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Lynette Fay Show

May 14, 2024

ANNOUNCER: Lynette Fay on BBC Radio Ulster and BBC Sounds.

LYNETTE: Good afternoon. How are we all doing? Tuesday, 14th May. Thanks for tuning into today's Lynette Fay Show here on Radio Ulster and Sounds. Lynette with you until four. We're having the chats, the bants! A very inspiring chat for you today. Bangor woman, Tina Lannin, will be in the studio. Tina is deaf. Lip reads, has used the big challenge of accessibility to build a business empire and as you will hear this woman literally lives life in the fast lane. I can't wait to talk to her. And also today, singer, songwriter, guitarist, Ciara O'Neill is in studio and will play a couple of songs from her new EP which is called Woman. Why has Ciara chosen to explore the complexities of women past and present in her most recent work? We will find out. I can't wait to talk to her about her EP. 81771 on text this afternoon. 03030 80 55 55 on WhatsApp and our e-mail, if you want to contact us any time, you can, lynette@bbc.co.uk Now, I am feeling the energy slump that many feel around this time of the day. It is time to snap out of it. Here's The Clash. Come on in.

MUSIC PLAYED: Train In Vain by The Clash

LYNETTE: Train In Vain, The Clash starting us off today. Let's get stuck into Tuesday with some live music in the studio, shall we? Celebrating the launch of her new EP, Woman, Ciara O'Neill is in the studio today on the Lynette Fay Show. Delighted to see you.

CIARA: Hello.

LYNETTE: Zara is on cello as well. This is a gorgeous treat of a Tuesday afternoon we have to say. SO you're fresh from a tour with Mick Flannery which looked absolutely brilliant. I saw it on socials. How did you get on?

CIARA: It was absolutely amazing. Like, I'm such a fan of Mick anyway and just to get playing. There were gorgeous venues. We did Waterford, Tipperary, Mayo, and we did the Cathedral Quarter Arts in Belfast. So beautiful gigs.

LYNETTE: And any duets?

CIARA: We did do a couple of duets. We actually did Bubblegum that Mick wrote with the incredible Matt McGinn and I sing on the recording ever that song. So, we played that song every night as well which is great.

LYNETTE: Fantastic. Let's see what happens there. I'll be watching that space, but you're here to talk about you and you're here to talk about your EP, Woman and you're going to play two songs today. First up is the title track for the second time on the Lynette Fay Show because we got the exclusive the last time. This is Ciara and Woman.

CIARA: Thank you.

MUSIC: Woman by Ciara O'Neill



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LYNETTE: Well, fulfilling her full potential, Ciara O'Neill in studio this afternoon on the Lynette Fay Show. You just heard Woman which is the title track of her new EP which is out now and launching in ten days' time in the Linen Hall Library with a gig there, but we'll talk about that in a minute, but Ciara that track, Woman, you did play it on the show here maybe about six months ago. You came on and kindly gave us the exclusive. A very complex song and I hear it differently every time. So many lines jump out at you. "I just don't want to be a character lost in history". Are you talking about yourself in that, you know, where did that song come from?

CIARA: Yeah, I guess I'm talking about myself in it, but also just a lot of characters that have literally been lost in history and I was researching. Whenever I was writing it, I wrote the song with Ciaran Lavery and we had kind of been discussing like this idea. I said I wanted to write songs on the theme of women and I'd been looking into like different women in history and, you know, like Van Gogh, for example, his sister-in-law was the person that actually made him famous after he died, but nobody really knows about that. Even Oscar Wilde, like he had a wife and, you know, nobody really knows that either and it was just we were kind of looking at all these different characters and just kinda going, "It's sad that these women that were so influential in these incredibly, you know, famous successful men's lives that they're just forgotten".

LYNETTE: Was there a point in your life where you came to understanding this, you know, and that made you want to write about it?

CIARA: Yes, I suppose, there is just, when you get to that time in your life as well whenever, you know, society starts saying, you know, "When are you getting married? When are you having kids?" You start getting like that pressure from the world around you and I suppose some of the people around you as well and it's like kind of looking at yourself going, "Am I in the right place in my life? Should I be doing this? Should I be here?" And I think it was just a place where I was just exhausted from feeling like I wasn't enough or I wasn't doing enough or I wasn't in the place that I should be and it was just looking at my life and going, "I'm exactly where I'm meant to be" and just trusting that, I suppose, and that's where these songs just came from.

