

โรงเรียน นานาชาติ

EP.
03



วิชาใช้เสียงในสื่อโฆษณาอย่างไร ให้ประสบความสำเร็จ — อีวัจ อัดัมส์

T: You're listening to a day podcast. Podcast for all things creative. โรงเรียนนานาชาติ International School Podcast. Learning from the expats.

สวัสดีครับท่านผู้ฟัง เต้-สุผจญ กลิ่นสุวรรณ ครับ ขอต้อนรับทุกท่านเข้าสู่โรงเรียนนานาชาติ รายการที่จะนำเสนอเรื่องราวของชาวต่างชาติที่มาอยู่และทำงานในประเทศไทย นอกจากนี้วิชาความรู้ เคล็ดลับต่างๆ รวมถึงแรงบันดาลใจจากพวกเขาแล้ว เรายังได้เรียนรู้ภาษาอังกฤษและฝึกฟังสำเนียงภาษาอังกฤษที่หลากหลายจากทั่วโลกอีกด้วย

ในส่วนของการฟังภาษาอังกฤษนั้นบอกได้เลยว่า EP นี้จะซัดกว่านี้ไม่ได้อีกแล้ว เพราะนอกจากแขกรับเชิญของเราจะเป็นชาวอังกฤษเจ้าของภาษามาเองแล้วเนี่ย เขาคนนี่ยังเป็น voice over artist หรือคนลงเสียงโฆษณาที่เก่งอันดับต้นๆ ของวงการเลย ไม่ใช่แค่บ้านเราแต่เสียงเขาไปมาแล้วทั่วโลก

(เปิดเสียง) Our New Royal Orchid Satisfaction from Thai...
Smooth As Silk // Sapporo premium Beer

และขอบคุณผู้สนับสนุนอย่างเป็นทางการนะฮะ เฮ้ย ไม่ใช่เขายังไม่ได้ชื่อโฆษณาเรา แต่ที่เปิดไปเมื่อสักครู่ก็คือโฆษณาที่เจ้าของเสียงนั่งอยู่กับเราตอนนี้ครับ ถือเป็นโอกาสนี้ต้อนรับเพื่อนสนิทผม ทำงานด้วยกันมาสิบปีแล้ว คุณ Hugh Adams สวัสดีครับ

H: (01:27) Good Afternoon! How are you?

T: So far so good. First of all, thank you for coming, Hugh!

H: Pleasure.

T: I've just told the audience about how much of a good friend we have been for the past ten years or so, right? But I am gonna pretend that I don't know you that well, so the questions will sound very professional like any podcaster will sound, right?

H: Right.

T: Ok, cool. How are your hemorrhoids?

H: I've been more concerned about COVID-19 than hemorrhoids to be honest, but they are fine. Thank you. (laugh)

T: ล้อเล่นนะครับ ไม่ได้เป็นริดสีดวงสักหน่อย I'm just joking with you. Alright, now we've heard some ads that your voice ended up in. People were wondering if your voice always sounded like this?

H: (02:25) Pretty much, yes. I started doing voice over since I was in the UK many years ago. Probably thirty years ago. I was lucky because I was educated in a part of the country and at school where "Received Pronunciation" was the correct way of speaking: the BBC accent.

T: Which they called it Queen's English?

H: Queen English is a little more **highfalutin** than RP, but call it BBC English. So you are expected to speak like that.

T: So "world standard" in the sense?

H: Yes, the international standard English.

T: (02:41) Is there a trick to having an awesome voice? I mean, can you practice and develop or do you have to be born with it?

H: (02:46) Sadly, not everybody can do voice overs because you have to...It is a craft. It is like an actor, you have to learn how to adjust your voice to whatever you have been asked of you. The environment to do

the voice over is you sat in a booth a bit like this one. But on the other side of the glass there are maybe 8-10 people who are expecting you to deliver precisely, and I mean “precisely” what they want out of the voice. So you have to learn to be able to modulate your voice, you need to make it sound younger if you have to. Or if you are going to do a cinema commercial and you have to go down there (deeper voice), you know, you have to get that range. That you have to teach. You have to learn to do that and practice.

H: I see. So pretty much since you hit puberty, you sound like this since?

T: Well, I've worked in media most of my life so I have been around some very very good voices over people and from the early time in my career, I thought that looks like a good job. (laugh) You turn up. You sit there. Everybody is looking at you. You do your bit and then half an hour or an hour later, you walk out with a lot of money. And I thought that's the job for me.

