**Rise**

**Transcript of Dance North Conversations…**

**Karl Jay Lewin**

**Gary Lang**

**Lynda Buchan**

**Karl Jay Lewin  00:00:02**Hello and welcome to Dance North Conversations, brought to you by Dance North Scotland.  We're coming to you from a beautiful Findhorn, a little bit cloudy.  We're sat on the Dancing Green, not far from Dance North's office in The Hive. Dance North have been celebrating contemporary dance for over 20 years, and our flagship event the Rise Festival takes place at the end of May each year, bringing together artists from across the globe to this small vibrant corner of the country, creating space for bold ideas, moving stories and unforgettable performances.  
  
I am Karl Jay Lewin, Dance North Creative Director, and joining me today is Gary Lang, a Larakia man from Darwin in the Northern Territories in Australia, and local Quine, Linda Buchan, artist, maker born in Aberdeenshire.  
  
And we're continuing to have conversation about belonging, about welcoming, about language. And just before we started this recording, the two of you were talking about different terms from your different languages around boy, girl, male, female, child.  
  
**Gary Lang  00:01:25**What we were talking about is like where I am, Larakia, there's eight family groups and what's really happened, just the sign of a pen that only two family groups got being cultural custodians of Larakia country and the other six were called the other Larakia, and there's only a few people that speak the language, which I don't, but I speak a lot of more Yolngu Matha, language or Dharuk in language from East Arnhem land and that's where I've got connections with family there like my mother that side is crocodile, my mother Larrakia side is crocodile and that story comes right across so that's where my connections are to East Arnhem but we were talking about like as in speaking about like men, you know, man, like as in man one, as in Dirramu and then as a collective group of men or is Yolngu, and then for the women, a woman is Miyalk a collective group is Miyalk and Djmarrkuli your children,  
  
and Yothu are babies.

**Lynda Buchan 00:02:43**  
Yothu.  
  
Yothu.  
  
Yothu.  
  
Oh.  
  
That's really cute.  
  
It's bairns.

**Gary Lang  00:02:50**Bairns.  
  
**Lynda Buchan 00:02:51**  
Yeah. For baby ones, for little ones.  
  
And for girl it's quine.  
  
**Gary Lang  00:02:57**Quine.  
  
**Lynda Buchan 00:02:57**  
And for boy it's loon.  
  
And for man it's manies.  
  
Manies.  
  
Yeah.  
  
And for women it's wifies .  
  
**Gary Lang  00:03:07**Wifies, manies.  
  
**Lynda Buchan 00:03:09**  
Manies and wifies.  
  
**Gary Lang  00:03:10**Okay.  
  
Actually, good.  
  
Like, husband and wife, it's like if you were, like, I was your husband, you'd call me Dhuway, and I'd call you Gallay.  
  
So that's wife and that's saying right skin and it's like it doesn't, Dhuway and Gallay doesn't have a gender, like it's a, yeah, a gender.  
  
It's like I can call Karl, Gallay you know, brother-in-law, bungee.  
  
And like for me, you'd call me Dhuway I, you know, husband or bungee friend.  
  
**Lynda Buchan 00:03:49**  
Yes. You mentioned at the networking lunch we had on Friday about when you talk about the second mother, your mother's sister and that this mum.  
  
**Gary Lang  00:04:04**Yes, it is that thing of like, all right, when we talk about families or that sense of kinship, like my mother's sisters, even her cousin's sisters, I treat them with the same respect as mothers, as in the same with my father's brothers, even cousin brothers, I call them dad.  
  
I treat them with that sort of respect.  
  
Their children, my father's brother's children, and my mother's sister's children, I call brothers and sisters.  
  
My auntie and my father's sister, I will call her auntie or Mukul, and I would call their children Dhuway, that call me Gallay, and like my mother's brother's children, I'll be calling them Gallay as they call me, Dhuway.  
  
So it's a thing of lines going across. Yeah and then it's really interesting that sort of kinship. There's so much more. It's, I find the kinship, it's like how I describe it to non-indigenous people. It's like yin and yang.  
  
