

# What are you like?

## Listening p14

- 2
- 1 I got so carried away with it all.
  - 2 I'd been made redundant.
  - 3 I was babbling on about my workload.
  - 4 There was a real mixed bag of us.
  - 5 You could have knocked me down with a feather.
  - 6 I was at a bit of a loose end.
  - 7 I'd been having a bit of a rough time workwise.

### 3 Speaker 1

I ended up doing a photography course at the local college. Earlier in the year, I'd been made redundant and **I was at a bit of a loose end** – so it was my birthday present to myself! I was a bit apprehensive about going along alone – but I'm an outgoing type, and there was a real mixed bag of us, from beginners to those who'd been doing it for years. For me it was like a second childhood. In the first six weeks, I'd taken about a hundred photographs – I've even exhibited some. Now it's not just a hobby – **it's a totally compulsive activity** for me!

### Speaker 2

**I'd been having a bit of a rough time workwise.** I'd been sketching for years, so a friend suggested I should go on a fine arts course, which included mosaic making. Eventually, I booked myself onto one, but I was terrified I wouldn't be as good as everyone else. As it turned out, I needn't have worried because everyone worked at their own pace. Anyway, I produced this weird abstract mosaic. It started out as a kind of nightmare scenario – very gloomy. Then I slowly added more colour, realising that **the depressing thoughts that had originally bothered me enough to inspire the design no longer mattered to me so much.** It finished up being rather like therapy.

### Speaker 3

I was getting over an operation and felt the need to be out and about. As luck would have it, I saw a paintballing centre advertised in the local newspaper. 'Just what I need,' I thought. **'A nice bit of physical activity** and fun at the weekends!' Not that I was keen on sports – but I thought 'Why not?' Well, I got so carried away with it all that I decided to try and get into the local team. Well, you've guessed it, I didn't exactly become a mega-star overnight. But there's always next season! In the meantime, I'm starting to enjoy other kinds of sports, and **I've become much more determined to win** too.

### Speaker 4

Now there's no way I'm mechanically minded but **I decided I needed a little diversification in life.** I certainly didn't need an activity to take me away from a desk job – I'm a climbing instructor! But I happened to see an old Volkswagen Beetle advertised in the window of our local newsagent's and decided to take a look at it. It was a bit of a wreck but I bought it anyway. Well, you should have seen it when I'd finished working on it. Restored to its former glory it's a real collector's piece. I think **what I discovered from the experience was a completely different side of myself** – a side I never even knew I had!

### Speaker 5

I've always been into music. I play the guitar and sing – I even worked as a DJ in Spain, once! Well one day, I was babbling on about my workload, when my brother suggested I recorded a CD. I thought he was mad but **I didn't want to upset him** by saying so. Well, that was it! My first CD took me 18 months to record. I even wrote the songs myself. I suppose a professional singer would pick up on the flaws! Anyway, I sent it to a couple of record companies – never really thinking anyone would listen to it, or that **it would eventually make me as much money as it did.** You could have knocked me down with a feather when one of them contacted me to say they were interested! It's certainly inspired me to do some more recordings!

# Speaking p15

## 2 Conversation 1

Q: What do you do?

A: At the moment I do a part-time job.

Conversation 2

Q: How long have you been living here?

A: I'm here for six years.

Conversation 3

Q: What do you enjoy doing in your spare time?

A: I'm enjoying going to the cinema.

Conversation 4

Q: How would you describe yourself?

A: I think I'm having an outgoing character.

Conversation 5

Q: What did you do last summer?

A: I've visited the mountains.

## 4 Examiner: What are your interests and leisure activities?

Candidate 1: I don't know really – maybe tennis and watching TV.

Candidate 1: Oh, nothing much. I like the cinema.

## 6 Examiner: How important do you think it is to learn another language?

Candidate: Oh, from my point of view, it's absolutely essential. We live in an international community nowadays and we can communicate with people on the other side of the world in a matter of minutes. But, in my opinion, learning another language isn't just useful or even fascinating – I personally feel that it's also a mark of respect for the people you're communicating with.

# Customs and traditions

## Lead in p21

3 1

Last year, I travelled to Ypres in Belgium to pay a visit to the famous Cat Festival, which is held there on the second Sunday in May. 'Kattenwoensdog', which translates as 'Cat Wednesday', was introduced over two centuries ago. The story behind the festival is an interesting one. At that time, Ypres was an important centre for the wool trade. The wool was collected together in the town's huge Cloth Hall before it was sold. It attracted a lot of hungry rodents, so cats were used to control their numbers. **The cats subsequently bred and eventually became a nuisance and had to be got rid of.** Nowadays, the cats used in the festival are toys and the event is enhanced by parades celebrating famous cats. The festival was well worth the visit. It was extremely colourful and there was a fantastic atmosphere. What particularly attracted me was the parade of bands and beautifully decorated carnival floats – with so many different themes – which passed through the town. This was followed later on by a magnificent firework display on the town ramparts. But before that **(it had unfortunately started to rain by then but it didn't seem to make any difference to the spectators)**, a jester appeared on the Cloth Hall tower and began to toss toy cats to the crowd below. Everyone scrambled to pick them up as a souvenir but I decided it would be much safer to buy one later at the tourist office to remind me of the event!

