

Greetings, everyone! My name is Laurence and this is *English in Practice*!

## MUSIC

Welcome to the very first episode of *English in Practice*. I hope you are all as intrigued as I am about this new project, though hopefully you are less terrified than I am right now. Because I can tell you right away that the toughest part of running this podcast, at least for me, will be getting used to the sound of my own voice. Having to listen to myself over and over is a truly painful – excruciating – experience, and I sincerely hope that you do not find my voice as unpleasant as I do.

Today, we are going to listen to the words of J.K. Rowling, author of the world-renowned *Harry Potter* books, which I imagine most of you have read. They are some of my all-time favourite novels, and when I was a child, I even got into the habit – perhaps ‘tradition’ might even be a better word – of reading the entire series every spring and summer.

Before we move on to the main part of today’s programme, which is the interview excerpt, I need to explain a few things about the podcast and to introduce myself.

We’ll start with the latter. So, my name is Laurence. I’m 26 and was born in London, though currently I live in Heidelberg, Germany, where I study Comparative Literature with Philosophy. For my bachelor’s degree I studied Classics – that is, the study of the ancient Greeks and Romans – at The University of Exeter in southwest England. After that, I moved to Myanmar – or Burma, as some people still say – where I worked first in teaching and then as a travel journalist. In total, I spent two years in Myanmar, and with any luck some of my former students are listening to this podcast right now.

Here in Germany, I have a job as a language editor for a professor of political sciences – the professor is German, but she writes in English – and I also tutor a thirteen-year-old boy in English. I was actually due to start an internship at the English-speaking newspaper *The Olive Press*, which is based in southern Spain, but sadly that has been postponed until October due to corona.

The reason I have decided to begin this podcast is not purely out of the boredom brought on by quarantine, though. I actually have a qualification for teaching English as a foreign language and am myself passionate about learning languages. Currently, I am teaching myself Spanish, which is my sixth language – the others being Latin, Ancient Greek, Myanmar, German, and, of course, English. Unfortunately, I am only fluent in German and English. In fact, my Ancient Greek and Myanmar are particularly rusty – which means I am especially out of practice in those languages. It's a shame, but there you go.

A couple of other things about me. I write for a hobby, mostly fiction nowadays. I also enjoy rock climbing, playing badminton, and think that Brexit is a complete embarrassment and disaster – which is the only time you will hear me voice my personal political opinion on this podcast.

Anyway, enough about me. Let me give you a quick outline of what I have planned for this podcast.

So, **every two weeks** I will upload an episode in which I play a short excerpt from an interview with a famous person. To help you understand everything they say, I will divide the clip into fragments and go through these one by one. Most of the time, I will choose an excerpt from an interview with a famous English person, just as I am talking about J.K. Rowling today. However, I will occasionally choose a person from a different country in which English is spoken as a first language – such as the USA, Australia, South Africa, New Zealand, Canada, India, Wales, Ireland, Scotland, and so on. That way, you will gain some experience in listening to native English speakers with different accents. For all of these episodes I will provide a transcript, which you can download for free from my website. More details on that will follow shortly.

Now, a big thank-you has to go out here to Felipe Galán, who has given me permission to use this podcasting format – that is, to take clips from interviews and explain them linguistically. Felipe Galán runs the wonderful podcast *Se Habla Español*, which I can highly recommend for anyone learning Spanish. If you are listening, Felipe, I hope you enjoy this and that you learn something yourself today.

Excellent. There are only a few more things to mention before we start. One of these is a shout-out to Ben Flanagan, who created the cover art for this podcast, and my thanks also go to Alina Ivan, who gave me a few podcasting tips.

I would like to emphasise that I'm doing this purely for fun; I simply wish to help people with achieving their language goals, to help people improve their listening skills in English. I'm not going to charge money and I never will. At some point, I might put up a PayPal link for donations. However, that won't be anytime soon, and it will only be a donation – the transcript and the podcast will always be available for free, I promise.

For this reason, it would please me immensely – enormously – to hear from you, the listeners. Tell me a bit about yourselves. Let me know where you are from, where you live, why you are learning English, and what your goal is with English. It is hearing from you, I am certain, that will make this podcast worth running.