LYNETTE: Yet asking those questions or answering those questions through songs I would imagine, Ciara, at a particular time in a woman's life is difficult to bring yourself to the point where you want to do that and you feel that it is the right thing to do that because like, did you feel that you were putting yourself out there by having these conversations publicly?

CIARA: Absolutely. Definitely. These are the most vulnerable honest songs I've ever written and they're uncomfortably honest sometimes. Whenever I first started playing them live, like I was cringing inside because it was like oh my goodness, you know, they're so raw and they're so real.

LYNETTE: And reveal a little bit about yourself.

CIARA: Yeah. I think so. I guess just trying to be just who I'm supposed to be and just kind of honour myself, I suppose, and just where I am at in my life and yeah.

LYNETTE: And you've been looking at the relationships of the women in your family as well. This EP is called Woman, but you also look at mother, you look at sister, you look at grandmother. If we have those relationships in our lives, we're lucky enough to have them. It does make you re-evaluate them in a way and how did you then want to evaluate



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those or why did you want to evaluate those relationships openly like this?

LYNETTE: Yeah, I think, you know, I've got really like amazing strong women in my life. You know, my mum, my sister, all my aunties and, you know, I only met one of my grandmothers, but you know, I've always a really close relationship with them and when I was writing these songs, it just felt natural to kinda look at their lives and kind of, I suppose, wonder what their experiences were particularly like my grandmother and, you know, what were their experiences growing up in a very different world to what I'm growing up now as well so I tried to kind of bring all aspects of the female relationship into the songs.

LYNETTE: Did you find yourself, you know, as you get older, the wee snippets that you've learnt about your grandmother's life particularly, that all of it makes a wee bit more sense as you get older?

CIARA: Yeah, absolutely, you know, when I think as well growing up in an Irish society as well, you know, I think that has definitely informed some song choices and some lyrics as well, especially like some religion ideas have come into it, but I think yeah, like, it is definitely made me understand and appreciate where I am at in my life now and the freedom I have and the choices that I have which women 50 years ago maybe didn't have. I think you just have to like really be aware of that and appreciate it, you know.

LYNETTE: You've spoken about your personal experience and then experiences in your family and looked to historical figures as well. I did wonder while you were writing this EP, you were recording it as a prolific guitarist yourself, songwriter, singer, but you're also a woman in music. Did it make you evaluate women in music as well a wee bit. Did that ever come into it?

CIARA: Absolutely. I mean that's always been the forefront of a musician in this society and as a woman, you know, there is a lot of talk about that and a lot of talk about like festivals having to, you know, become more kind of equal in terms of their choices and things like that, but you know, I actually got the Women Make Music Fund from the PRS Foundation as well for this. So literally, every little kind of egg just lined up. The EP launch is going to be, you know, around women themed events in the Linen Hall. It's in association with the Women's Work Festival. So every kind of aspect of females in this industry, it has in some way been connected with this EP which has been so gorgeous.

LYNETTE: And it has also supported you as well in order to make the EP you wanted to make?

CIARA: Absolutely and just to be able to write about this topic and kind of be so honest and be supported by a fund that's for women specifically is just very special, you know.

LYNETTE: How has it been received because you have that rawness, you have that authenticity and the honesty in the stories you're telling and the way you have written the songs, Ciara, like every time you listen to the song. The next song you're going to sing, mother, and every time I listen to it, I hear a different word or a different sentence jumps out at me for whatever reason. So, you know, I wondered about all of that then. Do you think, you know, by discussing this women in this way?

CIARA: Yeah, absolutely, the support and the actual comments that I've been getting from people as well about the songs especially after playing them live has been so lovely. I played at a festival in Canada last year. I remember like this 70-year-old woman came up to me and the songs hadn't been released at that stage and she was like, "Where can I get a copy of that song?" I think it was either Woman or Mother and she was like, "I want my granddaughter to



hear this", you know, and that meant a lot, you know. Yeah, they are songs that I want people to hear. I have people like my nephew who is 19, loves Woman. It is like literally on his playlist in his car and him and his girlfriend listen to it all the time. So that's like a really positive message to be giving to young men as well. It has been really lovely. It has been a great experience doing this project.

