

EIN FALL FÜR SIE!

3 spannende Fälle der britischen Hobbydetektivin aus Cambridge.



MIT SPANNUNG
ENGLISCH
LERNEN!

Bequem für **ZUHAUSE ALS**
AUDIO-CD für nur 13,50 €

Flexibel **UNTERWEGS ALS**
DOWNLOAD für nur 11,60 €

Spotlight Verlag

▶ **JETZT GLEICH ONLINE BESTELLEN UNTER:**

[SPOTLIGHT-VERLAG.DE/SPOTLIGHT-KRIMI](https://www.spotlight-verlag.de/spotlight-krimi)

Introduction

[1] **David:** Welcome to edition 3/2020 of Spotlight Audio. This is David Creedon from Britain. Join me now for a 60-minute expedition around the English-speaking world — with stories, language tips and exercises.

South London has long been seen as a poor cousin to the prosperous districts north of the River Thames. No longer! Come with us on a tour of this blossoming area with its entertaining and colourful history.

What's that wonderful smell? In a special Roundtable discussion, members of the Spotlight team sample natural and organic perfumes from Ireland.

Laid-back and full of urban spirit, San Diego is a confident city full of attractions. Find out what's cooking in this exciting place.

Britain Today

[2] Plant life

David: Smoking cannabis — or marijuana — is becoming ever more socially acceptable. Nevertheless, it's good to remember that in most places it's still illegal. In Britain Today, the smell of cannabis smoke in the streets reminds Colin Beaven of a plant that fictionally took over Britain — and not in such a peaceful manner.

There's often a strong smell in Britain's towns and cities. It's not unlike my granny's old

asthma medicine — a herbal mixture she burnt every evening. The fumes helped her breathe, but they smelt like a decomposing football sock. Like the cannabis that's smoked in the streets these days.

Remember, though, this isn't Amsterdam. Cannabis is illegal in Britain. The police can arrest you if they find it, but they may give you just a warning instead. It's often argued that they should concentrate on finding the dealers and secret cannabis factories.

Apart from being inhuman and illegal, these factories use such a lot of electricity. Do they overload the network? Were they the real reason for the serious blackout across parts of England last August? The official cause was “lightning”, but does that really sound plausible?

blossom

- blühen, florieren

decomposing

- sich zersetzend

fume

- Rauch, Qualm

herbal

- Kräuter-

laid-back

- locker, lässig

prosperous

- wohlhabend, florierend

sample

- testen, probieren

unlike

- unähnlich

what's cooking *ifml*.

- was ist los, was läuft

And what about the mysterious blackout in *Yesterday*, the latest film from Richard Curtis. It begins with a global power cut. Then, when power's restored, nobody has any memory of The Beatles — apart from Jack Malik, the central character, who claims he wrote their songs himself.

He sings them, too. Songs like “Yesterday” make Malik as rich and famous as the real Beatles more than 50 years ago. He becomes a sort of tribute band, though tribute bands don't normally pretend they wrote the material they perform.

The film's a charming fantasy, but that mysterious power cut reminds me of a science-fiction novel that certainly isn't: John Wyndham's *The Day of the Triffids*, in which almost everyone in the world is blinded by strange lights in the sky — perhaps the accidental use of some secret weapon. The book was written not long after Hiroshima and Nagasaki.

Worse still, there are triffids: meat-eating plants that can walk. Having been cultivated for their oil, the plants escape. Blind humans don't stand a chance.

Perhaps the idea of mobile plants seems ridiculous. Mobile phones probably seemed just as fanciful in 1951, when the novel was published. I recently saw this sign in a supermarket: “Soft fruit has temporarily moved to the end of this island.” It was obviously *The Day of*

the Raspberries — and clearly time to panic.

Cannabis growers might welcome plants that could walk; at least they'd have an answer when the police came knocking: “I'm as surprised as you are, officer. They must have moved in overnight. They definitely weren't there yesterday.”

There it is again: “Yesterday” — possibly The Beatles' best-known song. What were the words? “Yesterday / All these triffids seemed so far away / Now it looks as though they're here to stay.”

But I don't recommend using this as an excuse when the police arrest you. You might find yourself quoting another line when you're in prison: “I said something wrong / Now I long for yesterday.”

Source: *Spotlight* 3/2020, page 11

fanciful

- ▶ fantastisch, unrealistisch

novel

- ▶ Roman

power cut UK

- ▶ Stromausfall

pretend

- ▶ vorgeben, vortäuschen

raspberry

- ▶ Himbeere

restore

- ▶ wiederherstellen

triffid

- ▶ Triffid, (imaginäre) menschenfressende Pflanze

A Day in My Life

[3] A creature of the night

David: Some people like to live a colourful life. Butch Locsin is a contemporary performance artist based in Los Angeles. Known as the Skeleton of Color, his performance incorporates a skeleton mask and smoke grenades. In the four years he has been performing, he has appeared around the world, acted in music videos and won an Emmy award. In the first part of an interview with Locsin, he describes the meaning behind his performances and what they involve.

My performance is... it's my interpretation of the balance between life and death. The performances represent life and then the skeleton mask represents death. Initially, when I was creating the character, and how I would go about it, it was for Day of the Dead. I would go to [the Los Angeles cemetery] Hollywood Forever and celebrate with my friends. And it still has those elements and I think a lot of people see that when they look at what I do. I use the smoke grenades to create compositions, visual interest, just a lot of movement, a lot of good details visually impacting the photos or videos or whatever, however, media people are looking at me through.

David: Locsin talks in more detail about the

fantastic masks, which are central to his performances.

I definitely have one in each colour. Then I have some that are a texture, so some that have glitter, some have rhinestones, some made out of glass, some made out of mirrors, I have some that are functional, so I can mount smoke grenades on them to help me with the performance. So, a lot of the masks are based on what I need to overall bring the picture together. Yeah, they're made out of Styrofoam. I start with a base and then I use an old head model, that you would use to make hats out of, and now it's actually the base of what I do. People are always asking if I could make a custom mask but that would be hard because all of it's always catered to me.

cater to sb. ▶ auf/jmd. zugeschnitten sein

cemetery ▶ Friedhof

custom

▶ kundenspezifisch, nach Maß

incorporate

▶ umfassen

initially ▶ anfangs

rhinestone ▶ Strass

smoke grenade

▶ Rauchgranate, Nebelkerze

Styrofoam ▶ Styropor

texture

▶ Struktur

visually impact sth.

