

Listening

1.2

Frida Kahlo is Latin America's best-known twentieth-century painter, and a key figure in Mexican art. She has also become a kind of cultural legend. She was born in Mexico in 1907, the third of four daughters, and when she was six, she caught polio—a disease which left her with one leg shorter than the other. Her second tragedy came when she was 18: she was riding in a bus when it collided with a tram. She suffered serious injuries, which affected her ability to have children. Although she recovered, she was in pain for much of her life and had three miscarriages. But it was this accident and the long periods of recuperation that changed Frida's career plans: she had wanted to study medicine, but instead she started to paint. This work is an unfinished one—you can see patches of bare canvas behind the row of women at the bottom of the picture and some of the faces have been painted over, suggesting she may have wanted to repaint them. Frida started it in 1949, five years before the end of her short life—she died in 1954 at the age of 47. She actually carried on trying to finish it on her deathbed, which suggests that it had a strong meaning for her.

As with many of her other works, the image contains at least one self-portrait: she is the third woman from the left in the bottom row, but the unborn child next to her may also be a representation of her—it is placed below her father, to whom she was very close. The painting is a kind of visual family tree: at the top are both sets of grandparents. On the left are her father's parents, whose ancestors were German-Hungarian. On the right are her maternal grandparents: her grandfather Antonio had American Indian origins, while her grandmother Isabel was the great-granddaughter of a Spanish general. Her parents Matilde and Guillermo, who were dead by the time this picture was painted, are in the middle of the picture. Their portraits are based on photographs and it is interesting that they are shown turning away from each other—their marriage was an unhappy one. They appear with their dead parents in a kind of cloud above their four daughters. From left to right the daughters are Matilde, the eldest, then Adriana, followed by Frida herself (with her niece Isolda) and then, with a blanked-out face, her sister, Cristina. Frida was very close to Cristina, but also jealous of her, especially because she had an affair with Frida's husband, the painter Diego Rivera. The next figure is Cristina's son Antonio, but it is not clear who the last unfinished face in the very bottom right-hand corner might be.

1.13

Interviewer Well, today I'm very pleased to be visiting the Edinburgh offices of Skyscanner, a company which did extremely well in this year's *Sunday Times* Best Companies to Work For awards, coming sixth overall and winning outright in the categories for most exciting future and best personal growth. So today we're speaking to a PR Manager at Skyscanner, could you start by telling us a bit about what you do?

PR Manager So I am the PR Manager for the Danish, Swedish, and Turkish markets. I look after the, our PR agencies there, and what that really means is that I work with them to get Skyscanner messages and stories into the media, so that could be anything from a big report on trends, on the future of travel, to smaller stories about where the Turkish people are going on summer holidays.

I And how long have you worked at Skyscanner?

PR I have just celebrated my year anniversary.

I Oh, well, congratulations!

PR Lots has changed in a year, but all good changes.

I And what was it that attracted you to apply for a job here?

PR I had always wanted to work somewhere that was kind of travel-focused. My previous job was in a very dry environment, so much so that I decided I would go traveling and then the day before I flew to South America for a few months, I had an interview here and found out when I was in the Bolivian Salt Flats that I got the job, so really nice, yeah.

I Skyscanner did very well in this year's *Sunday Times* survey of Best Companies to Work For. Do you agree that it's a good place to work?

PR Yeah, absolutely it's, it's a very funny thing, actually, because it very quickly becomes the norm for someone who works here, all these amazing benefits we have, so when you talk to someone else, you know, in another company, you suddenly think, "Wow, we're so lucky," so, you know, anything from flexible working to the small things like free fruit, to people being able to work from their home country, they are all massive benefits that you quite quickly get used to, but I think everyone really does appreciate it.

I So I guess it would be difficult to go anywhere else after this?

PR Yes, very much—maybe that's the plan, maybe that's the ploy that they've gone with!

I Is there one thing that you'd identify for you as a particularly significant benefit?

PR I have to admit what I really love is, the flexible working policy, it's a quite casual thing, there is no formal procedure, but it, it very much places the trust with the, the employees, so, you know, if I want to leave early on a Friday, there is kind of this, relaxed understanding, "Do you know what? You'll make up the time when you can, you're in charge, you're the, you're the one who knows your workload and your own role," which is really nice, it's quite refreshing

because it's quite unusual, especially within quite a large corporate—, you know, organization and so I particularly like that.

I Is there anything that you might change about, about the company or about its, the way it treats its employees?

PR I think, so we're growing at quite a, kind of rapid pace and I think because we have six different offices—you know, Beijing, Miami—I think as we grow it will probably be something that we need to tackle in terms of how we all work together across different time zones, so I think at some point that will be something that becomes more of an issue—it's not at the moment, but I'm pretty confident that Skyscanner will be able to tackle that, and tackle that in good time.

I Wonderful. OK, well, thank you very much indeed. Thanks for your time.

PR Thank you.

1.18 Part 1

Interviewer Eliza Carthy, could you tell us a bit about your family background, your parents and grandparents?

Eliza Um, I come from a musical family; my parents are folk singers, my father is a guitarist who is known for playing for playing the guitar, um, and inventing a particular style of English folk guitar. Um, he started playing when he was 17, back in the fifties, and, um, really was, was quite instrumental in his youth in sort of building the, the sixties folk club scene in London. He was a friend of Bob Dylan and Paul Simon many, many years ago, and, um, is known for reconstructing old traditional ballads, traditional English ballads. My mother comes from a folk-singing family called The Watsons, and they were from the north of England, they're from Hull, which is in the north of England, and they were also instrumental in the beginning of the sixties folk revival, the formation of the folk clubs, and the, the beginning of, basically, the professional music scene that I work on now.

I And were your parents both from musical families?

E Um, really, both sides of my family are musical: my, my mother's side of the family were all travelers and gypsies, my—uh, her grandmother, she was brought up by her grandmother, both of her parents died when she was very young. She had an uncle that played the trumpet, you know, her father played the banjo, he used to listen to American radio in—during the Second World War and he used to learn the songs off the radio like that. Her grandmother was very into the sort of old romantic ballads like *The Spinning Wheel* and things like that, and she used to—she used to sing when they were little; the whole family sang, the whole family danced. And I was brought up in that kind of a family: my mother and her, her brother and her sister were in a singing group, my dad joined that singing group, and then, when I was old enough, I joined the family as well.

I So you had a very musical upbringing?

E My upbringing was—I suppose some people might think it was quite a hippy upbringing. I was brought up on a farm, um, that had three houses in a row, with me and my mum and dad in the end house, my uncle—my mum's brother—and his wife and their four children in the middle house, and then my mum's sister and her husband and their two children on the other end house. And we grew up basically self-sufficient, we had animals and we had chickens and goats and pigs and horses and things like that, and we, we grew up singing together and living together in that environment in North Yorkshire in the 1970s. Um, we had—Because my parents were professional musicians and touring musicians, we had a lot of touring musician friends who would come and stay at the farm and they would sing and play all the time and there was music all around when I was a child, and that really, that really formed the basis of, of, of how I live now.

1.19 Part 2

Interviewer Do you think it was inevitable that you'd become a professional musician?

Eliza Well, if you if you were ever to ask any of us, were it—we would definitely have all said no. I wanted to be, I wanted to be a writer; my mum certainly didn't want me to go on the road. My mum retired in 1966..65..66 from professional touring to raise me. I mean, the road is a difficult place, whether you're traveling with your family or with a band or on your own, and she certainly didn't want that for me. My dad also probably never thought that I would do it, but I ended up following—exactly following his footsteps and quitting school when I was 17 and going on the road, and I've been on the road ever since.

I Can you tell us about your first public performance?

E My dad says that my first public performance was at the Fylde Folk Music Festival in Fleetwood in Lancashire when I was six, and we were at the Marine Hall and they were singing, The Watsons, the family—the family group were, were singing, and I asked if I could—I asked if I could go up on stage with them, and I was six. And Dad said, "Well, you know, you probably don't know everything so just stand next to me on stage and we'll start singing and if you, if you know the song just pull on my leg and I'll lift you up to the microphone and you can, you can join in." God, I must have been awful! But yes, apparently I just—the first song they started up singing, tugged on his leg, and he picked me up and held me to the microphone and I sang that, and he was like, "Did you enjoy that?" "Yes, I did!" Put me down again and they started singing the next one, tugged on his leg, same thing! And he just ended up doing the

whole concert with me sitting on his hip! Which uh— now I have a six-year-old and I know how heavy she is—it must have been quite difficult, God bless him!

I Has having children yourself changed your approach to your career?

E Uh, yes, in a way. Yes, in a way it has. I've just reordered my working year because my eldest daughter has just started school, so I, you know—I'm, I'm not free to, to take the children with me on the road anymore and, and I'm now bound by the school terms. So I try to work only on the weekends and in school holidays now and I try to, to be Mummy from Monday to Friday, taking them to school, bringing them back again. I'm not getting a great deal of sleep, but then I don't know many mothers of— many mothers of six- and four-year-olds that are getting a great deal of sleep!

1.20 Part 3

Interviewer You do a lot of collaborations with other musicians. What is it that appeals to you about working like that?

Eliza I like working with other—I don't like working alone. I don't know if that's because I don't trust myself or I just don't like being alone; I like being surrounded by a big crowd of people. I suppose that's, that's partly to do with my upbringing, there were always so many people around, that, um, I, I'm at my best, I'm at my best in a, in a large event where loads of people are running around doing things and we're all sort of collaborating with each other and there's lots of ideas and everyone's having, you know, a creative time, and that's how I feel— yeah, that's how I feel I, I work best, and that's why at the moment I have a 13-piece band and it's just heaven for me being with so many people and just feeling like a part of a big machine, I love that.

I Is there a difference between playing with your family and playing with other people?

E Um, yes, very much so. I'm not sure if I could tell you how different or why it's different. My dad is very eloquent on how and why it's different and he, he knows that uniquely because he joined The Watsons, and The Watsons was, was a brother and two sisters, and he joined that, and of course he was married to my mum, but he wasn't related to her. And there is this thing within family groups, this blood harmony thing, this intuition, you have similar sounding voices, you know where a relative is going to go, and that may be because you know each other so well, but it also may be whatever it is that binds a family together anyway.

I Would you like your children to follow in your footsteps?

E I get very, very excited when the children, um, when the children love music, I get very excited. My daughter Florence is very, very sharp, she listens and she can already— she plays *Twinkle, Twinkle* on the violin, plucking like that, and on the guitar as well, and she's— yeah, she has a very, very good sense of rhythm. And she loves foreign languages as well, there's a real, um, there's a real sort of correlation there between, between language and singing, she has great pitch, she is able to learn songs and things very, very quickly, and I love that. And Isabella, my youngest as well, she's really, she's really showing interest in it and I love it when they do that. As to whether or not I'd want them to be touring musicians, I think I'm probably of the same opinion as my mother, which is, "No, not really!" But, you know, I, I think the— I think the world is changing anyway, I don't know how many touring musicians there are going to be in the world in 20 years when they're ready, I don't know.

1.22

Interviewer How much do you know about your family tree?

Sarah Uh, I actually know quite a bit about my family tree on my dad's side. I don't know very much about my mom's side.

I Have you ever researched it?

S Yeah, um, my dad actually has done a lot of research, uh, and he can trace us all the way back to The Mayflower.

I Is there anyone in your family that you'd like to know more about?

S I would like to know more about my mom's side. Her father was adopted, so we don't, there's a lot we don't know.

Interviewer How much do you know about your family tree?

Kent I know a fair amount— amount about my family tree. Um, I know we come back from ancestors in Sweden and, uh, England, and I know we've traced it back I think to, to the 1500s for some of the lines.

I Have you ever researched it?

K Um, you know, I haven't personally done a lot of research about my ancestors. I know we have the books and we have the stories and the journals and it's all there, so I guess I, I, I'd be interested to know a little bit about, uh, what my my ancestors did, uh, before they came to America. Um, 'cause I think they were farmers, I'm not entirely sure.

Interviewer How much do you know about your family tree?

Alison Um, I know a little bit because, um, my dad's done some research into his side of the family. Um, we know that my father's side stretches back to the 1700s in Cornwall. Um, my great-great-grandfather went down on the *Titanic*. Interesting piece of family history. Um, and we've got some family artifacts for that.

I Is there anyone in your family that you'd like to know more about?

A Um, probably the wife of the man who went down with the *Titanic*. I think she had quite an interesting and quite difficult life. Um, she had a baby, uh, brought it up by herself, so sounds like a, an amazing woman.

Interviewer How much do you know about your family tree?

Marylin Um, I know quite a lot because a relative of my father's, um, did some research on our family tree, oh about 20 years ago. So, well, I know that my father's family, um, is from Luxembourg and, in fact, when I worked there, I tried to get in touch with some distant relatives, but they weren't interested.

I Is there anyone in your family that you'd like to know more about?

M Um, well, guess what, it's precisely those relatives who are still living in Luxembourg. But what can I do, if they didn't want to meet me, oh well, I guess it's just destiny.

Interviewer How much do you know about your family tree?

Hannah You know, I, I know a little bit about my family tree because I was lucky enough to grow up with having great-grandparents in my life until about, like, ninth grade, so I know a lot from them and they told me a lot of stories about their parents and grandparents, but it doesn't go much further than that and that's only on my dad's side. I know about, um, immigration from Russia but that's all I know and then my mom's side I really don't know a lot about, but it's something that I'm interested in looking into.

I Have you ever researched it?

H I've tried to research it a little bit, uh, like doing the ancestry dot com thing, but, um, I haven't really gotten much further than that.

I Is there anyone in your family that you'd like to know more about?

H I'd love to know more about my great-grandmother's grandmother so I guess that would be my great, great, great-grandmother.

2.6

1 I'm from a small village on the southeast coast of Scotland, it's a very small place, not very many people live there. I liked growing up there, but I think it's a better place to visit than it is to actually live because there isn't very much for young people to do there. The people are quite nice and friendly, but most people have spent their whole lives there and their families have been there for several generations, so sometimes it can seem a bit insular.

2 I'm from Vancouver, which is on the western coast of Canada, in the province of British Columbia. It's a great place to raise a family, uh, it has a good mix of city things and outdoor activities to do. Vancouver has a population of around 632,000, so it's quite a big city, but it's not so big that you feel overwhelmed. I'd say the people there are friendly and quite welcoming.

3 I'm from Oxford in the southeast of England, I, I was born here and I've, I've lived here my whole life. It's difficult to say what the people are like because it's, in a way it's a city of two halves, famous for its university, but also, which obviously has people from all over the world, but also, it's a city in its own right, it has a very large BMW factory where they make Minis, so, but it's a nice place, I like it, I've lived here my whole life pretty much, so, so there we are.

4 So I'm from Melbourne which is on the southeast coast of Australia, just in, in the state of Victoria, this is a really cultural city, very European, you've got everything from beaches to art galleries, lots of shopping, and bars and restaurants, so it's a fantastic city to be in. The people are really laid back and and quite friendly there. We've got a very big mixture of cultures there, so a very multicultural city. So it's quite diverse and a really interesting place to be.

5 I'm from New Jersey and it's a nice mix between rural and city life because it, it has a lot of nature and nice kind of mountain landscapes where you can go hiking or walking, but it also has nice access to the city and lots of nice little shops and restaurants as well.

6 OK, I was born in Johannesburg in the late, in the late 50s. I moved to Cape Town when I went to university and of course it's a very beautiful old colonial center, with lovely buildings, and the aspect of Table Bay with the beautiful backdrop of Table Mountain, wonderful vegetation and a wonderful friendly community of people. It's very vibrant and exciting, people like bright colors in the strong sunlight, it's a very creative environment.

2.7

Interviewer Do you find it easier to understand native or non-native speakers of English?

Cristina Well, I've been in the United States for seven years now, and I've been exposed to a lot of different accents, not only people from the United States, but from different parts of the world, so I'm used to it. In terms of regional accents in the US, I still sometimes have trouble with Southern accents... they're a little more challenging for me, because I don't live in the South. The most stressful thing, I think, is talking on the phone, because you don't have the face-to-face interaction, so it can be tricky.