2

I was working in Valencia when a friend told me about a festival called La Tomatina. Apparently it has its origins in the 1940s, when a group of friends started an impromptu fight with some tomatoes. Passers-by joined in and the fiesta has continued to grow ever since. When my friend told me that you can expect upwards of 20,000 combatants to take part – double the town's population – I decided that this was something I had to see. I quickly found out that there are no alliances at La Tomatina – it's just the biggest food fight in the world. **The only rules are that you must squash the tomatoes in your hand before you throw them** and, if you can, hit a tourist – especially one with a camera. The ammunition was delivered to the square in the back of trucks to the accompaniment of the cheering crowds who'd been gathering since early morning. Once the signal had been given for hostilities to commence, it took just 30 minutes, and a lot of screaming, for 45,000 kilos of tomatoes to become a sticky, slimy mush. By the time it was all over, the streets were running red with tomato juice and we all looked like extras from a particularly violent movie. Luckily, **the town put up temporary public showers near the river so that we could rinse off the debris.** It was certainly an experience to remember!

# Listening p26

## 2 Extract 1

A: So, what can a tourist expect from your tours?

B: A real busy day! One of our most popular is the Museum of the Native American. Did you know that exhibits there were put together with collaboration from twenty-four different tribes and native communities? **And I have to say, a museum like this should have been created long ago to recognise the contributions native people have made to contemporary American culture and art.** And judging by the number of tourists, people agree with me!

A: But I suppose a museum like this takes a long time to set up?

B: That's true. I believe it started back in the early 1990s, when talks began with native communities. And this led to the museum's charter.

A: Which is ... ?

B: It's called 'The Way of the People' and that should give you a clue. It represents the involvement of these different communities. **It's not just about exhibits; it's about actively showing visitors how the Native Americans lead their lives** through the recreation of different environments – a forest, a cropland ...

## Extract 2

A: Did you read what the newspaper said about that town fair we went to?

B: Didn't it say it was the largest one in its history? Nearly two thousand people or something? I remember when it was quite small!

A: Me too! But **apparently people travel from all over now and it's attracting a lot of publicity. It was certainly very busy** and the atmosphere – wonderful!

B: Yes, it was quite a day. I think what I enjoyed most was the beginning, you know, the procession through the town at midday, finishing up in the town square, with the musicians and dancers. And then there was that fantastic concert in the evening.

A: Not quite my cup of tea, but the fairground ... There were so many different rides – great fun for the kids ... and the adults. And those stalls selling local crafts, and the food stalls, were excellent value for money.

B: I think what really impressed me is that **all the money raised goes straight back to charities in the town or the area.**

A: Absolutely. It's a win-win situation for everyone!

## Extract 3

A: One question I'd put to you is why artefacts of national importance should be housed in other countries. There are people (myself included) who would argue that they should be returned to their country of origin.

B: **I think that's a rather short-sighted view. If that were to happen, we would only ever learn about our own history – we'd become insular and less able to understand other nationalities and cultures.**

A: But what if that country wants them back?

B: In some cases it might be the right thing to do. But, let's face it, if this became a general policy many of the world's museums would be empty – hardly an encouragement for anyone to go to them.

A: So how do you view your role as a museum curator?

B: I think I've always looked upon it as a means of bringing the past alive. It's all too easy to regard history as being something in a text book. **What we need to do is make people aware not only of their own roots, but of all those people who inhabited the world long before we did.**

## Speaking p27

- 3 Candidate: Well, in this the students are getting a degree. They're proud, that's sure. Yes, proud. And in this picture this person I think is nervous – yes, maybe nervous that something might go wrong. This picture looks as if it's the Olympic Games ceremony – yes, it's the Olympic Games. Well, these people might be feeling apprehensive about whether they are going to win or lose. But they might also be feeling emotional because they are taking part in such a wonderful ceremony. Well, ... that's all, I think!

# Looking ahead

## Listening p38

- 2 Interviewer: There's a lot of discussion nowadays about what lies in store for old buildings and monuments. Now you're both involved in looking after places like these. Bob, what do you think is the best way of going about this so they don't suffer unduly from the rising numbers of tourists visiting them?
- Bob: Well, one of the ways that you can do this is to build a tourist centre. About 13 years ago a firm of architects won a competition to design a new tourist centre for one of Britain's most prestigious ancient monuments – Stonehenge. There's no shortage of financial backing but the centre is still in the pipeline and **the debate over what exactly it should offer visitors thunders on**. Most people, and that includes me, start to ask themselves 'Who is it for? How accessible should it be? Will it simply encourage-even more visitors to come to the site?' and so on.
- Carrie: Indeed. Personally, I feel we should do something quite dramatic, like forget the whole thing, close all the existing visitor facilities at Stonehenge and remove any references to those famous standing stones from all the tourist literature. In other words, **leave the place alone for anyone who happens to come along to discover it for the first time**, as it were.
- Bob: Great plan but totally unrealistic, of course, and Carrie knows that only too well. That's because **the tourist industry is an invaluable revenue earner**, so there's no way that's ever going to happen – everyone's well aware that some kind of money-spinning centre is on the cards. The point is that Stonehenge is one of those sites that just has to be visited. Petra is another. The rose-red city is one of the world's most alluring tourist sites. It's a truly magical place.
- Carrie: It certainly is, and so of course is Stonehenge. But apart from being a must for travellers, there are so many other similarities between the two sites. One of the most significant, in my opinion, is that they could both be overwhelmed by visitors in the future. There are plans to build a tourist centre at Petra, too – a five million dollar visitor and interpretation centre. The project's been controversial but what they're going to try and do is **tuck the centre into the surrounding hills**. Apparently it won't dominate the entrance to Petra. It will lead visitors gently in and out of the site without in any way damaging it.
- Bob: I agree that the Petra project certainly is an impressive one but what appeals to me most about it is the fact that it'll offer tourists a more in-depth look at the site. Too many tourists arrive at a place of interest, pay their sometimes exorbitant entrance fee, then make a dash for the main attractions. They often miss out on the carefully thought-out displays designed to give them **an idea of why the place was built, what role it had in history, what kind of people lived there, what their daily life was like**.
- Carrie: I hope it succeeds in getting that message across to visitors, but from what I've read about the project, the aim seems to be to **maintain the aura of Petra as a lost city, a place to be discovered. Again, it's a bit like Stonehenge in this respect, and the people I've talked to about the plans for Petra certainly feel that it should reveal its secrets slowly**, rather than all at once, to its numerous visitors. It should keep that vital element of dramatic surprise so that the visitor never knows what's round the corner. I think if the project manages to achieve that, despite all the publicity surrounding it, and ensures that the vast numbers of tourists don't damage it for ever, it will have been very successful indeed.
- Bob: Absolutely. It would certainly be a tragedy if places like these weren't protected in some way and I suppose I have to admit that building something like a visitor centre is one way of ensuring that places like these do survive intact. And in the long run, it's up to every one of us to make sure that they do.
- Interviewer: Bob, Carrie, thanks for sharing your views with us this evening ...