On a related note, I am new to podcasting and do not expect to get everything right first time. So, please do give me feedback, especially on the first episode. Say if it has helped you, if I could improve, if I spoke too quickly or unclearly, et cetera. Any feedback would be an enormous help. As you can imagine, it takes a long time to find an appropriate interview, write the script, record myself, and edit the audio, so it would mean the world to me if people would message me on occasion.

You can reach me one of two ways. The best is to email me using the following address: [englishinpracticepodcast@gmail.com](mailto:englishinpracticepodcast@gmail.com). Otherwise, you can contact me through the Facebook page, 'English in Practice: A Podcast for Intermediate-Advanced Learners.' A 'like' there would also be greatly appreciated.

For those who wish to download the transcript, simply visit my website: [www.jamesfable.com](http://www.jamesfable.com). Now, James Fable is my penname – a pseudonym, a fake name that I use for writing. My real name, as mentioned, is Laurence. I strongly recommend downloading the transcript, especially if you are finding it a little difficult to understand everything I am saying. When listening to *Se Habla Español*, for example, I always read

the transcript simultaneously, at the same time as I listen to the podcast. That way, I understand a lot more and also learn how words are spelt.

I think that is enough for now. There are some smaller points I might make over the next few weeks, but I think it's best not to overload you with information at the very beginning. So, without further ado, let's move on to talking about J.K. Rowling.

## MUSIC

Joanne Rowling – or J.K Rowling, as she is better known – was born on 31<sup>st</sup> July 1965, which means she is currently 54 years old. Her hometown is Yate, Gloucestershire, in the southwest of England, though she now lives in Scotland. Her mother was a science technician and her father an aircraft engineer for the company Rolls Royce, which is best known for producing classy cars. Interestingly, her parents first met at King's Cross Railway Station in London, which is also the location of platform 9<sup>¾</sup>, the entrance to the Hogwarts Express in the *Harry Potter* novels.

After her application to study at Oxford University was rejected in 1982, J.K. Rowling began a bachelor's degree at The University of Exeter, where she studied Classics and French. However, she later said that she didn't actually study all that much, but instead spent most of her time reading the works of Charles Dickens and J.R.R. Tolkien, the authors of *Great Expectations* and *The Lord of the Rings* respectively.

It's worth me briefly mentioning here that, since I also studied Classics at The University of Exeter, I have met some of the people upon whom characters in the *Harry Potter* books are supposedly based. One of these was the professor T.P. Wiseman, whom some suspect to be the inspiration for Albus Dumbledore. However, T.P. Wiseman reputedly says that he cannot be the 'real' Dumbledore because he does not like sherbet lemons, the sweets Dumbledore adores. His claim sounds suspect to me – his reasoning doesn't convince me – but who knows what the truth really is...

Anyway, four years after graduating, J.K. Rowling moved to Porto, Portugal, to teach English as a foreign language. Within the space of three years, she married a Portuguese

man, had a child with him, and broke up with him. Some biographers even say that she suffered domestic abuse during this time, that she was beaten by her husband, but we don't know much about this.

Now a single mother, J.K Rowling moved to Edinburgh, the Scottish capital, to be near her sister. This marked the beginning of perhaps the most difficult and the most fascinating part of her life. She soon applied for housing benefits, for money from the government, describing herself as being (quote) 'as poor as it is possible to be in modern Britain, without being homeless.' This in turn led to a spell of heavy depression. When asked about this later, she revealed that her illness was the inspiration for the dementors in *Harry Potter*, the dark, hooded creatures who suck out people's souls. I think many people will agree that they are an excellent representation of this illness.

Just when it seemed that life couldn't get worse, J.K. Rowling's Portuguese husband came over to Edinburgh to try and find her and their daughter. Horrified, J.K. Rowling applied for a restraining order, so that her husband would not legally be able to come near her, and then for a divorce. Both were granted, but the whole experience must have been traumatic, especially since she was almost penniless at this time and suffering from depression.

Luckily, things were going to improve. In 1995, J.K. Rowling finished her first novel, *Harry Potter and the Philosopher's Stone*, which she actually wrote on a typewriter, not a computer, presumably because she did not have the money for a computer. Twelve publishers rejected the manuscript, before the publishing house Bloomsbury, which was not so well known in those days, accepted it. Apparently, the editor from Bloomsbury decided to publish the novel after giving the first chapter to his eight-year-old daughter, who immediately asked to read the second chapter. Who knows? If that young girl had not enjoyed those first few pages, the world may never have heard of Harry Potter.