There's Dhuway and Yirrjta or there's male, female, within one, you know, like, or grandmother, grandfather, and then within the grandmother, there's a grandparent, grandfather, and within the grandfather there's a grandmother, that sort of thing.  
  
It's like that yin and yang side, so there's a balance. And I think that's a lot of cross.  
  
The northern region, you'll turn to find it becomes patriarchal.  
  
And then once you go more further south into the central desert area, that's all matriarchal.  
  
Belongs, the country belongs to women.  
  
**Lynda Buchan 00:05:41**  
I would say we were brought up by women because a lot of the time our dads were at sea over family so yeah there is a difference there's this different sense of family when you have groups a woman bringing, yeah, the family up. There's been, there's been in my life there's been a lot of where I am today is because of women and because I've had a strong grandmother and strong mother.  
  
**Gary Lang 00:06:33**  
Everybody thought my grandmother was my mother and my mother was my sister.  
  
She was like the oldest sister.  
  
And it was really good.  
  
But it was really strange because when we're having conversations and when you did the Welcome To Country or welcomed us onto this land, it was just beautiful because you spoke language, but then there's always gonna be a response to say for me and for myself and Shannon, when we come here, we have to acknowledge our elders and past and present and also the spirit that travels with us and your we had to acknowledge the ancient ones or the elders and past and presence here because just that acknowledgement and asking for this country to keep us the spirit of this country to keep us safe as we travel yeah  
  
**Karl Jay Lewin 00:06:58**  
So on Friday we talk about the network being launched.  
  
So Gary, you're a choreographer, an artist, and visual artist as well.  
  
**Gary Lang 00:07:09**  
Yeah, I forgot to show you the artwork.  
  
**Karl Jay Lewin 00:07:11**  
You have to show me, we'll get artwork out, some examples of it out.  
  
So we've been, your trip over here, doing a bit of a recce, relationship building, exploring possibilities with you as working to bring your work here as part of Rise 2026, and during the networking lunch we were inspired and challenged by some of the protocols and practices, if they're the correct terms, that I've witnessed them being part of in meeting indigenous people, and expectations as well I think, of coming into this land is we wanted to... No, it's beautiful.  
  
**Gary Lang 00:07:53**  
Exploring.  
  
It's people talking to us. Spirit talking to us.  
  
**Karl Jay Lewin 00:07:56**  
We wanted to explore it too I agree with you do we wanted to explore an experiment with the idea of what, what does it mean to, to welcome and who gets to welcome and we were looking around people that we knew friends and family if you want to who had a had a significant relationship with this land or with language or culture who felt an appropriate person to stand and welcome you to this place.  
  
**Gary Lang 00:08:28**  
There was this beautiful lady.  
  
And it was this beautiful lady.  
  
**Lynda Buchan 00:08:30**  
It was my own.  
  
**Karl Jay Lewin 00:08:31**  
Linda, you came up with a wonderful, I mean, you said it was the first time you'd ever done it, but it came across as being a highly practiced and well-worn little welcoming ritual.  
  
It was amazing. So how did you come up with it? What inspired it?  
  
**Lynda Buchan 00:08:50**  
Well, if Gary turned up to my door, I would have taken him in and fed him, given him a drink and welcomed him and made him feel comfortable.  
  
It was built on that.  
  
So what I wanted to do was to build on a little bit of the Scottish tradition and it's just a toast to your health and your folk. But I also wanted to hear a wee bit about who the North East was and I came across a poem written by Joe Gilbert for Horton. And it was her personal love letter to the North East. And I just thought there was bits in it that kind of was really lovely to welcome Gary and Shannon here.  
  
I'm not really sure how much you understood at the point because it was a lot, it was in Doric, but no, I think you felt it.  
  
