Reading PART 3

A. You are going to read an article about the actress Nancy Cartwright, who is the voice of a well-known cartoon character. For questions 13—19, choose the answer (A, B, C or D) which you think fits best according to the text.

The voice of Bart Simpson

The woman I've come to meet is sitting atop a large plastic cow in the grounds of her Los Angeles home. Small and blonde, she holds an umbrella aloft and gives a mischievous smile for an American magazine photographer. 'Hi, there!' she says, giving me a warm, almost motherly wave from her unusual vantage point. Her real name is Nancy Cartwright. Her stage name, however, is a little more familiar: Bart Simpson, the obnoxious, skateboard-touting ten-year-old from the cartoon metropolis of Springfield. It's hard to believe, but this forty-six-year-old mother of two, dressed in a sensible green top and blue trousers, is the yellow-hued rascal who instructed the world to eat his shorts.

'I can bring him out at Will,' says Cartwright, with a hint of a raised eyebrow, her naturally husky voice always seemingly on the verge of breaking into a Bartism, punctuated by his cruel, gloating laughter. 'Think about it, it's kind of ideal, isn't it? If I go to a party and someone brings a kid up to me I can go, "Hey, man, what's happening?" and watch the kid's face. I love doing that.' My own gawping response is probably similar. The ten-year-old voice coming out of Cartwright is scarily incongruous. It belongs to another world — certainly not here in the lush Californian suburb of Northridge, with its White picket fences, tennis courts, swimming pools and three-car garages. Reckless skateboarding would certainly not be tolerated. Line 11

Cartwright, however, has grown tired of deploying Bart's voice as a means to claim tradition al celebrity perks, such as a table at the famous Sky Bar. 'I tried it once,' she says. 'It's embarrassing. People are like, "So what?"' She has had similarly disappointing encounters with unamused traffic cops and harried flight attendants. Now Cartwright has learnt to relish her anonymous celebrity status. 'It's probably because I have the choice to be able to do it whereas most celebrities don't,' she concludes. 'They're kind of, you know, at the whim of the public, and that must be unnerving.'

But there is, of course, something profoundly odd about the fact that Nancy Cartwright is at once both an A-list celebrity and a faceless nobody. So odd, in fact, that it has inspired Cartwright to produce a one-woman show based on What she calls 'My life as a ten-year-old boy', which she is bringing to the Edinburgh Festival. The one-woman show takes the audience through Cartwright's real life as a ten-year-old - living in the Midwestern 'nowheresville' of Dayton, Ohio-when she won a school competition with a performance of Rudyard Kipling's 'How the Camel Got His Hump'. After that came other competitions, other trophies, and a gradual realisation that her voice was perfect for cartoons. By her late teens, Cartwright was working for a radio station where she met a Hollywood studio representative who gave her the name and phone number of Daws Butler, the legendary voice of cartoon favourites Huckleberry Hound and Yogi Bear.

At just 19, and with only that one contact, Cartwright, like so many other wannabe starlets, packed her bags and headed west, transferring her university scholarship from Ohio to the University of California. Cartwright, however, was no ordinary blonde starlet. 'Most people who come to Hollywood are looking to get on camera,' she says. 'My story is quite different. My purpose was to hook up with this pioneer of the voiceover industry, so that's What I did.' He put her in touch with the directors at the Hanna-Barbera studio and helped her get the voice of Gloria in Richie Rich — the adventures of the richest boy in the world.