▶ optisch auf etw. wirken

David: Finally, Locsin describes what he likes most and least about what he does.

What I like most about what I do is the sense of accomplishment that I get when I'm trying to do something and I see it play out the way I think it's going to be. I think that's really cool. Recently, when I was doing this video for League of Legends, they're telling me, "Butch, we want this one scene where the smoke is cascading on the floor." And it's just like, well, how are we going to do that? So, I had the guy, the cameraman, follow me as I ran the smoke on the floor and it looked perfect. It was really beautiful; that gets me. But the one thing I don't like is smelling like smoke all the damn time, and my dry-cleaning bill. I spend a lot of money on dry-cleaning. And the ladies are tired of me. They're like, you can't come back here with this burnt shirt. But that's mainly it.

See Spotlight 3/2020, pages 12–13

Travel

[4] London walks: south London, from low life to high life

David: There's a traditional rivalry between north and south London. To the north is the wealth and the power: The Houses of Parliament, Buckingham Palace and the City. But south London has many charms of its own as we discover in the current Travel feature. Here at Spotlight Audio, we take a trip back through time to meet three imaginary characters from south London's exciting past.

Sir! Take a little pity on a poor woman! Spare a penny! Oh, thank you! Thank you most kindly. That's enough for a tot of gin. I'm gonna have a drink at the George. Would you care to join me?

Oh, it was cold out there. Chilled to the marrow, I am. Do you see that gentleman over

accomplishment

► Erfüllung, Leistung

cascade

► wie ein Wasserfall, hintereinander verlaufen

get: ~ sb *ifml.*

► jmdn. faszinieren, packen

gonna *ifml.* = going to

marrow: chilled to the ~

► durchgefroren bis auf die Knochen

rivalry

► Rivalität

tot *ifml.*

► Schlückchen

there? The one with the dark curly hair? Yeah, the one waiting by the bar, that's Mr Dickens. That's right, Mr Dickens who writes in them periodicals. He writes a lovely story. Not that I can read, mind, but me brother, Charlie, he can. He's reading Little Dorrit for me and our mother. I was so excited, I couldn't sleep, that and the nits, I was up half the night, worrying about Little Dorrit... and scratching. She's just like me, my father was in the clink for not paying his bills — died there, too. It's a hard life for people like us here in London, always hoping for a bit of good luck and Mr Dickens understands people like us. That's why I love his stories.

Them periodicals cost a shilling each. We don't have a penny to spare, but Charlie says he gets them cheap. I think he steals them. I don't ask, as me mum says, "what the eye don't see, the heart don't grieve after." Sometimes, I'd like to tell Mr Dickens my story, but he's a rich gentleman writer. Anyway, he's leaving now. Oh, look he's left something behind. "Mr Dickens, sir... Mr Dickens..."

You may call me William, though my name sounds foreign in this wicked place — in the Clink prison. I was in my lodgings when the bailiffs arrived. It was only a small debt, but they took no pity on me. Despite my pleas, they dragged me through the gates of hell

and into this infernal land. For what else is prison, but the very next door to hell? It is a man's grave wherein he walks alive. The Clink is a wilderness where all that enter grow wild and all that stay are eventually consumed. In this dark, stinking place, men go daily to their

bailiff

➤ Gerichtsvollzieher

clink *ifml.*

➤ Knast; *hier auch:* Clink Prison in London

consumed

➤ *hier:* erschöpft, verbraucht, fast tot

curly

➤ gelockt

don't ifml. = doesn't

drag

➤ zerren, schleppen

eventually

➤ irgendwann

eye: what the ~ don't see, the heart don't grieve after

➤ was ich nicht weiß, macht mich nicht heiß

infernal

➤ höllisch

lodgings

➤ Unterkunft, Herberge

me ifml. = my

mind

➤ wohlgemerkt

nit

➤ Nisse, Laus

periodical

➤ Zeitschrift, Magazin

plea

➤ Bitte, Flehen

them ifml.

➤ *hier etwa:* diesen, den

wherein *veralt.*

➤ worin

wicked

➤ verrucht, gefährlich

execution and I slowly rot away. While King James sits on his golden throne, honest men must suffer the vilest abuse and outrageous insults in this ghastly, sweltering mass of misery. For the keepers here demand I pay them ump-teen fees and gratuities though I scarce have money left. Only those with coin can have a comfortable time of it here. And those who are poor are awarded a bed neighbouring the hole where men empty themselves and their chamber pots. The stench can kill a man, it is said. The warden does nothing but prey on the inmates and gives us nothing in the shape of bed or board for which we are not compelled to pay. Some prisoners are muttering of mutiny. I pray I come out of this dungeon where my soul lies languishing and yet cannot die.

See him up there on the stage, strutting and ordering us about. Mr William Shakespeare, more like "Shake-scene", if you ask me. But he's not the boss around here. Well, he's the one who writes most of the plays for our company, The Lord Chamberlain's Men. And the plays are good, don't get me wrong. They've made our new theatre, The Globe, which is south of the river in Bankside, into the most famous in the land. But this is Richard Burbage's company. He plays most of the lead roles, too. And he's given me my big chance. Shakespeare has come up with another tragedy; *Hamlet*, it's

called. I've been doing small parts for a while, but Burbage thinks I'd be good in the role of Ophelia. A girl's part? Well, girls aren't allowed