**Gary Lang 00:09:48**  
Felt it, it's because you're talking your language and when you speak your language, it's what I love to when I hear language and when it's spoken, you didn't speak to us, you spoke to the collective and the spirit of this country and I felt embraced by it, and which was absolutely beautiful because I always love hearing languages being spoken and I try to find my own journey in the spoken word.  
  
And that's what you did. You gave me a journey.  
  
**Karl Jay Lewin 00:10:20**  
So you were saying when you were, one of the things that really struck me was you were saying that, Linda, when you were saying that you were reading the poem, reading Doric.  
  
It's the first time that you have read, from written Doric in public.  
  
**Lynda Buchan 00:10:34**  
Yes.  
  
**Karl Jay Lewin 00:10:35**  
And that was a bit of… that was a challenge. Why? Why was that?  
  
**Lynda Buchan 00:10:40**  
Because it was the first time I read and spoken out loud Doric, because I'm nae taught to read Doric.  
  
Right.  
  
And Doric, when you're reading it, it doesn't seem sometimes you it doesn't feel natural because it was a language you were only taught by your mom and your dad and your family.  
  
Because I just spoke it, we were never taught to write it or read it, or in fact it was probably, you wouldn't have been allowed to use it in school.  
  
There's only certain circles you would have used it, even now you...  
  
**Karl Jay Lewin 00:11:14**  
What would have happened if you spoke in Doric at school?  
  
**Lynda Buchan 00:11:17**  
You were just asked to speak English. So that was just a language you were taught in.  
  
So yeah, it felt really challenging. And I was a bit worried that I would probably stick a few times because the words don't look like what they sound sometimes.  
  
So it's just... You know, when you read, sometimes there's a, there's like a time warp in it.  
  
**Gary Lang 00:11:46**  
But the thing is, when I'm hearing you, your history and the way you speak is oral, even with the Aboriginal people, it's been an oral conversation, not a written conversation until just recently, things are being written down.  
  
But I think just information being told, like our history is more oral history, oral talking amongst, in families and... and you start to pick up little nuances, how people talk to each other.  
  
And that's just being your family or the collective group of people you're with.  
  
And that was, and I understand when you say, it's like speaking it and then seeing it and going, it doesn't sound the phonetic of how it is.  
  
It can be daunting, but it was beautiful.  
  
**Lynda Buchan 00:12:34**  
Oh, thank you.  
  
**Gary Lang 00:12:35**  
Hmm.  
  
**Karl Jay Lewin 00:12:37**  
Is there any, some of the issues and the conversations and the important subjects around each culture?  
  
There's a lot of resonance, is what I'm trying to say, is like you're talking about language, and so there's an understanding of the experience of not being allowed to speak your own language at school, for example.  
  
But there's also other issues and themes like, you know, Gary, your piece of work The Other Side Of Me, which deals with issues of forced adoption, displacement of people.  
  
And I've heard you several times express this sort of resonance and understanding with the stories around Highland clearances. So you're saying these are similar issues. There's cultural contexts are different, but there's similar issues. It's about the forced displacement of people. Language is another one.  
  
And it's kind of, it's interesting for me, I didn't, nothing I expected so much of this, it's not equivalent, I can't find the right word, but it's the kind of resonance of issues, it's this understanding, it's like, oh, when you talk about the Highland clearances, that reminds me, oh, this is very, kind of very similar.  
  
There's a lot, and there's a lot of that, and it brings, I don't know, it's less, I'm thinking about the stories that you've shared with me and others shared with me around some of the challenges and the struggles of indigenous people in Australia or other parts of the world.  
  
It seems like they're less far away because I can find the similar stories here.  
  
And it's not, but it's not about pretending that I understand what that experience is like, because obviously my lived experience is very, very different. But it's like that, oh yeah, there's something there that will help me understand a little bit. That makes me, allows me to go a little bit closer.  
  
**Gary Lang 00:14:34**  
Look, when you're talking about that, that's, to me, you're, you know, Can I have a little bit have a little bit of a potty mouth?  
  