Then came the call from the producers of a 30-second cartoon spot on 'The Tracey Ullman Show'. "They wanted her to play the role of Lisa Simpson, a 'nerdy and morally upstanding know-all with a bratty little brother, Bart. 'I went in, saw Lisa, and didn't really sec anything I could Sink my teeth into,' says Cartwright. 'But the audition piece for Bart was right there, and I'm like, "Whoa, ten years Old, undera chiever and proud of it!", and I'm going, "Yeah, man — that's the one I wanna do!"' She knew the audition was a success when Matt Greening, the creator of The Simpsons, started cracking up and shouting, 'That's it! That's Bart!' It's no surprise to learn that Bart's catchphrase — 'Eat my shorts!' — was originally an ad lib by Cartwright. The Bart voice had long been a part of Cartwright's repertoire, but it didn't come alive until she saw the pictures of him and read the script. The material, meanwhile, which was pretty heady stuff in the late eighties, didn't shock her. 'You know what,' she says, 'I couldn't believe I was actually getting paid for doing things I would get into trouble for doing as a kid.'

LIVEWORKSHEETS

Tip Strip

- The questions follow the order of the text.
- Read the text for gist first. Don't worry if you don't understand every word, but try to get an idea of how the text is organised.
- Read the question or question stems without looking at the options. Underline key words in the question stem. Mark the piece of text where this question is answered.
- Read this piece of text carefully, underlining key words and phrases to find your own answer to the question, Then, read the options (**A**, **B**, **C** or **D**) and choose the one which is closest to your own answer.
- Check that the other options are all definitely wrong. If you're still unsure, see which of these options can be ruled out and why.
- **Question 14**: Look at what Nancy says in the sentence before to find the answer.
- **Question 15**: Be careful. Nancy is hoping to get special treatment, but is she successful?
- **Question 18**: Check the order of events carefully and read to find her reason for going rather than other details of the move, or what other people do.
- **Question 19**: Be careful. Nancy originally auditioned for the part of Bart's sister. Read carefully to check why she didn't play that part in the end.

13. In the first paragraph, the writer reveals that on meeting Nancy, he was
- **A.** unprepared for her age.
- **B.** struck by her ordinariness.
- **C.** reassured by her appearance.
- **D.** embarrassed by her behaviour.

14. The word 'gawping' in line 11 describes
- **A.** a typical reply.
- **B.** a sort of laugh.
- **C.** a facial expression.
- **D.** an involuntary movement.

15. How do adults tend to react when Nancy uses Bart's voice in public?
- **A.** They are confused by it.
- **B.** They are unimpressed by it.
- **C.** They give her special treatment.
- **D.** They accept that she is a celebrity.

16. How does Nancy feel about keeping a relatively low profile?
- **A.** nervous about the effects on her future career
- **B.** unsure that it was a good choice to make
- **C.** relieved not to be more in the public eye
- **D.** sorry not to be recognised more often

17. What do we leam about Nancy's one-woman show?
- **A.** It features the Wide range of voices she can produce.
- **B.** It explores the strangeness of voiceover work.
- **C.** It celebrates Other famous cartoon characters.
- **D.** It traces the development of her early career.

18. Why did Nancy originally decide to go to Hollywood?
- **A.** She had got a place on a course there.
- **B.** She already had the Offer of a job there.
- **C.** Her ambition was to become a film star there.
- **D.** There was somebody who could help her there.

19. Nancy got the part of Bart Simpson as a result of
- **A.** volunteering to do an audition for it.
- **B.** being rejected for the part of his sister.
- **C.** contributing to part of the script of the show.
- **D.** successfully playing a male character in another show.

LIVEWORKSHEETS

B. You are going to read an article about a fashion model. For questions 13—19, choose the answer (A, B, C or D) which you think fits best according to the text.

Model citizen

An interview with the supermodel Erin O'Connor

Erin O'Connor is curled up in a chair in an office at ICM Models, the agency that represents her. You hear a lot about Erin being 'a freak of nature', and she can look so extraordinary on the catwalk — all jutting hips, jagged nose and towering height. But here she is in person — the muse to Jean-Paul Gaultier, to Valentino, to Lagerfeld — a delicate, pretty young woman, not that tall after all, but effortlessly stylish in wide-legged jeans and a stripey top, her cropped hair pulled back, in an orange scarf. At first, when you arrive in the room, you could be forgiven for taking her for an assistant if a second look didn't reveal her prettiness: 'Gosh, aren't you beautiful,' I say, sort of to apologise, and, blow me, if the woman who's launched a thousand shows doesn't blush.