LYNETTE: So do you feel like you're making a huge contribution to a really important conversation?

CIARA: Well, I'm trying to kind of at least do my small bit for the wider conversation. I think we all just do little bits and very small things just kind of make a big difference. So this is my little contribution to, I suppose, the kind of women's kind of rights and kind of having more of an input into the world.

LYNETTE: And just to go back to the songwriting, Ciara, and I've said it a couple of times now about each song striking you in a different way every time you hear it. How easy do the songs come to you or how difficult were they to write because in each of the songs you've got so much ground to cover in four minutes which isn't a long time.

CIARA: Yeah, I think kind of narrowing the theme down to the females in my family was helpful and then after that, honestly, the songs flew out so quickly. As I say, I collaborated with Ciaran Lavery on these. He's such an incredible songwriter. He has a way of just bringing out the best in a songwriter in a co-writing situation and the lyrics just flew out. They really did. One of the main things I wanted was to be honest and to kind of have my own experience and so everything in here is kind of true to me and sometimes I wrap up some kind of ideas in a little bit of poetry to nearly hide it, but in these songs I haven't. It's all out there.

LYNETTE: But that's it. Do you think you've launched a new chapter in your career with this EP? Is this a turning point for Ciara O'Neill and her music?

CIARA: I hope so, yeah. I've been thinking about what I'm going to do next and possibly continue this theme even more and write about other women. Yeah, it is definitely something I don't feel like I've stopped writing about. I have been writing about it since and yeah, who knows what will come next? Just keep going.

LYNETTE: Well, it is fantastic to have you in studio this afternoon. So you are going to sing that song, Mother and for some reason and, I don't know if it is just a sign of where I am in life, but the word, "Exhausted" just jumps out of me every time I hear this, but it is also this idea of impressing mothers and making them proud. It really does ask a lot of questions of us.

CIARA: Yeah, I mean this song is definitely one that chokes me up, I suppose, whenever I'm singing it. Yeah, it is just that idea, it is a very universal idea. You just want to make your mum proud, you know, and it is just that idea of trying to live a life that you're proud of yourself, but also that your family are like, "Yeah, we're proud of you and keep doing what you're doing". So yeah, it is a nice sentiment.

LYNETTE: I'm sure that they're saying to you after hearing this particular music, Ciara, for sure.

CIARA: My dad is like, "Where's my song?"

LYNETTE: "It's on the way, daddy. Next chapter." Ciara O'Neill in studio this afternoon joined by Zara on cello and this is Mother.

MUSIC: Mother by Ciara O'Neill



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LYNETTE: Fabulous. Ciara O'Neill and Zara on cello, live in studio this afternoon. What a powerful, powerful song, Ciara.

CIARA: Thank you.

LYNETTE: Gorgeous stuff and Ciara's EP is called Mother and she plays the Linen Hall Library on Friday, 24th May and that is presented by Women's Work. Great to see you. Thanks a million for calling in.

CIARA: Thanks for having us.

ANNOUNCER: Lynette Fay on BBC Radio Ulster and BBC Sounds.

MUSIC: Dopamine by Lemoncello

LYNETTE: That's the latest single from Lemoncello, Dopamine on today's Lynette Fay Show. Lemoncello were in session last Thursday on the show. What a gorgeous session from Ciara O'Neill. Beautiful songs. So heartfelt and I'd say they connect with so many people listening today as well. And dopamine mentioned. I could be doing with some today, I tell you, I'm feeling very tired. No motivation at all. No idea why, but we do have chickenpox in the house. Well, at the end of it today, thankfully. It hasn't been as bad as it could have been, but isolating a child and trying to work from home when they are going stir crazy with boredom has given me an appreciation of just how difficult lockdown must have been for families with small children. My goodness, I will bounce out the door in the morning on the school run, I can tell you. And yesterday on the show I was talking about that portal, the Dublin-New York portal yesterday and realised when I got off at 4 o'clock it would have been temporarily closed down due to inappropriate behaviour which is a shame like people would want to wise up. I'm not sure if it is open again and I still want to go. So, come on. Work with me, folks. I hope it happens again soon. Anything strange or startling in your world? Don't keep it to yourself! Let us know this afternoon. 81771 on text. 03030 80 55 55 on WhatsApp and e-mail, lynette@bbc.co.uk