## Speaking p39

- 4 I'm going to choose this picture of singers and this one here of the runner. In this picture there are young people. They're singing – maybe at school. I think they might want to be singers. I don't think this is difficult. In fact it might be quite easy for them to do this. In the other picture, I can see a girl in a race – perhaps in a stadium. Maybe she wants to be an athlete. She can be, I think. It's possible. Anything's possible.

# Into the wild

## Listening p50

2 Good afternoon and welcome. I gather all of you are interested in becoming wildlife photographers, so I've brought along some of the pictures I took on two of my most interesting assignments. The first was to South Africa, where I went last year. It's probably one of the best places in the world to be if you're a wildlife photographer! And the second was on my most recent trip to **the Amazon**, where the wildlife is also amazing. I'll let you see these later, but first of all I'd like to tell you what being a wildlife photographer entails. Every day, I get emails from people asking me what they have to do to become a professional wildlife photographer. Some of these emails come from schoolchildren doing projects about a future career they would be interested in taking up. But **most of these requests come from school leavers** seriously thinking about a career as a wildlife photographer. Usually my first reaction is 'I don't know!' But of course this doesn't help. It does however indicate that there is no easy answer to this question. It is actually incredibly difficult to become more than a part-time freelancer. There are **so many amateurs flooding the market** with really good quality pictures that it's very hard to make a living from it. Most of the famous professionals in wildlife photography never had any formal training. Arthur Morris, probably the best known bird photographer, **had been a teacher** for years before going full-time into photography. I've only once met anyone with any kind of formal training. He attended a university in England where he did a degree in what's called **Biology Imaging**, which also includes photography, filming and drawing. And he still ended up working as a safari guide! The best way to get yourself into the profession is to do it alongside a job that brings you as close as possible to your subjects. **This could be as a conservationist** or travel guide. Then while photographing, you can slowly start selling pictures while your experience and expertise grows. After a few years, you might decide that you can give up the other job. One thing many people overlook is that, once you are a professional, it's no longer about taking great pictures because you love it. **It's about earning enough money** to compensate for all the expenses such as equipment, films, processing, travel, etc. This puts quite a few people off. But you have to remember that you will not only be marketing

your pictures, but, in a way, also yourself. So if you're wondering what subject would be best to take at university, **forget about creative subjects and take Business**. You'll certainly find it useful. Now, if you'd like to take a look at these pictures ...

## Speaking p50

- 3 Female: So we have to choose two pictures to illustrate the website article. I think these two are the best. What about you?
- Male: I think we should talk about the pictures first. Let's begin with this one. Now it seems to be a walk-through aquarium – I think it's called a walk-through aquarium – and some children are visiting it.
- Female: Yes I agree. But I think ...
- Male: No, wait a minute. It could be that it's a party of schoolchildren and it's an educational visit to find out about wildlife. It could be that the class is doing a project on marine life, or something like that. I think the fish might be really important in this situation. I mean the children couldn't do the project without actually going to see them.
- Female: Maybe not, but what about the photo of the couple with the pet cat...
- Male: Oh, the pet cat. Now that's a good picture to illustrate the importance of animals because pets make some people really happy. Some people would find it difficult to manage without them. Yes, that's definitely worth considering. But let's talk about the other pictures.

# Health matters

## Listening p62

### 2 Extract 1

- A: Today we're talking about what happens when you've had a bad night's sleep and, **as the day progresses, you feel your energy levels drop and drop.** So, our health expert, Alex Jones, will be giving you some advice about sleep.
- B: I'm sure many of our listeners know what sleep deprivation feels like. The right amount of sleep is absolutely vital because it helps our minds and bodies function properly. It's particularly noticeable in parents with newborn babies who struggle to get off to sleep again after being woken up.
- A: But it's not just parents suffering here, is it? What about the children?
- B: That's a good point. Research shows that although more than two-thirds of children read to help them relax before they go to sleep, **they also spend far too long at the computer too!**
- A: So how can adults and children ensure they get the sleep they need?
- B: Organise a routine, such as a set bedtime, or always having a bath before bed. This will put them in the right frame of mind for the right kind of sleep.