In her eleven years on the catwalk and on magazine covers, Erin has accrued extraordinary personal wealth, but despite having been, amongst others, the face of Chanel, Givenchy and Gucci, she's managed to keep her profile relatively low. Even more admirably, in an industry renowned for its bitchiness ('you have to take it head on,' she confides), she has kept a reputation as 'the nice face of fashion'. She was one of the girls followed in the TV documentary 'This Model Life', and was breathtakingly level-headed and amusing in it.

As a friend to the model Karen Elson, who has admitted to anorexia, as well as in her new role as vice chairman of the British Fashion Council (BFC), Erin has talked cogently about the responsibility the industry has towards both models and the girls who try to emulate them. She is keen to foster a better relationship with the press ('at the moment they want to vilify or victimise us'), she gives talks to each year's new faces and, through the BFC, helps allocate sponsorship to new designers. And — the reason she has agreed to a rare interview — she is appearing in, and helping plan, 'A Night in Fashion', the opening of a music festival in London and a star-studded catwalk show that will benefit two leading charities.

Erin O'Connor grew up in Walsall, the middle of three girls. She was training to be a nursery nurse and 'struggling through her final year at school' when she was spotted at a 'Clothes Show' live event. She has talked a lot about how uncomfortable she was with her body when she was growing up. 'I outgrew my dad when I was 17. I outgrew everyone: aunties, sisters, mother, boyfriends.' Success wasn't immediate, but years of ballet classes meant she was a natural on the catwalk. 'Walking in heels felt like a holiday after pointes.' Her big breakthrough didn't come until 1999 when, on a shoot in Brazil for Harpers & Queen, she chopped off her long hair. 'I found my femininity for the first time, my version of it.' She taps her fingers to her heart, a gesture she makes often. Then it all went crazy.'

Jean-Paul Gaultier has said that Erin is 'an interpreter; not just a model'. Erin talks about it as a job. 'It doesn't make you vain, because it's not really about your looks. You get into character, you fulfil a role. You're not just a woman wearing a beautiful outfit. For me, my job is to wear clothes and make shapes with them — very simply in order to make them desirable enough for people to want to buy them. But it's not about my body. It's about how I use my body to interpret What I'm wearing.'

We're having a suitably adult conversation about all this when Erin's agent, Tori Edwards, comes in with tea. Tori, now one of the directors at ICM, has been by Erin's side since they both started out as models. 'I'm not allowed to go to "A Night in Fashion",' Tori says. 'I'm never allowed to watch. If she's having her photo taken, I have to turn round and not look at her, because I make her laugh.' Erin says: 'We're too close. I can't have my family there, either, nor my boyfriend. I don't think he's ever met my alter ego. I wipe the facade off quite literally when I come home. I collapse on the sofa and get the Wet Wipes out.' When Tori has left the room again, she adds, 'I couldn't be in this industry without her. Trying to find a balance of normality — that's What I personally need. Tori has taught me everything. She always says that to be humble is to be sane.'

LIVEWORKSHEETS

13. According to the writer, at first glance the real Erin O'Connor appears

- **A.** incredibly tall.
- **B.** strikingly unusual.
- **C.** extremely attractive.
- **D.** surprisingly ordinary.

14. How did Erin react to the writer's first comment?

- **A.** She revealed her embarrassment.
- **B.** She kept her feelings to herself.
- **C.** She accepted the compliment.
- **D.** She showed her amusement.

15. What did the writer realise about Erin from the documentary 'This Model Life'?

- **A.** how uncompetitive she is
- **B.** how easily hurt she is
- **C.** how Shy she really is
- **D.** how sensible she is

16. In the third paragraph, we leam that Erin

- **A.** helps girls to find work as models.
- **B.** gives regular interviews to the press.
- **C.** is involved in providing talented people with funds.
- **D.** organises support for models with personal problems.