Interviewer How do you feel about having your English corrected?

Cristina Well, it hasn't happened much lately, but I don't mind, because that's how we learn, you know, we learn from our own mistakes. Sometimes when I'm tired, I might make a mistake with the third-person form, you know, but usually people are quite tolerant. And sometimes I catch my own mistakes, so I'm able to correct myself.

2.8

Interviewer Do you have any funny or embarrassing stories related to misunderstanding someone?

Cristina Yes, this happened a few years ago. I was trying to organize an evening out with some friends, and one of my friends picked a place for all of us to meet, and he said, "Let's all meet at Hideout." He meant H-I-D-E-O-U-T, you know, like a hiding place, which was the name of a bar. But I completely misunderstood him and thought he said "high doubt," two words, like H-I-G-H D-O-U-B-T. So, this caused a lot of confusion because I passed on the information to a bunch of other people and everybody got extremely confused and we couldn't find the place. We had to call him to find out where it was, and then we all figured out that I had misunderstood and gotten the name of the place wrong. Yeah, it took us a while, but in the end we all got together and had a good laugh. So, it all worked out.

Interviewer Is there anything you still find difficult about English?

Cristina I find that certain idioms related to sports don't come easily to me because I don't know anything about baseball or basketball or American football, and there's quite a few idioms in American English that come from those sports, like "hit it out of the park" or "slam dunk." So even though I do understand them in context, I don't use them, because I don't always see the



connection...Oh, and spelling. Romanian is a phonetic language, so spelling isn't necessarily as important as it is in English. Sometimes I have to write words out in English, maybe because I'm a visual learner. I have to visualize the letters in my head before I can spell the word.

2.15

- 1 My, my earliest memory, I must have been about three, I guess, maybe two, was, when we'd been to, to a county fair and I would have gone with my brother, who's a little older than me, and my parents, and I'd been bought, a, a helium balloon, and for some reason the balloon had a snowman inside it, it was only September; I don't know why there was a snowman, but, but there was, and I took it out into the back yard and because it was full of helium, obviously, it was pulling on the string, it wanted to, to fly away, and I let go, I didn't let go by accident, I remember letting go on purpose, to see what would happen, and of course what happened was the balloon flew up into the sky over the neighbors' trees and disappeared, and I was absolutely devastated, heartbroken by the loss of the balloon, and stood there crying and crying, and my dad had to go back to the county fair and get me another identical balloon, which did nothing to console me, I kept crying and crying and crying and that's my, my earliest memory, not a very happy one!
- 2 My earliest memory is probably from when I was about three or four years old and it was Christmas and I was at my nana's house with, all my family and my uncle was reading to me, he was reading *The Little Mermaid*, except that he was making it up, he wasn't actually reading the words in the book, he was just saying things like "Ariel went to buy some peanut butter and jelly" and things like that, and that made me really mad because I was at an age where I couldn't really read myself, but I knew that he was reading it wrong. So I got really annoyed with him and told him to read it the right way, but yeah, that's my earliest memory.
- 3 My earliest memory is from when, I must have been about three, and we were moving to a new house, we moved to an apartment building and I remember arriving and it was, it was dark and we'd had very a long trip, and we arrived and we went in the door and we turned the lights on and nothing happened, and the whole apartment was completely black and dark, no power, no electricity, no lights, and I thought this was terrific, and we had a flashlight and I was just running around, running around the, the hall and the rooms, finding all these new rooms all with a flashlight, and I imagined that it was always going to be like that, that we'd, we'd arrived in an apartment that wasn't going to have lights, so I was always going to have to use a flashlight. And I thought that was going to be amazing. My mother was in tears, obviously she, she was stressed out from the trip and arriving somewhere and having no power. But I, I was really, really excited by it, and the next day when the power came on I was really disappointed.

2.16

Host Are our first memories reliable, or are they always based on something people have told us? What age do most people's first memories come from? John Fisher has been reading a fascinating new book about memory by Professor Draaisma called *How Memory Shapes Our Past*, and he's going to answer these questions for us and more. Hello, John.

John Fisher Hello.

H Let's start at the beginning, then. At what age do first memories generally occur?

J Well, according to both past and present research, 80% of our first memories are of things that happened to us between the ages of two and four. It's very unusual to remember anything that happened before that age.

H Why is that?

J There seem to be two main reasons, according to Professor Draaisma. The first reason is that before the age of two, children don't have a clear sense of themselves as individuals—they can't usually identify themselves in a photo. And you know how a very small child enjoys seeing himself in a mirror, but he doesn't actually realize that the person he can see is him. Children of this age also have problems with the pronouns *I* and *you*. And a memory without *I* is impossible. That's to say, we can't begin to have memories until we have an awareness of self.

H And the second reason?

J The second reason is related to language. According to the research, first memories coincide with the development of linguistic skills, with a child learning to talk. And as far as autobiographical memory is concerned, it's essential for a child to be able to use the past tense, so that he or she can talk about something that happened in the past, and then remember it.

H I see. What are first memories usually about? I mean, is it possible to generalize at all?

J Early memories seem to be related to strong emotions, such as happiness, unhappiness, pain, and surprise. Recent research suggests that three quarters of first memories are related to fear, to frightening experiences like being left alone, or a large dog, or having an accident—things like falling off a swing in a park. And of course this makes sense, and bears out the evolutionary theory that the human memory is linked to self-preservation. You remember these things in order to be prepared if they happen again, so that you can protect yourself.

H Are first memories only related to emotions or are there any specific events that tend to become first memories?

J The events that are most often remembered, and these are always related to one of the emotions I mentioned before, are the birth of a baby brother or sister, a death, or a family visit. Festive celebrations with bright lights were also mentioned quite frequently, much more frequently than events we might have expected to be significant, like a child's first day at school. Another interesting aspect is that first memories tend to be very visual. They're almost invariably described as pictures, not smells or sounds.

H First memories are often considered unreliable, in that perhaps sometimes they're not real memories, just things other people have told us about ourselves or that we have seen in photos. Is that true, according to Professor Draaisma?

J Absolutely! He cites the famous case of the Swiss psychologist Jean Piaget...

2.17

Host First memories are often considered unreliable, in that perhaps sometimes they're not real memories, just things other people have told us about ourselves or that we have seen in photos. Is that true, according to Professor Draaisma?

John Fisher Absolutely! He cites the famous case of the Swiss psychologist Jean Piaget. Piaget had always thought that his first memory was of sitting in his stroller as a one-year-old baby when a man tried to kidnap him. He remembered his nanny fighting the kidnapper to save him. The nanny was then given a watch as a reward by Jean's parents. But many years later, I think when Jean was 15, the parents received a letter from the nanny in which she returned the watch to them. The nanny, who was by now an old woman, confessed in the letter that she'd made up the whole story, and that was why she was returning the watch. Of course, Jean had heard the story told so many times that he was convinced that he'd remembered the whole incident.

3.6

Host A first date is loaded with expectation. Will I like them, and will they like me? Is this person going to be "the one" or will I want to run for the door before the appetizer? Will we have anything to talk about and, if not, how will we get through the evening? Here's relationship expert Jenny with some suggestions on how to make sure that your first date is the best it can be—even if it turns out to be your only date.

Jenny Hello there. My first tip is "Choose the venue carefully," that is, the place where you're going to meet. Try to avoid very noisy places where you can't hear each other, or places where you can't talk, like movie theaters. So a good place to meet might be a quiet coffee shop for some locally roasted coffee, for example, or lunch in a little local place you know. The advantage of keeping the first date short and sweet, meeting for coffee or for lunch rather than dinner, is that if you don't like each other, you don't have to make it through a seven-course meal together. And of course if you do like each other, you can either extend the date, or plan a longer one for next time.

Tip number two is "Make an effort with your appearance." Obviously you don't want to make so much of an effort that your date wouldn't recognize you if they saw you on the street the next day. But getting your hair done, say, or wearing something you know you look good in, those kinds of things show that you care—and that you want to make a good impression. I mean, if you turn up with unwashed hair, wearing yesterday's clothes, you aren't likely to win anyone over.

The third tip, and it's an important one, is "Be kind," even if you think the date is going nowhere. It doesn't cost anything, and it'll make a big difference to how much the other person enjoys themselves. Of course, being kind also means not lying or giving your date false hope. Don't tell someone that you'll call and that you can't wait to see them again if you have absolutely no intention of following through!

Tip number four, which is sort of related to number three, is "Don't forget your manners." Make sure you turn up on time, and if you're going to be late for whatever reason, let your date know. Try not to yawn even if you're getting a little tired. Turn off your phone, and if the other person is footing the bill, remember to say "thank you." And one last thing while we're on the subject of manners—you can tell a lot about a person by how they treat waiters and waitresses. So don't just be polite to your date, be polite to the other people, too.

Number five is "Don't pretend to be anything you're not." It can be very tempting to exaggerate, or to dress up the truth, or just to plain lie to try to get your date interested. Of course, you may get away with it if you don't see the person again after the first date, but if the relationship does last any longer, you may find yourself in a tricky situation further down the line. So, for example, if you're separated, don't say that you're divorced. If you hate baseball, don't say that you can't think of a better way to spend a Saturday afternoon than cheering for the Chicago Cubs. And if you work part-time in a call center, don't say you're something big in communications.

Finally, and this is my last tip, "Don't make an instant judgement." Many of us make up our minds about whether we like someone in the first few seconds or minutes of meeting them. But you know, first impressions can be misleading, so try not to rule someone out right away. It's much better to spend a little time getting to know them, and if you're not sure about someone, it may take two or three dates before you can really decide. If you make a snap decision, you may risk missing out on the love of your life.

P Jenny, thank you very much for the advice. And now we turn to the next...

3.12 Part 1

Interviewer How important is historical accuracy in a historical movie?

Adrian The notion of accuracy in history is a really difficult one in drama because you know, it's like saying, well, "Was *Macbeth* accurate? Was—is Shakespearean drama accurate?" The irony—the thing is, it's not about historical accuracy, it's about whether you can make a drama work from history that means something to an audience now. So I tend to take the view that, in a way, accuracy isn't the issue when it comes to the drama, if you're writing a drama you, you have the right as a writer to create the drama that works for you, so you can certainly change details. The truth is nobody really knows how people spoke in Rome or how people spoke in the courts of Charles II or William the Conqueror or Victoria, or whoever, you have an idea from writing, from books, plays, and so on. We know when certain things happened, what sort of dates happened. I think it's really a question of judgement, if you make history ridiculous, if you change detail to the point where history is an absurdity, then obviously things become more difficult. The truth is, the more recent history is, the more difficult it is not to be authentic to it. In a way, it's much easier to play fast and loose with the details of what happened in

Rome than it is to play fast and loose with the details of what happened in the Iraq War, say, you know. So it, it's all a matter of perspective in some ways. It, it, it's something that you have to be aware of and which you try to be faithful to, but you can't ultimately say a drama has to be bound by the rules of history, because that's not what drama is.

I Do you think that the writer has a responsibility to represent any kind of historical truth?

A Not unless that's his intention. If it's your intention to be truthful to history and you, and you put a piece out saying "This is the true story of, say, the murder of Julius Caesar exactly as the historical record has it," then of course, you do have an obligation, because if you then deliberately tell lies about it, you are, you know, you're deceiving your audience. If, however, you say you're writing a drama about the assassination of Julius Caesar purely from your own perspective and entirely in a fictional context, then you have the right to tell the story however you like. I don't think you have any obligation except to the, to the story that you are telling. What you can't be is deliberately dishonest, you can't say, "This is true," when you know full well it isn't.

3.13 Part 2

Interviewer Can you think of any examples where you feel the facts have been twisted too far?

Adrian Well, I think the notion of whether a film, a historical film has gone too far in presenting a dramatized fictional version of the truth is really a matter of personal taste. The danger is with any historical film that if that becomes the only thing that the audience sees on that subject, if it becomes the received version of the truth, as it were, because people don't always make the distinction between movies and reality and history, then obviously if that film is grossly irresponsible or grossly fantastic in its, in its presentation of the truth, that could, I suppose, become controversial. I mean, if you—you know, the only thing anybody is ever likely to know about *Spartacus*, for example, the movie, is Kirk Douglas and all his friends standing up and saying, "I am Spartacus, I am Spartacus," which is a wonderful moment and it stands for the notion of freedom of individual choice and so on. So *Spartacus*, the film made in 1962, I think, if memory serves, becomes, has become, I think, for nearly everybody who knows anything about Spartacus, the only version of the truth. Now in fact, we don't know if any of that is true, really. There are some accounts of the historical Spartacus, but very, very few, and what, virtually the only thing that's known about is that there was a man called Spartacus and there was a rebellion and many people were, you know, were crucified at the end of it, as in, as in the film. Whether that's irresponsible I don't know, I, I can't say that I think it is, I think in a way it's, it's, it's *Spartacus* is a film that had a resonance in the modern era.

There are other examples, you know, a lot of people felt that the version of William Wallace that was presented in *Braveheart* was really pushing the limits of what history could stand—the whole, in effect, his whole career was invented in the film, or at least, yeah, built on to such a degree that some people felt that perhaps it was more about the notion of Scotland as an independent country than it was about history as an authentic spectacle. But you know, again, these things are a matter of purely personal taste, I mean, I enjoyed *Braveheart* immensely.

3.14 Part 1

Interviewer Professor Beard, what's the secret to getting people interested in the Romans, in ancient history?

Mary Well, you have to go about it in the right way, really. Um, you know, I think perhaps starting from rather arcane and difficult bits of literature isn't the right way. But, you know, one thing that you see in Britain, you know, one thing that we know is that an awful lot of our culture and our geography and our place names and so on are actually formed by the Romans, you know. You ask somebody, um, "Why do you think so many English place names end in -chester or -caster, you know, Manchester, Doncaster?" And they'll often say, "I don't know." And then you say, "That's because that bit—caster—is from the Latin for 'military camp,' and every place that ends -caster or -chester once had a Roman fort on it." And I've got a pretty 99% success record with getting people interested after that, because suddenly it is a question, not of these, um, uh, remote people who wrote some literature that you probably suspect would be boring; it's the people who formed the geography of our country and much of Europe. Why is London the capital of, of Britain? It's because the Romans made it so.

I What do you think we can learn from Roman history?

M In political terms many of the issues and questions and dilemmas that we face now, uh, were faced by the Romans. And in many ways, we're still thinking about and using their answers. I mean, one classic example of that is a famous incident in Roman history in 63 BC where there's a terrorist plot in, in the City of Rome to, to assassinate the political leaders, to torch the city, um, and to take over—revolution. Um, and that plot is discovered by, uh, one of the most famous Romans of all, Marcus Tullius Cicero, the great orator and wit of Roman culture. And he discovers the plot. He lays it before the Senate. He then decides to execute the leading conspirators without trial, summary execution. Um, and a couple of years later he's exiled. Now, in many ways that's the kind of problem we're still facing, uh, with modern responses to terrorism. I mean, what... how far does, how far should homeland security be more important than civil rights, you know? Uh, you know, what about those people in Guantanamo Bay without trial? Um, you know, where, where does the boundary come between the safety of the state and the liberty of the citizen? Now, the Romans were debating that in the 60s BC. And in many ways we're debating it, uh, along the same terms. And in part we've learned from how they debated those rights and wrongs.

3.15 Part 2

Interviewer If you could go back in time, is there one particular historical period that you'd like to go back to?

Mary I think it would be a terrible kind of, uh, punishment to be made to go back in history, you know, particularly if you're a woman, you know. There's, you know, there is not a single historical period in world history where women had halfway as decent a time as they do now. So, deciding to go back there, uh, you know, that would be a self-inflicted punishment. I think I'd rather go in the future. Um, and there's also, I mean, even for men there's considerable disadvantages about the past, you know, like, you know, no antibiotics and no aspirin.

I Today we live in a celebrity culture, but in *Meet the Romans*, you focus on the lives of the ordinary people in Rome. Was that a conscious decision, to try to get people away from celebrity culture?