**Karl Jay Lewin 00:14:43**  
Yeah, go ahead.  
  
**Gary Lang 00:14:45**  
No, the thing is, it's that whole thing, like, how are he...  
You're going to tell me off, he's told me off a couple of times today.  
  
No, the thing was that, that thing of, where was we going?  
  
Um... Like, there are people that, a lot of mob will go, oh, they're just being do-gooders, but there are people that are allies and really see what's happening to us, and, you know, they're the people that I really hold on to, and that's how I see sitting with both of you, your allies, we have similarities of what's happening, and for yourself, like you say, you're not privy to that, but you're opening your soul to see, not necessarily looking at something, but to see something a little bit more wider, you know, like you being a child of the universe, not just being a child in your backyard, which is beautiful to see and hear when I hear you speak, you have a gentle way of speaking, And you belong to us, you know, you belong, like, Shannon, she belongs to us.  
  
It's, yeah, I, there's, it's having allies that believe in you, believe in your culture.  
  
And like I said before in our thing, like, someone asked us when we're in Nottingham, you know, we don't have dream time, you do.  
  
You just call it different names, myths and legends or fairy tales.  
  
It had to start from somewhere. We have mermaids. They're part of our stories.  
  
You have mermaids. You have little people, which is probably leprechauns or whatever, you know, little people. We have... little people.  
  
We have giants, you know, big foots and, you know, what do you call them?  
  
You'd call them giants.  
  
**Gary Lang 00:16:44**  
Your serpents is like, it's like our rainbow serpent.  
  
**Lynda Buchan 00:16:48**  
And kelpies.  
  
**Karl Jay Lewin 00:16:49**  
Kelpies and kelpies.  
  
**Gary Lang 00:16:51**  
What is a kelpie?  
  
**Lynda Buchan 00:16:54**  
It's a Scottish mermaid.  
  
**Gary Lang 00:16:56**  
Mermaid, yeah.  
  
So we have good mermaids and we have no good mermaids, that kind of thing.  
  
So, you know, we have these different names.  
  
So you might have it, and it's, I think, and that's what is lovely coming back here, even just going back to where my great-great-grandfather was over in Avoch.  
  
It's like I felt at home, I felt at home in Venice, I felt at home being here.  
  
You know, just to sit in this area, it's like, it's just beautiful.  
  
And like I said, we came back here to the same space now, and it's more welcoming to sit and talk.  
  
**Karl Jay Lewin 00:17:37**  
Talking, tell us a bit about the work, tell us about The Other Side of Me.  
  
**Gary Lang 00:17:42**  
Look, The Other Side of Me, it was happening for a very long time, displacement of children, people like government of the time, you know, fair- skin kids, um, like myself, even the colour of Shannon yourselves, you know, they were, they were taken from their parents and put into orphanages and…  
  
**Karl Jay Lewin 00:18:03**  
... just taken, taken from their parents, families, because they were of mixed heritage?  
  
**Gary Lang 00:18:12**  
Mixed heritage and, yeah, and, um, there was this thing of they're most likely to succeed in life by being taken away and some people have been successful, but they've still taken the pain with them, you know, intergenerational trauma, intergenerational perpetrators.  
  
Anyway, The Other Side of Me, these two young boys were taken from, one was old enough to know country to see, you know, to see his family, and the other one was too young and they were taken from their mother in Katherine and put into an orphanage in Alice Springs.  
  
And yeah, within a short amount of time, they were taken, adopted by a missionary and his wife, he was a teacher, and they wanted to adopt children.  
  
Within a short amount of time, they were in Australia and then they went back to a hamlet in England somewhere, you know.  
  
And they grew up there, so the oldest one in the show was always wanting to know what the other side of him was like, to experience living on country, seeing the sunset, seeing that red dirt where he's from, seeing those boulders, you know, as you travel out to where his mother was from.  
  
**Karl Jay Lewin 00:19:27**  
.. And did they know where their mother was from?  
  
**Gary Lang 00:19:32**  
Not until later in life.  
  
I think, what's the name?  
  
