

**PART 1. MULTIPLE CHOICE.** You will hear three different extracts. For questions 1 – 6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

**Extract One**

— \*\*\* —

Jodie: Writing songs for films is more restricting than creating songs for an album, isn't it Alan?

Alan: Actually it's great, because instead of wandering round the streets wondering what to write about, they give you a pretty specific brief – the song has to reflect the mood of a scene or the characters. So you feel it's genuinely part of the film rather than being stuck on the end as a bit of extra marketing, and that's more interesting.

Jodie: There's the phenomenon now of a young, inexperienced and, some might say, talentless singer who's won a TV competition and shot to stardom in a week. That's different from our beginnings. You were in your late twenties when you began to be successful with your first band and you progressed from there. Things are changing in that respect, aren't they?

Alan: I think there's just as much talent around now as there ever was. There's not such a nurturing atmosphere, though. They tend to use young talent and then very quickly discard it unless it's selling well. When I started, they brought you on for a while before they expected you to make millions. So that's different.

**Extract Two**

— \*\*\* —

Int: So, Jason, it must be exciting when your latest fashion collection is about to be seen for the first time.

Jason: Suddenly you're very much in demand, everyone wants to talk to you – well, to an extent that's quite enjoyable. But even when you've been achieving excellent sales and have a loyal following, you're still on edge when your collection comes out, because this one may not work and they may all desert you. It's tempting to blame your creative team, if things go wrong – but you know it's usually down to you.

Int: What is the secret of your success, compared with other retailers?

Jason: Retail is detail. Our garments are ultra-fashionable, and I've improved our production standards beyond all recognition. I was one of the first to put shoes next to suits in our stores, to make it easy for customers to match up accessories with outfits. And of course I check the sales figures every week, to see what's selling and what isn't. You have to keep your finger on the pulse.

Int: And what do you think ... (fade)

**Extract Three**

— \*\*\* —

F: What's all this about you and a tiger?

M: Well, I was working in a national park in India. I'd just finished work one day and decided to cycle back to my lodgings. We'd been told by our manager to watch out for tigers, that we should always travel in the jeep. But it was such a beautiful evening I was determined to cycle. I'd done it many times without ever sighting a tiger, so I told my colleague I was off home and left.

F: So what happened?

M: Well, I was cycling along when I suddenly spotted something in the undergrowth – a tiger. She suddenly charged at me, ears back, so I immediately dropped my bike and ran away, as anyone would, with the tiger in pursuit. Then I remembered something I'd read about not running away, so I simply stopped, turned round and stared her out. It took some courage, I can tell you. The tiger was a bit confused by this, so stopped too, and after a brief standoff, lost interest and slipped away.

F: Phew! Amazing story!

**PART 2. SUMMARY COMPLETION.** You will hear a nature conservation worker called Brian Dover talking about his job. For questions 1-8, complete the sentences.

— \*\*\* —

Well, I suppose I should start at the beginning. I've always been interested in wildlife. As a child, I used to go out looking for butterflies and frogs. I was lucky, because a lot of the older people in the area would tell me things, show me where to find interesting examples. I came into

contact with these people because they were customers of my parents, who ran the newsagent's shop where we lived. I enjoyed all the science subjects at school, and when it came to choosing a subject for university, I was tempted to go in for medicine, but in the end I decided to follow my heart and settled on botany – and I've never regretted it.

Well, after various jobs along the way, I'm now called Site Co-ordinator for the Countryside Board. In fact I'm very lucky, as there's always masses of competition when it comes to jobs with organisations which are responsible for protecting the countryside. I enjoy the job, as it means getting to grips with both practical tasks and management skills – there's never a dull moment! The only aspect that's perhaps a bit too much of a challenge is liaising with landowners. Unlike ordinary farmers or people involved in the tourist business, they can be hard to get on with ... inflexible, you might say. But that aside, I do look forward to work each day, and especially when there are visible benefits from my efforts, I feel real pleasure. Mind you, the problems around are enormous. A major issue that we have to tackle is that there have been huge reductions in populations of farmland birds. Ways have to be found to fit modern needs into the environment we live in. People do need new homes, but they also need open spaces where they can breathe and get close to nature, and these should be incorporated into new housing projects at the design stage. The Countryside Board aims to find the best way to deal with the ways cities are spreading. At the moment, I'm working on a plan to plant trees so that isolated forest areas may become one large forest. And then when new species are introduced, or threatened ones begin to recover, they have a better chance to spread and establish themselves.