M I was rather pleased that people did actually find, you know, the non-celebrity, um, version of the Romans interesting. Um, and in some ways if it, if it was a small antidote to modern celebrity culture, I'm extremely pleased. Um, I think that, that wasn't quite what was driving me, though, because, uh, I think the celebrities of the ancient world are so remote from us in some ways. Um, and one of the things that puts people off ancient history is that, you know, you know, the big narrative books, the kind of the history of "the big men," you know, never seem to answer all those questions that we know we all want to know about the ancient world, you know, or any period in the past, you know: where did they go to the loo, you know. Um, and actually I think people are often short-changed, uh, about, um, the... in, in terms of providing an answer to questions which are really good ones, you know. Um, you know, in the end most of us, most women—don't know about men—most women, you know, do really want to know what having a baby was like, um, uh, before the advent of modern obstetrics, you know. That's a big question. It's not a— it's not, simply because it's, uh, intimate and female doesn't mean it's a less important question than why Julius Caesar was assassinated. And actually world history contains a lot more people like me and my family and women and slaves and people who, you know, want to do many of the things that we want to do, you know. But they can't clean their teeth 'cause there's no such thing as an ancient toothbrush, you know. Now, how does that feel? And I'm not saying in that I guess that those big blokish issues aren't important, you know. The assassination of Julius Caesar, you know, is an event in world history that has formed how we look at every other assassination since, you know. When Kennedy's assassinated we see that partially in relation to that, that formative defining bit of political assassination in Rome. But it's not the only way that Rome is important.

3.16 Part 3

Interviewer As a historian, how important do you think it is that historical movies should be accurate?

Mary I'm not sure quite how keen I am on accuracy above everything else. The most important thing, if I was going to make a historical movie, I'd really want to get people interested. And I think that, that, um, film and television, um, program makers can be a bit, can be a bit sort of nerdish about accuracy. I remember a friend of mine once told me that, uh, he'd acted as advisor for some Roman film and the, the crew were always ringing up when they were on location, um, saying things like, "Now, what kind of dog should we have?" You know, "Should it, you know, if we're going to have a dog in the film, should it be an Alsatian or, you know, a Dachshund or whatever?" And to start with, he said he'd go to the library and he'd kind of look up and he'd find a breed. And eventually after question after question he'd think, look, these guys are getting the whole of Roman history in, in the big picture utterly wrong, and yet there they are worrying about the damned dogs, you know.

I Can you think of any historical movies that you've really enjoyed?

M I absolutely loved *Gladiator*. Um, you know, never mind its horribly schmaltzy plot, you know; I thought in all kinds of ways it was just a wonderful, uh, brilliant, and I don't know if it was accurate, but a justifiable re-creation of ancient Rome. Um, the, the beginning scenes of *Gladiator* which show, you know, Roman combat, um, just in a sense punctured the kind of slightly sanitized version of, you know, legionaries standing, you know, with all their shields, you know, face to—, you know, facing the enemy, um, you know, all looking ever so kind of neat and tidy. I mean, it was messy and it was bloody and it was horrible. And it was such a different kind of image of, uh, Roman combat that I remember we set it in Cambridge as an exam question, you know, um, you know: how, how would, how would students judge that kind of representation of Roman warfare.

I It's very interesting that there seem to be more and more historical movies recently, and many have won Oscars. Is that because history has all the best stories?

M Yes, there's no such good story as a true story—and that's what history's got going for it, you know, actually. Um, you know, nonfiction in a, in a kind of way is always a better yarn than fiction is. Um, and I think it's, you know... I feel very pleased because, uh, I think, you know, for one thing it gets, it gets some of the best stories from history into the popular, into popular attention, popular consciousness. But I think also, I mean, it shows that you don't always have to be deadly serious about history. I mean, you know, history, like classics, you know, is often treated as something which is good for you; but isn't actually going to be much fun, you know. You'll be improved by knowing about it, but it probably will be a bit tedious in the process. And I think that, you know, showing that history can be larky, it can be funny, it can be surprising, um, it can be something that you can sit down and have a good two and a half hours at the cinema enjoying, is really all to the good.

3.18

Interviewer Is there a period of history that you would like to go back to?

Daisy I'd really like to go back to Tudor England, sixteenth-century England.

I Why that period?

D Well I'm doing a PhD in the music of that period and I just think it's such a fascinating time because there was so much change happening and the way people lived their lives, their religion, the way the politics of the country was working. It must have been a really exciting time to live.

I Is there a person from history that you admire or find especially fascinating?

D There was a lady called Bess of Hardwick, um, who owned a lot of property in Derbyshire. She was a real social climber, and she lived through Henry VIII, Edward VI, Mary I, and Elizabeth I and into a bit of James I as well. Um, so she had a really long life, a really exciting life and she started from absolutely nothing and worked her way right to the top. I think she must have been a really amazing lady to know.

Interviewer Is there a period of history that you would like to go back to?

Heather I think I would have loved to be around in California in the sixties. I think it, it sounds like it was a really exciting time. I think, uh, there was a lot of frightening things happening, in Vietnam, and, but it— but people were excited and, um, excited about the potential, I think of, of something new and really exploring their freedom, I guess.

I Is there a person from history that you admire or find especially fascinating?

H I think I most admire Nelson Mandela. I'm South African. So, uh, he's the first person that comes to mind. I think he was, um, an incredible person and an amazing leader. So, um, yeah, I would have loved to have met him.

Interviewer Is there a period of history that you would like to go back to?

Harry Um, ooh, that's a really, that's a weird one. I don't know. Um, history was pretty brutal, life was really quite hard. Um, I mean, there are some parts, some aspects of it that I'd like, where time was slower, life was defined by the seasons and daylight, um, and you didn't have the same sort of pressures as you do now. So, I'd like aspects of it, but I'm not sure I'd really like to go back to the actual way of life.

I Is there a person from history that you admire or find especially fascinating?

H Um, probably, uh, probably Queen Elizabeth I, because she, she managed to be the queen in a society where women weren't expected to have or hold or command any power and respect and that they were meant to do the bidding of men and their families and she actually stood up and was a person to be counted.

Interviewer Is there a period of history that you would like to go back to?

Adam Yes, there's a period I'd like to go back to, absolutely! I love ancient Greece. I love, uh, ancient Athens. I think it would be so amazing to spend time there and see what it was like being in the Agora with, you know, uh, Plato and Aristotle and talking. And, uh, that entire world be very, very interesting to me.

I Is there a person from history that you admire or find especially fascinating?

Ad Hmm. A person from history that I find, uh, that I admire. There are a lot of people, I study a lot of ancient history, so I would love to meet Julius Caesar or someone like that who really transformed the entire world with his actions and you know he has a very unique personality, he was a very cocky person and it'd be fun to, uh, just see what he was like in person and see how he was able to kind of take over the entire Roman Empire by himself.

Interviewer Is there a period of history that you would like to go back to?

Andrew I think I'd like to go back to, um, the Renaissance, like, the fourteenth and fifteenth century. Maybe in Italy.

I Why that period?

An I think there was a lot of innovation and interesting new ideas coming up in that time period.

I Is there a person from history that you admire or find especially fascinating?

An I've read a lot about, uh, Filippo Brunelleschi who was in Florence, in Italy, during the Renaissance and helped build the Duomo, the dome in Italy.

4.7

1 Sounds or noises that particularly annoy me, I would say dogs barking, very irritating, they just don't stop, especially the small yappy dogs, they just go on and on and on and just keep yapping at you and I just find that extremely irritating because there isn't any real way to quiet them down like a child, or something—you can tell them to be quiet, but a dog, no, they'll just keep going.

2 Any noises that annoy me? I suppose I'm annoyed by excessively creative cell phone ringers, that can be of overly popular songs or themes from television shows that people obviously think are really cute, but I probably don't think they are as cute.

3 The one sound I really hate is car horns, which you hear an awful lot of in cities. And the reason I hate them is because in my mind, at least, a car horn is meant to be a warning, but of course nobody uses them for warnings anymore, they use them because they're angry and impatient, and it, it seems to me that it's like shouting at somebody, and I don't like hearing that expression of anger all around me from dozens of cars.

4 For me, the most annoying sound is the buzzing noise of a mosquito. When you're just falling asleep in your bedroom at night and you hear that sound, and it's just terrible, I actually can't sleep until I've stopped the sound by killing the mosquito. So what I tend to do is, I tend to leave the light off actually, and just follow the sound, and just search the room for the sound for as long as I can until I can track it down and kill it, because otherwise I, I can't sleep knowing that I will wake up in the morning covered in mosquito bites.

5 I work in an office, and the person who sits next to me, Julie, she crunches on rice cakes every lunchtime, and it's really annoying, and I don't know what to say to her, or how to put it, and if I do tell her now, she'll know I've been annoyed for

the last four years, but I think she's leaving soon, so maybe I'll just have to deal with it for the next few weeks, or months.

4.8

Interviewer London, as well as other big cities, has often been accused of being an unfriendly place, but is it really, and if it is, does it matter and what could or should we do about it? Today I'm talking to Polly Akhurst, one of the co-founders of Talk to Me London, an organization whose goal is to get people talking to each other. Hello, Polly.

Polly Hello.

I Could you start by telling us about Talk to Me London?

P Sure. Talk to Me London is all about finding ways for people to talk to other people they don't know. And we do this through fun activities including a badge or pin, which says *Talk to Me London* on it and shows that you're open to conversation, as well as through regular events that, that get people talking, and we are also organizing, a "Talk to Me London" day at the end of August.

I And how did you get the idea for it, I mean, do you personally find London unfriendly?

P Well, I personally talk to a lot of people I don't know, and I think that's where the idea came from, I found that the conversations that I have with people just kind of randomly, have been hugely, kind of, beneficial, really, so I've made, I might have made new friends, new business connections, sometimes they just kind of just cheer up my day. So Talk to Me London comes from this idea of, you know, what happens if we do start talking to each other more and you kind of, you know, are able to see more opportunities and possibilities there.

I Have you ever been anywhere either in the UK, the US, or maybe abroad, a, a large city, which you thought really was a friendly place, which made you think you wish London was like that?

P There are definitely places that I've found friendlier than London, but I think that we all kind of change a bit when we travel and when we're out of our normal circumstances, we feel like, you know, more free to, to do things and perhaps talking to people is one of them. There is a tendency for, people say that Mediterranean countries are friendlier, however, or Latino countries even, but there was a similar initiative to this which was set up in Madrid a couple of years ago which I think indicates that, that they're facing the same problem as us, and perhaps, you know, points to the fact that this is a phenomenon in all large cities.

I So you wouldn't say it was a uniquely London problem?

P No, I wouldn't, no.

I You've had some very high profile support of Talk to Me London, on your website I think there's a quote from Boris Johnson (the former mayor of London) saying what a wonderful idea it sounds like. But on the other hand, there's, there's been some negative media coverage that must have been discouraging for you?

P I mean, I don't think so, I think that this idea is quite controversial in some ways because we're trying to encourage people to think about the way that they act and to reflect on that and to possibly change that, so, it hasn't really been surprising for us that we've had the negative coverage.

I And what would you say to people, and there are plenty of them I think, people who would say, "I'm sitting on the bus, I'm sitting on the train, I really don't want to talk to anybody, I really don't want anyone to talk to me, I just want to read my book or listen to my music, or whatever..." What would you say to those people?

P I would say that it's not about everyone talking to everyone else, it's about enabling those people who want to talk to do so, basically, so that's why all the things that we do are opt in, so the pin, for example, you wear it if you want to talk, if you don't want to talk you don't have to wear it, so you know, this isn't something for everyone, but we want to give people the choice between talking or not talking and currently there doesn't really seem to be that choice.

I Well, I wish you all the best with the project, I hope it's extremely successful and thank you very much for talking to us.

P Thanks a lot.

4.9

James's story

I was heading home at rush hour a few weeks ago. I was tired and bored, and there was this guy standing beside me reading a book. So I started reading it over his shoulder—it was all about the history of popular social movements. I couldn't see the title, so I asked him what it was called. Surprisingly, he reacted positively and told me the name. He told me that he commuted for two hours each day and that he always tried to read something enlightening because it made him feel better about his life and being productive by the time he got home! It was such a nice unexpected conversation—and it got me thinking about my own reading habits!

Anneka's story

I was getting the last train back home one evening, and I had to wait a long time on the platform, so I started talking to the girl sitting next to me. She was Czech and had just come to the UK with her boyfriend for work. She was a science graduate in the Czech Republic, but was working at a sandwich shop. I suppose in many ways it was a pretty typical story, but she was so upbeat and positive about London and living in the UK. At the end of the journey she emphasized how good it was to talk, and pulled out a sandwich from her bag and gave it to me. I was both shocked and grateful! Maybe my stomach had been rumbling too loudly...

Philippa's story

I was on the train home today and this young man asked me how my day had been. We talked about the area and iPads and TV and that kind of thing. Then I mentioned the concept of "Talk to Me London" and encouraged him not to stop talking to people. An older lady in the meantime had sat down by us and thought

the fact that we were talking was nice! And then I bumped into an old neighbor from about ten years ago, and we caught up. When he got off the train, the guy opposite me mentioned how nice it was to see us catching up, and then we got talking too. It was exciting. It was contagious. I had a smile on my face for the rest of the day.

Alise's story

I was standing on a bus, and I would have thought I'd looked unapproachable, but instead a man sitting close by saw I was carrying a guitar. He gave me a big smile and asked if I'd play him a song! Before long we were talking about traveling and living in different countries and cities around the world, and about music. He was leaving the next day for a few months of travel around South America. Because the man was a small distance away from where I was standing, quite a few people nearby were able to hear us talk, and many of them also joined in. It felt a little surreal, stepping off the bus later, smiling and saying goodbye to a bunch of strangers as though they were long-time friends.

4.13

Interviewer What made you want to be a translator?

Beverly It was something that I'd done when I was in college and when I moved to Spain it was difficult to get a job that wasn't teaching English, so I went back home and I took a postgraduate course in translation. After taking the course I swore that I would never be a translator, I thought it would be too boring, but I kept doing the odd translation, and eventually I, I came around to the idea because I liked the idea of working for myself, and it didn't require too much investment to get started. And, and actually, I enjoy working with words, and it's, it's very satisfying when you feel that you've produced a reasonable translation of the original text.

I What are the pros and cons of being a translator?

B Well, um, it's a lonely job, I guess, you know, you're on your own most of the time, it's hard work, you're sitting there and, you know, you're working long hours, and you can't schedule things because you don't know when more work is going to come in, and people always have tight deadlines. You know, it's really rare that somebody'll call you up and say, "I want this translation in three months." You know, that, that just doesn't really happen.

I And the pros?

B Well, the pros are that it, it gives you freedom, because you can do it anywhere if you have an internet connection and electricity, and I guess you can organize your time, because you're freelance, you know, you're your own boss, which is good. I, I like that.

I What advice would you give someone who's thinking of going into translation?

B I'd say that—I'd say, in addition to the language, get a speciality. Take another course in anything that interests you, like, economics, law, history, art, because you really need to know about the subjects that you're translating into.

I What do you think is the most difficult kind of text to translate?

B Literary texts, like novels, poetry, or drama because you have to give a lot of consideration to the author, and to the way it's been written in the original language.

I In order to translate a novel well, do you think you need to be a novelist yourself?

B I think that's true ideally, yes.

I And is that the case? I mean are most of the well-known translators of novels, generally speaking, novelists in their own right?

B Yes, I think in English anyway, people who translate into English tend to be published authors, and they tend to specialize in a particular author in the other language. And of course if it's a living author, then it's so much easier because you can actually communicate with the author and say, you know, like, what did you really mean here?

I Another thing I've heard that is very hard to translate is advertising, for example, slogans.

B Yeah, well, with advertising, the problem is that it has to be something punchy, and, and it's very difficult to translate that. For example, one of the Coca-Cola ads, the slogan in English was "the real thing," but you just couldn't translate that literally into Spanish—it, it just wouldn't have had the same power. In fact it became *Sensación de vivir*, which is "sensation of living," which sounds, sounds really good in Spanish, but it, it would sound weird in English.

I What about movie titles?

B Ah, they're horrific, too. People always complain that they haven't been translated accurately, but of course it's impossible because sometimes a literal translation just doesn't work.

I For example?