Laura Fish, she was the one that reached out to me to make this happen, and it was in 2020. We went to Newcastle, and that's when COVID kicked in, and then had to go home.  
  
And then we remounted in 2023. But she was the pen pal to him.  
  
And the show is about his struggles. Like his mental struggles of being what was it like what was the other side of him like it was like two sides he grew up white but he still knew he was, he knew of something that he was different you know and he was Aboriginal and that's the thing was and that's thing was and that's the show is not about what he did to go into…. They were naughty, him and his brothers. They, you know, in and out of juvenile detention and then end up in jail, but the story isn't about that.  
  
The jail was in their head, and the biggest crime was when the people collected them, they had to change their name, their identity, and where they're from.  
  
That's the crime because you, they couldn't come back to Australia because of their criminal record and that's really sad because they died here, both in police custody.  
  
**Lynda Buchan 00:20:54**  
That's really sad.  
  
**Gary Lang 00:20:55**  
And then when we were talking about clearance people, you know, the displacement off your land, that's happened to us, you know, like, but again, my grandmother used to say if it wasn't for the nuns in... Broome that was looking after her mother.  
  
Her mother was Stolen Gen (Generations).  
  
You wouldn't be here, Gary.  
  
**Lynda Buchan 00:21:18**  
Yeah.  
  
**Gary Lang 00:21:20**  
There's some good that's come out of it, but again, my life would have been totally different if that didn't happen.  
  
And that story is just quite, I think it's quite universal.  
  
It's New Zealand, North America, America, And the more I'm sitting in this space, it's what happened with the Irish and the Scottish people, you know.  
  
**Lynda Buchan 00:21:42**  
Yeah, and even, I mean, I'm a descendant of our refugees, so... I think my grandpa was taken off the streets when he was 17 and he never saw his family again from, till he was a grown man, till he was taken back to his country to visit.  
  
**Gary Lang 00:22:01**  
Hmm.  
  
It's really strange because I was a child of that time.  
  
I think right up until 1974, that's when the law changed when you don't take children.  
  
**Lynda Buchan 00:22:11**  
1974.  
  
**Karl Jay Lewin 00:22:13**  
1974 wasn't the law changed.  
  
**Gary Lang 00:22:15**  
Yeah, to take it, I think it was.  
  
Was it 1967 or 1974 referendum (in Australia) we weren't Flora and Fauna?  
  
Do you know what I mean?  
  
We were, there was a point where we didn't have, we were classed as Flora and Fauna.  
  
And then again, you know, that thing of my grandmother, and this is the strangest thing, as I was doing this show in Darwin, I was a child of that time and I didn't realize, you know, I was a ward of the state.  
  
Any Indigenous kid was a ward of the state because they could have come and taken me off my mother because being a divorced woman, but I had my grandparents, you know what I mean, and she used to say, don't, you come home early, don't walk around nighttime, policeman will come and get you, and we won't ever see you or….boogeyman.  
  
Yeah.  
  
**Karl Jay Lewin 00:23:10**  
That's what you grew up with?  
  
**Gary Lang 00:23:12**  
Yeah, that's the thing of, and when I think about it, yeah, they could have come and taken me any time.  
  
**Lynda Buchan 00:23:17**  
They could have, yeah.  
  
**Gary Lang 00:23:19**  
So... I'm here now and...  
  
**Lynda Buchan 00:23:24**  
And you made a performance out of it.  
  
**Gary Lang 00:23:26**  
Out of it, yeah.  
  
**Lynda Buchan 00:23:27**  
Yeah.  
  
I've seen a clip of it, it was very moving.  
  
**Gary Lang 00:23:31**  
Thank you.  
  
Because it's both sides of the same coin.  
  
**Lynda Buchan 00:23:37**  
Yeah, the choreography is just captivating.  
  
**Gary Lang 00:23:41**  
And you'll get to meet them when we come back.  
  
I'm dreaming it into existence.  
  
We're going to be back here.  
  