Still to come: We have a very, very inspirational story for you this afternoon. We'll hear all about Tina Lannin, who is deaf, and how she has used challenges that she found in accessibility to basically build a very successful business empire. So, her story coming up very shortly. Do stay with us here on the Lynette Fay Show. We're live until 4:00pm this afternoon on Radio Ulster and Sounds, but first this is Lucinda Williams.

MUSIC: Can't Let Go by Lucinda Williams

LYNETTE: Lucinda Williams, Can't Let Go on today's Lynette Fay Show. Now, I regularly have the opportunity to speak to women on this programme who do not let the challenges of life hold them back and my next guest today is deaf, born into a hearing family, and is a successful entrepreneur whose company, 121 Captions, boasts a client list of Disney, and Sky and ABC News to name a few. Tina Lannin, good afternoon. How are you?

TINA: Hello. Thank you, I'm fine. Thank you for inviting me on to the show.



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LYNETTE: You're very, very welcome. And as I said there, you're deaf. You can speak articulately. You're lip reading our conversation this afternoon. Just to tell the audience at home. So, you don't have an interpreter in studio. So, did you learn to lip read?

TINA: Yes. So, I was brought up lip reading and I had to learn very quickly how to cope in a hearing family and lip read as I got along, yeah.

LYNETTE: And what about sign language?

TINA: I know a little bit of sign language, but it wasn't something that I really used when I was growing up at all.

LYNETTE: And would you use sign language or is lip reading your go to?

TINA: Lip reading is my go-to, definitely.

LYNETTE: Incredible. So, you could tell us, lip readers, you could tell us about the important people and what they are really saying to each other when they're on camera, but the microphone is off. We're thinking about the royal weddings and what was really being said. I'm sure you get asked that a lot, do you?

TINA: Yes, I do and I've had some quite good ones actually as well and I think my favourite is the royal wedding of Prince William and Catherine Middleton, as they were known then, and when William was waiting with Prince Charles he turned around to him and said, "This was supposed to be a small family affair". And I was doing that for Sky News at the time live and it was really good. Another favourite would be maybe David Cameron at a garden party and he said, "We're booking a party manifesto!"

LYNETTE: Oh my goodness! You really need to watch yourself whenever you're about!

TINA: Absolutely.

LYNETTE: And, you know, you've made that a career because professionally you've provided forensic lip reading services to law enforcement bodies as well. How did you fall into that type of work?

TINA: Well, I was actually working for a deaf charity across the road in London from ITN News and they would always come over and ask for a lip reader to help them out. So I started off by lip reading the Al-Qaeda beheadings way back then and those were quite harrowing to lip read because the audio was very poor, but they needed to know what the prisoners were saying before they were beheaded and it went out on the news so that's how I started off.

LYNETTE: Oh my goodness, and you've contributed significantly to big, big cases. So, and as I was saying there, you're from Bangor, but what was growing up in Bangor like as a member of the deaf community?

TINA: I grew up in Portstewart and I only recently moved to Bangor. So, I moved around quite a lot and being in a hearing family, I really was pushed to be hearing, if you like, and I had to cope and then I didn't really get to meet any deaf people until I was in my 20s and I learned a bit of sign language and I trained as a deaf awareness trainer and a lip reading teacher so that's how I got to know deaf people. Then I moved to London and I got to know a lot of deaf people there.

LYNETTE: And what was that like? Did you feel that you were put under pressure if you didn't meet other deaf people until you were in your 20s?

TINA: Absolutely. It has actually made me a much stronger person because I've had to cope and get on with it and be able to manage, you know, and also moving abroad, I had to understand accents and get along with a lot of different



nationalities.

LYNETTE: Yeah, but then when you did eventually meet people from the deaf community in your 20s, I can imagine, was that like your eureka moment that you'd found people that understood you and you understood them. That must have been incredible for you.