B OK, well, think of, you know, the Julie Andrews movie, *The Sound of Music*. Well, that works in English because it's a phrase that you know, you know like "I can hear the sound of music." But it doesn't work at all in other languages, and in Spanish it was called *Sonrisas y Lágrimas* which means "Smiles and tears." Now let me—in German it was called *Meine Lieder, meine Träume* which means "My songs, my dreams," and in Italian it was *Tutti insieme appassionatamente* which means I think, "All together passionately" or, I don't know, something like that. In fact, I think it was translated differently all over the world.

I Do you think there are special problems translating movie scripts, for the subtitles?

B Yes, a lot. There are special constraints, for example the translation has to fit on the screen as the actor is speaking, and so sometimes the translation is a paraphrase rather than a direct translation, and of course, well, going back to untranslatable things, really the big problems are cultural, and humor, because they're, they're just not the same. You can get across the idea, but you might need pages to explain it, and, you know, by that time the movie has moved on. I also sometimes think that the translators are given the movie on DVD, I mean, you know, rather than a written script, and that sometimes they've simply misheard or they didn't understand what the people said. And that's the only

explanation I can come up with for some of the mistranslations that I've seen. Although sometimes it might be that some things like, like humor and jokes, especially ones that depend on wordplay are just, you know, they're, they're simply untranslatable. And often it's very difficult to get the right register, for example with, with slang and swear words, because if you literally translate taboo words or swear words, even if they exist in the other language they may well be far more offensive.

5.1

Again and again people tell us that mindfulness greatly enhances the joys of daily life. In practice, even the smallest of things can suddenly become captivating again. For this reason one of our favorite practices is the chocolate meditation. In this, you ask yourself to bring all your attention to some chocolate as you're eating it. So if you want to do this right now, choosing some chocolate, not unwrapping it yet, choosing a type that you've never tried before, or one that you've not eaten recently. It might be dark and flavorful, organic, or fair-trade, or whatever you choose. Perhaps choosing a type you wouldn't usually eat, or that you consume only rarely.

Before you unwrap the chocolate, look at the whole bar or package—its color, its shape, what it feels like in your hand—as if you were seeing it for the very first time. Now very slowly unwrapping the chocolate, noticing how the wrapping feels as you unfold it, seeing the chocolate itself. What colors do you notice? What shapes? Inhaling the aroma of the chocolate, letting it sweep over you. And now taking or breaking off a piece and looking at it as it rests in your hand, really letting your eyes drink in what it looks like, examining every nook and cranny. At a certain point, bringing it up to your mouth, noticing how the hand knows where to position it, and popping it in the mouth, noticing what the tongue does to receive it. See if it's possible to hold it on your tongue and let it melt, noticing any tendency to chew it, seeing if you can sense some of the different flavors, really noticing these.

If you notice your mind wandering while you do this, simply noticing where it went, then gently escorting it back to the present moment.

And then when the chocolate has completely melted, swallowing it very slowly and deliberately, letting it trickle down your throat.

What did you notice? If the chocolate tasted better than if you'd just eaten it at a normal pace, what do you make of that? Often, we taste the first piece and perhaps the last, but the rest goes down unnoticed. We're so often on autopilot, we can miss much of our day-to-day lives. Mindfulness is about bringing awareness to the usual routine things in life, things that we usually take for granted. Maybe you could try this with any routine activity, seeing what you notice? It could change your whole day.

5.2

1 One thing I really hate waiting for is waiting at home for a delivery to arrive, because sometimes you get, like, a two-hour delivery window, and that's fine, but more often they'll say, "Could be any time 7 a.m. to 7 p.m." and you're stuck in the house—you don't even dare go and buy a gallon of milk—and of course it always ends up arriving at five to seven in the evening, and you've spent the whole day waiting.

2 It annoys me if I have to wait for web pages to load, if there's a really bad internet connection and the pages are really slow to load and you actually sort of see one line loading at a time, pixel by pixel it seems, but, you know, invariably, if you need the information you sit and wait as long as it takes.

3 Is there anything I really hate having to wait for? Not really, I'm, I'm pretty patient. If I'm in a line I'm pretty patient, but I will get annoyed if people start to disregard the laws of lines, and try to cut in or try and get to the front in some other way. As long as there's a system to follow, that usually keeps me calm.

4 I really hate waiting for anything where I've been given an appointment time for a specific hour, you know, a specific time, and then having to wait forever before I have it, so, well, you know, for example a hair stylist or, or a dentist or a doctor. I think particularly things like hair stylists and dentists, because I think they must know how long the previous person's going to take, you know, they don't have to deal with emergencies or anything like that, so why can't they give me a correct time? I mean, I'm very punctual so I always turn up on time, in fact usually at least five minutes early, and it really, really annoys me if I have to wait for a long time. Anything more than fifteen minutes past the appointment time drives me completely insane.

5 Waiting for Jerry, my husband, is a complete nightmare, because he's never ready on time and I always tell him to be ready fifteen minutes before we need to be ready, and even so he's so late, it drives me completely bananas. I don't know why it drives me completely bananas because, in fact, often we don't need to be there on time, or it doesn't need to be that kind of precise, but it does. I hate it. He's preening himself, you know, getting his jacket on and looking at himself in the mirror, I mean, he takes much more time than I do.

6 I can't abide waiting in check-in lines at airports, because I'm standing in the line watching people take for-ev-er to check in, and I know when I get to the front of the line I'll do my check-in in twenty seconds. I don't know why these other people can't do the same.

5.13

Interviewer Where did the idea of microfinance come from?

Sarita The idea behind microfinance again goes back to the mid-70s. There had been, by that time, several decades of what we call the Western World giving massive amounts of aid to the developing world and a realization that a lot of it was not working, there were still many people who were left poor. So, you know, Muhammad Yunus is credited as being the father of microfinance, he's an economist living in Bangladesh, a very poor country, and he looked around and he said—what, what is it that the poor lack, what is that they need? And the answer is obvious, they need money and all of us, in order to get started have had access to credit. So, the poor can't get access to credit, they can't go to relatives to borrow because generally the relatives are as poor as they themselves are and they certainly cannot go into a bank and borrow because they have no collateral.

I How did Dr. Yunus solve these problems?

S There are really three innovations that he came up with that are brilliant in, in hindsight. One was, OK, the poor have no collateral, but let's figure out a way to create collateral which means, collateral is basically if you're not going to pay back the loan, that somebody's held responsible. So he came up with a lending methodology where there was a group of peers that were given the loan and they would be lending to each other and the group held each member accountable for paying back. The second innovation that he came up with is that it is very difficult for the poor to gather a lump sum to pay back a loan, but if you can break up that payment into very small regular payments that are coming out of your daily income, then it's feasible to pay back the loan. So what micro-credit did was, to break up the, the loan payment into these very sort of regular small payments. And the third was really an incentive system, that the poor were not encouraged to borrow a large amount, they only borrowed what they could use in their business and then pay back, and if they paid back successfully then they were eligible for a larger loan.

5.14

Interviewer Do you have any examples of individual success stories?

Sarita Oh, I love talking about, individual success stories, because this is what, sort of gets us up in the morning and, you know, gets us to come to work and stay late, and, and do this, this work, since I've been at Women's World Banking I have been to the Dominican Republic, Jordan, and India, so I am happy to give you a story from each, each, each of the three countries.

The DR is a more established economy, if you will, and so the, the woman I met had already had successive loans that she had taken from our partner in the DR and what she did was to start out, she was basically selling food from her, kitchen, making excess food and selling it to the factory workers, took out a loan, sort of increased that business and then set up a little cantina out of her living room. So that along with food she was selling cigarettes, beer, candy, etc. That business did well, took out another loan and built a room on top of her house and started to rent it out and so over seven years what she's been able to do is to completely build a new home for herself and rent out the old one, and this is going to ensure income in her old age, because at some point she's going to be too old to, to work in the kitchen, and to be, you know, standing on her feet behind the cantina counter and she's looking at the, the, these rental rooms that she has been able to put on as her, her old age security.

5.15

In Jordan, I'll, I'll tell you about a young woman that, that we met, you know, sort of the, the cultural, norm in Jordan is that, a fairly old husband can marry again and marry a, a fairly young woman, so the one that we met, her husband was now too old and sick so while, while, he took care of the...having a roof over her head, she had absolutely no means of earning more money for herself or her kids, and at her socio-economic level it's not considered proper for a woman to go out and work. So the only thing that she was able to do, was she had taken a loan to buy cosmetics, and was selling them from her living room to her neighbors and this was considered to be an OK business for her because primarily she was dealing with other women, but it gave her that sort of extra money, to use for herself.

5.16

And then in India where I was recently in the city of Hyderabad, and Hyderabad is this up-and-coming city, you know, it's gleaming, it's, Indians themselves are thinking of it as the next cyber city. But across town they have slums, where even now, both men and women have not gone to school, they're not educated and their only recourse is to work in the informal economy, so the family that we met, the husband, was a vegetable cart—a vegetable seller, so he took his cart and went out into the more affluent neighborhoods, the son had dropped out of school to join his father, to push a similar cart...cart, and the mother had taken a loan to embroider saris, and, she did this at home, sort of in her spare time and what she really wanted to do was to, amass enough income so that she would cut out the middleman, because she basically got half of what the sari was worth, because she was handing it over to a, a middleman, so that if she could buy the materials herself, embroider it herself, and sell it herself to the store she could in effect double her income without doubling her labor.

5.21 Part 1

Interviewer In your experience, what are the main causes of stress?

Jordan My clients and audiences tell me that their big stressors are, uh, too much to do, too little time, uh, money stressors, commuting is a big stressor. I think that the opportunities to be stressed are everywhere.

I Do you think life is more stressful now than it was, say, 20 years ago?

J I think that today there are many more opportunities to be stressed, there are many more distractions, especially ones that are technology-driven. And I'm a big fan of technology, we can use technology to help us reduce stress, but when you have emails coming in and text messages left and right, and Twitter feeds and Facebook messages, and, uh TV, and the kids and a job, and maybe school, it really divides our attention and it produces a stress response that is often ongoing, continuous within us. And all of that stuff can take away the time to just relax, uh, take a walk, not think about who's trying to communicate with us, and not needing to be on all of the time. So, uh, so I think there are just more chances to be stressed today, uh, and therefore we need to really pay more attention to reducing stress.

I Can you tell us something about the effects of stress on the body and mind?

J Stress impacts the body because it produces wear and tear, and when we are constantly stressed, our organs, our immune system, become the punching bags of our stress response. Stress is really important, and, in fact, it can be a lifesaver, but when it kicks into action all the time, it, uh, has a corrosive effect on us. So, for example, our immune systems are weakened when we are under a lot of stress,

and especially for a long period of time. When our immune systems are weaker, it opens us up to be more susceptible to illnesses in the environment. Uh, stress contributes to high blood pressure, which contributes to heart problems and stroke. Stress impacts our sleep, so when we get stressed during the day it often makes it more difficult for us to fall asleep at night or to stay asleep or to have a quality night's sleep, and if we don't get a good night's sleep, then we are tired the next day, which makes us more stressed in many cases, so it becomes a stress-poor-sleep cycle that is stressful and tiring. So these are all reasons to really pay attention to our stress levels and to take action to reduce the stress.

5.22 Part 2

Interviewer How can you help people deal with stress and how long does it take to find a solution?

Jordan The great thing about stress management is that it's like a salad bar. There are 30 different choices on a salad bar and some of us like most of the things that are offered, but some of us don't like everything, but we get to choose what works for us and what we enjoy. Same thing with stress management—there are more than 30 different ways you can manage stress, there are probably, uh, 30 million and counting, and we should pick the techniques, many of them easy and simple and fun, that we like, and therefore we'll be more likely to use them on an ongoing basis. So stress management can take as little as ten seconds. You can look at a beautiful picture that you took on your last vacation, you can put it on your computer screen, you can put it next to your bed, you can put it on your desk, and just focusing on that photo of the ocean or a mountain or a beach can alleviate stressed feelings immediately. We can do one-minute breathing exercises, we can exercise, we can take a ten-minute walk around the block, we can meditate each day. So there are many different ways to prevent and reduce the stress that we're experiencing. The key is to do it on a regular basis.

I Are the solutions to stress physical, mental, or both?

J Stress management involves both the mind and the body, they make great partners when we're trying to feel better and to cut down on the stress that we're experiencing. I once worked in a school where a student identified his stressor as riding on the subway. He felt very stressed going to school every day and very stressed when it was time to go home, because the subway made him feel very closed in and like he wanted to escape, he couldn't stand the, the crowds. And then we opened up to the rest of the group and we asked them for different ways that this student might think about this stressor and different ways that he might act to try and reduce it. And the group came up with all sorts of great possibilities, including that he ride in a different car, in the first car or the last car, because it's often less crowded compared to the center car, which is where he always used to ride. And he liked that idea, and I heard from the principal of the school a few weeks later that he in fact had started riding in the first car, and for the first time in his subway-taking life, he didn't feel stressed, he didn't feel anxious, because the car was less crowded and he felt so much better. And you might think, "Well, that's such an easy answer, why didn't he think of that himself?" The truth is, and I think we all identify with this, we get into very fixed ways, habits almost, of thinking and acting, because we, we deal with our stressors and have dealt with them in similar ways for a long, long time, so we lose the perspective, we don't take as much time to think about how we could deal with our stressors in different ways. So this is an example of how the mind and body and actions and thoughts can work together to really make a big difference in the way we feel.

5.23 Part 3

Interviewer Are some age groups more susceptible to stress than others?

Jordan Stress is a very democratic occurrence, so older people are stressed, college students are stressed, babies get stressed, 30-somethings get stressed, men are stressed, women are stressed, so, uh, it's hard to say if one group is more stressed than another.

I What makes students stressed? How does stress affect their lives or their studies, and what are the most stressful times in a typical student's life?

J College, and being a student can be really fun and exciting and rewarding. There are also a lot of stressors associated with it: there's the studying, there's the pressure to do well on exams so that you can get a better job and perhaps make more money. You are in a different environment that doesn't have the same support that you used to have, especially if you were back home. Uh, there is the social stress of needing to meet new people, and also for a lot of young people, especially those in their teens and twenties, we see a lot of mental, uh, health issues arise and there's a greater need to get help for, uh, them while in school, but if you're not with your usual support network it's even more challenging sometimes to do so. Stress makes it difficult to study, to focus, to concentrate. When you're sitting down to take an exam and you studied really hard for the exam, and then all of a sudden, you're having trouble remembering what you studied, stress can play a big role in making it more difficult for us to recall information. If you're doing a presentation, public speaking, that can be very stressful for a lot of students as well as professionals. In fact, still, public speaking is feared more than death by most people. Then there's the financial stress of being in school, not only, uh, not having a lot of money to spend on things that you want to do, fun activities, but what awaits you when you graduate, which for many, uh, students is a lot of financial, uh, stress and loans to repay. So being a student—great fun, and also can provide a lot of—great stress.

I You set up Stressbusters as an anti-stress program for students. Can you tell us something about it and how it works?

J We train teams of students to provide five-minute free back rubs at events all over campus, all year long, and people on campus come to the events, and not only do they get an amazing stress-relieving back rub, but they also learn about other stress reduction and wellness resources on campus that we train our students to provide. And we have seen incredible reductions in feelings of

stress, tension, anxiety, lowering of feelings of being overwhelmed, from before someone has the Stressbusters experience to after. We also find students telling us that they're better able to cope with their stressors and they're better able to complete the tasks that they have at hand after they have one of our Stressbusters experiences.

5.25

Interviewer Are you currently more stressed at work or at home?

Simon Am I more stressed—uh, I'm more stressed at home at the moment because my wife, um, has just had, or, I say my wife has had, we have just had twin little girls. Eight months old or eight and half months old now, so it is far more stressful being at home than being at work. I found work easy compared to being at home at the moment.

I When things are stressful, what do you do to try to de-stress?

S I put my earphones on and listen to music, to drown out the sound of the babies.

Interviewer Are you currently more stressed at work or at home?

Anne I'm stressed at both work and home. Um, my mom is really sick right now, work is busy, and, um, we're going through all sorts of changes with the project. Um, and I just got married! So there's been a lot going on.