17. As a schoolgirl, Erin

- **A.** did some training that was later to prove useful.
- **B.** overcame feelings of self-consciousness about her height.
- **C.** was not studying with a View to following any particular career.
- **D.** decided to change her appearance in order to get herself noticed.

18. How does Erin feel when she's on the catwalk?

- **A.** proud of her physical appearance
- **B.** aware that she's giving a performance
- **C.** unconcerned about What people think of her
- **D.** able to express her own feelings about the clothes

19. In the final paragraph, we learn that Erin

- **A.** finds it impossible to keep her work and private life separate.
- **B.** feels like a different person when she's working.
- **C.** gets nervous if her agent watches her at work.
- **D.** finds her work increasingly demanding.

LIVEWORKSHEETS

C. You are going to read a newspaper article about technology and personal privacy. For questions 13—19, choose the answer (A, B, C or D) which you think fits best according to the text.

What price privacy?

Don't blame technology for threatening our privacy: it's the way the institutions choose to use it

The most depressing moment of my day is first thing in the morning, when I download my overnight batch of emails. Without fail, it Will contain dozens of messages from people who, knowing my interest in the subject, write to me describing violations of their personal privacy.

Throughout the day, the stream continues, each message in my inbox warning of yet another nail in the coffin of personal privacy. In Other centuries, such invasions of liberty would have arisen from religious persecution or the activities of tax collectors. Nowadays, the invasions take place through the use of information technology.

So, when those of us who value personal privacy are asked for their view, we Will invariably speak in disparaging terms about such technologies. In an effort to stem the speed and force of the invasion, we will sometimes argue that the technologies themselves should simply be banned. 'Just stop using the cursed technology,' we Cry, 'then there won't be any privacy issue.' Of course, things are not so simple. Even the strongest advocate of privacy recognises that technology can offer enormous benefits to individuals and to society. To prohibit a technology on the grounds that it is being used to invade privacy would also be to deny society the benefits of that innovation.

The sensible perspective is that technology does not necessarily have to invade privacy. The reality is that it invariably docs. Companies may well argue that customers are prepared to 'trade off' a little privacy in return for better service or a cooler and more sophisticated product. They say that this is a matter of free choice. I doubt that there is any genuine free choice in the matter. Whether I go with Orange or Vodaphone is indeed a free choice.

But I have no choice over whether my communications data will or will not be stored by my communications provider. They know the location of my mobile and the numbers from which I received calls, and the emails I send are routinely stored by all providers, whether I like it or not.

CCTV also gives me no free choice. Its purpose may be to keep me secure, but I have no alternative but to accept it. Visual surveillance is becoming a fixed component in the design of modern urban centres, new housing areas, public buildings and even, in Britain at least, throughout the road system. Soon, people will expect spy cameras to be part of all forms of architecture and design. Of course, there is another side to the coin, many technologies have brought benefits to the consumer with little or no cost to privacy. Encryption is one that springs to mind. Many of the most valuable innovations in banking and communications could never have been deployed without this technique.

The problem with privacy is not technology, but the institutions which make use of it. Governments are hungry for data, and will use their powers to force companies to collect, retain and yield personal information on their customers. In recent years, governments have managed to incorporate surveillance into almost every aspect of our finances, communication and lifestyle. While acknowledging the importance of privacy as a fundamental right, they argue that surveillance is needed to maintain law and order and create economic efficiency. The right to privacy, it is always claimed, should not be allowed to stand in the way of the wider public interest. This argument is sound in principle, but there seems little intellectual or analytical basis for its universal and unquestioned application.

When the UK government introduced the RIP legislation in 2000, it originally intended to allow an unprecedented degree of communications interception on the grounds that the dangers of crime on the Internet warranted increased surveillance. At no time did anyone produce much evidence for this crime wave, however, nor did anyone in government seem to think any was required. It was left to an eleventh-hour campaign by civil rights activists to block the more offensive elements of the legislation from a personal privacy point of view. Such lack of prior justification is a common feature of privacy invasion for law enforcement and national security purposes.