### Extract 2

- A: Do you ever go into another room to do something then forget what it was you wanted to do?
- B: All the time! You need to boost your brainpower. There are lots of things you can do to improve your memory.
- A: You mean there are things that help to increase the size of the brain?
- B: **I'm not sure if the brain actually gets bigger, although I have a feeling it can,** but its capacity increases. If you try doing puzzles like Sudoku and crosswords, you can actually increase your mental capacity quite considerably.
- A: Pretty boring, if you ask me. I can think of better things to do with my time.
- B: You could always try something that stimulates muscle activity. That apparently helps to activate brain cells. You're using both your brain and your body – some people do things like learning to dance.
- A: No, not for me either!
- B: I wasn't suggesting you should go down that route. To be honest, **I reckon you'd be better off just trying to concentrate more and focus on the job in hand.**

### Extract 3

- A: I realise that thousands of people have this kind of eye surgery every year, but I'm not convinced it's the right thing for me. Just how safe is it?
- B: **There's no doubt that the past ten years have seen a revolution in eye surgery** and some clinics claim success rates of around 95%, but each patient's outcome will depend on different factors.
- A: Meaning?
- B: The bottom line is that the worse your eyesight, the more unpredictable the outcome will be.
- A: And what about the claim that you'll never have to wear glasses again?
- B: **Treat it with caution.** What tends to happen is that a lot of people are delighted with the treatment initially, but there can be side effects. **And whatever happens, laser treatment can't stop the normal age-related deterioration of eyesight.**
- A: And do you think it matters where you have the surgery done?
- B: We could recommend a reputable clinic and an experienced surgeon, who can explain the pros and cons of the treatment before you make a decision, how about that?

## Speaking p62

- 2 Examiner: Now, I'd like you to talk about something together for about three minutes. I'd like you to imagine that the government is producing a leaflet to help young people stay fit and healthy. Here are some pictures they are considering including in the leaflet. First talk to each other about how successful these pictures might be in encouraging young people to stay fit and healthy, then decide which one should be on the cover of the leaflet.

# Would you believe it?

## Listening p74

2 Some years ago, record producer Frank Farian discovered Robert Pilatus and Fabrice Morvan, otherwise known as Rob and Fab, in Munich. **Impressed by their charisma and chiselled good looks**, Farian formed them into pop group *Milli Vanilli*. Their success was almost instantaneous. **They rocketed to stardom on the strength of two hit singles. Their debut album sold over seven million copies, and they won a major music award as best new artist.** But there was an ugly truth lurking behind the attractive façade presented by the duo. **They possessed no musical abilities whatsoever.** They couldn't play instruments, write music, or even sing. All of their songs had been created in a studio by professional musicians. Whenever they performed on stage, they simply mimed, or 'lip-synched' the words. Embarrassed by the situation, Rob and Fab confronted Farian and insisted that he allow them to sing on their next album. However, following a **supposedly live performance on MTV, when the record they were miming to 'jumped'**, Farian revealed that their act was a sham. **The news rocked the music industry** – the media latched onto the story with a passion and **they were stripped of their award.** For many, Rob and Fab's deception was a perfect representation of the artificial, pre-packaged nature of the pop music industry itself.

3 Speaker 1  
Well, some pop groups do lip-synch, and manage not to look awkward, but it's a dangerous game. One singer famously mimed out of synch because she couldn't hear her band's live backing track! But whether this should happen is debatable. If you purchase very expensive tickets for a live performance, you expect just that – otherwise it's a fraud. You might as well just listen to the CD at home instead of travelling to the show. **If they say on their advertising that it's mimed, then that's fair enough** – we can make our choice based on information. **Mostly it's about poor singers who can't perform live**, and that's the difference between studio singers and great and long-lasting talent.

Speaker 2

I appreciate the fact that artists like Britney Spears have active dance routines to perform and therefore think this justifies them miming. But if you went to a musical and the performers simply mimed to a backing track, you'd demand

your money back! **Considering the expense and difficulty of getting tickets to these concerts** – not to mention the expectation that you're going to see your favourite artist sing live – that's what you should get! **I think it is absolutely outrageous when so-called 'pop stars' mime in front of hundreds of fans.** You can pay a fortune to see such artists perform – the least they can do is sing live.

Speaker 3

Singers who can't sing live highlight all that's wrong with the music industry. **It's an industry full of manufactured bands and artists whose records are sold purely on their appearance** – not their musical ability. I have a lot of respect for artists like Beyonce, who are amazing live and obviously very talented. **In my opinion, if you can't perform live, you aren't a musician.** I feel very dejected that the music industry is no longer about talent. It is all about: if your face fits, your voice can always be altered to make it sound good. You never hear of opera singers miming, so why should pop stars be able to get away with it?

Speaker 4

Last week I went to see a group of amateurs performing a musical. **The performers all had small mikes taped to them, and they sang and danced fantastically well at the same time. You'd never have guessed these people were amateurs**, and were fitting all this in with their day jobs. If they can perform so expertly for free, then pop stars should be able to do it for the thousands they're paid. **And if artists can't perform live on TV, they should show a video instead.** If performers can't do everything live, they should work on their act more until they can. Anyone who's a singer-dancer should be able to do both without miming. If they can't, they're cheating the audience.