T: (04:02) Okay, ideal job. Which voice over job are you most proud of?

H: That's very difficult to say because every job you do means so much to the people you are doing it for. While in a week, I might do a commercial for BMW, I might do a documentary for the discovery channel, I might do a good commercial for the hospital. Each one of those producers wants the very best from you and how they expect it to be what they have visioned for the sound. So as a result, you can't really pick something that is the best from what you are most proud of. But I think one of the examples was very tricky but I was pleased with it. It came out around the death of his majesty, King Bhumibol and I was asked to do a documentary about his life. Literally, the day or two days after he passed away. Now I have lived here in Thailand long enough to fully understand the sensitivity around that. However, grief

is something that is expressed differently in different cultures and while we are talking about a beloved Thai king, we are doing this documentary in English. So lots of the...I've got to be careful picking my word right here. A lot of the wording that would be used in Thai language voice over is inappropriate in English language voice over. Also in the tonality of your voice, you have to create an atmosphere around the peace and that was tricky to hit the right sense of sensitivity without offending anybody but also without upsetting the English listening audience.

T: (05:49) And that was how you were with channel 3?

H: Channel 3? Sorry.

T: Now, Hugh Adams, that is your stage name?

H: That's right.

T: How did that come about?

H: It was my father's middle name so I took my first and my Christian name and then my father's middle name as a surname because my real last name is not a common one and it's often misspelt. So for working on radio and so on and so forth, it was better, like most actors and voice over artists; we have a stage name.

T: (06:12) So let's give a try to how you will introduce yourself? This is Hugh Adams for, at that time, was FM88?

H: Yes, from 88. That would be: Good morning, FM88. It's Hugh Adams for twenty two two ten this morning. Let's go on with the music so on so forth.

T: (06:33) Very familiar voice for radio fans back in the days. Now let's go back a bit alright. You were born in England and you went to the top-school called Rugby school.

H: That's right?

T: Is that what they do all day? Playing rugby?

H: (06:41) Well, yes if you look back on it, you kinda feel a bit like that because playing rugby in England is a game where we do in the winter. So for the whole half year you spend your life in cold and wet and I played rugby really well so I got into the upper-level team. So I spent most of my school days wet and cold and miserably playing rugby.

T: (07:07) What was the position you were in?

H: Second row

T: So you were that big?

H: Yes, so I was big and heavy. So the second row in rugby for those who don't follow it. When you have a scrum, they have the front row which is the biggest responsible for getting the ball out. The row behind is the row for those responsible for pushing the other team the other way.

T: I see.

H: So off the ball. If you're big and strong then you'll always get the second row to push forwards.

T: How did you get into the media industry at first?

H: (07:14) Much against my parents' will, I have to say. Going to the kind of school like I've gone to with both of my parents being medical people, it was anticipated that either myself or my brother would end up becoming doctors, a surgeon, or lawyers at the very outside. When I was at school, a friend of my mother's took me to the BBC in Birmingham, a studio in Birmingham. And I spent a day with them at the BBC. And something happened to me. I just looked at the BBC and I thought this is just a

magic factory. There are people here whose job it is to create magic. Day in, day out. That's all they do and I just totally fell in love with it.

T: How old are you at that time?

H: (08:31) Quite young. About twelve or thirteen.

T: Right.

H: And I went home and started building, because in those days the television cameras were huge, they weigh a quarter of a ton, when they were a massive thing. When I got home, I got my mum's all big boxes with washing machine powder and the middle of the toilet roll to make the lenses and I started building a television camera at home just to have a mockup of a BBC studio. I've totally fallen in love with it and I have decided that I would do it as a career. But really it was a hobby. So in many respects I've never worked a day in my life because every time somebody calls me, asks me to go to a studio or whatever it happens to be, like today. To me, it's fun. I'm enjoying myself. If I get paid for it, if I don't get paid for it, it is still fun. So I've never had one of those mornings when I wake up and "Gosh, I can't be bothered to go to work. It's never happened. I've been so lucky.

T: Within the field of media, you have been doing voice over, we've already known about that. You have been behind the lenses as well as performing in front of the camera.

H: (09:41) That's true, unfortunately. The voice over work is something you can do regardless of what else you can do providing that you get the time to get to the studio to do it. My start in the business was behind the cameras as an operational person. Dealing with studios and editing suites and so on and so forth. I started doing a voice over while I was doing that.