abuse ▶ Missbrauch, Misshandlung

chamber pot
▶ Nachtopf

compel
▶ zwingen

dungeon
▶ Kerker, Verlies

ghastly
▶ grauenhaft, schrecklich

gratuity
▶ Geldgeschenk

inmate
▶ Inasse

keeper
▶ Gefängniswärter

languish
▶ schmachten

misery ▶ Elend

mutiny ▶ Meuterei

mutter
▶ murmeln, murren

order: ~ sb. about
▶ jmdn. herumkommandieren

outrageous
▶ ungeheuerlich

prey on sb.
▶ auf jmdn. Jagd machen, jmdm. nachstellen

rot away
▶ verrotten, vermodern

scarce
▶ knapp, kaum

stench ▶ Gestank

strut
▶ herumstolzieren

sweltering
▶ brütend heiß

umpteen *ifml.*
▶ viele, zig

vile ▶ abscheulich

warden ▶ Aufseher

to perform in the theatre, so all the female characters are played by boys. More work for me, I say. But the hours of costume fitting are torture, getting me into a corset and the horrible metal farthingale to fill out my skirts. In my costume and wig, not even my friends would recognize me! And the costume is valuable, too. Comes from a real noble woman. If I damage it, the company won't be too happy. So, it's up in the morning for rehearsals, trying to learn my lines, with Shakespeare breathing down my neck. Better not ruin his precious speeches. The other boys are jealous. Some have been acting much longer than me. But I don't care. This could be the start of a proper career. And I've got a lot of hard work ahead of me. Oh, no, Shakespeare wants me on stage. And it's been raining, so the stage is slippery. I hope I don't mess this up.

See Spotlight 3/2020, pages 28–35

Everyday English

[5] Opening a bank account

David: In Everyday English we meet Emily, who has just returned to the UK after living abroad for many years. Since returning, Emily has found it difficult to open a bank account. Listen to a conversation between Emily and her friend Cathy and answer these questions. Why does Emily need a utility bill to open a bank account? And why are banks extra careful

when allowing people to open accounts?

Emily: I need to open a bank account. I did try to, but I couldn't because I didn't have a utility bill.

Cathy: What do you need that for?

Emily: As proof that you live where you say you do. Apparently, the banks are extra careful these days because there's so much money-laundering going on. Which bank are you with?

Cathy: I've just changed to a digital, mobile-only bank. You don't need an address, just a phone number, and you have to upload a video of yourself to prove your identity. You can do everything you need to do in the app, and you can withdraw cash at any ATM.

David: Were you able to answer the questions? Why does Emily need a utility bill to

breathe: ~ down sb.'s
neck ► jmdm. im Nacken
sitzen

farthingale
► Reifrock

jealous
► eifersüchtig, neidisch

mess: ~ sth. up ifml.
► etw. vermässeln

rehearsal
► Probe

slippery
► rutschig

wig
► Perücke

open a bank account? She needs one as proof of her address. And why are banks extra careful when allowing people to open accounts? It's because there's so much moneylaundering going on. In the following dialogue, Emily is at the bank where she's finally managed to open an account. Listen and try to answer these questions. How long will it take for her to get her debit card? And what number does she need to move money from her account in Spain?

Clerk: Right. That's you all set up. It'll take about five working days for your debit card to arrive. Your PIN will arrive separately two days later.

Emily: That's great. Thank you. What's my international bank account number? At some point, I'll want to transfer the money from my Spanish account.

Clerk: Of course. I've written all the numbers you need on this piece of paper. This is your account number, this is the bank sort code — which you'll need if someone wants to make a payment into your account. And this is your customer number — you'll need that when you set up your mobile or internet banking. And the IBAN is at the bottom here.

Emily: Ah, OK. Thank you.

David: Were you able to answer the

questions? How long will it take for Emily to get her debit card? The clerk says it'll take about five working days for her debit card to arrive. And what number does she need to move money from her account in Spain? If you said she needs an international bank account number to move money from her account in Spain, you're right! Let's hope it's all plain sailing now for Emily with her new bank account.

Source: Spotlight 3/2020, pages 54–55

Around Oz

[6] Helping those hurt by the fires

David: Record-breaking temperatures and months of serious drought have led to a series of enormous bushfires across Australia. Spotlight correspondent Peter Flynn reports from one of the worst hit areas.

My daughter and I are planning a March visit to fire-ravaged East Gippsland, Victoria, one of Australia's worst-hit areas. Sylvia has booked an Airbnb for a week, and we intend to spend

clerk

► (Bank-/Büro-)Angestellte(r)

drought

► Trockenheit, Dürre

fire-ravaged

► durch Brand zerstört

plain sailing

► einfach, unkompliziert

as much money as possible to support the local communities devastated during the fires from hell.

I want our first day trip to be to Mallacoota, the seaside town where the world watched locals huddling on the beach as hot embers rained down from a red sky. Cut off by road, many were rescued by an Australian Navy ship, part of the biggest mass evacuation in the country's history. Tens of thousands along the East Coast were told to get out.

Visiting these areas is the best way to help the tourism-dependent towns. Not only were lives lost, towns and homes destroyed and millions of animals killed here, but local economies, too, were decimated. With millions of hectares of bush burned, beekeepers have nowhere to put their hives, smoke has ruined winemaking grapes, and cafes that once served up to a thousand coffees a day sold just 50.

While praising the generosity of Australians and those overseas who have donated hundreds of millions, the Red Cross says support will be needed for up to 10 years. (If any good has come out of this disaster, it is a repeat of the Australian spirit that raised nearly A\$ 400 million for Asia's 2004 tsunami appeal.)

Federal and state governments have promised billions in aid and recovery packages, but they're better at making announcements than achievements. The national public inquiry

into the fires is hopefully a sign that the government's climate-change denialists are losing power. Australia had its six hottest days on record in the lead-up to these fires, but right-wing media (particularly the Murdoch press) still tried to falsely blame arsonists and a lack of controlled burns.

International media reports, though, pointed to Australia as a textbook example of the consequences of climate change, while highlighting the repeated mistakes of Prime Minister Scott Morrison during the crisis. Ten years ago, a government report forecast the same terrible consequences of extreme fires and floods. Science was ignored for political purposes and nothing was done.

Witnesses and often victims of the fires

arsonist

► Brandstifter(in)

billion

► Milliarde(n)

decimate

► dezimieren, stark schwächen

denialist

► Verleugner(in)

devastate

► verwüsten, verheeren

ember

► glühende Asche

hive

► Bienenstock

huddle

► sich zusammen-drängen

lead-up: in the ~ to sth.