Speaker 5

Music hasn't really been 'live' for years. It's usually from a backing track and often performed by computer, so why should anyone expect singing to be live as well? **When you buy pop music, you aren't buying music, but an eye-catching, shiny, plastic package conforming to the styles and stereotypes of the day.** The press really needs to give up this lip-synching coverage. **If artists who do amazing dance routines sang live, they would sound winded and out of tune.** It would be impossible to dance like they do and sing so that it sounds as good as their recordings. The fact that some lip-synching may take place never enters my mind.

# Traces of the past

## Listening p86

2 As you all know, The Lizard is a very popular area for divers, both amateur and professional, and this is because of **the number of accessible wrecks that litter the seabed**. Today I'd like to tell you why there are so many in this area. The Lizard is the biggest trap for shipping in British waters. It juts out into the Channel to welcome sailors home to England ... and to sink them by the thousand on its reefs and cliffs. In fact, because of the hazards posed by the Lizard's cliffs and underwater reefs the Admiralty advises navigators to keep three or more miles off shore in bad weather. And those that didn't listen, well, they've made the Lizard a good diving ground!

The wrecks of The Lizard date back centuries and many contain real treasure – and I mean real treasure. For example, **divers can easily find gold coins**. A lot have already been recovered but I'm sure there are still more down there. The diving is especially good on the reefs offshore from Porthleven to Lizard Point. This is basically one big sailing-ship graveyard – there are cannons on almost every 500m of seabed!

**On 24 December 1807, the HMS Anson set off from Falmouth** and was sadly destined to become one of these wrecks. She was setting sail to join patrols trying to block the French ports, but by the time Captain Charles Lydiard reached the French coast, **she was running into a severe gale and finally had to turn homewards to seek shelter** in Falmouth again.

The Anson was in real trouble and the crew must have been overjoyed to see the safety of land. But imagine how they felt when **they realised it was not the entrance back into Falmouth** but the dreaded Lizard. Lydiard tried to sail her out of the trap but by then she was dipping her head into the huge seas and, slowly but surely, she was being blown into danger. She hit an uncharted reef of rock just 100 metres from the beach. The ship shuddered and her main mast broke. In the enormous seas there was little chance of survival for the crew. **The mast, however, had fallen onto the beach and formed a sort of bridge** which some sailors were lucky enough to use. Captain Lydiard was not one of the lucky ones. He died in the surf on the beach – as did 190 out of the 330 men aboard. Even though people on the beach tried desperately to help the men, the waves were just too strong and **they died only feet from safety**. And the Anson joined countless other wrecks.

Cannons from the Anson are still there today – just 100 metres off the beach, and gold coins can occasionally be found. Diving the Anson is fascinating, I'd really recommend it, but ... **you must make sure the sea conditions are right**. Diving here can be very dangerous indeed.

# The big issues

## Lead in p93

### 3 Speaker 1

The trouble is that it's not simply a question of handing out vast sums of money. The whole concept of aid is an extremely complex one. It's different, of course, if there's been some kind of natural disaster, like a flood or drought. Aid has to be something tangible in cases like these, and it has to arrive quickly. But in the long-term, giving money is not necessarily a good idea, so we have to work out how we can best help people in need. Some of the best aid programmes are those which concentrate on showing people how they can better their own situation themselves, for example, by showing them new farming techniques, or setting up small businesses which provide work for the local population. These schemes often produce extremely beneficial results which last.

### Speaker 2

With hindsight, people come out with statements like 'School days are the best days of your life', and so on. But at the time it often doesn't seem like that. Many young people can't wait to leave school and start earning a living. So in a way, we have to educate them to understand the value of education, if you see what I mean. Perhaps the mistake we've made is to set up an educational system which is too academic. Maybe it should be more practically orientated. But the problem with that is that it pushes you in a certain direction at a very early age – and then you're locked into a career path you might regret later on.

### Speaker 3

I once saw a film about a machine capable of controlling the whole human race. At the time we all thought this was pure fantasy – but I'm not so sure now. We know that the power of the human brain will always exceed that of any machine, simply because it has logic. But we tend to rely more and more on technology to do what for us would be extremely time-consuming activities. I sometimes wonder if our brains will simply stop working because they haven't got enough to occupy them! I know it seems a bit far-fetched but maybe it could happen!