The rest, as we say, is history – that is to say, everyone knows what happened next. To date, the *Harry Potter* series has sold over 500 million copies and has been translated into 65 languages. You can even buy a copy of it in Ancient Greek – trust me, we read some of

it at university. The enormous success of *Harry Potter* makes it the best-selling book series in history, and the *Harry Potter* brand is estimated at around \$15 billion.

The audio clip you are about to hear comes from the show *Newsnight*. This episode was broadcast in 2003 by the public television channel BBC 2, shortly before the release of *Harry Potter and the Order of the Phoenix*, the fifth book of the series. The interviewer, Jeremy Paxman, who is well known in England, has just asked J.K. Rowling whether wealth and fame have come at a price, whether they have had any negative impacts on her life:

**‘The fame thing is... is interesting as well – because I never wanted to be famous and I never dreamt I would be famous.**

**‘So I know... You know, my fantasy of being a famous writer... and again, there’s a slight disconnect with reality, which happens a lot with me.**

**‘I imagined being a famous writer would be like being Jane Austen: being able to sit at home in the parsonage and your books would be very famous and... um, occasionally you’d correspond with The Prince of Wales’s secretary.**

**‘You know, I didn’t think they would raid through my bins. I didn’t expect to be photographed on the beach through long lenses. I never dreamt it would impact my daughter’s life negatively, which at times it has.**

**‘Um... It would be churlish to say there’s nothing good about being famous – to have a total stranger walk up to you as you’re walking around Safeways and say...**

**‘Um... I don’t know, a number of nice things that they might say about your work. I mean, of course you would walk home with a bit more of a spring in your step – that’s a very, very nice thing to happen.’**

So, how did you get on? Do you know your medieval insults and who The Prince of Wales is? Well, no worries if you don't, because those are two things that I shall explain as we go through this interview excerpt fragment by fragment.

As you have heard, J.K. Rowling does not have a strong regional accent, though she does speak quickly at times and leaves a few sentences unfinished. Occasionally, she also misses out a word or barely pronounces it. On the whole, though, she speaks clearly. In fact, she is very articulate – which means that she expresses herself well, clearly – as you would expect from a writer.

Okay, let's begin with the analysis of the first fragment, in which J.K. Rowling begins her response to the question of whether wealth and fame have affected her life negatively:

**'The fame thing is... is interesting as well – because I never wanted to be famous and I never dreamt I would be famous.'**

*'The fame thing is... is interesting as well – because I never wanted to be famous and I never dreamt I would be famous.'*

I imagine this first sentence does not present you with many difficulties. J.K. Rowling does not respond to the part of the question concerning wealth, but only to the part about fame. This is why she says 'the fame thing'; by that, we are to understand that she is only going to answer the question of whether becoming famous has changed her life. And that is exactly what she does: as you may have noticed when listening to the whole clip, J.K. Rowling doesn't mention wealth once and instead only talks about fame.

In colloquial, or informal, English, we also use the word 'thing' to refer to a piece of information or an event when we cannot remember exactly what it is. For example, if I had told my brother some time ago that I needed help painting the garden fence, and he were to remember later that I need his help for something that has to do with a fence, he might say: 'Oh, I can help with the fence thing. What was it, again?' Another example: imagine your friend has complained about a problem at work, but you cannot remember anymore what it was. You might ask: 'What was the work thing that was bothering you,

again?’ In other words: ‘Can you tell me again what the problem was that you are having at work?’ Hopefully, that’s clear.

The rest of the fragment does not need much explaining, I think. J.K. Rowling was poor and unhappy for a long time; nor had she published any books, so it is no surprise that she had never dreamt that she would become a famous writer. Like lots of people, she did not wish to become famous either.

Let’s move on to the second fragment:

**‘So I know... You know, my fantasy of being a famous writer... and again, there’s a slight disconnect with reality, which happens a lot with me.’**

*‘So I know... You know, my fantasy of being a famous writer... and again, there’s a slight disconnect with reality, which happens a lot with me.’*

After starting to say one thing, J.K. Rowling changes her mind and starts to talk about her fantasy of how life would be as a famous writer. As you may know, ‘fantasy’ is the genre of films and books which, for example, recount stories of dragons and witches – just like *Harry Potter* or *Game of Thrones*. But ‘fantasy’ can also denote an unrealistic wish or desire; that’s why people speak of sexual fantasies – dreams of sexual encounters that are unlikely to happen. I would give an example, but I’m afraid I’m a little too British to speak about such a topic in depth. Anyway, J.K. Rowling uses the term ‘fantasy’ here to imply that her imagination of how life would be as a famous writer was fanciful, far from the truth, even if she wished it would be this way.