T: That's more fun and more pay?

H: Well, you get money in a shorter time. Certainly, that's true. And then I was on my way to, actually to Hong Kong, and I was asked to stop here to do a project for Channel 3 to build some new studios.

T: And you were one of the few people who actually got permission from the government to broadcast outside of the PRD?

H: We were. It wasn't me personally. It was management team of Channel 3. We built the beautiful studio which I've designed from the ground up. And it was the first time in Thailand having a lovely digital radio studio got them built. There was the level of trust built up between us and the authority at that time. And they did eventually allow us to move out of Radio Thailand then to our own studio because the studio in Thailand's ability to modify their equipment is limited by the government's expense. So we had this beautiful studio which they are very graciously allowed us to use.

T: (11:12) So that was the first time you have landed in Thailand for this project?

H: For that project, that's why I stayed here.

T: So you didn't go to Hongkong?

H: No. Never got back. I've ever been since but I've never been to work there.

T: So what was it about Thailand that made you decide to stay?

H: The challenge.

T: Challenge?

H: Yes, because where I worked in the UK which was actually owned by a very famous Australian media which one you can guess.

T: Starts with an R and his last name starts with an F.

H: Yes. Within the company, they were perceived or actualized which I called the Australian ceiling or glass ceiling above which the English didn't go very often. And I was kind of banging in my head for any further promotion. And I thought I would go for something else because I am financially independent at that time. So I thought about Asia. I knew that Star TV was looking for (staff) in Hongkong. So I came to find out what Asia was like and I stopped here. Through meeting people one thing led to another, I have stayed here ever since.

T: Ever since...So It's been twenty-

H: Twenty five years

T: Twenty five years already!

H: I've spent a year in Malaysia and six months in Brunei. But other than that I've been here the whole time.

T: (12:26) So from backstage in the control room behind the camera and then all of a sudden become a breakfast DJ?

H: Yes.

T: For a very popular radio program.

H: Yes, it was originally on FM95.5 and then moved to FM88 for twelve years in total.

T: That was a dramatic change and career shift, you think?

H: Well, I've built the studios which really helped because I knew what is inside the studio inside out. Being a DJ is not quite as simple as people think because it doesn't like a television studio where you have a crew of eighteen people running the studio. With a DJ, a radio DJ is on his own. Generally speaking, he may have a producer who

helps with the phone call but he is basically on his own. So everything you hear is started, or triggered if you like, when he has to push the button for it to happen.

So it is almost like patting the head and rubbing the stomach at the same time. You have to be able to talk and use your hands all at the same time. It was easy for me because I've built the studio, I knew my voice was safe. That was how I ended up doing it.

T: So looking at this from the big picture there is a radio which is invented early and then...

H: Between the two wars.

T: And then there came TV, cable TV, VSH, DVD, and now you've got Youtube, Netflix and Podcast. Is radio gonna die soon?

H: No.

T: Why?

H: Because of radio's accessibility. There are still factories full of thousands of people who will let a radio be played in a factory but will never allow a television to be put up in the factory, for people to watch. So the only entertainment the factory gets will be audio only so the radio still has the place there. It is dangerous to watch TV while driving. So still most people who are quite sensible will listen to the radio. People are very loyal to the radio. When you come home in the evening from work or the kids come home from school. They walked in and turned on the TV as the first thing. What's the next thing they do?

T: (14:43) They sit down?

H: No, they started shopping around the channels trying to find what is around to watch.

T: Zip-zap people.

H: Yes, zip-zap people. Everybody was like that. I do it. Radio you get in your car in the morning to get to work and it's the same station that it was there yesterday. It's very rare that people will move from their favourite radio; there were tremendous listeners of loyalty to a radio station.

T: Alright, maybe if you could share with us a little trick or two on how to be a successful media guy using your voice as a main tool?

H: (15:22) Know what your limitations are, first of all. You can't do what you can't do. You have to have no ego, no sense of embarrassment because you have to be able to give the producer who is paying you to be there anything they've asked for, and I have been asked to do strange things. I will never talk about that (whispering). I'm not going to go to that. I've been asked to voice over some very strange things.

T: I try to imagine that.