## Listening p98

- 2 Interviewer: Today we have in the studio Tom Davies, who has recently returned from a year's stint working as a volunteer in Nepal. Tom, welcome.
- Tom: Hi!
- Interviewer: Now what originally motivated you to take a year out and spend that time living and working in what to most people would be a rather isolated part of the world?
- Tom: Well, I suppose I'd been thinking about doing something of the kind for quite a long time, actually. **I felt that I should be trying to put something back into the world**, rather than just keep on taking what I wanted from it. Anyway, one day, I picked up a newspaper that someone had left on the train, and I saw this advert. In the blurb, it said something like 'volunteers return to their own country equipped with invaluable professional experience, a wealth of memories, and a whole new perspective on life'. I decided that it was the job for me.
- Interviewer: But it must have been difficult leaving family and friends behind for that length of time.
- Tom: Of course it was. But as far as I'm concerned, when you're young, you don't dwell on things like that. You look upon life as a bit of an adventure and **you tend to think, 'A year – it'll be over in no time at all.'** And it was, in a funny sort of a way. Plus the fact that it was so far away, there's no way I could just nip back home for the odd weekend. As it turned out, I was so busy that I don't think I would have had time to do that anyway. Much better to take advantage of my free time to explore my surroundings, which I did to the full.
- Interviewer: Now, for those listeners who know very little about the organisation you were working for – is the work really voluntary?
- Tom: In as much as you're not paid a salary, yes, it is. But that doesn't mean that you're expected to live on nothing. There are lots of benefits on offer. You get a living allowance, accommodation, insurance and flights all paid for. You are also given individual training, support and advice before your departure. You have the chance to do some networking with other volunteers, too. **But what clinched it for me was the fact that when you come back to your own country, you get additional support in the form of grants and advice to help you settle back in.**
- Interviewer: And did you have any choice in what kind of placement you were given?
- Tom: Oh, absolutely. There were no nasty shocks in that respect! I was a volunteer in Nepal with an organisation which aimed to achieve conservation through human development. This was right up my street! While a colleague (who later became my best mate) and I were working there, we developed our own programme – it was a real challenge! Our aims were twofold: one was to reduce the numbers of snow leopards lost because of illegal hunting. But, at the same time, we set out to increase incomes and opportunities for the local communities living in the area.
- Interviewer: That sounds like a tall order!
- Tom: Indeed. **Snow leopards are a flagship species** for bio-diversity in the Himalayas, and they're one of the world's most endangered cat species. Hunting them is prohibited, but residents view them as a pest because they kill large numbers of livestock each year.
- Interviewer: And how did your programme help tackle these difficulties?
- Tom: Well, we tackled both issues simultaneously by introducing livestock insurance for farmers, and also through the creation of savings and credit groups. The two projects were deliberately linked to **allow profits from the savings credits groups to be used in compensation for livestock losses**. Donors provided the initial grant and funding for the project but the project itself is owned and run by the local community. This means that the scheme is self-financing, and the community makes the decisions. Local people can now borrow money to develop business or enterprises.
- Interviewer: Can you give us an example?
- Tom: Certainly. One that springs to mind was the purchase of cheese-making equipment. Local milk is now converted into cheese to be sold to trekkers who pass through the area. We hope all this will ultimately help the snow leopard. **But at the moment it's difficult to determine if there has been a decrease in**

**the number of snow leopard deaths due to poaching**, but what we can say for certain is that many of the herders have started to insure their herd against loss. What we are counting on is that profits from the scheme can be put back into community projects and veterinary services, which will benefit the whole region.

Interviewer: And your own plans for the future?

Tom: No more travelling for me for a while, that's for sure – unless it's on holiday. I've done what I set out to do and I'm more than happy with that – but I wouldn't have missed it for the world!

Interviewer: Tom, that's all we've got time for, I'm afraid, so thank you ...

## Speaking p99

- 3 1 It's something that influences everything we do. After all, if we really can't afford to do something, then there's very little point wasting time wondering whether to do it or not.
- 2 Probably very trivial everyday decisions. Really important ones are usually much easier to make because there's so much at stake – so you think about them in a more logical way. They're not made on the spur of the moment.
- 3 It's easy for me to make up my mind.
- 4 I am very interested in money. I would like to be very rich one day. I would like to buy lots of houses and cars.
- 5 I would say that some maybe not so important ones we do make entirely on our own and we have the freedom to choose. But others are influenced by friends, family, people at work – or just circumstances in general.
- 6 That's an interesting question! Yes, there are plenty of opportunities to make a decision. I agree with them.

# It's a crime

## Listening p110

### 2 Extract 1

- A: In your book, you talk about some very entertaining robberies. Do you have a favourite?
- B: Oh, yes! It happened at the Millennium Dome in London. The attempt was simple but daring, and a bit like a James Bond film.
- A: Remind me what happened.
- B: Well, a gang of criminals had been conspiring for months to steal the millennium jewels, which were on display there. **The plan was to smash their way in with a bulldozer, break through the security glass at the display, and snatch a dozen rare and valuable diamonds, including the Millennium Star.** The men behind the raid were well-known criminals and the police had had the ringleader under surveillance for some time. So the police decided to wait for them overnight.
- A: Very clever!
- B: Yes. The plan went ahead – the thieves crashed through the perimeter fence and into the Dome. But as they reached in to grab their prize, they found themselves well and truly cornered. Officers disguised as cleaners ordered the men to raise their hands and **they were caught red-handed.**
- A: What a story, now ...

### Extract 2

- A: Could we just run-through what happened?
- B: I'd just booked into a hotel and I'd left my credit card details to guarantee payment. I'd only been in my room a few minutes when the phone rang. Apparently the credit card company had refused to authorise the card. I rang the company immediately and they said I'd overspent on my credit limit. They said I'd spend hundreds on sports equipment!
- A: And you still had your credit card?
- B: I certainly did. **That's what really got to me. How can anyone use your credit card if it's still in your possession?**

- A: Very easily. What can happen is that when you pay for something, say in a restaurant, someone copies the card – clone it, if you like.
- B: But what about PIN numbers? Nobody would be able to use the card.
- A: Unfortunately payments can be made over the phone without your PIN number.
- B: So does that mean I'm liable for all these bills?
- A: Probably not. **It's fraud and credit card companies cover that possibility.** You've reported it to us and we take these matters seriously.

### Extract 3

- A: So, what exactly are you saying? Violent criminals should be allowed to walk free after a few years in prison?
- B: Not at all. What I'm saying is that we have to rethink our attitudes towards crime and punishment. Years ago people thought that if you were made to pay for what you'd done – sent to prison – you'd be a better person when you came out. In fact, the opposite seems to be true. **A huge percentage of prisoners re-offend in the first few weeks after getting out.**
- A: **Yes, I can see that something has to be done to prevent that.** But it's much better to consider punishments like community service for non-violent offenders.
- B: Obviously, there's a difference between the types of criminal you're dealing with. But what we have to realise is that prisons are grossly overcrowded. So what **we have to come up with is a way of helping prisoners make a useful contribution to the world we live in and making the whole thing more positive.** We simply don't have room to house offenders.