As I've said, technology does not have to be the enemy of privacy. But while governments insist on requiring surveillance, and while companies insist on amassing personal information about their customers, technology will continue to be seen as the enemy of privacy.

LIVEWORKSHEETS

13. From the first paragraph, we understand that the writer

- **A.** A resents receiving such distressing emails from people.
- **B.** B is surprised that people should contact him about privacy.
- **C.** C finds it hard to cope with the tone of the emails he receives.
- **D.** D is resigned to the fact that invasions of privacy are on the increase.

14. What View does the writer put forward in the second paragraph?

- **A.** A People should be Willing to do without certain forms of technology.
- **B.** B It is a mistake to criticise people for the way they use technology.
- **C.** C It is unrealistic to deny people the benefits that technology can bring.
- **D.** D People shouldn't be allowed to use technologies that threaten privacy.

15. The writer feels that some companies

- **A.** do not really give customers a say in issues related to privacy
- **B.** fail to recognise that their products may invade people's privacy.
- **C.** underestimate the strength of their customers' feelings about privacy,
- **D.** refuse to make compromises with customers concerned about privacy.

16. What point does the writer make about CCTV?

- **A.** People no longer question how necessary it is.
- **B.** People feel more secure the more widely it is used.
- **C.** It ought to be a feature of all new building projects.
- **D.** It would be difficult for society to function without it.

17. The writer gives encryption as an example of a technology which

- **A.** brings only questionable benefits to society in general.
- **B.** poses much less of a threat to privacy than others.
- **C.** actually helps us to protect personal privacy.
- **D.** is worth losing some personal privacy for.

18. In the fifth paragraph, the writer suggests that governments are

- **A.** justified in denying the right of privacy to criminals,
- **B.** mistaken in their View that surveillance prevents crime.
- **C.** wrong to dismiss the individual's right to privacy so lightly.
- **D.** unreasonable in their attitude towards civil rights campaigners.

19. What is the writer's main criticism of the RIP legislation in the UK?

- **A.** Changes were made to it at the last moment.
- **B.** It contained elements that had to be removed.
- **C.** There was no proof that it was really needed.
- **D.** Civil rights groups were not consulted about it.

LIVEWORKSHEETS

D. You are going to read an extract from a novel. For questions 13—19, choose the answer (A, B, C or D) which you think fits best according to the text.

It's a commonplace of parenting and modern genetics that parents have little or no influence on the characters of their children. As a parent, you never know who you are going to get. Opportunities, health, prospects, accent, table manners these might lie within your power to shape. But What really determines the sort of person who's coming to live with you is chance. Cheerful or neurotic, kind or
Line 5 greedy, curious or dull, expansive or Shy and anywhere in between; it can be quite an affront to parental self-regard, just how much of the work has already been done. On the Other hand, it can
Line 6 let you off the hook. The point is made for you as soon as you have more than one child; when two
Line 7 entirely different people emerge from their roughly similar chances in life.

Here in the cavernous basement kitchen at 3-55 a.m., in a single pool of light, as though on stage, is Theo Perowne, eighteen years Old, his formal education already long behind him, reclining on a ilted-back kitchen chair, his legs in tight black jeans, his feet in boots of soft black leather (paid or with his own money) crossed on the edge of the table. As unlike his sister Daisy as randomness ill allow. He's drinking from a large tumbler of water. In the Other hand he holds the folded-back music magazine he's reading. A studded leather jacket lies in a heap on the floor. Propped against a cupboard is his guitar in its case. It's already acquired a few steamer trunk labels — Trieste, Oakland, Hamburg, Val d'lsêre. There's space for more. From a compact stereo player on a shelf above a library of cookery books comes the sound, like soft drizzle, of an all-night pop station.