Well, if people are interested in a career in conservation, a good starting point is to get in touch with the Countryside Board, who can provide information about the various opportunities. A qualification is necessary, and people must be prepared to do seasonal or voluntary work to start with. But it is a life I can wholeheartedly recommend ...

**PART 3. MULTIPLE CHOICE.** You will hear part of a radio interview in which two actors, Patsy Turner and Dale Green are talking about their careers. For questions 1-6, choose the answer (A- D) which fits best according to what you hear.

*You'll hear part of a radio interview in which two actors, Patsy Turner and Dale Green, are talking about their careers.*

— \*\*\* —

Int: With us this evening we have the distinguished actors, Patsy Turner and Dale Green. Let's start with you, Patsy. You've worked with great success on the stage and more recently in the much loved soap opera 'Roundtown'. Tell me, in a blockbuster television soap, how much influence do the cast have when it comes to shaping their characters?

Patsy: You must remember we have the restrictions of the character. You're given a very comprehensive biography when you come into the show. And from that point on, there is some sort of dialogue between the writers and the actor. You do something slightly different in your performance and one of them may pick it up and say, 'Oh, I like that aspect of the character, I'll try and take it a bit further.' But it's very rarely discussed in any formal sense. So from that point of view I suppose, over the years, it's difficult to say how much control we have.

Int: One question I've always wanted to ask is why actors stay in long-running soap operas?

Patsy: I can't speak for everyone, but for me the joy of an ongoing series is that you can go on happily week after week, turning up with the rest of the cast at the studio, thinking that you know what's on the cards – but you aren't always aware what's round the next corner. So it's no good as an actor saying, 'Oh, but my character wouldn't do that!' Maybe you feel sure that she wouldn't, given that you've played her for years in a variety of situations. It doesn't mean to say something can't be flung at you, as it would be in life, that actually throws you off balance and you react in an unexpected way. And that's what's intriguing. That's why I don't like to know

too much about the coming storyline.

Int: What about the interface between the soap opera and the actor's life? When they've been entwined so long, does one seep into the other?

Patsy: The playing of the character I don't think has affected me. I think being in a high-profile drama certainly has, because it makes demands on you which are comparable with the sort of profile you would expect from 'A' list Hollywood stars. I suppose I have had to change my life to deal with those demands,

because I don't actually function terribly well under that sort of spotlight. I'm interested in doing my job and hopefully doing it well, rather than just getting my face in the press. I also didn't expect that, just because you appear in people's living rooms night after night and people know the character you play so intimately, they're misled into thinking they know you too. That's hard to respond to sometimes.

Int: Can I bring you in here, Dale? You started acting on the radio and on stage for a number of years and now also write and direct plays. What about getting the job in the first place, persuading the casting directors that you're right for the part?

Dale: Well, I think most actors are drawn to acting because we want to be more than we seem to be, to transcend our outer shell. That's how we engage the imagination of the audience, but we're not always given the chance. I found early on in my career that when I walked through the door for a casting interview and people had heard me on the radio, they actually looked up, they thought I was going to be 1 metre 80 tall and then their eyes came down to my level and they realised that this wasn't the person to play the romantic hero!

Int: So how do actors cope when they're rejected? You know, when you're sitting at home hoping to be asked to an audition?

Dale: There is a sense in which actors feel that they're powerless, waiting for the next phone call. If they have no role, they feel useless and left out. But in actual fact it's up to the actors themselves to seize power, to suggest other work or write it, because that's the only way they can influence the quality of the work they do. And in the end, the quality of a performance is all there is; actors have to hang on to that and see to it that they have control over that. At least, I've been lucky enough to do so.

Int: Now then the big question. What for you is the function of an actor in today's society?

Dale: That is a question everyone has to decide for themselves. Do we want to be merely exhibitionists or do we have something much more important to express? We can be a vehicle for fun, fantasy or fear, but though we all long for the approval of audiences and critics, we must never make the work we do dependent on it. That sounds a bit earnest but make no mistake, I

love to display my gifts and talents. The true reward, though, lies elsewhere. If, by playing a character, I can make something happen inside the heads of the viewers, then I know I'm part of something bigger.

Int: Patsy, would you agree with that point ... (fade)