► im Vorfeld, in der Zeit vor

typically used two chilling words to describe the infernos: “Apocalypse” and “Armageddon”. Firefighters talked of blazes creating their own weather patterns, including lightning strikes. Even swamps burned.

I’ve been speaking with family and friends on the East Coast during the crisis, and have felt their sad resignation to the hopelessness of staying to defend properties. That’s where I’ll be driving to next, a potentially heartbreaking trip to my home country on the South Coast of New South Wales, which I wrote about for *Spotlight* in the last issue. I do hope you can join me one day.

Source: *Spotlight* 3/2020, page 64

Food

[7] Savoring San Diego

David: Just north of the Mexican border and almost 200 kilometres southeast of Los Angeles, San Diego is a city of cultural charm and natural beauty. Famously laid-back, San Diego is nevertheless the second-largest city in California and the eighth largest in the US, with a population of around 1.4 million. To discover the culinary wonders of the city, *Spotlight* correspondent Talitha Linehan took the two-hour journey down the coast from her South Pasadena home. In San Diego, Talitha spoke to Joe Timko, the International Public Relations Manager with the San Diego Tourism

Authority. Talitha asked Timko how someone coming for a week could best experience San Diego.

Well, I’m glad that you suggested a week because the challenge is that sometimes people come to San Diego for only a couple of days and then they’re disappointed because there’s so much to see. So, we are the eighth largest city by population and we are a very large geographic region. So, the county of San Diego is like the size of a small state. You have beautiful beaches. You have agriculture. There are 7,000 small farms within the region. You have a mountain area. Although our weather isn’t cold enough and the mountains aren’t high enough for winter sports, you go to the mountain region during the fall season to pick apples and buy apple pies for Thanksgiving, and then you have a desert community.

David: And because of the size of San Diego, there’s something for almost everyone.

blaze

► Feuersbrunst

chilling

► abschreckend

laid-back

► locker, lässig

swamp

► Sumpf, Moor

I think, for me, it depends on what you're looking for, and the nice thing about San Diego, because it's so diverse and large, is that it appeals to every kind of visitor except someone who's looking for a ski or winter vacation. So, you have beautiful outdoor recreation for people who want to go surfing and hiking and biking. You have a great history that dates back to the mid-1500s; San Diego is where California was discovered in 1542. You have wonderful culture, you have nightlife, we have a large gay and lesbian or pink community, however you want to call them, with a very active Pride Parade, you have great nightclubs, you have great beer, you have great food. So, the nice thing is that we appeal to so many different visitors and have so much to do

David: Finally, Timko gives a personal suggestion for anyone looking to experience the best of San Diego.

My suggestion, if you are to visit San Diego, is you want to go out and enjoy some of our beaches, you want to go out and meet some of our local residents, and that means going out to one of our 180 craft breweries in town. We're all very friendly, we're all very relaxed. I would suggest going and eating some of our tasty fish tacos or fresh produce. Many of our restaurants are noted for their fresh produce

and fresh fish from the sea, and I would say go out dancing at night and, you know, go out to our attractions. We have one of the best zoos in the world, San Diego Zoo, as well as many other offerings. But as I said originally, it would be wonderful to visit for a week and then you could really experience and relax within the city and not just be rushed going from neighborhood to neighborhood or attraction to attraction.

See Spotlight 3/2020, pages 36–39

Replay

[8] A look at recent news events

Tania Higgins: Welcome to Replay, the listening exercise in which we look at a recent news story, its background and language. In this edition:

The British Film Institute — or BFI — promotes filmmaking in the United Kingdom. Its

appeal to

► gefallen

British Film Institute (BFI)

► Britisches Filminstitut

craft brewery

► Handwerksbrauerei

diverse

► vielseitig

produce

► landwirtschaftliche Erzeugnisse

resident

► Einwohner(in)

rushed: be ~

► gehetzt werden

much-loved film archive reminds viewers that exploring the past can enhance the present.

[9] Looking back: in search of lost time

Tania: In the West, many people have turned to nostalgia as an alternative to a present they find strange and frightening. Those promising to “make America great again” or advising voters to “take back control of our country” play on this longing for the past for political gains. But not all nostalgia necessarily plays into the hands of populists. In an editorial from Britain’s *The Guardian* newspaper, the writers look at the success of the BFI National Archive. Established in 1935, the BFI National Archive contains one of the largest film and television collections in the world. This includes old feature films, documentaries and newsreels, which are short films of news that were shown in the past in cinemas. The writers describe this archive as a treasure trove. In other words, a collection of valuable or beautiful things. Let’s listen to the first excerpt.

What is it about the past that so captivates, fascinates and moves us? Nostalgia has become associated with a misty-eyed desire to return, via Brexit, to a perfect England that never was. But looking back is not necessarily a backwards move....

The BFI National Archive has [recently]

revealed the 10 most-viewed films from the splendid treasure trove of footage ... in its Britain on Film project. These long-forgotten documentaries, newsreels and private cine-souvenirs, all available online, capture fugitive fragments of lived time. Their reach stretches back more than a hundred years...

Tania: In the second excerpt from the editorial, the *Guardian* writers describe the top two most-viewed films in the archive. The films may seem old-fashioned, especially the narration, which is a description of events that is spoken during a film. However, the immediacy of the scenes — as if they are happening now — helps us identify with the strangers on the screen.

captivate ➔ fesseln

capture

➔ erfassen

editorial

➔ Leitartikel

enhance

➔ bereichern

excerpt ➔ Auszug

feature film

➔ Spielfilm

footage

➔ Filmmaterial

fugitive

➔ flüchtig

immediacy

➔ Direktheit, Unmittelbarkeit

misty-eyed

➔ verklärt

splendid ifml.

➔ großartig

Over two and a half million people have enjoyed *Sunshine in Soho*, a breezy, cheerful documentary from 1956, which chronicles a day in the life of Piccadilly Circus, Berwick Street market and Old Compton Street. The narration is ... a little old-fashioned. But the strangers captured on film call to us with striking immediacy. ... There is the young woman in a pink gaberdine coat, carrying a rolled newspaper ... as she hurries into Piccadilly Circus on the way to work. ...