She makes this point clearer a moment later, when she says: ‘and again there’s a slight disconnect with reality, which happens a lot with me.’ Here, ‘disconnect’ is the noun, not the verb, though it is spelt the same way. This phrase, ‘disconnect with reality’, means that a level of detachment exists between how you imagine something to be and how it actually is. J.K. Rowling says this happens to her a lot, though I’m sure many of us do this. After I’ve had a few drinks on New Year’s Eve, for example, I like to imagine how the coming year might pan out for me. And in my mind, everything runs perfectly: I never fall

ill; I write a masterpiece; perhaps I even win the lottery. But of course, things never turn out that way; there are always unexpected challenges in store. You could say my expectations were disconnected from reality.

In the next fragment, J.K. Rowling speaks in depth about her disconnect with reality, explaining how she imagined life as a famous writer would be:

**'I imagined being a famous writer would be like being Jane Austen: being able to sit at home in the parsonage and your books would be very famous and... um, occasionally you'd correspond with The Prince of Wales's secretary.'**

*'I imagined being a famous writer would be like being Jane Austen: being able to sit at home in the parsonage and your books would be very famous and... um, occasionally you'd correspond with The Prince of Wales's secretary.'*

So, J.K. Rowling used to imagine that being a famous writer would be like being Jane Austen, a renowned, or distinguished, British novelist who lived from 1775-1817. Jane Austen is most famous for writing *Pride and Prejudice*, though I personally prefer *Sense and Sensibility*, one of her other novels. Every student of English Literature will have read at least one Jane Austen book. At Exeter University, there was even a Jane Austen society, which in this context means 'club', though I do not know if this existed while J.K. Rowling was studying there.

Now, you are probably wondering what a parsonage is. In short, it is a house provided by the church. Jane Austen's father, George, was an Anglican rector, or pastor – the person responsible for looking after a Christian institution, such as a parish or a church. Therefore, the Anglican church provided him with a house – a *parsonage*, if we want to get technical. J.K. Rowling was a very keen reader of Jane Austen and this is why she knows these details about her life. 'Parsonage', though, is a word you are unlikely to come across often, unless you are learning English because you wish to read plenty of 19<sup>th</sup> century British novels. Who knows? Perhaps you are. There are some excellent ones out there, for sure.

The other reference to Jane Austen that J.K. Rowling makes here is when she speaks about corresponding with The Prince of Wales's secretary. 'Correspond' – or 'correspondence', if you are using the substantive – is a more formal way of saying 'contact', and George IV, who was The Prince of Wales until 1811, thought highly of Jane Austen's novels. That is why they wrote letters to each other; they were *in correspondence*. Jane did not actually like George IV, because he was a womaniser – a person who enjoys seducing women, who has sexual affairs with many different women – but his librarian invited her in 1815 to visit the prince's palace. And that, of course, is a request she could hardly refuse.

You might be asking yourself why J.K. Rowling speaks about Jane Austen here. Well, she does so to emphasise that her conception of how life would be as a famous writer was old-fashioned, dated. She imagined that it would be a solitary, a lonely, profession. Of course, she is slightly exaggerating – I doubt J.K. Rowling actually believed that life as a famous writer would be exactly the same as it was two hundred years ago – but she expresses herself this way in order to get her point across more effectively, to make it clear that she was indulging in a fantasy.

It is something we hear often from famous writers – that they had expected life as a best-selling author to be solitary. The reality, however, is very different, for top writers nowadays are expected to make appearances at various publicity events, to give talks on writing, and so forth.

