

1) TITLE: AUSTRALIA (2'19").

- WOMAN: He can sing, dance, & save the world [*allusion to his role of "Wolverine" in The X Men*]. It seems there's little actor Hugh Jackman cannot do. In his latest film, *Australia*, J plays a cattle wrestler called "The Drover" & finds himself entangled with an aristocratic lady played by fellow Aussie actor Nicole Kidman.
 - MAN IN THE MOVIE = Hugh Jackman: I won't get another drover this late in the season. It will cost me my living.
 - WOMAN IN THE MOVIE = Nicole Kidman: Can't you just round them up? [*with a supposedly aristocratic accent!*]
 - MAN IN THE MOVIE: Round them up? Yeah, round them up!
 - WOMAN IN THE MOVIE: You just go get them!
 - MAN IN THE MOVIE: 1,500 hundred head of cattle, scattered out a million acres. We're just me and my two men. That's a great idea! Stupid cow!
 - WOMAN IN THE MOVIE: Mr Drover... I was...
- WOMAN: The movie, directed by Baz Luhrmann [Australian film director, born 1962], is a sweeping epic, but a little hard to describe.
- LUHRMANN??: It kinda starts high comedy, then it becomes high tragedy, there's romance, there's action... it's pretty much that banquet of cinema
- WOMAN: The movie is also a social critique: for much of the 20th century, Australia's gvt removed many aboriginal children from their families, particularly those with fairer skin. These kids are commonly known as the "stolen generation."
- If you're president-elect, like Barack Obama, who's 47 yo now, if he was born in Australia, with 1 black / 1 white parent, he wd have been taken from his family, wd have been institutionalized, probably told his parents were dead, then made as European as possible = as white as possible, then taken out to basically serve in a menial task in European society. So that didn't stop until the '70s. We didn't apologize to the stolen generation to this year: our new PM Kevin Rudd [Labor party, sworn in in Dec. 2007], in Feb. of this year, after we'd shot the film.
- WOMAN: I hope you don't mind if I ask a personal question, but when I listen to you talk about the fate of mixed-race children ... I... er... know that you and your wife have adopted a MR son, and I wonder what life will be like for him, going forward, if he decides to settle in Australia.
- HJ: Mmm... Good question. Of course, I'm in Australia, & when BO won the election I made my son sit down & my daughter to watch the news that night. & my son particularly watched transfixed & he turned to me & he says Daddy, daddy... [cut short here]

Background info:

- HJ is Australian
- His 2 adopted children: "Oscar is a bit of everything - African-American, Caucasian, Hawaiian and Cherokee. We specifically requested a bi-racial child because there was more of a need. People will wait 18 months to adopt a little blonde girl; meanwhile, bi-racial children are turned away. The same was true for Ava, she's half Mexican, half German." (from a Website)

2) TITLE: FACIAL EXPRESSIONS (2'16").

WOMAN: In every face to face conversation we can't help but decode the facial expression of the person we're talking to. Even the tiniest flicker of a muscle tells us whether they're listening, what they make of what we're saying, even if they might be lying. But if you can't move these muscles, other people start to treat you differently. In a new book, *The Invisible Smile*, Jonathan Cole, consultant in Clinical Neurophysiology at Poole Hospital, and Henrietta Spalding, who works for the charity *Changing Faces*, examine the rare genetic condition, Moebius Syndrome. Named after the German, Paul Moebius (MOE-bius), who described it back in 1888. But in the UK, it tends to be pronounced MEE-bius. Henrietta was born with the syndrome, which can also involve pbs with teeth, jaws, hearing and even the feet. But the cardinal feature is an absence of facial expression.

HENRIETTA: As I became a young person, particularly in my teens, I realized I was often at a disadvantage. I wouldn't be able to return a smile that sb was giving me; I wdn't able to frown when I was really angry; so over the years I've developed a whole range of strategies, for ex. the tone of my voice (I often describe my voice as my face now, because my voice can express a whole range of tone, humor, all sorts of different feeling. You can't see but on the radio I'm waving my hands...

WOMAN: You wave your hands around a lot, yes!

HENRIETTA: That can add another dimension to communication...

WOMAN: So is it the case that your face will stay, as you like, as a blank canvas whatever it is that you're feeling?

HENRIETTA: Clinically, I think it is the 44th facial muscle that people have in their faces I don't have.

WOMAN: Now Jonathan, I suppose that's part of the difficulty, is other people's reaction & what they're reading into it. We know that people smile more at smiley babies. So if a baby can't smile, what does that mean for their interactions?

MAN: It's astonishing that babies come out & they can imitate facial expressions of those around them within a few minutes, & you have to say why. & the why is to show the parents that there is sb home, that the baby is a social, sentient creature, for bonding one'd image. Although, having said that, parents of people with Moebius are just wonderful at overcoming the blankness of the face. Many people with M, historically, have been thought to have learning difficulties, or even thought to be autistic.

3) TITLE: A SKILLED SOLDIER (2'27").

WOMAN1 (ANCHOR): Now that the generation who could remember Armistice Day [= Remembrance Day = Nov. 11] has all but gone the things they've left behind are more important than ever. Today we're looking at how medals, letters, and diaries can shed light on the lives we want to remember.

DAPHNE INTERVIEWED (CERTAINLY BY DEREK TEDDER-SEE FURTHER DOWN): It really was a treasure trove [= trésor qu'on a découvert, caverne d'Ali Baba], life as it actually was on the Western front for sb who was what you might call "a soldier with a difference."