Christmas in Belfast, the second most-viewed film, is a raw two-minute snapshot of festive shopping in 1977, in the shadow of the Troubles. A pensioner makes polite conversation with the Royal Ulster Constabulary as her handbag is searched, observing mildly: “There’s been a bit of a change in the weather, hasn’t there?” ...

Tania: Viewing those images from years gone by is more than mere — or unimportant — nostalgia. Instead, the pathos evoked — or brought to mind — tells us something of the nature of time and mortality. The writers conclude that the footage from the BFI archive can help us better understand both the past and the present. Here’s the third and final excerpt.

The pathos of the past evoked here should not

be reduced to mere nostalgia. ...

We know we cannot go “home” to a time before we were born, or to the world of our youth. But these unknown people move us because they truly were at home in these long-departed days, in the same way that we are in the present. ... This morning, another young woman will have hurried up the steps of Piccadilly Circus tube station ... clutching a smartphone, on her way to work. ...

Source: *Guardian News & Media* 2019

[10] Words and phrases

Tania: Let’s see if you can remember the meaning of some of the words and phrases from the text. I’m going to give you a definition. Do you know the word or phrase that fits? Ready?

What adjective means small or unimportant?
Mere

breezy

► lebhaft, flott

raw

► unbearbeitet

clutch

► umklammern

striking

► auffällig, bemerkenswert

long-departed

► längst vergangen

the Troubles

► die Unruhen in Nordirland

mortality

► Sterblichkeit, Vergänglichkeit

What noun describes short films of news that were shown in the past in cinemas? Newsreels

A description of events that is spoken during a film is called a... narration.

A collection of valuable or beautiful things can be called a... treasure trove.

If the scenes in a film seem as if they are happening now, they have... immediacy.

To bring something to mind is to... evoke.

With that, we end Replay for this edition. We hope you've found our explanations useful. Till next time, goodbye.

See *Spotlight* 2/2020, page 68

Roundtable

[11] Inspired by nature

David: Everyone likes to smell nice, right? But does it have to come with a risk to our health? In the current issue of *Spotlight*, correspondent Olive Keogh introduces three Irish companies that produce natural and organic perfumes that are free from the toxic chemicals that many standard perfumes contain. In a special edition of Roundtable, members of the *Spotlight* team sample some of the companies' perfumes and give their feedback.

Inez: Hello, welcome to Roundtable. Our topic today is perfumes, and not just any old perfumes, these are organic perfume from Ireland. You'll find a special feature on this topic in our magazine. To test the perfumes, yes, that's actually what we're going to be doing today, I've asked a number of people from the *Spotlight* team and also somebody from the *Business Spotlight* team to come in and give us their opinions. On my right is Owen Connors, who's our audio editor. Directly opposite me, I'm smiling at Petra Daniell, who does production for us, and a little further along is Tenley van den Berg, who works for *Business Spotlight*. We have in front of us a lovely array of perfumes by, I think, two producers. Owen, is that correct?

Owen: Three.

Inez: Three producers. In fact, the ones that you're going to be reading about if you look into the magazine, and we're just going to see what these things smell like. I've never actually smelled an organic perfume before. Well, why don't we start with a perfume by Jo Browne. Now, obviously you can't see this, I'm going to describe it for you. I have in front of me a

array

► Reihe, Sortiment

sample

► testen, probieren

organic ► Bio-

little lipstick-shaped wooden box with a lipstick-size little container inside it. I'm taking it out. As I say, this is by Jo Browne. Is that correct, Owen?

Owen: Yes. Yes, and she specializes in solid perfumes.

Inez: So that means it's basically as if you were going to put on a perfume like a lipstick.

Tenley: But not on your lips.

Inez: Not on your lips. Well, maybe if it's organic! OK, I'm just going to try and open this, she says. OK, there we are. It's called Floral. And it says, with my glasses, it says, "Lemongrass Wild Jasmine". OK, let me have a little sniff. Yes, very nice. I wouldn't be able to differentiate from another non-organic perfume, but it smells good. Let me hand it around. Tenley, take a little sniff.

Tenley: It smells a lot like my aunt. Whether that's good or bad...

Petra: Come on, pass it on. I like the smell, but I like the way it's like lipstick. I like the way it's not liquid. It's different.

Tenley: May I just ask where you're supposed to put this?

Inez: I think on your wrists. Generally, I think that the advice you always get is put it on warm places, so behind your ears and on your wrists where, you know, the scent will kind of warm up.

Petra: As always, I'm listening to my boss. I've

put it on my wrist.

Inez: That's not true by the way.

Petra: Very nice. Owen, here you go.

Owen: It's smells really good. It's a very gentle smell. Definitely not something that will grab attention but will become apparent if you're near the person.

Inez: It's quite floral.

Petra: Fruity. I'd call it fruity.

Owen: It's apparently made with organic beeswax and essential oils.

Inez: Oh, right. Well, probably the beeswax accounts for the fact that it's solid. Probably like the lip salves that one can buy. Often the organic ones are made with beeswax. OK, so, right, Jo Browne, thank you very much indeed.

accounts: sth. ~ for the fact that

► etw. erklärt sich daraus, dass

apparent

► erkennbar

beeswax

► Bienenwachs

container

► Behälter

differentiate

► unterscheiden

essential oil

► ätherisches Öl, Aromaöl

lip salve

► Lippenbalsam

scent

► Duft

sniff: have a little ~

► kurz mal schnuppern

wrist

► Handgelenk

Let's try the next one. We have Waters + Wild, is that correct? Yes, Waters + Wild. Tenley, you can choose one you like the sound of. Then take a little sniff and tell us what you think.

Tenley: OK, well, we had a floral one last time so I'm sort of looking for something a little bit different. Rose, that's not going to work. Cedarwood, how about that?

Inez: I think you just press it.

Tenley: You just press it. Here I am. Oh! It really, man, it smells like a log in the fire that was burned yesterday. It's quite ashy.

Petra: No, no, give me your wrist. Oh, wow! It does. It's wintry, isn't it? It makes you want to go skiing.

Inez: Next to the burned-out fire.

Inez: It's a masculine smell, do you think, more than a feminine one?

Tenley: I suppose. Well, it doesn't smell like my aunt in any case.