I When things are stressful, what do you do to try to de-stress?

A This is my problem. I try to plan ahead, and, so that I won't be stressed at some point. But, after a while, there's nothing you can do so then you just have to practice letting go and relaxing and being in the moment, being happy with what is.

Interviewer Are you currently more stressed at work or at home?

Jim Uh, well, I work at home, uh, I'm a self-employed writer and, uh, I experience very little stress, except those rare periods when I'm up against a deadline. So, uh, I have no commute, I—my commute is walking from one room to the other, and I have a cozy little office and I'm very happy, uh, and unstressed with work, which I think is very unlike most New Yorkers and I'm very fortunate.

I When things are stressful, what do you do to try to de-stress?

J Ah, I de-stress by, uh, sitting uh down and breathing calmly and thinking about nothing, or sometimes thinking about the cosmos and thinking about, uh, the illusory nature of time. And, um, that usually works, uh, but as I say, I experience very low levels of stress, uh, because I actually spend a lot of time thinking about cosmological matters and that has a very calming effect, I think, and, uh, I commend it to my fellow New Yorkers.

Interviewer Are you currently more stressed at work or at home?

Billy More at home. I just recently moved from one place to another and, um, getting used to the new neighborhood, um, you know, where to shop, where to eat, um, how to get to work, um, a little stressful trying to navigate whereas, where I lived before I knew exactly what to do.

I When things are stressful, what do you do to try to de-stress?

B Work out. Um, I work out, I read, um, I listen to music, I meditate. Um, yeah.

Interviewer Are you currently more stressed at work or at home?

Sean I would say definitely more stressed at work. Um, I think stress is quite contagious. I think I spend a lot of my time around stressed people, um, either in a room with them, or on the phone to them, or, or just having emails from them, so I think that that builds a lot of stress, um, just from the environment, really.

I When things are stressful, what do you do to try to de-stress?

S I've realized quite recently that when I am stressed, I build a lot of tension in my shoulders, um, and I think it's not just a metaphor when we say we have things, we carry the weight of things on our shoulders. So I think it really helps just to be conscious of that and every half an hour or so, just if I concentrate on relaxing my shoulders, everything seems to be a little bit more bearable.

6.1

Nowadays we're surrounded by some powerful ideas about the sort of things that will make us happy. The first of these is that we tend to think that really to deliver satisfaction, the pleasures we should aim for need to be rare. We've become suspicious of the ordinary, which we assume is mediocre, dull, and uninspiring, and likewise we assume that things that are unique, hard to find, exotic, or unfamiliar are naturally going to give us more pleasure.

Then, we want things to be expensive. If something is expensive, we value it more, whereas if something is cheap or free, it's a little harder to appreciate. The pineapple, for instance, dropped off a lot of people's wish list of fruit when its price fell from exorbitant (they used to cost the equivalent of hundreds of dollars) to unremarkable. Caviar continues to sound somehow more interesting than eggs.

Then, we want things to be famous. In a fascinating experiment, a well-known violinist once donned scruffy clothes and performed at a street corner and was largely ignored, though people would flock to the world's greatest concert halls to hear just the same man play just the same pieces.

Lastly, we want things to be large scale. We're mostly focused on **big** schemes that we hope will deliver **big** kinds of enjoyment: marriage, career, travel, getting a new house.

These approaches aren't entirely wrong, but they unintentionally create an unhelpful bias against the cheap, the easily available, the ordinary, the familiar, and the small-scale. As a result, if someone says they've been on a trip to a Caribbean island by private jet, we automatically assume they had a better time than someone who went to the local park by bike. We imagine that visiting the Uffizi Gallery in Florence is always going to be nicer than reading a paperback novel in the backyard. A restaurant dinner at which Lobster Thermidor is served sounds a good deal more impressive than a supper of a cheese sandwich at home. The highlight of a weekend seems more likely to be a hang-glider lesson, rather than a few minutes spent looking at the cloudy sky. It feels odd to suggest that a modest vase of lily of

the valley (the cheapest flower at many florists) might give us more satisfaction than a Van Gogh original.

And yet the paradoxical and cheering aspect of pleasure is how unpredictable it can prove to be. Fancy vacations are not always 100% pleasurable. Our enjoyment of them is remarkably vulnerable to emotional trouble and casual bad moods. A fight that began with a small disagreement can end up destroying every benefit of a five-star resort. Real pleasures often seem insignificant—eating a fig, taking a bath, whispering in bed in the dark, talking to a grandparent, or scanning through old photos of when you were a child—and yet these small-scale pleasures can be anything but small. If we actually take the opportunity to enjoy them fully, these sort of activities may be among the most moving and satisfying we can have.

Fundamentally, this isn't really about how much small pleasures have to offer us. It's about how many good things there are in life that we unfairly neglect. We can't wait for everything that's lovely and charming to be approved by others before we allow ourselves to be delighted. We need to follow our own instincts about what is really important to us.

6.9

Interviewer Can you begin by explaining exactly what an addiction is?

Doctor Stork I think we often think of addiction as being something like an illegal drug, but the truth is you can be addicted to a lot of things—caffeinated drinks, fatty, sugary foods, it could be drugs, but it could be a whole host of other things. What's happening in your brain's pleasure centers, is that whenever you do this thing, it rewards you, you get a flood of dopamine in your brain's pleasure centers. And over time you start having more and more dopamine. Well, the brain responds to that in an interesting way. All this dopamine in your brain, just like with the radio when it's turned up too loud, your brain turns down the volume. So if you've been drinking too much caffeine, eating too much sugar, your brain actually turns down the volume, so you have to drink even more or eat even more just to get back to your normal state.

I So what does that mean for someone who's addicted to something and wants to give it up?

Dr. S Well, have you ever noticed how people, when they quit a substance, or a behaviour, they're angry, they're depressed, they're unhappy. The reason is because their brains rely on the "drug" to make them not only feel good, but to stop them from feeling bad. So this is all a matter of reward centers in the brain, and when you become addicted to a behavior you are just trying to get that pleasurable feeling, to not feel so bad any more. And that's why it's so difficult to give up, because once you're addicted it's so hard to stop.

I If someone wants to give up an addiction, would you recommend that they went cold turkey?

Dr. S Well, it depends on what they're addicted to, and it also depends on the person. If you're truly addicted to video games, to the point where you're not eating or sleeping properly, or you have migraine headaches from intense concentration, or maybe you have a video game addiction coupled with depression; we will give people medicine to change their brain chemistry—to help them decrease their cravings to play video games. They couldn't go cold turkey without some kind of serious risk. But food addiction, you know, if you're addicted to fatty and sugary foods, you can't stop eating food, but you can quit that kind of food cold turkey. There's not going to be any problem in your body from doing that. And for some people, stopping smoking cold turkey is the best way to do it, but other people may be dependent on nicotine patches or gum for a while, or some other substitute.

I I see. What other kind of treatment do addicts need?

Dr. S The best treatment options are multi-pronged, so you may need counseling, and sometimes you may need medication, and it's also vital if you can get support from your family, because these addictive personalities, they tend to push the limits, and they need all the help they can get not to have a relapse, fall back into their bad habits.

I Dr. Stork, thank you very much.

7.1

Why is it that so many children don't seem to learn anything in school? A TV producer-turned-writer has come up with some very revolutionary ideas.

A few years ago, TV producer John Lloyd thought up a formula for a new quiz show. The show is called *QI*, which stands for "Quite Interesting," and which is also IQ backwards. It's a comedy quiz show hosted by actor Stephen Fry, where panelists have to answer unusual general knowledge questions, and it is perhaps surprising that it's particularly popular among 15 to 25 year olds. Along with co-author John Mitchinson, Lloyd has since written a number of *QI* books, for example, *The Book of General Ignorance*, and these have also been incredibly successful. Lloyd's basic principle is very simple: everything you think you know is probably wrong, and everything is interesting. *The QI Book of General Ignorance*, for example, poses 240 questions, all of which reveal surprising answers. So we learn, for example, that you are more likely to be killed by an asteroid than by lightning, or that Julius Caesar was not, in fact, born by Caesarian section.

The popularity of these books proves Lloyd's other thesis: that human beings, and children in particular, are naturally curious and have a desire to learn. And this, he believes, has several implications for education. According to Lloyd and Mitchinson, there are two reasons why children, in spite of being curious, tend to do badly at school. First, even the best schools can take a fascinating subject, such as electricity or classical civilization, and make it boring, by turning it into facts that have to be learned by heart and then regurgitated for exams. Second, *QI*'s popularity seems to prove that learning takes place most effectively when it's done voluntarily. The same teenagers who will happily choose to read a *QI* book will often sit at the back of a geography class and go to sleep, or worse still, disrupt the rest of the class.

7.2

So how could we change our schools so that children would enjoy learning? What would a “QI school” be like? These are Lloyd and Mitchinson’s basic suggestions.

The first principle is that education should be more play than work. The more learning involves things like storytelling and making things, the more interested children will become.

Second, they believe that the best people to control what children learn are the children themselves. Children should be encouraged to follow their curiosity. They will end up learning to read, for example, because they want to, in order to read about something they are interested in.

Third, they argue that children should also be in control of when and how they learn. The QI school would not be mandatory, so students wouldn’t have to go if they didn’t want to, and there would be no exams. There would only be projects, or goals that children set for themselves with the teacher helping them. So a project could be something like making a movie or building a chair.

Fourth, there should never be theory without practice. You can’t learn about vegetables and what kind of plants they are from books and pictures; you need to go and plant them and watch them grow.

The fifth, and last point Lloyd and Mitchinson make, is that there’s no reason why school has to stop dead at 17 or 18. The QI school would be a place where you would be able to continue learning all your life, a mini-university where the young and old could continue to find out about all the things they are naturally curious about.

7.6

Interviewer So, could you tell us a little about the four pieces of art, and explain the ideas that they are somehow communicating?

Ghislain OK, let’s start with the frog. It’s called *Kobe Frog* and it’s by the Dutch artist Florentijn Hofman, and it’s an enormous inflatable 10-meter-high object, and it was made in 2011 for a particular place—the roof of the Museum of Art in Kobe, in Japan. And Kobe was the site of a very severe earthquake in 1995. And the frog is wearing a party hat and it sits very close to the edge of the roof. The artist says that it’s about enjoying life and having a flexible attitude in times of disaster. I’m not sure whether the people of Kobe would agree with that.

Next, we come to the stones. This is a work called *Blaenau Ffestiniog Circle*—Blaenau Ffestiniog is the name of a town in Wales and this work is by the artist Richard Long, and it was in an exhibition of his called “Heaven and Earth.” And what Richard Long does is that he spends months of the year walking through different landscapes and he creates art out of the things he finds there. His main theme is the relationship between art and landscape, and here he has created a beautiful harmonious arrangement of different local stones that he’s chosen, and what he wants to do is to make people stop and look and realize how beautiful the countryside and in this case the stones also can be.

Then we come to the cot, and this is a modern sculpture by Mona Hatoum, and it’s called *Incomunicado*, and at first sight you might think it was a baby’s cot. It doesn’t look like a modern cot, but it looks as if it might be a hospital cot from, say, 50 years ago. But when you look at it a bit more closely you notice that there’s something strange about the bottom of the cot, where the support for the mattress should be, and in fact it’s a series of very sharp wires. Mona Hatoum is a Palestinian artist who was born in Beirut, but she was stranded in London after civil war broke out in Lebanon, and I think if we ask ourselves what her idea might be, well, it’s a cot and a cot is normally a protective bed for a baby, where a baby will be safe, but this cot is the opposite of that, so if you got into this cot instead of being safe, you’d be seriously damaged, or seriously injured. I think this cot is a kind of metaphor for the idea of the state, the country that should look after you, your mother country or your fatherland, but in an extreme political situation, instead of being safe, or being at home, you feel threatened because of political oppression, and I think probably that’s the metaphor that she’s making here.

Finally, there’s *Pharmacy*. This is an installation by Damien Hirst, and it occupies a whole room. If you were in an art gallery and you suddenly walked into this room, you might almost think you’d walked into a real pharmacy by accident, but if you start looking, you’ll start seeing things which look strange, for example, there are four little stools that—the kind of stools you use to reach up to higher shelves and on top of each one is a bowl with honey in it, and if you look up, suspended from the ceiling there is a kind of machine for killing insects. And there are four old-fashioned apothecary bottles, which originally were in pharmacies because they were meant to represent the elements of earth, air, fire, and water, but which you wouldn’t often see in a pharmacy today. So what could the idea be about here? Well, most of Hirst’s works, like the work of many artists of the past, are about life and death. The honey attracts flies to come in, or other insects, but they end up zapped in the insectocutor, the, the killing machine. Drugs, medicines, to us represent healing, so people might come into a pharmacy to get better, but even if you spend thousands of pounds on drugs, in the end you, like the flies, will die. But we also have the four bottles, which are the four primary colors, the, the tools, the materials of the artist, and I think he’s also saying that art, like drugs, can cure, can heal, if not the body, then the spirit.

7.7

Interviewer Well, this is all very fascinating, but my problem is that I don’t think I could ever have gotten there by myself. I needed you, an expert, to explain these works of art to me, whereas if I went to a gallery to see normal paintings or sculptures I could probably enjoy them without needing to have them explained to me. What, what do you think...?

Ghislain Well, I disagree there. I don’t think you do need an expert to explain them to you, actually. In any case with modern sculpture and installations, there’s normally some interpretation on the walls so you can read about it if you want to. But I think if you’re going to go to a gallery to see modern sculpture and

installations, and perhaps a lot of modern, modern art in general, the best way is to go with someone else, or with a group of people, and to talk about the work, to ask each other questions about the things you see, and very often you find that by asking questions, and coming up with the answers you can get much more out of it. You know, even though it may not look like the kind of art that you’re used to, you have to believe that the person who made it is an artist, or was an artist, and that they have things to say, and it’s your job to find out what they might be.

I Don’t you think then that they’re making you work much harder to enjoy their works than artists did in the past?

G Actually, no I don’t, because plenty of other works are just as elusive, you know, abstract art or sculpture, many Old Master paintings where you don’t actually understand the symbolism, there’s always more to understand.

I OK, so then, in that case do you think artists today want to make you think, they don’t just want to create something of beauty?

G I think they always have done. They have ideas and feelings, and they want to give form to them. And actually, I think many people would find Richard Long’s stones beautiful. And other people might think that Mona Hatoum’s cot is beautiful, maybe not exactly a beautiful object, but a beautiful and rich idea. Beauty can be a beautiful landscape, or a portrait of a beautiful person, but I think it can also be a beautiful idea.

I Thank you so much, Ghislaine, for coming in and talking to us today, I’m sure our audience will be...

7.11

There was just one little problem. Every single painting that left the Beltracchi’s house, including *La Forêt*, was a forgery. In what is believed to be the most lucrative art forgery scam in history, all these paintings were the work of Wolfgang, Helene Beltracchi’s husband.

Wolfgang was quite young when he realized he had a unique gift. His father was a church muralist and sometimes produced copies of seventeenth-century Old Masters to sell for small amounts of money. To his father’s amazement, the teenage Wolfgang painted a “Picasso” in a couple of hours. He later went to art school; three of his paintings sold for reasonable amounts in a show in Munich in 1978.

But Wolfgang was more interested in his free and easy lifestyle than in the struggle of building a career as an artist. He forged a number of paintings in the 1980s, mainly selling them through dealers in Berlin, but his criminal career really took off after he met Helene Beltracchi in 1992. They fell in love immediately. Within days he told her that he was an art forger. He says he knew she wouldn’t go to the police. “The first minute, I saw my future life with her,” he says. Helene became his perfect accomplice. They married about a year later, and he took her last name.

Although Wolfgang was a forger, he did not copy paintings. He created totally new works of art, but in the style of the original painters. His greatest gift was the ability to look at a painting and, in just a few minutes, figure out exactly how the painter did it: where he started, when he added the blue, the white, the clouds, the water. He could even tell the time it took to complete the painting. Before tackling a forgery, Wolfgang would sometimes go to where the painter lived to get a feeling for the light there. He wanted to make sure of the colors, but also to pick up something more mystical, a sense of the painter’s soul.