TINA: It was amazing because I found people that just really got me without me having to explain how difficult it all was.

LYNETTE: You almost didn't need your sandwich board to say, "My name is Tina and here is my life story". They just got it.

TINA: That's right.

LYNETTE: And there's something really empowering about that, isn't there? Whenever you walk into a room full of people who you know just get you. That's brilliant. So, we've had a couple of conversations in the last few weeks around being deaf in the community here on the programme and the big challenges always come up. But what were the big challenges for you? You said about having to fit in and especially, I wonder, when your disability is invisible until it's not. So, you know, what is that like trying to deal with those challenges and what are the challenges you have to deal with?

TINA: I think the main one is you need to have the confidence to be able to tell people and to explain because people have no idea and they don't mean to be unhelpful. They just have no idea and it hasn't even occurred to them that there might be an issue and what the issue and because I am such a good lip reader, I can pass for a fake hearing person and, you know, I even have a degree in Japanese. So that means I can just go out there and I can lip read Arabic and German, so all of that, you know, I can just go in there and be a normal person and be like everybody else and people just don't realise that it is really tiring and really difficult and I have to sometimes stop people and say, "Hang on a minute. It is very noisy here. Can we move somewhere quieter?" Or "I really need you to look at me and not look in your bag when you're talking", for example. It is all of these little issues that people don't realise, but you have to be able to up front and explain to them this is what I need you to do.

LYNETTE: So you find you have to be a little bit direct with people?

TINA: Absolutely.

LYNETTE: And that in itself can pose challenges when you're asking people direct questions like that, can't it?

TINA: Yes. It is a deaf thing. You can be direct and blunt and we are like that.

LYNETTE: Yeah, which can be misunderstood, I would presume. So those are societal challenges. What about personal challenges that you've had to face throughout your life?

TINA: So, personally, I would say it's more about communication and being able to manage within groups and how you actually cope with that and just being again, it is all about communication and being up front with that.

LYNETTE: Yeah. So, being up front all the time. There is a theme coming through here, but even when you came into the studio today, you know, you said to me, I had to speak slower, but I totally understand that and then I can get into, as people listening to the show will say, "Yes, Lynette, slow down a bit and it will be great". So you've Tina to thank for that this afternoon. Tina was just to the point and said to me, "Lynette slow down". It took you to do that. You've



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already mentioned there, which is incredible, that you speak Japanese and Arabic and German. You know, you haven't let the disability hold you back in anyway.

TINA: No, not at all. If I want to do something, I would say there is always a way around it. If you have to do it a bit differently, that's okay, but there is always a way.

LYNETTE: So you're a problem solver then?

TINA: Yes, definitely.

LYNETTE: You pursued education to the highest level. So what's driving you?

TINA: Just the fact that I know I'm capable and people might look at me and think, "Oh, she is a woman. She is small. She has got a disability". I'm like, "So what? So what?" I'll still do it.

LYNETTE: You have accumulated degrees in business, many languages, careers consultancy as well, but professionally, I wondered though how did you progress from lip reading to captioning because captioning is your big, big business. Your company, 121 Captions, offers live human captions for the deaf or people with hearing difficulties. So, how did you get into that?

TINA: So, when I was working in London, I was an accountant and I had people coming in, captioners coming in to support the staff because half of the staff were deaf in that company and I got to know the captioners, but I also know so many deaf people and then when I moved jobs, people would see the service and they thought oh that's fantastic because it is not a very well-known service and then I thought well I may as well just set up the company and because I love languages, I was picking up all the foreign languages along the way and it just grew organically.

LYNETTE: It is all about communication for you and it has been since you were born, I suppose, because of your disability which is ironic, but you know, how have you seen the demand then for the service change for captioning change over the years?

TINA: It has really grown with COVID because all of a sudden people went to Zoom and we have always been on Zoom, you know, for 15 years, I have been providing a service that way remotely. So, we were already there and it is all about the technology and people are becoming more aware of technology being the answer to a lot of communication issues.

LYNETTE: And even, I suppose, when we look at social media, most videos have captions generated in some way and people who can hear, prefer captions in the videos that they're seeing as they scroll. You couldn't have foreseen that would become the norm and that would become the demand for social media feeds?