Henry Perowne sometimes wonders if, in his youth, he could ever have guessed that he would one day father a blues musician. He himself was simply processed, without question or complaint, in a polished continuum from school, through medical school, to the dogged acquisition of clinical experience, in London, Southend-on-Sea, Newcastle, Bellevue Emergency Department in New York and London again. How have he and Rosalind, such dutiful, conventional types, given rise to such a free spirit? One who dresses, with a certain irony, in the Style of the bohemian fifties, who won't read books or let himself be persuaded to stay on at school, who's rarely out of bed before lunchtime, whose passion is for mastery in all the nuances of the blues guitar tradition, Delta, Chicago, Mississippi, and for the success of his band, New Blue Rider. In the confined, gossipy world of British blues, Theo is spoken of as a man of promise, already mature in his grasp of the idiom, who might even one day walk with the gods, the British gods that is — Alexis Korner, John Mayall, Eric Clapton. Someone has written somewhere that Theo Perowne plays like an angel.

Naturally, his father agrees, despite his doubts about the limits of the form. He likes the blues well enough — in fact, he was the one who showed the nine-year-old Theo how it worked. After that, grandfather took over. But is there a lifetime's satisfaction in twelve bars of three obvious chords? Perhaps it's one of those cases of a microcosm giving you the whole world. Like a Spode dinner plate. Or a single cell. Or, as Daisy says, like a Jane Austen novel. When player and listener together know the route so well, the pleasure is in the deviation, the unexpected turn against the grain.

And there's something in the loping authority of Theo's playing that revives for Henry the inexplicable lure of that simple progression. Theo is the sort of guitarist who plays in an open-eyed trance, without moving his body or ever glancing down at his hands. He concedes only an occasional thoughtful nod. Now and then, during a set he might tilt back his head to indicate to the others that he is 'going round' again. He carries himself on stage as he does in conversation, quietly, formally, protecting his privacy within a Shell of friendly politeness. If he happens to spot his parents at the back of a crowd, he'll lift his left hand from the fret in a Shy and private salute.

LIVEWORKSHEETS

13. In the first paragraph, the writer suggests that parents

- **A.** are often disappointed by their children's behaviour.
- **B.** have relatively little impact on their children's personality.
- **C.** sometimes leave too many aspects of Child development to chance.
- **D.** often make the mistake of trying to change their children's character

14. Which phrase is used to suggest that parents are not to blame for how their children tum out?

- **A.** 'anywhere in between' (line 5)
- **B.** 'an affront to ... self-regard' (line 5)
- **C.** 'let you off the hook' (line 7)
- **D.** 'roughly similar chances' (line 8)

15. What do we leam about Theo Perowne in the second paragraph?

- **A.** He has successfully completed his studies.
- **B.** He is not particularly interested in travel.
- **C.** He is not making a living as a musician.
- **D.** He has little in common with his sister.

16. Theo's parents are described as the sort of people who

- **A.** have let their careers take precedence over family.
- **B.** have found it quite difficult to settle down in life.
- **C.** regret the rather predictable nature of their lives.
- **D.** have always done What was expected of them.

17. With regard to his music, we learn that Theo is

- **A.** dedicated to one particular Style.
- **B.** planning to form a band of his own.
- **C.** unable to take it completely seriously.
- **D.** already admired by some famous people.

18. According to Henry Perowne's daughter Daisy, how is blues music similar to a Jane Austen novel?

- **A.** It has stood the test of time well.
- **B.** It has an easily recognised structure.
- **C.** It is to individual interpretation.
- **D.** It is full of unexpected changes of direction.

19. From the text as a whole, we understand that Henry is

- **A.** proud of his son's musical ability.
- **B.** puzzled by his son's attitude to music.
- **C.** envious of his son's great skill as a guitarist.
- **D.** sorry that he introduced his son to blues music.

LIVEWORKSHEETS