It was Wolfgang who came up with the idea of creating “old” photographs of Helene’s grandmother sitting in front of some of the family’s art collection. Wolfgang used a pre-war box camera and paper. The photos actually show Helene Beltracchi herself. The “paintings” on the wall are black and white photocopies. Wolfgang also devised the *Sammlung Flechtheim* labels which he fixed to the backs of paintings. To age them he stained them with tea and coffee.

The painting that brought about their downfall was a fake Campendonk, called *Red Picture with Horses*. In 2006, they sent it to an auction house in Cologne, with the usual fake label on the back. But in 2008, the company that bought it commissioned a scientific analysis from a British expert, which showed that the painting contained traces of the pigment Titanium White, which was not in general use until the forties. Another expert then realized that the *Sammlung Flechtheim* label on the back of the painting was fake. That led to the discovery of numerous other paintings bearing the false labels, including the Max Ernst *La Forêt*.

Wolfgang and Helene Beltracchi were arrested in Germany on August 27, 2010. Helene was released from prison in February 2013 while Wolfgang was in prison until January 2015. He agreed to paint only in his own name and to move from Germany to France. The Beltracchis say they have no regrets. Wolfgang insists he has no plans to return to forgery, although he admits it’s hard. As he says, “If you imagine that after breakfast you can paint a little painting that can earn you €1 million or €2 million, then it’s not so easy not to do it.”

7.13 Part 1

Interviewer Would you describe yourself as an illustrator or as an artist?

Quentin I think those are two overlapping categories. I’m an artist and an illustrator, in the way that one might be an artist and a ceramic artist, or an artist and a sculptor, or something like that, so it’s a department of being an artist.

I When did you decide to become an illustrator?

Q I don’t think I ever quite decided to become an illustrator, I knew I wanted to draw, and I think I knew I wanted to draw situations. Um, I think it was—First of all, I knew that I could do pictures in magazines, and it was I suppose when I was about 20-something, 23, 24, when I was finding my own way of drawing, I also wanted to get a book to myself, so that I could have the—not only do the drawings, but tell the whole story and design the book in the way that I wanted to.

I And when did you realize that it was going to work out for you as a career?

Q Um, when I was 20-something, a bit older than that, when I’d when I’d left university and art school, I thought—I managed to get a book published in 1960, and written by John Yeoman, who’s a friend, and he didn’t know how to write a book and I didn’t know how to illustrate it, but we got it published. And I thought, “Well, I’ll, I’ll try, keep—I’ll try and keep on with this until I’m 30, and

if it's not working out then I'll go back to teaching." Um, and I got to 30, but I passed 30 and I didn't notice!

- I If a young person who was interested in becoming an illustrator, age 18, say, asked you for any advice you could give them, what would you say?
- Q They, they do ask me, actually, it's very, it's very, it's very touching they still come and say—Some of them say, "I'm doing it because of you," and but also they, they ask that question. Um, and it's, it's—I mean, I really don't know the answer, but it must be something about drawing and doing a lot of drawing and a lot of different kinds of drawing, because then you become completely familiar with the activity, and in a sense, that's the most important thing.

7.14 Part 2

Interviewer How important is the relationship between author and illustrator?

Quentin Well, in some respects it has to be terribly important, I think! But it's, it's—the thing about it is initially it's, um, collaboration very often isn't what people think it is. You don't spend a lot of time talking much, "Shall we do this? Shall we do that?" and I, I never want to do that. Essentially, the collaboration, the relationship, is with the text to begin with, with the book to begin with, and you have to read that first and you have to keep collaborating with—those, those are the messages from the writer, that is the thing that you're dealing with. You may want to talk to the writer as well, but if, if the—if you can establish the, the relationship with, with the words, that's the important thing.

I Are there any authors to whom you did talk a lot?

Q With Roald Dahl, I think our view of things, in many respects, is very, very different, and I think we, we did talk a lot and we needed to talk. Um, but it was on the basis of what he'd written, initially, so that I would—the way of going about it, which we established after a while, was that I would draw some pictures of what I thought the characters looked like, and the moments that I thought would be useful to draw and interesting to draw, then I would go and talk to him about it, and he would say, "Could you do this and could you do this? We need to see more tortoises," you know, or something like that! But um, uh we talked quite a lot, again, some of it was about the about the technicalities of the book, getting it to work better, I think. Um, but I think to get to get into the mood of the book, which is a terribly important thing, it's something you have to do on your own, really, I think. The author can't tell you that.

I I can imagine that an author might ask an illustrator to redraw something. Does it ever work the other way around, that the illustrator asks the author to change things?

Q Uh, it can do, yes. Actually, Roald volunteered to alter things, I didn't ask him to, I mean, in the case of *The BFG*, which we spent a lot of time working on, um, the BFG had a different costume to begin with. Uh, he had a long leather apron and long boots and that sort of thing. Of course, if you say an apron, when the character is introduced you say he was wearing an apron and you don't talk about it after that probably. But I had to draw it in every wretched drawing—picture, that there is in the book! So he—after a bit he said, "This apron's getting in the way, isn't it?" because the chap has—you know, the giant has to run and it has to leap in the air, and so on and so on. So we went back and talked about what he would wear, uh, that would keep his character the same, but, um, and, and that—also what came out of that, we couldn't decide what to put on his feet. And I went home, and a day or two later, arrived this strange brown paper parcel, which is—was one of Roald's own Norwegian sandals, and of course, that's—it solved the problem as far as what he wears is concerned, but in a funny way it also told you how near he was to his creation.

7.15 Part 3

Interviewer Do you like all the characters you create in an illustration, or are some more interesting to you than others?

Quentin You have a sympathetic feeling for all of them, I think, but of course some are more interesting than others, I think! Um, that's not a question I've ever thought about, I don't think. Um, yes, I think some are more interesting, but I think the, the essence of that question, though I'm not sure I've got this right, is that you have to be able to, whether they're nice or not, or interesting or not, you have to be able to identify with them, so that you imagine, in some sense, as you're drawing, that you are them, and that's much more important than whether you're interested in them or like them.

I So you're not thinking of the children who are going to be reading the books?

Q What I'm interested in about children is children and about children in books, but I, I'm not illustrating children's books because I love children or because I have children, which I don't, or because—anything of that kind. What you have to do while you're illustrating that book is to identify with them for that moment, in the same way that that's how I know what they're doing, because I just become them for a moment, you know. In the same way that you become the elderly grandparent or you become the dog, or, or whatever the characters are!

I Do you draw from life?

Q I never draw from life, no, I make it all up. Um, and, um, I think I'm fortunate in that respect, I, I can imagine people. I do a rough drawing first to see how, you know, where the gestures are or what the, what the activity is, how the figures relate to each other, what the expressions on their faces are, so I get a rough drawing and then I, I work from that. But, um, I've mostly just invented.

I Do you ever draw digitally?

Q Digitally, curiously enough, I was probably one of the first people who did it, did it, because I did, um, like 40 years ago, start—did drawing on a television screen, I mean, in a television studio, so that you could draw on the screen, but I haven't gone on with it. Um, I mean, I wouldn't mind doing it, the disadvantage to it from my point of view is that I like the feeling of the implement on the paper, so that it's—you get—you know, if you have a quill or a nib or a reed pen, you get a different kind of scratch, but if you're inventing what is happening, the reed pen is actually doing it. It's, it's not copying something, it's actually creating

it as you're going along, so it's the fact that you can feel it on the paper is enormously helpful.

I Is there an artist or an illustrator that inspired you?

Q I mean I was very influenced by a lot of, of, uh, people who were drawing when I started drawing in the 50s, um, I mean, Ronald Searle, for instance, who was, was—who you couldn't avoid being influenced by to a considerable extent, but the person that I think most had an effect on me was a French artist, a contemporary and friend of Searle, André Francois. When I was a young man I got his address and went to see him. And, um, I suppose—he died a few years ago, he was nearly 90, but, um, just two or three years before that, I had an exhibition in Paris and it was rather wonderful because he turned up. I mean, I didn't invite him, the gallery owner invited him, um, so it was nice that he hadn't forgotten who I was, exactly.

7.17

Interviewer Is there a book that you particularly like because of the illustrations?

Laura *Garfield*, I love *Garfield*. They have wonderful illustrations. With the—this stupid human, and the stupid dog, and the clever cat. I love it. That would be it.

I Do you have a favorite painting or poster in your house?

L I have a painting I bought in, uh, Buenos Aires once with two tango dancers which I'm very fond of, I dance tango myself and it has a meaning to me.

I Can you describe it?

L Mmm, not very strong colors. It's sort of black and white and she's wearing a, uh, a red dress, which is also very classical tango-like and he's in black clothes and they're like, like from above, uh, you see her leaning back. It's nice.

Interviewer Is there a book that you particularly liked or like because of the illustrations?

Marcus Um, uh, it's difficult, but, uh, I guess a book that I would enjoy the most because of the illustrations would be, uh, actually, uh, Tolkien's, uh, *Hobbit* and *The Lord of the Rings*. He did a lot of original illustrations himself and they're, they're quite whimsical in their, in their design. I really enjoy that sort of originality.

I Do you have a favorite painting or poster in your house?

M Uh, I have a really nice picture from Canada, by a, uh, a, a local artist and it's, um, it's, it's inspired by the traditional Canadian styles. So, it's, it's a black and red painting, very, very, uh, striking, and, um, sort of a tribal style and I really, I really like that one. It's very vibrant and at the same time simple.

Interviewer Can you remember a book you read when you were a child where you liked the illustrations?

Louise Um, probably *The Little Prince*, because the author illustrated the book himself and he's got water-color illustrations and they're just, they're so unique and timeless.

I Do you have a favorite painting or poster in your house?

L Um I have a calendar that my friend made. So it's got pictures of all of us, which is really nice.

Interviewer Is there a book that you particularly liked because of the illustrations?

Maura There's probably two books that I can think of that I liked because of the illustrations. One is *Alice in Wonderland*, um, by Lewis Carroll, which had all the very famous line drawings, uh, in the book of Alice going down, uh, into Wonderland, following the White Rabbit, and I guess I really liked those because they kind of show you the characters and they help you to kind of fix the images of, uh, the people within the book, so I really liked that one. And another one that I liked, and I don't know if they were the original illustrations that come with the book, were Oscar Wilde's *Short Stories*, and I always remember there was a picture of the Selfish Giant crying in the garden and I think I read that as a child so it must have really stuck with me that I can still see this image and again I think it was just a black and white line drawing.

I Do you have a favorite painting or poster in your house? Can you describe it?

M OK, I do have a fav—a favorite painting in my house at the moment. I actually got it for Christmas. And it was actually in my friend's bedroom and I saw it and I said, oh, that's really nice and she said, "Oh, OK, well, you can have it for your Christmas present." And I have it hanging up in my house at the moment. And it's two birds, uh, in a garden about to, uh, eat a plant. And, uh, it's very, it's very cute, it's not realistic, um, and I just really like it, it's kind of a tree and underneath it it says something like "We found love," which is probably sentimental, but anyway, it was quite sweet and I really liked it and it's in my house at the moment.

Interviewer Is there a book that you particularly liked because of the illustrations?

Ally When I was younger I had this copy of *A Little Princess* which had really beautiful illustrations and I really loved it.

I Do you have a favorite painting or poster in your house? Can you describe it?

A At my parents' house, in my room, I have this poster that I got when we went to Pompeii when I was in fifth grade. It's a recreation of this, um, Roman, um, mural and so it's this lady with flowers and it's beautiful.

8.1

1 I'm not sure if I've ever had experience with what you would call alternative medicine, I've used chiropractic, but not everyone considers chiropractic to be alternative. I had been doing some sort of extreme exercises in the gym and I got a slipped disc and the pain was excruciating, and although my boyfriend at the time was an orthopedic surgeon, he told me to see a chiropractor, ha, and I must say it worked really well. The only problem was that although I felt fine after, I think, three or four visits, the chiropractor wanted me to keep coming back, and so I ended up having to make an excuse for not going back, I said that I was leaving the country basically, but it worked!

2 I'm very skeptical, you know, about alternative medicine, all, all sorts of alternative medicine, in fact I don't believe in them, except I guess osteopathy, if you can call that "alternative"—but the only time I've had something that

you would really call alternative medicine was when I went to an osteopath because I had a bad back, and at the same time as having a bad back, I had this really awful cold, terrible pain in my sinuses, and I could hardly breathe and the osteopath said, "I can give you a sort of acupuncture, but it's with very small needles that they put in your ear," and I was lying face down having the osteopath deal with my back, and I could hardly breathe, so I said, "OK," so he put these tiny needles in my ear, and I have to admit that the next day I was almost completely better—I felt so good, and it convinced me really that—in the sense that it definitely wasn't a placebo effect because I didn't believe in it, but I really felt much, much better.

- 3 I don't use alternative medicine, because I think it's a waste of time and it doesn't work. If alternative medicine worked, it wouldn't be alternative, it would be actual conventional medicine. The reason that it's alternative is because we don't have any solid proof that it works. You only ever hear anecdotal evidence that it's worked for individual people, that's not real evidence, and I would say to anyone who's heard stories like that, look up "the placebo effect." There's no evidence that alternative medicine works beyond the placebo effect, and so as far as I'm concerned, it's a waste of time and money, and at its worst it could even be dangerous or harmful if people are using it in place of real medicine that might cure their very real illness.
- 4 So, having had endless pain as a result of this inflamed tendon in my foot, and after tons of antibiotics that seemed to take a very long time to have any effect, I decided to try acupuncture. It just so happened that the doctor who was doing it was somebody that I'd known from the doctors' group where I used to go to, so I went to him, and it was an extremely pleasant experience, but unfortunately it didn't do any good at all, however if I was very sick or something and had tried like all sorts of normal cures I think I'd give it a try again.

8.3

Think about your average day as a series of choices. You get up, you choose what to eat, you decide whether to go for a run, whether or not to have a second helping of dessert. You're constantly making decisions based on what you want versus what you think is good for you. But how do you know what's good for you? Nowadays we are bombarded with research and statistics telling us what we should or shouldn't do—but are the numbers really right?

First of all, the classic advice to eat five servings of fruit and vegetables a day. Does it really make a difference? Well, it's a lot more useful than just saying "eat a varied diet," because how do we know what that really means? But five servings may not be enough. A World Health Organization study found that in the countries with the lowest levels of heart disease, the average person was eating around ten servings a day of fruit and veggies. So although five will do you good, more might be better. In the US, by the way, only one in ten adults eat enough fruit and vegetables each day.

From food to water. The claim that we should drink eight glasses of water a day is widely attributed to a report by the American National Academy of Sciences, which estimated that we needed 2.5 liters of fluid a day, which is approximately eight glasses. But, and this is the key thing, the fluid doesn't need to be water. For example, we already take in three quarters of a liter of fluid from the food we eat each day. The eight glasses of water idea might seem fairly harmless, but it has created a belief that we don't drink enough water. In fact, the best advice is, if you're thirsty, have a drink—water, tea, juice, whatever you feel like. If not, you're probably fine.

Now the tricky question of how much we should eat—or, more specifically, how many calories a day we should consume. The standard guidelines are 2,000 calories a day for women and 2,500 for men. But this is a simplification. The actual amount you need depends on your weight and height, the amount of activity you do, and your metabolism—some people can eat like a horse and not put on weight. Every individual is different and needs to balance their own food intake against their own calorie needs.

What about sleep? Well, for everyone who tells you they can get by on four hours a night, studies show that most people need between seven and nine hours of sleep to function well. If you regularly average less than seven hours, then you have an increased risk of depression, diabetes, and heart problems. But sleeping for more than nine hours a night has also been associated with an increase in health issues. So eight hours a night is probably about right, though a little more or a little less shouldn't do you any harm.

On to exercise. You've probably heard that the recommended amount of exercise is a minimum of half an hour's moderate activity five times a week. But even if you're doing the recommended amount, it may not be enough if you then drive to work and sit at a computer all day. A review by the *American Journal of Clinical Nutrition* said that an average of 30 minutes daily may not prevent unhealthy weight gain in many people. The message? Do the recommended amount of moderate activity, but try to do more if you can, especially if you spend a lot of the day sitting down.