H: (15:56) And you must understand that your job is to make those people happy. You are not there because you are a star even if you are maybe the most famous voice over guy of the world, you are not the star. The product, the finished product whether it is a documentary or a commercial that's the star and you have to give it whatever you have to give it. And you can't be self-conscious about it. I mean you can do a commercial like Thai Airways that I've done in the past and you can end up saying the same four words "Thai Smooth as silk" fifty times in fifty different ways with very slightly nuanced changes between the pronunciation in each word. And they may end up using three or four different versions of it. But when the producer says okay we love that on Thai smooth as silk as but we have to change "the smooth" to da da da da da and you ended up with the one-liner script with so many notes and stuffs scribbling all over it. And it's not that you are doing it wrong but you're giving them options to what they want. Always be prepared to give the options that they are seeking from you. Even if they never use it.

T: Never expect a 9 to 5 kinda job?

H: No way. That's impossible.

T: (17:13) You may go on the commercial which you have been playing as an example, Sapporo Beer. And I literally walked in and the gentleman from the client which I believed was from Korea and he didn't speak any English at all. The only English he knew was the word "movie". And he came into the booth and literally just walked into the booth, standing up in front of the microphone and he went "like a movie." That was only his briefing he gave. So I landed it on my microphone and I did my "Sapporo premium beer" like that. This was not a good example because we are not in a big studio. And I did my thing, first take and bang! And that was it. One take.

H: That was it? And that commercial went international.

T: (17:56) That commercial went international and I got repeat fees for the residuals, that's what it was called. I got strings of work to do movie trailers. There you go. You just don't know.

H: How do you perceive the media industry in Thailand compared to the other part of the world, especially in England?

H: That's tricky because I've worked in it. So you have two distinct halves of the industry here. You have the half which I called lowest common denominators where they are aiming at the lowest common denominators in terms of audience which is translated into the largest audience. So that's to simply please as many people as possible.

T: For the ratings?

H: For the ratings, in order to sell commercial airtime. On the other side, you have state broadcast of two different types of two public service broadcasts and the public broadcast. Big difference. With NBT being... the affected the voices of the government. They're quite restricted on the amount of analysis of what they can do

and Thai PBS who are more modeled on the BBC with the level of independence. Never the Trains Shall Meet; you cannot be one and the other at the same time. That's always very tricky because it creates a polarization in the industry which we have seen a lot of in the US for example. Fox news...is what Fox news is because it sells advertising...It's not because Rupert Murdoch has a particularly right-wing view. He may have or may not have, but the fact is he knows that there was a hole in the market so that's what he filled in. Voila

T: Voila! So that happens when you go for the lowest common denominators rather than the BBC model of a public service broadcast.

T: As a Brits who has professionally used the English language with absolute clarity. How irritating is it to find the English language being used, being spoken by so many accents around the world?

H: Not at all.

T: Even if I speak English with a Thai accent like this (imitating Thai accent)

H: (20:10) Fine by me. What's the difference between that from the Yorkshire accent or Welsh accent. Or the Edinburgh accent. What's the difference? Or from other accents? From Singaporean accent. Or American accent? Or Australian accent. What's the difference? There isn't a difference. What's all about is the message providing that I can understand what message you are trying to get into me, I am happy. Certainly native English speakers are not critical of how people speak English. 281 different dialects and accents around the world speaking English; 90 within the UK alone. Within that island? The United Kingdom; Northern Ireland, Scotland, Wales, and England ninety different accents and dialects. Some of which are almost completely incomprehensible.

T: Can you give me some examples? Something you can mock?

H: (21:01) I don't want to take the mickey out of it. But you're listening to a thick Glaswegian accent. (Mimicking the accent) Those Europeans, they've got a sense of humor, haven't they? That was how I would say it but a Glaswegian won't because they've got a thick Scottish accent. And when you go down the East end of London (mimicking the accent) But we understand because we happen to use the same English language. What's the difference between me deciphering what the Cockney's saying to me or what the Australian is saying to me and what you just did? There's no difference for me.

T: Of course, for Thai people we are afraid that you can not understand us in that sense that we are shy?

H: Because you've taught English in the rule-based system and in social communication in English there are no rules as long as you are polite, saying please and thank you. Other than that you do not have...I was mentioning something earlier. Written English is the hardest possible version of English if you want to get it right. Social interaction in English is the easiest to get right. The problem is the teacher tends to aim at the written version and say that the spoken English needs to follow that example.

T: That's the standard.