WOMAN1: That was Daphne Jones. It was not until her father died in 1951 that she discovered a bundle of diaries, press cuttings, sketch books, & photographs that told the story of his service in WW1. Our reporter Derek Tedder [SKY NEWS] met Daphne at home in Wiltshire [SW of England, Salisbury] to hear about the life of bandsman [membre d'un orchestre / d'une fanfare] Erskine Williams.

DAPHNE: He's been on the music hall as a little boy, from the age of 8. He was a lightning cartoonist [dessinateur sur le vif, croqueur??] & he used to draw famous people of the day (Queen, Prince of Wales, Disraeli, Gladstone). But he was also a talented musician, & when he grew up & joined the army in 1916, he went to the W front where his 2 skills (his music & his artistry) were invaluable.

MAN READING FROM DIARY: [what follows is actually taken from a movie made from the diaries – Cf. footsteps heard in the soundtrack] "Dear Pa and Emily, I joined the Divisional Band at Fostelles?? in the Somme. When I got there, I reported to the bandmaster, Sergeant Taylor. I was glad to get into the band for musical instrument, the oboe, was the only one he had a vacancy for. I'm told band work is a very nice occupation. I had a good deal of cold shoulder [snobé, boudé] at first, but this sketch I did of our billet [cantonement, BILLET DE LOGEMENT, d'où le mot] amused the other chaps and helped break the ice. I'm getting quite a popularity as an artist & general painter for the divisional HQ. I do things like painting badges [insignes] on helmets for the Military Police [MP, police militaire], & sign writing [= sign painting, sign painter, someone who paints signs and billboards etc. = peintre en lettres, peinture en lettres] is required."

DAPHNE: He also did the posters for the concert party, which was called the Wunny Wuns = the 11th division, 1 and 1 [The Wunny Wuns = "the 1 & 1s"].

MAN: So he actually drew those, he actually drew the whole paint (? lot?) of those?

DAPHNE: He did all kinds of things. He did posters, he did the scenery for their concert party & for their Pantomime [idem OU **spectacle de Noël** pour enfants OU comédie, "cirque" Cf. a traditional British Christmas entertainment for children, usually based on nursery tales and featuring stock characters in costume who sing, dance, and perform skits. Cf. "pantomime dame" = role travesty outré et ridicule; « pantomime horse » = joué par 2 comédiens]

MAN: So describe to me what was in the bundle.

DAPHNE: Well, as far as his early days are concerned, there were his posters, & also his press cuttings, what the reviewers thought of his act [numéro de scène]. Then when he joined up & went to France, there were his 2 diaries & most importantly, in a hard-backed exercise book [à couverture rigide], he had sent home to his father all the drawings he had done when he was out there.

Background info:

- <http://www.westernfrontassociation.com/book-reviews/96-personal-accounts-and-diaries/510-bullets-bandsmen.html>
- Daphne Jones published her father's illustrated diary under the title *Bullets and Bandmen* (1992). Erskine's grandson created a short TV series from the diaries, which was broadcast by Channel 4 during Remembrance-tide 1998 under the title *Armistice Diary* (1998).

AGREG 2009: SCHOOL MUSIC (2'21").

ANCHORWOMAN (WINIFRED ROBINSON, of RADIO 4, HER PROGRAMME = *You and Yours*): Most school children drop music like a hot potato [come une vieille chaussette; comme une savate] as soon as they get the chance, usually after their 3rd year at 2ary school when they take their subjects for GCSE. The kids that keep it on tend to be the ones whose parents have already paid for them to have music tuition outside of



school. One huge project, funded with private rather than public money, has vastly increased the numbers taking & passing music GCSE in state 2ary schools. Began with 60 pilot schools, & its approach is now used in more than 800 schools around the UK. But it's controversial b/c students are allowed to choose some of what they will learn. Music theory, all that drawing of treble and bass clefs [clés de sol or "G-clef" et de fa or "F-clef" – clé d'ut = "C-clef" or "alto clef" or "viola clef"], doesn't tend to feature [= to be chosen] very

much. David & Carrie Grant [www.carrieanddavidgrant.co.uk], the singing coaches from *Fame Academy*, are here to talk with us about it. Also the cellist & campaigner for classical music education, Julian Lloyd Weber; & David Price, who is leading this project called Musical futures, wh/ has pioneered a new approach to teaching music. David, this pilot project, then, who paid for it?

DG: Well, it was funded by the Paul Hamlyn Foundation [<http://www.phf.org.uk/>: we fund organisations whose charitable activities help people to realise their potential and have a better quality of life.]. And they funded it to the tune of [qui s'élève à, à hauteur de]... it's been about £2m over 5 yrs.

ANCHORWOMAN: Now, why did you decide that you would let the students choose what they would study & play?

DAVID GRANT: Well, you alluded to it earlier, Winifred, when... students get to the age of 14, only 7% of them tend to continue w/ music. So we felt this didn't make any sense, b/c it's at that point that music is such a passion for these kids. So we decided rather than having music done to them [leur imposer une musique/méthode], wh/ previously I think was being the case, that we'd actually start from where the students & their musical interests were at, and we'd develop it from there. Later on in the programme we introduced all kinds of other music, including classical music to these kids, but the key point is that they are in charge of their own learning.

WINIFRED ROBINSON: What wd you say then to these people who would think it's an easy option, that you'll just be roaming around, strumming on guitars?

DAVID GRANT: Well, it's... [sighs – here-it-goes-again, that-same-old-argument type of sigh = slightly irritated] we *need* to make it an easier option. The aim of the project was to get more kids playing music for longer. & when you had so few kids who appeared to be excited about their music lessons in school, clearly we've got to do sthg about their motivation. That was the biggest pb that we faced.