Owen: That's definitely a stronger and more penetrating smell. I don't think it's masculine enough for me.

Inez: There's a very... it's almost a papery smell. I actually like that because it's very unusual. But I know what you mean, there's a sort of ashen...

Tenley: It's a burned sort of smell.

Inez: It's the kind of smell you have when you walk in a winter woodland and you read on leaves.

Owen: That's actually an incredible smell. It's really interesting.

Inez: Yes, I really like that. OK. Petra, you're going to choose the next one. Who's it by? What's it called?

Petra: Let me have a look. The Burren Perfumery. Correct me, Owen, if I've mispronounced that.

Owen: No, Burren is right. It's a karst region in County Clare.

Petra: OK, and I have here Autumn Harvest, Summer Harvest and, surprisingly, Spring Harvest.

Inez: Well, why don't we go for a summer smell? We've had something wintry.

Petra: Let's go for Summer. What is this? Oh, it's a spray, as well.

Tenley: Here, I have another wrist for you.

Petra: You have another wrist. I'm using

ashy

► aschig, wie Asche

cedarwood

► Zedernholz

incredible

► unglaublich, erstaunlich

karst region

► Karstlandschaft, -gebiet

log

► Holzscheit

papery

► papierähnlich

penetrating

► durchdringend, intensiv

tread

► treten

Tenley here. It's very subtle. And there's the woody smell still from somewhere. Hang on, we haven't got enough exposed skin here. Yeah, it's light, it's fragrant, it's summery.

Inez: Is it citrus?

Tenley: No, not at all. Well, I wouldn't say... maybe it is actually, now that you've said that.

Petra: The name fits, doesn't it?

Tenley: It does, but I can't put my finger on it. Here, Owen, we're going to pass it over to you.

Owen: Oh, that's fantastic. Oh, that is fruity. It's lovely. A really nice one.

Inez: Petra, I'm looking for more exposed skin here. Let's have a quick look. It's very nice. There's a base note that's almost musky. Almost. But flowery at the same time. It smells very good.

Tenley: My goodness, you have a good nose.

Inez: I like that very much indeed. That would be my preferred...

Petra: Mine, too.

Tenley: Out of the three?

Petra: Definitely my favourite.

Inez: Although, I would like to see... I think in the article when we talked to the perfumers, they say that these perfumes are not always identical. Is that right, Owen?

Owen: Yeah, because they're using organic ingredients, they can't get the consistency that normal cosmetic companies would use using chemicals. So, you're dealing with one-offs

here, produced in small batches.

Tenley: And I can see here that at least one of these is vegan and never, never as a matter of fact, tested on animals. And this one is fair trade, so...

Inez: So, we've got some very organic matter here in the studio with us. Well, I have to say, I like the Cedarwood as well. Cedarwood and Cognac. That's right. You could drink it, if I was desperate. OK, thank you very much indeed. Just one more question for you all. Do you regularly wear perfume, any of you? Tenley, do you regularly?

Tenley: Never! Never! I never wear it, which is why it's kind of hard for me to identify the different scents, because I never wear it.

Inez: Could you imagine giving any of these as

consistency

► Beständigkeit; hier: gleichbleibende Qualität

exposed

► frei, offen

finger: not to be able to put one's ~ on sth.

► etw. nicht genau sagen können

fragrant

► duftend, aromatisch

hang on

► Moment, Augenblick mal

ingredient

► Zutat, Bestandteil

musky

► moschusartig

one-off

► Unikart

subtle

► fein, dezent

a gift to somebody? Do you have friends who would enjoy...

Tenley: Well, I do now! I see, sitting here! So, I took note, what was that one you liked? Summer...?

Petra: Summer Harvest.

Tenley: Summer Harvest, OK.

Petra: And my birthday's in November.

Tenley: Good to know. So, yes, perhaps.

Inez: Petra?

Petra: No, I don't wear any perfume either, but I really like these, and I think I could give them as a gift, definitely. They've got lovely packaging. The packaging alone would be worth buying them for. No, very nice.

Inez: I wear perfume regularly. I've just started again actually. I had a long, long break from perfumes. And I do like to have just one scent that's me. And I could imagine finding one here in this collection. Thank you very much indeed colleagues. I hope you enjoyed listening.

See Spotlight 3/2020, pages 24–27

English at Work

[12] Working with an interpreter

David: Business communication expert Ken Taylor joins us in the studio now with tips on using English at work. This time, Ken has advice on working with an interpreter.

Ken: Hello. This is Ken Taylor from London. Working through an interpreter can be very demanding, especially when you are using a second language. In this exercise, you will hear a statement about working with an interpreter. In the following pause, decide whether you agree or disagree with the statement and why. Then you will hear my opinion.

Prepare your interpreter in person on the subject matter to be discussed.

I agree. It is not enough to just send out written documents beforehand. You need to meet in person. This will also allow the interpreter to become familiar with your manner of speaking and it will allow you to assess their general competence.

assess

► beurteilen

demanding

► anspruchsvoll,
anstrengend

in person

► persönlich

interpreter

► Dolmetscher(in)

In a long meeting rotate your interpreters every four hours.

I disagree. This is too long. If possible, rotate your interpreters a minimum of every two hours or every 15 to 20 minutes when using simultaneous translation.

You speak in the first person while your interpreter uses the third person.

I disagree. Your interpreter should translate exactly what you have said and should also use the first person.

Talk to your audience, not to your interpreter.

I agree. Maintain eye contact with your audience at all times.

Use extremely simple language when using an interpreter.

I disagree. But try to speak in short thought groups and pause to allow your interpreter to catch up.

Avoid idioms and acronyms.

I agree. Most likely neither your audience nor your interpreter will understand them.

Some humour can help break the ice in a meeting.

I agree. But when you are using an interpreter, you need to prepare any humorous comments

with them. Jokes, puns and humorous comments rarely survive translation.

It is OK for your interpreter to have a side conversation with the audience during complex discussions.

I disagree. Your interpreter needs to translate everything that is said.

Be prepared for your interpreter to take longer over a translation than seems necessary.