And finally, we all know how addicted our kids are to anything with a screen. But given the amount of panic there is about children watching TV, playing computer games or going online, there is surprisingly little research into the long-term effects of screen time. So, should we limit screen time to protect our children's physical or emotional health? It's a difficult question to answer. Obviously sitting down for too long is as bad for children as it is for adults, but a large-scale UK study of 11,000 children showed no relationship between screen time and emotional or social problems, or an inability to concentrate or make friends. So, while the internet may be changing how our brains work, the idea of limiting screen time to two hours a day isn't supported by research. Instead we should make up our own minds about what's best for our children—and for ourselves.

8.9

I was, I was traveling back from Spain to the UK, I was with my family, with my wife and two young children, it was two days before Christmas, and we were traveling back to London to visit my family there. It was an evening flight, I think the flight left around 10 o'clock, and it was leaving from Valencia. The weather there was really good, but just before we were going to take off, I was just reading my, you know, the messages at the last minute and I saw there was a message from my brother, so I read it, and he was asking me whether the flight had been canceled, because he said in the message that there was a very, very bad storm in London with gale force winds. I sent a message back to him saying, well, no, actually we're just taking off, but obviously it made me wonder what the weather was going to be like when we got there.

8.10

It was a two-hour flight, everything was normal, until we got to Gatwick. As we were approaching Gatwick the pilot came on and he said, "I'm sorry, we can't land yet because there's really bad weather here, so we're going to circle for a while." So the plane started circling, and then we started getting the worst turbulence I've ever, ever experienced. The plane just seemed to be going up in the air, then dropping, then rising up again and then dropping. And this went on for about 20 minutes. Then the pilot obviously decided he was going to have a go at landing, but as he got nearer and nearer to the ground, the wind just got stronger and stronger, and the plane was being knocked around, and I really thought, "This is it, we're going to crash."

8.11

Just at the very last moment, the pilot obviously realized that it was impossible to land and he changed his mind and the plane suddenly shot back up in the air and this was a really scary moment and a lot of people on the plane they sort of gasped in alarm. The plane started gaining height, the pilot didn't say anything, and when we finally got up, well, really high again then he came on and he said, "I'm very sorry, but I just couldn't land, it was too windy, and I'm afraid we can't land at Gatwick now because the airport's been closed. In fact, I have to tell you that we can't land anywhere in the UK because all the airports are closed." Everyone on the plane was sort of looking at each other and I think we were all thinking, "So where are we going to land? Have we got enough petrol to land somewhere else?"

8.12

Well, then the pilot said, "Fortunately, Amsterdam airport has said we can land there, so we're off to Holland now. Then we had a two-hour journey to Holland, that was OK, fairly calm, fairly normal, and then as we came in to land at Amsterdam, the pilot warned us, he said, "It's going to be windy here too, but not as bad as at Gatwick," and it was quite a good landing, little bit bumpy, and everyone was very, very relieved to get down on the ground, in fact, all the passengers applauded. And we all started getting up, to be honest we couldn't wait, you know, to get off, to get our feet on firm ground again.

8.13

But then, just as we were getting all our things from the overhead locker, one of the crew got on the loudspeaker and he said, "Well no, no, don't get off because what's happening now, is we're going to refuel, and then we're going to fly back to Gatwick. We're going to have another try, because we think that in a couple of hours, the weather should be better at Gatwick. And he said, if you want to get off, you can get off, but there won't be a hotel for you, because this plane's going back to Gatwick."

8.14

So then everyone had a bit of a dilemma, and in fact what happened was that pretty well everyone who had children, all the parents, there were a lot of children on the plane, because it was Christmas, pretty well everyone who had children got off the plane and the others stayed on. We were really happy to get off that plane and we spent the night in Amsterdam airport, and then in the morning we got a train from Amsterdam to Belgium. In Brussels, we picked up the Eurostar, and that took us through France, under the Channel, and back to London. So, after traveling all day, we finally got home around seven o'clock in the evening, just in time for the children to hang up their stockings for Christmas. Definitely the most frightening experience I've ever had.

9.8

John Good afternoon, and welcome to *The Food Program*, where each week we debate issues related to food. In this week's debate, and some people may think this is long overdue, the subject is "Being vegetarian." Should we or shouldn't we be giving up meat? With me today in the studio are Abby Fisher, from an online newspaper about vegetarian issues, and Dr. Mark Carol, a nutritionist. Before we start the debate, let me just clarify that we are just debating about not eating meat, not giving up fish and dairy, too, or going vegan. Abby, you have the floor, to propose that we should all give up meat.

Abby Thank you, John. People are drawn to vegetarianism by all sorts of motives. Some of us want to live longer, healthier lives, or do our part to reduce pollution. Others of us have made the switch because we want to preserve the Earth's natural resources, or because we've always loved animals and are ethically opposed to eating them. I'm going to focus on three clear reasons for giving up meat.

First, for your health. I think it's pretty generally accepted that vegetarian diets are healthier than the average US diet. It's estimated that 70 percent of all diseases, including one third of all cancers, are related to diet. A vegetarian diet reduces the risk for diseases such as obesity, coronary artery disease, high blood pressure, diabetes, and certain types of cancer. Being a vegetarian also means being slimmer, which as we all know, means being healthier. In a recent study where overweight people followed a low-fat, vegetarian diet they lost an average of 26 pounds in the first year and, by sticking to a vegetarian diet, had kept off

that weight five years later. You'll also live longer—according to other studies, vegetarians live on average 13 years longer than meat eaters.

Now, let's move on to pollution. Many people have become vegetarians after they realized the devastation that the meat industry is having on the environment. According to the US Environmental Protection Agency, chemical and animal waste from factory farms—that is, farms that keep large numbers of animals, and usually in terrible conditions—this waste is responsible for more than 173,000 miles of polluted rivers and streams and it's one of the greatest threats to water quality today. So, by stopping eating meat, you'll help to reduce pollution, especially water pollution.

My third main argument is cost. If you give up meat, you'll save money. The average American spends about \$585 a year on meat. If you have four people in your family, that's over \$2,000 a year! If you start eating vegetables, grains, and fruits instead of the 222 pounds of meat, chicken, and pork each non-vegetarian eats per year, you'll cut individual food bills right down.

So, to sum up, stopping eating meat will improve your health, will reduce pollution, and will save you money. So rather than asking yourself, "Why go vegetarian?" the real question is, "Why haven't you gone vegetarian already?"

9.9

John Thank you very much, Abby. And now it's Dr. Mark Carol's turn to oppose these arguments. Mark, over to you.

Mark Well, let me deal with those arguments one by one. I'll start with the area that is obviously my specialty, and that's health. While there is some evidence that eating too much meat can negatively affect your health, the vast majority of research suggests that a well-balanced omnivorous diet, that is, a diet that includes all the main food groups, is a far healthier choice. Studies have repeatedly shown that vegetarians who don't supplement their diets with Vitamin D, B12, and iron are prone to becoming anemic. And I know we're just talking about non-meat eaters, but vegetarians who don't eat fish either also typically miss out on Omega-3 fatty acids that are essential, not just for our physical well-being, but also potentially help with depression and some personality disorders. And I'd also like to mention that research at Oxford University recently followed 35,000 individuals from the ages of 20 to 89 for a period of five years and discovered that vegans are 30% more likely to break a bone than meat eaters.

Now, as for the environmental argument, yes, many vegetarians argue that meat production harms the environment. But what they don't tell you—and of course they must know this—is that fruit and vegetable farming has just as severe environmental implications. The vast majority of non-organic farms still use pesticides and insecticides that kill off just as many beneficial predators as pests, and so have a negative effect on our ecosystems. These dangerous chemicals also frequently get into water supplies...and speaking of water, you need vast amounts of it to grow vegetables commercially, and this can cause water shortages and, in extreme cases, drought. And one final point—bear in mind that vegetarians also produce more gas than meat-eaters. The problem lies in the human body's inability to fully digest the complex carbohydrates in the vegetarian diet, which results in higher production of gases like hydrogen, carbon dioxide, and methane. People may laugh, but it's no laughing matter, I assure you.

Finally, the argument about cost. Well, I have to say that this argument really doesn't hold water. I'm not sure where Ms. ... Abby got her statistics from, but it's a well-known fact that one of the reasons why people in the US don't eat enough fruit and vegetables, by which I mean at least five servings a day, is because of the cost of fresh fruit and vegetables in this country. Meat and poultry prices have hardly gone up at all during the last few years, whereas the price of fruit and vegetables has skyrocketed, and many people say they simply can't afford to eat their five servings a day. So the argument that going vegetarian will save you money—well, it's just not an argument at all.

I'd like to sum up by saying that of course the main reason why we should all eat meat in moderation is that human beings are omnivores, and that means that we eat everything. Carnivores, like lions and tigers, don't suddenly start eating grass, and herbivores like sheep or goats, don't suddenly start eating meat. Omnivores should continue to have a balanced diet, which, as I said earlier, should cover all the main food groups.

J Thanks very much, Mark. Now, Abby, I'm sure you have more to say and react to what Mark has just said...

9.15

How to eat out

Tip 1 Always order the fish.

Really good fresh fish is very hard to find, very hard to store and keep fresh—you've got to really cook it as soon as you buy it or there's no point. It's often fiddly to prepare and very smelly to cook. It's what restaurants are FOR! It just amazes me that people will go into a restaurant and order the steak. A thing you can buy almost anywhere, keep for weeks, and cook however you like without doing anything to it and it'll always basically be OK.

Tip 2 Never eat the bread.

An ex-girlfriend of mine eats nothing all day. She claims she doesn't get hungry. So, whenever we meet for dinner, she is utterly starving and gobbles up the entire bread basket and three pats of butter without pausing for breath. Then halfway through her main course she starts poking about and saying, "I don't know why they give you such large portions, I'll never eat all this!" I just don't know why people eat the bread. You shouldn't be that hungry. Ever. Bread is not a first course. It's a breakfast food, an accompaniment to certain terrines. But in an expensive place with a TV chef and a whole range of exciting things to chew on for the next couple of hours, why would anyone want to fill up with bread? I always tell them, as soon

as I arrive, to bring no bread. But sometimes they do and you must tell them to take it away.

Tip 3 Have the vegetarian option—but not in a vegetarian restaurant.

As a rule, the best vegetarian food is cooked by meat-eating chefs who know how to cook, rather than by bearded hippies. For this reason, if you want good vegetarian food, go to a normal, that is, omnivorous, restaurant. There may not be much choice, but personally I would much rather restaurants focused on doing one or two things brilliantly than offered a whole load of stuff that was just about OK.

Tip 4 Never sit at a table outside.

Why on earth would you want to eat outside? I suppose in a hot country where there's no air conditioning, it might be nice to sit outside in the shade overlooking the sea. But on a busy London street? Crazy. Go indoors. Also, in most restaurants the outside tables are ruined by smokers. If you want to eat outside in London, take sandwiches and eat them in one of the wonderful parks.

Tip 5 Insist on tap water.

We have invested years and years and vast amounts of money into an ingenious system which cleans water and delivers it very cheaply to our homes and workplaces through a tap. And yet last year we bought three billion liters of bottled water. That's just free money for the restaurant, so don't order mineral water! Ask for a jug of tap.

Tip 6 How to complain—and get a result.

Complain nicely, politely, apologetically. But firmly, and at the very moment of disappointment. "I'm awfully sorry to make a fuss," you might say, "but this fish really isn't as fresh as I'd hoped. I really can't eat this. What else might I have as a replacement that can come quickly?" There's simply no way you can lose with that. The end result is likely to be free main courses, a jolly time, and an amicable departure.

Tip 7 Be nice to the staff.

Just be nice to them, that's all. You should always be nice to everybody, obviously, but if you're not, make being nice to staff in restaurants your only exception. Don't flirt with waitresses, and don't ask foreign staff where they're from. Just smile, and say *please* and *thank you*, and look at them when you're ordering. And then shut up and eat.

9.17 Part 1

Interviewer Professor McGavin, you're an expert in arthropods. Could you start by telling us what arthropods are?

George Well, arthropods are, are this really enormous group of animals; I mean they're, they're much bigger than any other animal group on Earth. They comprise about, you know, three quarters of, of all animals and they're the, they're the animals that have lots of hinged legs: so crustacea, spiders, insects, that sort of thing. Hard outsides, lots of hinged legs.

I And what is it about them that interests you?

G Arthropods have got to interest everybody because they are, to all intents and purposes, the, the major animal group on Earth. So if you call yourself a zoologist and you don't know anything about arthropods, you really don't know anything about anything, because they are the majority! Everybody gets very excited about, uh, backboneed animals, things with a spine: uh, bats, cats, rats, mammals, amphibians, fish, birds, they only comprise 2.9% of all species, whereas arthropods comprise about 66% of all species. So, you know in terms of, of species, they are immensely important. In terms of what they do, they are immensely important.

I Were you interested in them right from the start, from when you were a child?

G When I was very young, I, I knew that the natural world was the most interesting thing around. So I wanted to be outside, and you don't have to be outside very long before you find, you know, insects and spiders and things, you know, doing interesting things. But I was interested more generally as a kid, and it was only when I got to Edinburgh for my first degree that I realized that actually insects were the major player in any habitat. And we were on a field trip to the west coast of Scotland, when all my classmates were looking for badgers and owls and eagles, and failing to find them, but at our feet were hundreds of thousands of ants doing very interesting things, and I thought, "Well, the—surely this is easier to work on?"

I I understand that there are several species that are named after you. Could you tell us a little about them?

G One of the great things about being in a field for long enough is that people will eventually describe a new species and think, "Oh, what on earth am I going to call this?" you know, and normally they're named after the country or how they look or something like that. But five people around the world have named, uh, an insect in my honor, and a spider, I think, so I have a plant hopper in Africa, I've got a shield bug from Borneo, uh, I think an ant from Africa as well, a cockroach from southeast Asia, which is, is great, and they have my name, uh, attached to them! What's making me slightly depressed is the fact that, uh, these things may not survive. Uh, even though they've been named in my, my honor, we're losing species at a quite alarming rate now, because of habitat loss. And the sad truth is that although we are pretty sure there are eight million species of arthropods out there unknown, our chances of ever finding them and naming them are probably pretty slim, because they will come and they will go without us ever knowing they were there.

9.18 Part 2

Interviewer Quite a lot of people have phobias of insects and spiders. Why do you think that is?

George I sometimes wonder why people have a phobia. I mean, they, they say it's because they're unpredictable, they, they move in a strange way, they've got lots of legs, well, you know, I don't know. It, it—I think it's passed on. I think if you're a kid growing up, you have a fascination with the thing arou—all the animals around you, and I think adults sometimes pass their fears on by, by going, "Oh, what's that? Oh, it's a spider," you know. In some parts of the world it, it's perfectly justifiable, to have a fear of spiders, because there are many places in the world where, you know, spiders can injure you severely. In the UK, however, there are

no spiders which can injure you at all. You might get a slight irritation or, you know, a swelling, but, but still there are something like seven million people in the United Kingdom who are terrified of spiders, and, and moths.

I Do you think it's possible for them to be cured of their phobia?

G It is possible to, to train people out of fears, uh, by, by simply exposing them to something you know on a regular basis, and perhaps if they have a spider phobia, you start with a very small spider and you say, well, "Have it on your hand, examine it, you know, it's fine." And I've, I've actually cured a girl who had a spider phobia in a, in a day and by the end of the day she was able to hold a tarantula. Um, and I, I think it's— you know, if people look at the natural world, if they look at insects or spiders, and they understand them, then you begin to, to really enjoy them. But, but if you just cut yourself off, which is what most people do, they say, you know, "I'm going to have an insect-free zone around me," it, it's not possible.

I I'm assuming you're not afraid of any insects or spiders, but have you ever been in a situation where you were genuinely frightened of an animal?