H: Yes, that's the standard. That's where your spoken English should be and that's codswallop! It's rubbish. Actually in order to promote and encourage the use of English, people should be taught that this is a doable language. It's flexible. It suffers mistakes. So don't worry about the fact that you get two words wrong way around or you used the present perfect wrong. Whatever. You just use it and we'll understand. And if we don't understand, we'll ask.

T: (22:56) Apart from being a media in front of the lens and behind the mic, you have also been teaching Journalism and Mass Communications at Thammasat University of course...with me for the past 9 years already?

H: Yeah

T: Time flies huh?

H: It makes me feel so old.

T: In your perspective, do you really think the young generation today really need to study journalism and mass communication when anybody could be a youtuber, anybody can be a blogger, or can produce a podcast?

H: Of course, you do. Because sooner or later there is gonna be a perfect storm of partisanship if you like where the media goes so far in various corners that it becomes unwatchable...

T: You mean?

H: I will use the basic example from the US. There are still fortunately people like ABC news so on and so forth and NPR who tries to hit the middle ground for reporting...factual reporting without any particular bias, left or right. The rest of America started it that way but now with the rise of Fox news which just takes one part of the journalism all the way up in the right politically. People like CNN or MSNBC who were very middle ground eventually have now drifted off to the left. So you end up with the great gap in the middle. I don't know if it is either left or right. It's just how you describe it. With this gap in the middle where there is the vacuum of factual public service news provision. Sooner or later that system must collapse. It cannot continue like that. It will sooner or later collapse for better or for worse. People need to learn and understand that there is a space for proper journalism, proper respectful journalism which involves investigation, which involves facts and fact checking, which involves more than one source; all of the rules journalists would normally apply. The world needs that kind of reporting. The stuff you are getting from the polarized journalism you don't want to believe and that's the horrible place for people to be. Six billion people on this planet and nobody quite knows which or who they should be believing.

T: Not to mention the user-generated content?

H: Not quite. You go back thirty years and you could rely, in the UK, for example, on the BBC while they have little liberal in their leading, you can always rely on the factual content on what they were saying. And that reputation built up through World Wars and whatever. And to lose that kind of centrists reporting, and proper journalism will be a crying for shame. That's why we need to educate people now, to get involved in the correct and unbiased reporting. That doesn't mean you can't have the opinion but you've got to differentiate the editorializing from reporting.

T: All of these should be done with integrity.

H: (26:40) Yes, of course. If you are good at editorializing or comment, you say it is editorializing. What you don't do is to put someone on Tucker Carlson or up on the screen, pretending to report news which is in fact, editorialized. You look at the morning Joe on NBC and I can't watch it because the questions that they've asked interviewees are so long that they last the two entire commercial breaks. Joe Scarborough starts by saying the next guest is the representatives from Arkansas and they go in with eight minutes of opinion before asking the guy a question!. Leading up to the question! What the bloody hell to point was that! Before the direction, someone has to learn how to sit opposite someone like you and ask the direct question and pursue it until you get a direct answer.

T: (27:17) The problem is lots of people, especially the politicians; they don't like that? They don't give a correct answer. They don't give a straightforward answer.

H: That's the price you pay when you take a job. You are the people's representatives and if you are politicians, you are bound to report that to the people. This is not an option. They're trying to create the atmosphere that it's not the option whether you ask the journalist a question or not. But provided that the

journalist's question is fair, you have an obligation to answer that question. And just avoiding the media or refusing to ask for another hand. That is enough for today. In the past, it would result in losing your job. We as a society have learned to accept that. We shouldn't. These people should be held accountable.

T: Until when and how can the general media in Thailand be brave enough to encounter people like that?

H: They used to be if you think back to the days of iTV and when Channel 3 news was in its prime and they would do heavy investigative analysis, investigating corruption, investigation on people's problems and the rest of it. Unfortunately, the laws quite changed regressively over the past decade which now makes that legally very difficult to do until there is a revision of what the media is allowed to do and is protective from. If not, we will be stuck in these situations. It can't change.

T: Let's look forward to the future. I mentioned before from radio to TV to cable to DVD to Youtube to Netflix. As a media professor and a veteran of this industry, what will be tomorrow's platform?

H: It will be along the lines of the streaming platform, I believe. I think that there is a limited tolerance for, pardon my French, crap. And youtube is 99.999% crap, which is why the 0.001% do actually produce something good and get so rich from it. The rest of it is hopeless. It's not worth watching.

T: But then again, it's like funny content, and not worth the view but then they get like all these so many eyeballs. What is that?