# Buying and selling

## Listening p122

- 2 Interviewer: Paula, welcome to the studio today. Now you run what is considered by those who know what they're talking about to be a very successful advertising agency. What inspired you to enter the world of advertising?
- Paula: I'm not sure if I know the answer to that but I suppose I've always been a bit of an entrepreneur – not the ruthless kind, of course! I'm certainly not very artistic – never have been – but I have an eye for design. And although I've certainly never had the gift of the gab, **I can argue my way out of a corner, and get my own way!**
- Interviewer: But success didn't come overnight, did it?
- Paula: Not at all. But it hasn't all been hard grind. I started at the bottom and **gradually worked my way up**, but I can't say I didn't enjoy it along the way. **I've had my ups and a few downs, too.** But in this field, you've just got to pick yourself up and start all over again!
- Interviewer: How would you say that the world of advertising compares to working in other fields?
- Paula: Working in advertising's certainly tougher, make no mistake. It's often said in advertising that you're only as good as your last idea. **In reality, you're only as good as your next one.** Our business is different because it constantly has to break with the past. This need for reinvention obviously affects the industry's culture. There can be very few industries that are expected to have a new idea every day.
- Interviewer: But is there any evidence to back up what you are saying?
- Paula: There's plenty of proof that you can't rely on past achievements! A quick glance at advertising shows that the industry is littered with **campaigns that stayed around too long and ended up damaging the brand.** So much so that the brand often disappears for ever – a problem one famous and highly successful fashion company encountered in its last campaign.
- Interviewer: So what steps can you take to ensure your long-term survival?
- Paula: Well, the only way to 'ensure your long-term survival' as you so aptly put it, is relentless investment in talent and opportunity, and **a constant questioning of one's past – the desire to break with what you've created and the courage to start again** – the 'If it worked yesterday, it certainly won't work tomorrow' sort of philosophy. For example, for most brands, the general thinking is that a strong heritage is considered an asset, a competitive advantage. And on the surface, there doesn't seem anything wrong with that! But it's the conventional view and it presents advertising agencies with an interesting dilemma. How do they succeed as brands? We are, perhaps, an industry that can be trapped by our past glory. Just as a shark has to keep swimming to survive, an agency has to keep evolving to succeed. It has no fixed assets, no past equity to trade, and in reality, very little goodwill.
- Interviewer: So all in all, would you recommend the industry as a career?
- Paula: Overall, I would say it's an industry for newcomers. It's an environment where the newcomer is regarded with greater relevance than anything else. And this is probably because **as an industry we're obsessed with youth. A 50-year-old creative is an increasing rarity.** Or if they're still employed, they are consigned to some branch office in the back of beyond. We're in an industry where, for good or bad, history is suspect and the future is the prize. Of course, any business has to look to tomorrow, especially in facing today's relentless competition. But advertising must uniquely be an industry that has to forget about its past in order to ensure its future!
- Interviewer: Paula, thanks for talking to us today. And now ...

## Speaking p123

- 2
- 1 A I don't think an ad on the radio would be very effective.  
B That's rubbish. It's a very good idea.
  - 2 A This isn't a very effective way of advertising anything. Nobody reads what's on a board like this, or even remembers what product's being advertised, do they?  
B Er ... no.
  - 3 A This – how is this called in English?  
B Oh, it's called junk mail, I think – things that you don't want that come through your letter box.
  - 4 A If you ask me, advertising in a magazine is an excellent way of reaching a large section of the public.  
B It's expensive but you're right. I'm sure it pays off.

# Entertainment or art?

## Listening p134

3 Inside an office complex **near San Francisco, one of the 10 most powerful computers** in the world hums and blinks in a dark, glass chamber. Known as the Renderfarm, the computer represents the final stage in a Pixar movie. It takes the millions of equations that the studio's animators have created to control each character, and crunches them down into individual frames of film. Pixar are now one of the most successful film studios in the history of the cinema. But Pixar employees become visibly disturbed by the suggestion that sheer computing power might be the secret of, what is to their rivals, **their puzzling success**. In Hollywood, though, trying to figure out Pixar's secret has become a matter of panicky necessity. Since 1995, the company has had an unbroken record of triumphs – as popular with critics as the box office. This has resulted in not just seven but a staggering **17 Oscars** and millions of dollars for the studio. Telling a story in animated form requires a particularly bizarre kind of personality – an equal mix of childishness and **enormous quantities of patience**. Employees admit that it is a tedious job. They work on something for two years for maybe less than two minutes of film. If you're not a patient kind of person, you just can't take it. And obsessive secrecy characterises the studio's attitude to its future releases, so it is impossible for animators to talk about what they are working on now. What they can tell you, however, is that **it is so difficult to create animated characters which are realistic** that it is pointless even trying. Computer animation's best characters are strictly symbolic representations. This is probably because profound emotions are not always best conveyed by characters who appear to be real creatures.