In the fourth fragment, J.K. Rowling recounts some of the unexpected ways in which fame has impacted her life:

**'You know, I didn't think they would raid through my bins. I didn't expect to be photographed on the beach through long lenses. I never dreamt it would impact my daughter's life negatively, which at times it has.'**

*'You know, I didn't think they would raid through my bins. I didn't expect to be photographed on the beach through long lenses. I never dreamt it would impact my daughter's life negatively, which at times it has.'*

The world of fame is strange indeed. First, the verb ‘raid’ means to search for something using force or to take something without permission. For example: ‘the police raided the house of the drug dealer.’ Imagine several policer officers kicking down someone’s front door and then rushing through the house, holding their guns at the ready. That is a *raid*. Another example would be: ‘the children raided their parents’ chocolate supply,’ meaning that they took and ate their parents’ chocolates without asking. The word ‘raid’ always infers that you are searching through or taking things which do not belong to you.

Now, when J.K. Rowling says that she didn’t think they would raid through her bins, she is presumably referring to the paparazzi. This is, as you may have guessed, not originally an English word, but an Italian one. It comes from the film *La Dolce Vita* – or ‘The Sweet Life’, in English – which was directed by Federico Fellini and was released in 1960. *La Dolce Vita* follows a journalist who writes for gossip magazines, magazines that report news on celebrities, and his friend who takes the photos is called Paparazzo. Because of the enormous success of the film, ‘paparazzo’ – or ‘paparazzi’, in the plural – became the term for photographers who pursue celebrities aggressively, persistently. You’ve probably seen pictures of them waiting outside the homes of famous people, usually accompanied by journalists hoping to get a quick interview with the celebrity.

I imagine it was this sort of journalist – a paparazzo, a journalist looking for celebrity gossip – who searched through J.K. Rowling’s bins. Who knows what they were looking for? Perhaps a pregnancy test or a letter from a personal acquaintance. Your guess is as good as mine.

The second point J.K. Rowling makes here about being famous also concerns the paparazzi, as she says that she had not expected to be photographed on the beach through long lenses. Very well. The lens on a camera is the part which sticks out the front; it contains pieces of curved glass which focus rays of light. A telescope is another example of a powerful, long lens.

In photography, you use a long lens on your camera when you wish to take a photo of something that is far away. For example, most wildlife photographers will use a long lens, because this means they do not have to get close to the animal and run the risk of scaring

it away. The paparazzi use long lenses for a similar reason: they want to photograph famous people, without being seen by them.

Finally, J.K. Rowling says that fame has also impacted her daughter's life negatively, not just her own. However, she doesn't go into any detail of how her daughter has been affected, so we can only speculate why. I'm not sure. Perhaps her daughter has been pursued by the paparazzi – which is surely an unpleasant experience, especially for a child – or perhaps it's something more personal, such as her friends at school teasing her, for one reason or another. Again, your guess is as good as mine.

In the fifth and penultimate fragment, J.K. Rowling begins to talk about the positive side of being famous:

**'Um... It would be churlish to say there's nothing good about being famous – to have a total stranger walk up to you as you're walking around Safeways and say...'**

*'Um... It would be churlish to say there's nothing good about being famous – to have a total stranger walk up to you as you're walking around Safeways and say...'*

So, J.K. Rowling begins this part of her answer hesitantly, using a word much loved by British people: 'um'. In linguistics, we call this type of word an interjection. Another example of an interjection would be 'ouch!', which people often say when they injure themselves. For example: 'Ouch! That really hurt.' A synonym for 'um' would be 'err', as people also use this to delay their response, to win time to think before speaking. Unfortunately, many people say 'um' or 'err' far too often, which can make them sound inarticulate.

Moving on. I imagine you might be unfamiliar with the adjective 'churlish', which is the sort of word a writer would use. That is to say, you are unlikely to hear it often. 'Churl' was a vulgar, derogatory term for a medieval peasant, a farmworker during The Middle Ages, which was the period in Western Europe lasting from the 5<sup>th</sup> to the 15<sup>th</sup> century AD. Of course, the English lords and aristocrats, or upper classes, thought peasants were rude, uncivil, ungracious, and so the adjective 'churlish' means exactly those things: rude,

uncivil, ungracious. All of those are near enough synonyms, though ‘ungracious’ is perhaps the closest in meaning to ‘churlish’.

So, J.K. Rowling says it would be ungracious of her to say that there is nothing good about being famous. To illustrate how fame can be beneficial, that fame has a good side, she begins to give the example of having a stranger walk up and speak to you while you are in public. Now, Safeways is a British supermarket, so J.K. Rowling is essentially asking us, the listeners, to imagine that we are in a supermarket, buying groceries, when someone we do not know recognises us and approaches.

