgot, but look on any catwalk or in any photo shoot thirty years later and you'll see full length body suits, oversized jackets, high-waisted jeans, all products of that dreadful decade and all given a twenty-first century twist.

7.1

One of the most famous prison escapes must be that of three highly dangerous criminals from

California's Alcatraz prison. Frank Lee Morris and two brothers, Clarence and John Anglin, escaped from Alcatraz in 1962. The prisoners, all of whom had been convicted of bank robbery, and had previous prison escape charges, managed to escape from the notorious island prison in San Francisco Bay, despite the fact that it was renowned for its high level of security. A fellow inmate, Allan West, helped the three men to devise an ingenious plan, which involved constructing a raft and inflatable life vests to navigate the freezing cold, shark-infested Bay waters, and using a series of human dummies to fool the guards during the numerous routine head counts in the prison.

Over the course of several months, the inmates worked together using tools, including spoons, which they stole from the prison work sites to chip away at the ventilation covers in their cells, and also on the prison roof. They used paint kits and soap and concrete powder to create lifelike heads, which they decorated with hair collected from the prison barbershop and left in their beds as decoys. It's thought that the preparations took over six months of planning and prefabrication.

On the night of 11th June 1962, conditions were right and Morris and the two Anglin brothers began their escape, leaving their cells via the dug-out ventilation shafts. However, West had spent so much time working on the decoys and other aspects of the plan, that he hadn't managed to free his own vent shaft yet. On the evening of the escape, despite help from the Anglin brothers, West wasn't able to free the escape tunnel in time and the other men were forced to leave him behind. They left the island on a system of rafts and inflatable life vests, which they had made from more than fifty stolen raincoats sewn together. West did later manage to free his own vent and climb to the roof of the prison, but it was too late. The other men had already left and West had no choice but to return to his

cell. Morris and the Anglin brothers were never seen again. However, it's not known if the men succeeded in their escape plan or died during their attempt. The story of the escape was dramatised in several books and in the famous film *Escape from Alcatraz*, starring Clint Eastwood.

7.2

- A: Have you seen this picture? Look. What do you think?
- B: What do you mean, what do I think?
- A: Well, would you tell him to stop, or would you let him just carry on?
- B: I wouldn't tell him to stop, no. Why? Why would I tell him to stop?
- A: Well, because, you know, if you, if you let him carry on then you'll, then he's going to cut himself, or fall into the river or something, isn't he?
- B: Oh come on. Surely you don't think that?
- A: Why not? There's water there, and he's holding an axe, you know, quite a dangerous-looking axe, actually. I mean, he could fall over and hit his head on a rock or something.
- B: Oh that's ridiculous. There's no real danger. You can't honestly think that. Let him fall in the water if he doesn't work it out for himself first. And that way he'll learn, hopefully, from his mistakes so next time, he'll be more careful. If you tell him what to do or what not to do all the time then he'll never learn to think for himself.
- A: Hmm. I suppose you've got a point about thinking for yourself. It's just that, as a parent, or a mother, I just think I would just naturally stop him.
- B: That's just mollycoddling.
- A: No, it isn't. I couldn't stand back and watch him hurt himself. Where's the logic in that? You can't wait for accidents to happen and then think about what you should've done to stop it, prevent it. You have to be pro-active.

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B: Well, I'm with you 100 percent on that. But there is no accident here. It just doesn't make sense to me. There's no real danger. The worst thing that's going to happen is that he's going to fall in the stream and get wet, which is hardly a disaster is it?

7.3

1

A: ... if you let him carry on then you'll, then he's going to cut himself, or fall into the river or something, isn't he?

B: Oh come on. Surely you don't think that?

2

A: I mean, he could fall over and hit his head on a rock or something.

B: Oh that's ridiculous. There's no real danger. You can't honestly think that.

3

A: I suppose you've got a point about thinking for yourself. It's just that, as a parent, or a mother, I just think I would just naturally stop him.

4

A: I couldn't stand back and watch him hurt himself. Where's the logic in that?

5

B: Well, I'm with you 100 percent on that. But there is no accident here. It just doesn't make sense to me. There's no real danger.