I agree. This is especially the case when the languages in use are from very different roots (for example, English and Japanese). Then the interpreter might need more time to get certain concepts across.

If you are planning the timing for a meeting where you will use interpreters, add 50 per cent to the time allotted.

acronym

► Kurzwort

allot

► verfügen, vorsehen

catch up

► aufholen, den Anschluss finden

get: ~ sth. across

► etw. vermitteln

pun ► Wortspiel

rotate

► im Turnus abwechseln

simultaneous translation

► Simultanübersetzung, -dolmetschen

I disagree. You will need to double the amount of time you would need if speaking only in English.

As in most business situations, preparation is key. Try to spend some time with your interpreters before any event. They will do a better job for you if you have built some rapport and understanding. Then they will feel freer to ask you about anything they have not understood or are not sure about. Don't forget to give your interpreter some feedback after the event to help them in the future. And get some feedback from them on how you could improve your use of interpreters.

David: If you have a question for Ken, send it by e-mail to language@spotlight-verlag.de. If Ken chooses your question to print in *Spotlight* magazine, you'll receive a free copy of his book, *Dear Ken... 101 answers to your questions about business English*.

See *Spotlight* 3/2020, page 57

Peggy's Place

[13] Old fogeys, new words

David: As usual, there's a lively conversation going on at *Spotlight's* very own London pub. But this time, Peggy's having a hard time understanding some of the new words her friends and customers are using. Let's see

what you make of them in the latest episode of *Peggy's Place*.

Helen: I can't believe there was a stabbing round the corner on Thursk Road.

Peggy: You read about knife attacks in the paper, but it doesn't seem real until you actually know people involved.

Helen: Didn't you get mugged, George?

George: Well, it was a case of mistaken identity and they didn't actually hurt me, but it was very frightening.

Peggy: Why are there so many kids out there with knives?

George: Self-protection? Bravado?

Helen: These are kids who have experienced

bravado

- Angeberei

copy

- Exemplar

fogey

- komischer, alter Kauz

get mugged

- ausgeraubt werden

hard time: have a ~ doing sth.

- Schwierigkeiten haben, etw. zu tun

key

- entscheidend

mistaken identity

- Personenverwechslung

rapport

- hier: gute Beziehung

stabbing

- Messerstecherei

a lot of brutality themselves — from their parents, the police.

Sean: Yeah, I bet we don't know the half of what goes on in police custody.

Peggy: Has there been a big story about this recently?

Sean: No, but let's face it, we can't rely on the press to stay woke.

Peggy: To what?

Sean: You know, keep us informed about injustice.

Helen: Don't you know what "woke" means?

Peggy: I just thought it was "awake" used wrongly. There are so many new words these days. I do try to remember stuff, but maybe I'm too old for new lingo.

Sean: You certainly are if you use words like "lingo".

Peggy: And I think my hearing's going, too.

George: Now, that's just sadfishing.

Helen: I think we have to translate again for Peggy.

Sean: "Sadfishing" is when you try to get sympathy from others by telling exaggerated stories about how bad things are for you.

Helen: There's only one thing for it, Peggy. We'll have to give you an English language lesson.

Sean: Great idea. We'll give you a new word and you have to guess the meaning.

Peggy: I do like games.

Helen: Right! Everyone chooses a favourite new word...

George: Can we use our phones?

Sean: Why not? I'll go first: what does "buzzy" mean?

Peggy: Is it like to "get a buzz" — something exciting?

Sean: Correct! One point to you, Peggy!

George: My turn: what or who is a "detector-ist"?

Peggy: A new word for a detective?

George: No! It's a person who tries to find treasure using a metal detector.

Helen: So, here's my word: what's a "stan"?

Peggy: No idea. Someone who acts in comedies with a man called Oliver?

Sean: What's she talking about?

George: She's referring to Stan Laurel and Oliver Hardy.

Sean: Wrong again, Peggy.

buzz *ifml.*

• Aufregung

custody

• Gewahrsam

exaggerated

• übertrieben

lingo *ifml.*

• Jargon, Kauderwelsch

sadfishing *ifml.*

• Mitleid heischen

sympathy

• Mitgefühl

treasure

• Schatz

woke *US ifml.*

• hier: sozialer Missstände bewusst

Peggy: Let's stop. This is depressing me.

Helen: Don't you want to know what a "stan" is?

Peggy: OK, tell me.

Sean: It's a kind of super-fan.

Peggy: And that's important because...?

George: Because we're all your stans, Peggy!

Source: Spotlight 3/2020, page 10

Short Story

[14] "The Shield"

David: Can technology protect us? What happens when it is misused? In our short story, a young girl takes digital revenge on her mother.

Lynda lay on the psychiatrist's couch looking up at the ceiling. "I can't believe you people still use couches," she told the psychiatrist. "It's such a cliché."

He was said to be the best in New York, the best money could buy, but he seemed like all the others to her. He asked all the same questions and said all the same things.

"Why are you here today?" he began, simultaneously ignoring her comment about the couch and proving her point.

It was the question they always asked, and she gave the answer she always gave: "Because of my mother."

"You mean because it was your mother's idea for you to see me?"

"No. I mean because it's her fault. We had the same fight we always have, about my dad. She tried to tell me that he left because he didn't love me, but I remember him. He did love me. I know it. She's the one who doesn't love me. All she wants is to control me." She hadn't wanted to tell the psychiatrist any of this, but once she started talking about her mother, she couldn't stop.

"It can't have been easy for your mother..."

"I know, I know. Raising me alone, such a difficult child." Everyone said the same thing. "All I want is to see my dad, just one time. If she's right, I'll never ask about him again. She says she can't find him, that he could be dead for all she knows, but I don't believe her. She's a lawyer; she can find anyone. If I knew his name, I'd find him myself, but she won't tell me anything about him."

"And if he doesn't want to see you?"

"Then I want to hear that from him."

The psychiatrist sighed. "Don't you think your mother is just trying to protect you?"

"She can't protect me. She needs to understand that."

misuse

► missbrauchen

psychiatrist

► Psychiater(in)

revenge

► Rache

sigh

► seufzen

“Is that why you tried to kill yourself, to teach her a lesson?”