TINA: I couldn't foresee that would become the demand, but it was always the hope that it would happen and that it would be of a good quality. The quality is getting there. It is not quite - the automatic captions aren't as good as the human captions which is what we do.

LYNETTE: Yes, because you're 99% accuracy in yours.

TINA: Yes.

LYNETTE: Whereas the other captions - funny, I made a video last night and noticed that yeah, my accent is not great either. It doesn't like my accent. Just let's put it like that, Tina!

TINA: It doesn't like my accent at all.



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LYNETTE: It's amazing, like. It is a brilliant service and, you say, it has grown. I wondered how does increased accessibility, and that idea of really considering accessibility, benefit business in the wider sense?

TINA: So, the accessibility aspect is very important for business use because it opened up market for the business and because you are opening up to more consumers and greater diversity, it just naturally draws more business to the supplier. So it is really important.

LYNETTE: And at the very start of your business, was it difficult to convince people of that value, that added value, that they would get to their business?

TINA: I would say, yes, but more because we were focusing on the remote aspect rather than somebody turning up and doing a face-to-face service so, on both sides, that was difficult.

LYNETTE: Yes, but that has changed.

TINA: Yes. It is much easier now.

LYNETTE: Oh my goodness. Isn't it just incredible? You couldn't have foreseen that. So, what drives you in business then? It seems like you're always doing different things from your languages to your degree in business to your careers consultancy to providing forensic lip reading services to the now captions company. You strike me as the kind of woman who just won't stop, that there is always a second idea, another idea coming up.

TINA: But they all lead together towards the one thing which is accessibility and inclusion, so they are all different things, but they all lead towards the same thing, you know. Everybody needs support. Everybody needs to communicate well or some need assistance to communicate well. It all ties in together beautifully.

LYNETTE: Yes, and you don't seem to be able to slow down. It seems to be high-adrenalin, life in the fast lane, high-octane, keep it fast because in your spare time, I believe you are a racetrack driver. That's a passion for you.

TINA: I take my car out on the racetrack and I just love driving, yes.

LYNETTE: But if you can't hear the other cars right, what is it for you that makes this so appealing? How does racetrack driving make you feel?

TINA: I love the speed of it, but I have to be very careful because when I put the helmet on, the cochlear implant has to come out so I can't hear a thing. It is completely silent for me and I have to be really aware of all the cars on either side of me and behind me.

LYNETTE: You have implants in your ears.

TINA: Yes, both ears.

LYNETTE: So when they go, you have complete silence.

TINA: Complete silence.

LYNETTE: Oh my goodness.

TINA: I have to be very careful. Even when I'm driving on the road normally, I have to be very careful.

LYNETTE: Is that not frightening?

TINA: No.

LYNETTE: It is the opposite! Tina, it seems to be what makes you tick, girl, I tell you. It has been incredible to meet you today. Thank you very, very much for coming in and as I've said, you know, we featured the deaf community a few

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times on the programme in the last few weeks. It has been brilliant to continue the conversation with you today. So thanks for calling in to the studios and talking to us live on today's Lynette Fay Show and if you want to get more information about Tina, 121Captions.com

Tina Lannin, thank you very, very much for calling in.

TINA: Thank you.

MUSIC: Worth It by Raye

LYNETTE: Raye and Worth It on today's Lynette Fay Show. And this is Lainey Wilson and Hang Tight Honey.

MUSIC: Hang Tight Honey by Lainey Wilson

LYNETTE: Lainey Wilson, Hang Tight Honey on today's Lynette Fay Show. That's it from me for this afternoon.

Thanks a million for listening. I hope you enjoyed the chats and the music today on the programme and if you came to anything half-way through, listen again any time, bbc.co.uk/sounds and search for the Lynette Fay Show. So evening Extra is up next and then just after six this evening, Kate and Decky Wilson will be here with you. And I'm back tomorrow at 3:00pm. We're going to cruise out of Tuesday afternoon with Olivia Dean and Dive. Enjoy the rest of your Tuesday. Bye.

MUSIC: Dive by Olivia Dean