**Lynda Buchan 00:23:45**  
I hope so, I hope so  too.  
  
**Karl Jay Lewin 00:23:48**  
When I said, when I first met Gary in Germany in Düsseldorf, there's a big dance marketplace called Tanzmesse. And we met there and we're having coffee every morning.  
  
And at one point Gary said, when I come to Scotland, and I said, oh, you've shifted the way that you're talking about it, it's like talking about it in definite terms, and he said, I'm coming, I'm dreaming it into existence.  
  
And then the other day I remembered, all right, you've done it, here you are, here I am, here you are, it's kind of dreamsy.  
  
**Gary Lang 00:24:15**  
Yes, I do, dream, dream and spoken it into existence.  
  
Yeah. Talk, let's talk, yeah, for you my darling.  
  
**Lynda Buchan 00:24:21**  
No, I was just what, I was thinking about when you were talking about.  
  
**Gary Lang 00:24:25**  
You've got beautiful eyes.  
  
**Lynda Buchan 00:24:27**  
But they're blue.  
  
**Gary Lang 00:24:28**  
Yeah, I know.  
  
No one can ever put the evil eye on you.  
  
I know.  
  
No, I'm being serious, it's the colour of your eyes.  
  
**Lynda Buchan 00:24:36**  
Really?  
  
**Gary Lang 00:24:37**  
Really.  
  
**Lynda Buchan 00:24:39**  
But it's my, that comes to my grandpa.  
  
**Gary Lang 00:24:42**  
Beautiful, anyway, let's talk about you now, it's enough, it's about me.  
  
**Lynda Buchan 00:24:45**  
No, I was thinking about, again, how you were saying about these boys yearning, they knew something was missing within them, they probably had, you know, good enough life looked after and…. But that thing about knowing that you have something, it's in another place that you, it's like when you've lost something, and that loss that, that sort of feeling, it nay being whole, or just as yearning, I was thinking about it, and I suppose when you think back and on your ancestors and where they come from, If you really, really look inside, I think you do yearn for some of these places and to see it and to feel it and to hear it.  
  
So that torment must have just overtook their life.  
  
**Gary Lang 00:25:42**  
They're just being angry, sad and people would have seen them as like just cranky people and not really ask them what is wrong, are you okay?  
  
Or they couldn't express their feeling of what was happening to them.  
  
**Lynda Buchan 00:26:01**  
Do you think it's a different time now?  
  
**Gary Lang 00:26:05**  
Um, um, it's a difficult question.  
  
It is a difficult, you know, there's that campaign in Australia.  
  
I don't know if it's here, but Are You Okay, you know, Are You Okay Day?  
  
It's, but it's, one thing that my mother said to me, tomorrow's not promised.  
  
**Lynda Buchan 00:26:27**  
That's why today's a present.  
  
That's why it's a gift.  
  
**Gary Lang 00:26:30**  
It's a gift.  
  
And tomorrow's not promised because we don't know when our contract is up.  
  
So that's why I'm enjoying every moment.  
  
And I know what was said to you in the thing, you know, you still got some work to do.  
  
**Karl Jay Lewin 00:26:47**  
It's work every day, isn't it?  
  
Just thinking again, I've been thinking about a lot about contradictions.  
  
It's like, how do we practice being thankful and grateful for what we have, but also challenging and working towards changing what is not okay.  
  
So you talk about the two boys. They were brought up, they were cared for, they were loved, and there was lots of their experience which contributed to who they were. So it's like, how do we be thankful and grateful, appreciative, and also challenge what is not okay.  
  
And I think that's, through the conversations that I've been having around exploring the whole project, what would it mean to have a Rise dance festival focused on the work of Indigenous and First Nations artists. I like to think it's about putting great work onto the stage or onto the places. What it's really about is having a whole bunch of quite complex conversations with people and within those conversations have been lots of of wonderful things but also contradictions and lots of challenges.  
  
And even how we got to be here, it's absolutely wonderful to be here and you guys had to fly, and we know the impact of flying. So how do we deal with that kind of contradiction?  
  