G We were filming in the Amazon after dark, because it was a program about animals after dark, and I saw a, a head of a snake poking out from under a leaf, and of course I thought, well, "This is great, you know, quick, the camera! Come on, let's get down and have a look at this thing." You know, I'm not stupid, so I, I got a stick and I, I lifted this leaf up gingerly, and of course it was a fer de lance, which is one of the most dangerous snakes in the whole of South America, responsible for more human deaths than probably any other snake. And as I lifted it up it sort of looked at me, you know, and they don't like head torches, so I'm wearing a head torch shining right in its face! It does this, you know! And then I realize that it's four feet long, it's twice as long as my stick, which means that it could get me very easily indeed. So I, I just sort of froze, I could feel my heart pounding, and I just gent— gingerly put the leaf down and said, "We'll just leave this one, I think!" That could have been very nasty.

9.19 Part 3

Interviewer Would you ever just kill an insect that was in your house?

George Well, in my career I have killed millions of insects. As part of my work is, you have to collect them, uh, because you can't name them or describe them or work on them unless you kill them. In my home, that's a different thing. If it's a, if it's a bee that has come in by accident, or a wasp or something like that, I will catch it and outside it goes. Fleas, however, if you have a cat and you don't control the fleas, are a bit of a pest and I will definitely get rid of the fleas.

I Eating insects has recently become quite fashionable. Is it a realistic solution to the problem of world nutrition, or is it just a flash in the pan, for want of a better phrase?

G I don't think it's a flash in the pan because you can farm them in, in, in a very easy way. And as long as you can make the food available in a palatable form, uh, I mean, I've, I've eaten insects for, for years and years, fry them up and grind them into flour and make, you know, bread out of it. No, it, it isn't a flash in the pan, um, we will have to, to address this quite seriously in the next, you know, hundred or so years.

I Why do we not eat insects in Europe?

G In the West we, we tend to not eat insects and, and lots of people say it's because insects are dirty or they look funny or whatever. It's actually not anything to do with those things, it's, it's about ecology, it's about a thing called "optimal foraging theory," which simply says if you use up more energy collecting food to feed yourself and your family than you get back from eating it, it won't happen, it's, it's not a thing that will, will occur in that area of the world. So in the West, where it's cold and insects are relatively small, it's, it's not a very sensible idea. However, in hot countries where insects are larger and swarm and can be collected very, very easily, and that's anywhere from Mexico, Japan, South America, you know, any of these countries, it makes sense. It's very easy to harvest enough food, uh, in a relatively short time, half an hour, an hour, which will provide a, a sizeable meal. And it's, it's a thing that we've been doing as a species for a million years.

I If you were trying to convert someone to insect-eating, what would be the first thing you would cook them?

G Well, you, you would have to make the food appealing and interesting and, uh, you know, attractive, so I would start with a, with a mealworm, uh, in a snack! Roasted mealworms are awfully good!

I How often do you cook insects?

G As often as I can! I cook insects as often as I can! I like to open audiences' eyes to the possibility of eating insects. We eat prawns, we eat lots of things, you know, snails, but I mean, insects are essentially flying prawns. OK, they, they tend to be smaller. But I, I had an audience once in, in Oxford of 200 eight-, eight- to twelve-year-olds and at, at the end of my lecture I cooked up a big wok of, of crickets, fried them up with some garlic and a bit of salt and pepper, handed them round, and the kids went wild! They, they ate the whole lot. From the back of the audience came a mum with a face like thunder, and she came down to the front of the auditorium and said, "My son's just eaten six crickets!" I went, "Yeah, and your point is?" She was like, "At home he doesn't even eat broccoli." And I just went... I said, "Well, clearly it's the way you cook your broccoli."

9.21

Interviewer What's the most interesting animal that you've ever seen in the wild?

Jenny I think the most interesting animal I've ever seen in the wild is an elephant. It was in Thailand, actually, at an elephant sanctuary where we got to bathe them and pet them.

I Why did it make such an impression on you?

J Uh, the sanctuary, uh, was for rehabilitating elephants that were injured in the wild, um, but they actually allowed them to just roam around free, uh, so it was really impressive.

I Is there anywhere you would particularly like to go to see animals or the natural world?

J Yes, I would love to go to Japan to see the snow monkeys.

Interviewer What's the most interesting animal that you've ever seen in the wild?

Alex Um, an orangutan. Yeah, an orangutan. Certainly.

I Where was that?

A In Borneo. In the Malaysian part of Borneo.

I Why did it make such an impression on you?

A Uh, simply because we'd gone there specially to see them. It was one of my favorite animals. But, we'd been told the chances of seeing them in the wild were very slim, uh, and so I'd kind of lowered my expectations and when we did actually get to see one, it was very, very exciting and unexpected.

I Is there anywhere you would particularly like to go to see animals or the natural world?

A Oh, um, yes. Uh, I'd, I'd really like to go to, uh, East Africa. Uh, to see the kind of, the mountains, around there. Uh, it's a part of the world I've not been to and I'd really like to go and explore that.

Interviewer What's the most interesting animal that you've ever seen in the wild?

Sarah Uh, the most interesting animals I've seen are giant sea turtles. It was in Hawaii.

I Why did it make such an impression on you?

S They're just so big! They're huge! You see them on TV but never in real life.

I Is there anywhere you would particularly like to go to see animals or the natural world?

S Hmm, I think I'd like to go to South Africa and go on a safari.

Interviewer What's the most interesting animal that you've ever seen in the wild?

James Um, I saw a giraffe once. I mean, it's not that interesting, I suppose, but I did see it in the wild.

I Where was that?

J That was in Ethiopia, in northern Ethiopia.

I Why did it make such an impression on you?

J I think because I wasn't expecting to see it. I was, uh, hitchhiking on the back of a, a truck, uh, and we were driving just through, um, the countryside, and suddenly we saw a giraffe running along the side of the truck and it was, it was kind of amazing, um, so I suppose that's why it was, you know, pretty good to see.

I Is there anywhere you would particularly like to go to see animals or the natural world?

J Um, I've always wanted to see whales in the wild. Um, I've never, I've never had the chance to do it, but it looks just so amazing, the, the size of them. Um so I'd like to do that, yeah.

Interviewer What's the most interesting animal that you've ever seen in the wild?

Karen The most interesting animal I've seen in the wild? Um, that would be a tiger in a national park in India, so, um, it's very rare that you can actually, um, spot them, so I was very fortunate enough to, um, just to see one and just the grace of the movement and the awareness of, you know, everything around him or her, um, was extraordinary.

I Is there anywhere you would particularly like to go to see animals or the natural world?

K Madagascar. I'd love to see, um, animals in the natural world there. I've seen, um, a few David Attenborough documentaries, um, it's like, I want to go there now.

10.1

Interviewer Why did you decide to leave the UK and live abroad?

Emma Well, actually it was David who convinced me it was a good idea. A long time ago, going back, I was studying at the, my final year at the University of Warwick and David was working at that time in Majorca and we met in England and then he returned to work in Majorca. And then it was, it was very— we kept in touch by letters and it was very easy to be seduced by the, the lifestyle he had there, the lovely swimming, the barbecues in the mountains, the, the fishing for octopus, so I was sitting finishing my le—, my essays in the— the library windows covered with rain and, yes, so when I graduated I, I went very happily out to, to Spain to be with him and we both got jobs in Vigo in, in Spain working as language teachers in a private school and we had a lovely time, we just— we worked, and when we weren't working we spent the time discovering the area, going out on our bikes and learned to windsurf, yes, that was a great year.

I So a very happy introduction to Spain for you. And how did you both end up in Mairena?

David Well, it was by chance, really, we'd, we'd been working as English teachers for, for several years, ten years perhaps in my case, and we realized that we had the opportunity to, to take a year off, a sabbatical year as it were, with a view to then going back to, to teaching again and we had a friend who had a, a small house in the, in, in a village in the mountains south of Granada and he'd agreed to, to let us rent this house for, for next to nothing, for a year, so that's what we did, but whilst we were there we wandered around and cycled around and finally stumbled on this little village of Mairena where we live now and fell in love with the village, fell in love with the house that we, we lived in for a while at first and realized at the end of the year that we were, we were having a ball and enjoying it too much, really to, to want to go back, so at that point we realized that we had to, to find a way of, of earning a living because we didn't have any money and so we, I, I got a job in Granada in fact just teaching for a year or so and then we opened what's now *Las Chimeneas*, our little hotel and restaurant.

I How integrated do you feel in the local community?

D Well, one of the things that made me feel very integrated and indeed very, very proud in fact was, was being invited to, to join the local council and I worked for six years as the deputy mayor and not necessarily a very good deputy

mayor, but I kind of enjoyed it, and it was, you know, I consider it as an honor to be, to be involved and asked to get involved in in local politics and it's, it's a useful thing as well, rather than just being on the outside protesting at decisions taken after the event it's quite useful to be part of the decision-making process as well. And...

E I think for me the, the thing that really made a difference was when we had children, because especially, as being, being, you know a mother in the village it meant that you met other mothers and people felt that it was a reason to talk, and our children are friends with the other kids, they come round to play now, so yeah, that was a big difference for me.

D And having the business as well because we, you know people can see that we're, we're actually working, and we're working alongside our neighbors, because, you know, we're lucky, we're—enough to be in a position where we've been able to employ quite a lot of the local villagers as, you know, as cooks, and chefs, and taxi drivers, and so on.

I What do you like most about living in Mairena?

E The obvious thing and almost a cliché is the weather, but you can't underestimate that, I mean, the weather does affect your everyday life and also simple things like the incredible clear skies and the light. But I think it's something more than that, as long as I can remember I always had a hankering, I really wanted to live in a very small community, I remember even as a child it was something that I always had an ambition to do. And I think something about living in a very small village, everything seems very kind of human, very manageable, you, you know everybody, you literally know everybody in the village, and what's also been great the last few years is that we bought some land which is filled with, almonds, and olive and fruit trees, so we spend a lot of time down there and learning how to farm like the locals do, because they have very complicated watering techniques, so we've had to speak to locals and learn how to farm the land.

I Are there any downsides to living there?

E It's the traveling, isn't it, we have to spend probably more time than we would like in a car to, to buy something simple. On, on the one hand it's great being away from shops, it's like a kind of a, real kind of consumer detox, but on the other hand when you actually have to buy something it means you have a long journey, which I could do without.

D And there's lots of paperwork as well, Spain is a very heavily bureaucratic country as well, and so there's lots of certification and permits and so on that we've got to, we've got to get together and that always means a drive of a couple of hours to, to get to, to Granada, the local center to, to get paperwork sorted out.

I Is there anything you miss about the UK?

D Well, obviously we miss friends and family, I mean that's the, the big thing, but we're lucky we live in a, a nice part of the world and so we, we get lots of visitors, who come out and, and stay with us which is nice and then, you know, often it's very trite, silly little things that you miss, I mean I miss pubs with carpets and soft lighting and, you know, polite dog walkers, that kind of thing.

E The fact that actually when we come back we often come back to London so, what I really like about the UK is, is that sense of cultural diversity, just traveling on public transport in London, you're very aware of the, the, the very wide range of people living here which obviously you wouldn't get in a, a small rural community. And, of course, the, the great thing about that is being in London is, yeah, you can choose, the, the— you know, rest— any kind of restaurant, that's a big treat to come back and be able to choose what kind of food you want to eat.

I Do you think you'll come back to the UK one day?

D Well, you never know, I mean, we, we, we never took a, a decision that we would stay in Spain forever, so it was kind of by chance, by accident that we've been in Spain so long, so we, we've never really ruled it out, it would be tricky I think to come back, largely for economic or financial reasons, Britain is a very expensive place to buy a house at the moment, and then of course there's the boys, the boys, our two sons are now aged 7 and 13, so they were born and brought up in Spain, so it would be, they would be really uprooted for them to take them back to the UK, I think now, that would be perhaps a, a bigger hurdle.

E Yeah, for sure, that's the main reason why, why I can't see us going back is definitely Dan and Tom, but of course, I think once you've spent 15 years building up a business then also that's something you don't want to easily turn your back on.

10.9

Interviewer There's a deeply held belief that sports teach us valuable lessons about life and ultimately make us better people. In your opinion, is that true?

Kantowski Call me old-fashioned, but I actually do believe that, having played sports myself when I was younger. There are some things that sports can teach you. Just in general terms, it teaches you to respect authority—for example, when there's a referee in the game, there's an authority figure. And it teaches you how to get along with others and cooperate. When I was a kid, we would play ball sometimes without supervision, and we'd have to get along by choosing up sides for the teams. When there was an issue with the rules, we'd have to get together and come up with a compromise. So, yes, I think there's a lot of lessons to be learned, especially when you're young, that help you later on in life. Now, when it comes to individual sports, the effect is even more evident than in team sports. It takes an incredible amount of discipline, for example, with tennis and golf and track, which aren't team sports. It's a matter of getting up early, training on your own, and all the repetition that you need to do, sometimes without supervision. A lot of people who aspire to be professional athletes can't afford a trainer or a coach, especially when they're young. So the discipline involved in individual sports is a valuable lesson in life as well.

I OK. On the whole, would you say that sports bring about more happiness or unhappiness in the world?

K Well, as long as there's some perspective there, and you look at sports as a sort of a temporary escape from real life, as entertainment—like going to a movie—if you have that kind of perspective, then I think sports can enhance your life. And life is better with diversions. With sports, a lot of people look forward to following their teams: it gives them a sense of family, a sense of community, and some wonderful memories. And as entertainment, sports have tremendous value. But again, there has to be some perspective. When you go past the level of sports as entertainment, as diversion, as pastime, when it gets into the obsession area, then it's probably not a good thing. People who get too carried away by whether their team wins or loses are not in a healthy situation. As long as you can look at sports as a diversion, it's fine. Part of the secret of life, and this certainly applies to sports, is to do it in moderation, and being a sports fan is no different. But overall, I would say sports create a great deal of happiness.

I So, do you think there's a sense that sports have replaced religion in modern society?

K That's a great question. Probably for a lot of people, it has. I'm thinking of some of these major sporting events that draw worldwide interest, like the World Cup, for instance. You see the passion of the fans, and I think that passion is wonderful, as long as it doesn't carry over into fanatical levels. Again, we get back to that obsession thing, and once you've crossed that line where sports are no longer just entertainment, diversion, and pastime—when it crosses the line, then yes, it can border on religion for a lot of people.

I OK. Do you think there's any difference between using technology to gain an advantage (I don't know, for example, high-tech swimsuits) and doping - I mean taking performance-enhancing drugs?

K That's a profound question. I think if you're really honest about it, it's hard to see the difference. I mean, if you think about a sport like tennis or maybe golf, and you consider the advances in technology in the equipment, and if you go back to the 1930s and 1940s and think about the small wooden tennis racquets and the wooden golf clubs. If those players had had today's equipment in their hands, it would have made a huge difference in their game, a bigger impact on their game than performance-enhancing drugs! The advances in technology have really done more to increase performance than drugs have. We're all quick to criticize, and there's a stigma attached to using drugs that doesn't exist with the equipment, but in a lot of ways they're similar. I think equipment, technology, diet, and education—all those things have done more to enhance athletic prowess and performance than drugs.

I We expect athletes to be positive role models. Is there any reason why we should?

K Years ago, people looked up to athletes, and they were our heroes. But there's no reason why they should be role models—they're in the public eye more than others, but they're human, like everyone else. All the money and adulation is difficult for these athletes to handle, paradoxically. Money and fame tend to bring down a lot of celebrities, like actors and rock stars, not just athletes. There's a lot of temptation and money involved that you don't see in other professions. Also, there's more pressure nowadays, with the way the media has changed, and with social media. Everyone is looking for a sensational story, and athletes are more prone to being caught in scandals than ever before. If it were up to me, parents and teachers, people like that, they would be the real role models.

I Right. Do sports occupy a disproportionately high place in the media and have we lost all sense of proportion when it comes to sports?

K There is a disproportionate amount of interest in sports. There's an insane amount of hype around some of these big events, like the Super Bowl and the World Cup. The media knows that there's a captive audience, and more is better! You know, the first Super Bowl didn't even sell out, yet in today's world it's considered the most important event you can imagine, so it just shows how perspectives have shifted. But the media reflects interest more than they create it—they're giving the public what they want. I'm not sure the media is totally to blame, either; it's just a form of economics.