She explains what this stranger might say in the sixth and final fragment:

**‘Um... I don’t know, a number of nice things that they might say about your work. I mean, of course you would walk home with a bit more of a spring in your step – that’s a very, very nice thing to happen.’**

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Once again, J.K. Rowling pauses for thought before finishing the sentence. Unlike when she talked about the negative impacts of fame, she doesn’t give a specific example of what nice things this stranger might say about her work. However, we can imagine that it would be a compliment such as, ‘I love your writing’, or ‘*Harry Potter* is my daughter’s favourite book ever.’ If you’ve read the books, I’m sure you can understand why someone might make J.K. Rowling such a compliment.

And, in all probability, she would enjoy hearing you make such a compliment. In fact, it might make her walk home with a bit of a spring in her step. This idiom, ‘to have a spring in your step’, is a fairly common way of saying that someone is in a good mood. For example, if a university student goes to pick up an essay that they have written for one of their courses, and they find out that they have received the top grade, then it might put a spring in their step. You can imagine them striding home, elated by their good mark,

thrilled by their good mark. Another example: if you see your friend walking towards you quickly, with a big smile on their face, you might say: ‘You’ve got a spring in your step. Has something good happened?’

The opposite of a having a spring in your step is to drag your feet – that is, not to lift your feet off the ground fully as you walk. Usually, people drag their feet when they don’t wish to do something, and so we mostly use this idiom in the negative, to say: ‘stop being slow’, or ‘hurry up.’ For example, if a child doesn’t want to get in the car because they have to go to the doctor’s, their mother might say: ‘Don’t drag your feet. We need to leave now.’ In other words: ‘Hurry up. We need to leave now.’ Occasionally, we also might say that someone is ‘dragging their feet’ if they look unhappy, though we say this less commonly. I imagine everyone listening has seen someone dragging their feet because they are in a bad mood. Most people seem to do this when they are miserable, though, come to think of it, I don’t actually know why.

Okay, hopefully everything is a little clearer now. Shall we listen to the entire excerpt again, so that you can check your progress? Of course, we shall – it was a rhetorical question. Here’s the full clip a final time:

**‘The fame thing is... is interesting as well – because I never wanted to be famous and I never dreamt I would be famous.**

**‘So I know... You know, my fantasy of being a famous writer... and again, there’s a slight disconnect with reality, which happens a lot with me.**

**‘I imagined being a famous writer would be like being Jane Austen: being able to sit at home in the parsonage and your books would be very famous and... um, occasionally you’d correspond with The Prince of Wales’s secretary.**

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**‘Um... I don’t know, a number of nice things that they might say about your work. I mean, of course you would walk home with a bit more of a spring in your step – that’s a very, very nice thing to happen.’**

I don’t know if listening to this podcast has put a spring in your step, but hopefully it has helped you to improve your oral comprehension skills. That is my aim, and so if I have achieved that, then I’m happy.

Incidentally, I apologise for the mixed sound quality of this episode. I am still working out the best combination of audio settings etc. Also, I shall purchase a piece of equipment that softens the b and p sounds, so that they don’t batter and pound your eardrums. These issues should be resolved by the next episode.

As mentioned at the beginning, please do get in contact to let me know a bit about yourself and to leave any feedback. Once again, the email address is [englishinpracticepodcast@gmail.com](mailto:englishinpracticepodcast@gmail.com), and the Facebook page is called, ‘English in Practice: A Podcast for Intermediate-Advanced Learners.’ Don’t be afraid of making mistakes in your message; it would simply be nice to hear from you. Besides, it’s by making mistakes that we learn. If you have enjoyed the podcast or found it helpful, please do tell your friends about it, share the Facebook page on social media, etc.

If you would like to watch the whole interview with J.K. Rowling, you can find the link at the bottom of the transcript. There you will also find the link to Ben Flanagan’s website as well as the link to the Facebook page of *Se Habla Español*, the podcast from Felipe Galán.

That’s all from me for today. I hope you have enjoyed this episode of *English in Practice* and look out for the next episode in a fortnight. Keep well. Over and out.

Watch the whole interview: <https://www.youtube.com/watch?v=G2tcbFF99Yg>

*Se Habla Español*: <https://www.facebook.com/sehablaespanolpodcast/>

Ben Flanagan's website: <https://benedictflanagan.com/>