And that's just one of many things or we've also been thinking, talk about like conversations of when, when do the oppressed become the oppressors in relation to perhaps Scottish people who moved to escape oppression within after the clearances in Scotland and went to Australia with and completely disregarded the indigenous people on the land there.  
  
They've been moved from becoming the oppressed to contribute into an oppressive…

.. well that happens throughout the world it is it's all over now I often think about it as individuals it's like when does an individual within our society stop becoming the victim and then become the perpetrator because it's all it seems to be a well-known thing that it's happening throughout the world even today. So there's there's I don't know I'm not saying that with any answers and I'm just saying that with the contradictions that we have to deal with, how do we acknowledge what is?  
  
**Lynda Buchan 00:29:03**  
I think in the events and conversations we are learning so much and that's got to make a difference because then I'll speak into my people's lives about it that has got like you know when you drop the stone in yeah or we come and see and report performance we're all gonna be moved by us and we're gonna hear that feeling that we got the other day about that sharing experience it felt very nourishing and were reflective and they were accepting and we were understanding…

**Gary Lang 00:29:49**

I don't think everybody will understand this show some of them might feel something resonate within their soul or some people may get agitated by it, but it's like it's removing, through the agitation it's removing, it's starting the vibration, it's starting to move things out of the way to open their soul up.  
  
**Karl Jay Lewin 00:30:01**

Are you sure?  
  
I don't know whether anyone will really understand this podcast.  
  
**Lynda Buchan 00:30:06**  
But it's okay.  
  
**Karl Jay Lewin 00:30:07**

But it is, it is, because it jiggles things.  
  
I think it jiggles things up a bit and it recontextualises.  
  
**Lynda Buchan 00:30:14**  
Well, we understand, and this is probably an important conversation, but I was thinking about, I was reading up about, well, where does the Doric language come from?  
  
And every page I was reading, it was kind of contradicting.  
  
And was thinking about, well, if it's the truth, if I'd be getting this information from, who wrote it?  
  
We come up with conclusions and I just got time to think about, well, we've got important roles to make sure that we tell our truths.  
  
**Gary Lang 00:30:49**

Hmm.  
  
That's true.  
  
**Karl Jay Lewin 00:30:53**

On that note.  
  
**Lynda Buchan 00:30:55**  
On that note.  
  
**Karl Jay Lewin 00:30:57**

On that note, my very, very ice cream that I had about an hour ago was worn off, so this is another sign.  
  
What did you have?  
  
What flavour?  
  
**Karl Jay Lewin 00:31:05**

I had black current.  
  
I had a black current from Wester Hardmuir.  
  
Black current, double scoop in a cone.  
  
**Lynda Buchan 00:31:16**  
I'm going to call them an ice cream hatty.  
  
What kind of flavour did you have in your ice cream?  
  
**Gary Lang**

Bramble.  
  
**Lynda Buchan**  
Bramble hatty?  
  
A bramble hatty.  
  
**Karl Jay Lewin**

No, he had it in a tub.  
  
**Lynda Buchan**  
A cupy.  
  
Oh, how lovely.  
  
**Gary Lang**

It's beautiful.  
  
Yeah.  
  
**Karl Jay Lewin**

Thank you so much.  
  
Thank you.  
  
**Karl Jay Lewin**

Here's to the next chat.  
  
**Lynda Buchan**  
Thank you, Karl.  
  
Thank you, Gary.  
  
Shannon and Alex for recording.  
  
**Gary Lang**  
Sorry, I just rambled and I forgot, you know, please forgive me.  
  
**Lynda Buchan**  
Are you forgotten about?  
  
You?  
  
**Lynda Buchan**  
Well, me.  
  
I'm just sick about hearing me at least even I need to put subtitles on.  
  
**Gary Lang**  
Yes.  
  
**Lynda Buchan. 00:31:54**  
Listen, last time they had to film with put subtitles. You know that?