H: That's a different argument. That goes into monetizing media. That's a whole lot of discussion, and podcasts. I'm talking about the audience and their tolerance for this stuff. A lot of people still watch media that is produced by organizations but they happen to watch it on youtube. So

if you wanna watch the frontline documentary in the US, you might watch it from their youtube channel rather than watching it on PBS in the USA because you don't have access to it. Still, a lot of youtube content is serious stuff made by professionals but that's still under 0.001%. The rest of it is all people showing how to put on mascara which you know, For God's sake!

T: You should try some. Put on some mascara.

H: I tried. My daughter said it doesn't suit me. I'm kidding. It's mindless and that's the problem. And it becomes like a baby's dummy, like a pacifier you give to babies, which I never gave my children. When the baby starts crying and you stick a dummy into the baby's mouth and it shuts up. That's youtube. That's where we are with the younger generation now. They just turned to that as a sort of pacifier to get them away with something they perceived as an awful environment rather than doing something to change the environment they're in and that's the real worry to be honest. But streaming from my personal point of view, the place where BBC or many podcasts like or the business likes because it produces stuff that we have never got through the commercial screening process. This is going back to monetizing content. They still create stuff that people afterwards say, that is fabulous and running to buy and get to be broadcasted around the world. But nobody wouldn't take a commercial decision to do it in the first place. A classic example would be the TV series called Fawlty towers? It's about the hotel and it was one of the famous TV series that have ever been made in the UK. But it is sold in 97 countries now.

T: Thailand as well?

H: No, never here. Because it possibly cannot translate the humour. But I didn't know why. Maybe because it is too expensive. But the BBC when it was submitted by John Cleese from Monty Python. He wrote it with his wife. When they submitted to the BBC. Actually I got the copy of the letter from them commissioning it at the BBC.

It was said that these series were not funny and they were not going anywhere. Don't buy it. The BBC overrode him and they just went ahead and bought it. Now it becomes the most successful comedy that has ever been made anywhere on the planet.

T: (32:53) So the biggest challenge on the screen is to create the content or something that you can actually hear, read, see, and make sure it hits the audience?

H: Well, obviously the audience is the key. Without an audience, it has no point to do it. The problem is that most decisions are made on content creation or investment in content as a financial or commercial decision. That's the decision that public podcasts like: Thai PBS or BBC or whatever. That's the decision they have to make. They make it based upon the value of the content and they must always be a space in the media industry for the content to be produced because it's good, not because necessity. Because it's going to sell like hotcake to citizens.

T: (33:43) We have learnt a lot from your 35-year experience in Thailand and a decade of experience in the media industry. So 25 years living and working and having a family in Thailand, what's one of the most important things that you have learnt?

H: Tolerance. With a capital T.

T: Why not capitalize the entire word?

H: (34:08) That wouldn't look right. Having to learn tolerance because I was a complete fish out of the water when I came here. I've never been to Asia before. I could have been living easily in France, Germany or the US because I've been to Germany, France, and the US. They are within my culture and I have very little to learn in order to survive. Here was like trying to teach fish to live on land. It was that different. I entered an environment where the food was strange, the culture was strange, the people were strange, the habits were strange. Nothing was familiar to me whatsoever and Thailand

remains one of the few countries in the world that have very little, certainly when I came here 25 years ago, very little spoken English. When I first came here, it was almost unheard of hearing a Thai speaking English 25 years ago. For food, potatoes were priced individually. Each potato has a price stick around it in the supermarket but it was such a rare item. To me, that's my rice. All of these I have to make adaptations. I have to do it. It wasn't my choice to do them. I have to do them if I was going to survive and I am so glad I did it because it taught me a level of tolerance which I have never believed I was going to pull off.

T: What's the thing you love the most about Thailand?

H: A combination of unpredictability and freedom. Seems a strange word to use but I am not a Thai so I do not feel the cultural pressures or political pressures that a Thai person would feel. I'm kinda immuned from that so I get the best of Thailand without having to worry about the worst of it like an indigenious Thai would hear or feel the pressure. I'm aware of it because I have been working in the news. But it doesn't directly have an impact on me. I get up in the morning most days and it's sunny. I don't have to worry about what to wear because I know I am going to be comfortable as long as my air-conditioning is working. The biggest panic of my life is when the air-con is not working. I think just the sense of good will, freedom, and tolerance that I appreciate about it.