Lynda rolled her eyes. “I didn’t try to kill myself. Hello, I have The Shield!” The Shield was an app that came out when she was a baby, and that every mom bought for their child. It created a force field around the child that protected them from things like viruses, sharp objects, and high-speed collisions. When she’d skateboarded off her school roof in a “suicide attempt,” Lynda had known The Shield would break her fall. And if it hadn’t, oh, well... She was so angry with her mom for not caring what happened to her.

“You know you’re not supposed to rely on The Shield, that it isn’t always 100 percent effective.”

“Then why have it at all? I’ve been telling my mom for years that I don’t want it, that I’m too old for it, but of course, she won’t listen.”

The psychiatrist looked through his notes. “Well, it says here that you’ll be 16 next month. When you turn 16, you get control of the app. You’ll get a letter with the password, so you can decide if you want to continue using it or not.” Of course, Lynda knew this from her friends — her mother had never told her about it. But now Lynda just had to be patient. She had already found out where her mother hid the key for the mailbox. She had known for quite a long time.

Each day following her 16th birthday, Lynda went straight home after school, got the key and looked in the mailbox. When her mother found Lynda at home every afternoon instead of out skateboarding with her friends, she thought her daughter was turning over a new leaf. Lynda almost felt guilty about deceiving her. Almost. Then one day, the letter arrived.

It gave her the password for her Shield, just as she knew it would, so she could access the app online and then review or change the settings. She was scrolling down the page to the delete button when something caught her eye.

It was a section with the names, addresses, and faces of people that The Shield protected her from; all but one of them were known criminals, the other was a face that she half remembered, a face that seemed familiar. She was sure it was her dad.

Her mother had used The Shield to keep her dad away from her. But why do that if he didn’t want anything to do with her? Why do that at all?

deceive

• täuschen

force field

• Kraftfeld

suicide attempt

• Selbstmordversuch

supposed: be ~ to do

• etw. tun sollen

A week later, she stood in the hall with her bags packed, waiting for her mother to come home from work.

“I know,” were Lynda’s first words when her mother walked through the door. “Dad told me everything. About how you left him and lied to get full custody of me. About all the letters he wrote to me. About the one time he came to my school when I was five, how I tried to go to him, but I couldn’t because of The Shield. Because of you.” Lynda felt her face getting red, but then she remembered the letter in her hand and, taking a deep breath, continued. “How you found out and said you’d have him charged with harassment, or worse. How you used all your power and money as a lawyer to keep him away from me. How he’s lived 30 minutes away from me my entire life, loving me from afar, and me loving him in return.” Her voice broke now and she cried, feeling the hot, wet tears sliding down her face.

“But, no, I, ah...” For once, her mother had nothing to say. No counterargument to make.

“Well, I’m leaving, Mother. I’m going to live with my dad and there’s not a thing you can do about it.”

“I won’t allow it. I’m your mother.”

“And he’s my FATHER,” shouted Lynda. “You took him away from me, and now I’m taking me away from you.”

She gave the letter to her mother and watched

her face as she read it. It was from The Shield, which Lynda had decided to continue using after all. But now, as of tomorrow, as it said in the letter, it protected her from one thing only, from one person — her mother.

Source: *Spotlight 3/2020*, pages 70–71

afar

► fern

counterargument

► Gegenargument

custody

► hier: Sorgerecht

entire

► ganz, komplett

harassment

► Belästigung

Conclusion

[15] **David:** Thanks for joining us for Spotlight Audio. You'll find more information about becoming a regular subscriber to either our CD or download at www.spotlight-online.de/ hoeren Join us again next time, won't you? Until then: goodbye.

subscriber

➔ Abonent(in)

IMPRESSUM

Herausgeber: Jan Henrik Groß

Chefredakteurin: Inez Sharp (Vi.S.d.P.)

Stellvertretende Chefredakteurin: Claudine Weber-Hof

Produktionsredaktion: Petra Daniell

Audiodirektion: Owen Connors

Sprachredaktion: Elisabeth Erpf (frei)

Produktion und Ton: Karl Braun (frei)

Tonstudio: Cebra Studio, Gröbenzell

Gestaltung: Nerina Wilter (frei)

Produktmanagement: Ignacio Rodríguez-Mancheño

Produktion: Dorle Matussek

Leiter Werbevermarktung: Åki Hardarson (DIE ZEIT, Vi.S.d.P.)

Litho: Mohn Media Mohndruck GmbH, 33311 Gütersloh

Druck und Vervielfältigung: optimal media GmbH, D-17207 Röbel/Müritz

Titel: sborisov/iStock.com

Sprecher:

Owen Connors (Peggy's Place)

Martin Cooke (Everyday English, Around Oz)

David Creedon (Anmoderation, Replay, Peggy's Place)

Jenny Evans (Everyday English, Peggy's Place)

Tania Higgins (Everyday English, Replay, Peggy's Place)

Erin Perry (Short Story)

Nick Lloyd (Britain Today)

Ken Taylor (English at Work)

Interviews: Talitha Linehan (A Day in My Life, Food)



**Bestellen Sie Spotlight Audio unter:
www.spotlight-online.de/ hoeren**

Spotlight Verlag GmbH,

Kistlerhofstr. 172, 81379 München

Kundenservice: abo@spotlight-verlag.de

Redaktion: spotlight@spotlight-verlag.de

Einzelverkaufspreis: € 14,50 (D)



Contents

E 1. Introduction	1:27	A 9. Looking back: in search of lost time	4:21
E 2. Britain Today Plant life	4:56	A 10. Words and phrases	1:34
A 3. A Day in My Life A creature of the night	3:10	E 11. Roundtable Inspired by nature	9:29
A 4. Travel London walks: south London, from low life to high life	6:20	M 12. English at Work Working with an interpreter	5:41
M 5. Everyday English Opening a bank account	3:15	M 13. Peggy's Place Old fogeys, new words	3:31
A 6. Around Oz Helping those hurt by the fires	4:09	M 14. Short Story "The Shield"	7:19
A 7. Food Savoring San Diego	4:01	E 15. Conclusion	0:31
A 8. Replay: Recent news events Introduction	0:37	Total playing time	60:28