Strangely enough, for a company that appears to have **discovered some kind of magic formula**, their film *The Incredibles* seems to dispense with everything it has done before. This is because the main characters are all human, rather than animals or other creatures. The film also lasts for two full hours and many shots are slow, or completely still. But **what will surprise viewers most of all is not the story but the message** the film sends out. Every Pixar film has a message and in this film it seems to be that some people are just better than others and their resentful inferiors should just accept the fact that this is the way things are. The Pixar doctrine seems to be that if a story really is good enough, it will reach everybody, not just children – and even **the jokes**

**that younger viewers miss** will somehow enhance their experience of the film. Children live in an adult world and are used to hearing things they don't understand. So part of what makes life interesting is trying to figure things out. So putting things like jokes they don't understand in a movie is fine. Overall, what is special about Pixar is that their appeal is universal. And somehow, it seems that they can do no wrong.

## Speaking p135

- 2 Ana: **Well**, these people obviously enjoy going to the theatre. They probably find a live performance much more exciting than watching a play on television. **On the other hand**, the spectators at the basketball match must enjoy supporting their team, together with all the other fans. **As for** the atmosphere in each case – well, it's completely different. At the theatre you must be quiet as a member of the audience. Everyone is concentrating on what the actors are doing. **But** at a basketball match you can stand up **and** feel like you're taking part in the match on the court yourself. That's part of the fun!

# A changing world

## Listening p146

### 2 & 3

#### Speaker 1

It's common knowledge that the world's oil and gas supplies aren't inexhaustible. **So I was prepared to accept the fact** that this nuclear power station needed to be built and this was as good a place as any to site it. It doesn't particularly worry me that this source of energy's expensive to produce – let's face it, we just have to put up with that. What is much more problematic is how to get rid of the by-product. **It can remain highly toxic for years, and, as we know to our cost, accidents can devastate huge areas.** Once we crack the problem of disposing of that, I think there'll be less opposition to the use of nuclear power.

#### Speaker 2

**At first, I was dead against the whole idea.** I thought anyone who supported anything to do with nuclear power wasn't worth giving the time of day to. The ironic thing is that, from what I've heard on the news recently, it seems this kind of energy turns out to be something that can have less harmful effects on the environment than we thought, which is a bit of an eye-opener, to tell the truth! But I suppose that one of the reservations **I still have about it is that there are so many other energy sources that remain untapped as yet.** **So I say – let's go for those.**

#### Speaker 3

I started out thinking that this anti-nuclear power movement was a lot of fuss about nothing. As far as I was concerned, as long as I had heating and lighting, **I didn't care a hoot about how it reached me.** I was far too busy with the nitty-gritty of getting through the week, if you understand me. But when it's a question of 'in your own back yard', you start to ask yourself a few questions about what right we have to interfere with this beautiful world we live in. **Maybe we should stop now before we destroy it completely.** But let's face it, what difference does it make what I think?

#### Speaker 4

I knew, which I'm sure a lot of people don't, that **nuclear power plants emit virtually no greenhouse gases.** Apparently, if all the existing nuclear power plants were shut down and replaced with equally powerful energy from non-nuclear sources, there would be a huge increase in the amount of pollution in the atmosphere. It's a sobering thought and a powerful argument for nuclear power, isn't it? But living down the road from a nuclear power station, or any other kind of power station is another matter. Ultimately, **it makes the area an undesirable location for residents.**

#### Speaker 5

I must admit that in the beginning **I was pretty ignorant about what using nuclear power really meant.** I thought it might create employment in the area but that's about all. But from what I've read since, it seems that one of the biggest objections to the siting of nuclear power stations is that the local people aren't consulted. In our case, nothing could have been further from the truth. Everyone got sent a letter outlining the proposal, and there were countless follow-up meetings – where, incidentally, usually only a handful of people turned up! But the point is that, however open people are about what nuclear power means, in the long run **there's still that unknown quantity in terms of what effect it might have.**

## Speaking p147

4 Examiner: Imagine that there is a large disused area of land in your town. Here are some ideas for redeveloping it. Talk to each other about the benefits and drawbacks of these ideas for redeveloping the disused area of land, then decide which two would be in the best interests of the town's inhabitants.

Male: So, shall we start with the blocks of flats?

Female: Why not? Er ... sorry, I've forgotten what you asked us to do.

Examiner: Talk to each other about the benefits and drawbacks of these ideas for redeveloping the disused area of land, then decide which two would be in the best interests of the town's inhabitants.

Female: Oh, yes. Well, the idea of providing housing would certainly appeal to most people, although I'm not sure if everyone would want to live in flats like these.

Male: Yes, I see what you mean. The housing would certainly be needed if the area is being redeveloped, so the flats might be very welcome – but maybe people would like something more attractive in the area as well ...

Female: Yes, and also by building even more flats, you increase the numbers of people living in the area – and there'll be more cars and more congestion, so more housing may not be in the best interests of the inhabitants.

Male: Good point. Actually, in my opinion, the skateboard park might be an idea worth considering. It would certainly encourage people to come and enjoy themselves – and everyone seems to be interested in sport, don't you think?

Female: Well, most people are, I suppose. And that would definitely be one reason for choosing the skateboard park. But let's think about the others before we make a decision, shall we?

Male: Of course. What about this one – a theme park – that would be something completely different, wouldn't it? It would be great for young people, and the rest of the community!

Female: I'm afraid I don't really agree with you at all. Theme parks are noisy, and they don't really appeal to everybody. Maybe the idea of a museum and art gallery would appeal to more people and be more useful for the community as a whole – for schools, you know, educational visits, and so on.

Male: Actually, I don't think the museum or art gallery would be as much fun as a theme park! Er ... have we still got more time?