T: Where is home? Thailand or England

H: That's the tricky question. I cannot remember who the poet was. "There will forever be a corner of a foreign field that is forever England" I don't think an Englishman with his half of heart in his time could say home is outside the UK. Rather like for Thai people will understand that. You are born into a culture. May have to do something with the monarchy. I am not at all sure because the English share a commonality with Thais that we both

have a monarchy and we both have very specific feelings towards our own country which is not always the case with other nationalities. So, without one of my ancestors scattered here from the UK, I would have to say the UK. But because there is my generation living there. Consider that I am the only one in the family who's even gone to live abroad. But while my ashes are scattered there, here in Thailand, I would consider this (Thailand) home. When I go back to the UK, It tends to be for a couple of days. I go and grab some fish and chips, go to the pub, say hi to my cousin and then I go skiing; I am not that faithful.

T: If we are going to make a movie about you, what would be the title and who's gonna play you?

H: "Think Positive."

T: And who's gonna play Hugh Adams?

H: It might be a joking answer, but there is an actor whose name you might not be familiar with. He is Tom Baker who played "Doctor Who" for a while and he was very famous for doing a voice over for "Little Britain." Do you know this series? You'd rather not because it's quite rude but he has a lovely voice. And he's rather manic. Look him up Tom Baker. He's completely in that case but still exceptionally good for what he does and lovely voice. Very well-known voice. I would be very pleased to see him playing me because he's got the right twinkle in his eyes.

T: ก็อย่างที่จริงผมกับอาจารย์อิวิจเป็นเพื่อนกันมาเป็นสิบปีทำงานด้วยกัน อยู่ด้วยกันมาตั้งแต่ Thai PBS และช่องสามสอนหนังสือด้วยกัน และมีหลายๆ โปรเจกต์ที่ผมทำกับเขาไม่ก็ลูกสาวเขา แต่วันนี้ในการมาจัดพ็อดแคสต์ด้วยกันที่โรงเรียนนานาชาติ a day podcast ก็ทำให้ผมได้มุมมองใหม่ๆ ฟังอะไรใหม่ๆ จากเพื่อนสนิทคนนี้เหมือนกัน ซึ่งทำให้เชื่อเหลือเกินว่าคุณผู้ฟังน่าจะได้แง่คิด และหวังว่าจะเป็นแรงบันดาลใจให้ใครหลายๆ คนได้เรียนรู้จากประสบการณ์ของชายคนหนึ่งที่อยู่ในแวดวงอุตสาหกรรม เป็นชายที่อยู่ไทยมา

25 ปี และทำงานสื่อมาจะ 40 ปีแล้ว เชื่อเหลือเกินว่าจะมีค่า
มากๆ รวมไปถึงการฟังเสียงเพราะๆ ของอาจารย์อีวจ์ที่จะ
ทำให้เราไปต่อยอดในการพัฒนาภาษาอังกฤษได้ ขอขอบคุณ
อาจารย์อีวจ์มากนะคะ Thank you, Hugh!

H: That's my pleasure!

T: Hope to see you next time! Will invite you then!

H: Good luck for today!

T: และนี่คือโรงเรียนนานาชาติ สวัสดิ์ดิฉัน

VOCABULARIES

highfalutin
สูงส่ง ยิ่งใหญ่

PRD (The Government Public
Relations Department)
กรมประชาสัมพันธ์

magnate
คนสำคัญ มีอิทธิพล ยิ่งใหญ่ ร่ำรวย

nuanced
แตกต่างกันน้อยมาก

9 to 5 (nine to five)
ทำงานเริ่มเก้าโมงเช้า เลิกห้าโมงเย็น

to take the mickey out of it
การแหย่ ล้อเล่น ล้อเลียนเล็กๆ น้อยๆ

codswallop
ไร้สาระ

time flies
เวลาผ่านไปรวดเร็ว

partisanship
การแบ่งพวก

integrity
คุณธรรม ความซื่อสัตย์

obligation
สัญญาผูกมัด หน้าที่

with a capital (ตัวอักษร)
เช่น "Tolerance. With a capital T" เน้นย้ำว่า
คำที่เราพูดถึงมีความสำคัญหรือมีความหมายลึกซึ้ง
เฉพาะเจาะจง

pull off
ทำได้สำเร็จ

indigenous
โดยธรรมชาติ เกี่ยวกับชนพื้นเมือง

manic
เกี่ยวกับความคลั่งไคล้ ตื่นเต้น