PAPER 1 READING (1 hour 15 minutes)

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Part 1

You are going to read a newspaper article about people who go to watch TV programmes being made. Choose from the list **A-I** the sentence which best summarises each part (**1-7**) of the article. There is one extra sentence which you do not need to use. There is an example at the beginning (**0**).

Mark your answers **on the separate answer sheet.**

A	Studio audiences consist of all kinds of people.
B	For some people, being in a studio audience is preferable to watching television at home.
C	Common ideas about what happens when you are in a studio audience are not always correct.
D	Studio audiences play an important part in the making of television programmes.
E	Members of studio audiences are sometimes not regarded with respect.
F	Despite the disadvantages, it is enjoyable to be in a studio audience.
G	It is hard for some people to understand the reasons for wanting to be in a studio audience.
H	People become part of a studio audience for various reasons.
I	Viewers wonder what kind of people are in studio audiences.

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Studio Audiences

What's it like to be in the audience when a television programme is being made? Cosmo Landesman found out.

0 I

Like technical difficulties, studio audiences are just another common feature of television life, and yet to many of us they remain a mystery. Watching them getting excited on game shows, for example, we sit back and ask ourselves – just who are these people?

1

Of all the audiences for live entertainment, the studio variety is widely considered to be the lowest of the low. I have heard it said that even people who work in television treat studio audiences with scorn – or, as one cameraman put it, 'like cattle'.

2

I had assumed that studio audiences were made up of silly people desperate for two seconds of fame. But there's no such thing as a typical studio audience. They come from all classes, professions and income groups. Television tries to attract different types of people for different types of programme.

3

Those of us who prefer to watch television from home can't see why anyone would want to watch television from a studio. Why would anyone bother to apply for tickets, travel long distances, and suffer hours of boredom in the discomfort of a studio just to watch what they can see at home?

4

One theory is that people hope that for a second they might appear on television. I didn't believe this until I spoke to Angela. Why had she come? 'It was a chance to appear on television.' Another theory is that people are curious to take a look behind the scenes. But the most common explanation I heard was simply a case of 'a friend gave me a ticket'.

5

Few of us have ever sat in a studio audience, yet we think we can imagine what it is like. You sit there, squashed among strangers, while someone flashes cards with APPLAUD or LAUGH on them – and you clap or laugh accordingly. This may reflect the reality of some television, but not all by any means. As one studio manager puts it, 'We always assume a show will be good enough not to need these signs.'

6

But is there any real difference between what you experience in a studio and what you see on your television at home? For Claire, sitting in a studio is 'more exciting', while Charlotte liked the feeling of involvement with live television. 'Last year I saw my favourite comedian. When you see him on television at home you miss out on a lot.'

7

What I missed out on was the sight of live actors – from where I was sitting all I could see was the back of somebody's head. The opening scenes were shot so far from where I sat that I ended up watching the show on a studio monitor. Going to a studio may be a terrible way to watch television, but that's not what's important. For most of the audience it was simply fun and a free night of entertainment.

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Part 2

You are going to read an extract from a book. For questions **8-14**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Mark your answers **on the separate answer sheet**.

It was dirty, smelly, hungry and somewhere beneath all that, suntanned. It was the end of an Inter-Rail holiday. My body couldn't take any more punishment. My mind couldn't deal with any more foreign timetables, currencies or languages.

'Never again,' I said, as I stepped onto home ground. I said exactly the same thing the following year. And the next. All I had to do was buy one train ticket and, because I was under twenty-five years old, I could spend a whole month going anywhere I wanted in Europe. Ordinary beds are never the same once you've learnt to sleep in the corridor of a train, the rhythm rocking you into a deep sleep.

Carrying all your possessions on your back in a rucksack makes you have a very basic approach to travel, and encourages incredible wastefulness that can lead to burning socks that have become too anti-social, and getting rid of books when finished. On the other hand, this way of looking at life is entirely in the spirit of Inter-Rail, for common sense and reasoning can be thrown out of the window along with the paperback book and the socks. All it takes to achieve this carefree attitude is one of those tickets in your hand.

Any system that enables young people to travel through countries at a rate of more than one a day must be pretty special. On that first trip, my friends and I were at first unaware of the possibilities of this type of train ticket, thinking it was just an inexpensive way of getting to and from our chosen camp-site in southern France. But the idea of non-stop travel proved too tempting, for there was always just one more country over the border, always that little bit further to go. And what did the extra miles cost us? Nothing.

We were not completely uninterested in culture. But this was a first holiday without parents, as it was for most other Inter-Railers, and in organising our own timetable we left out everything except the most immediately available sights. This was the chance to escape the guided tour, an opportunity to do something different. I took great pride in the fact that, in many places, all I could be bothered to see was the view from the station. We were just there to get by, and to have a good time doing so. In this we were no different from most of the other Inter-Railers with whom we shared corridor floors, food and water, money and music.

The excitement of travel comes from the sudden reality of somewhere that was previously just a name. It is as if the city in which you arrive never actually existed until the train pulls in at the station and you are able to see it with your own tired eyes for the first time.

Only by actually seeing Europe, by watching the changing landscapes and seeing the differences in attitudes and lifestyles, can you really have an accurate picture of the continent in your mind. Everybody knows what is there, but it is meaningless until you view it yourself. This is what makes other people's holiday photos so boring.

While the train trip won't allow you to discover anything new in the world sense, it is a valuable personal experience. Europe is a big place, and Inter-Rail gives people the best opportunity to recognise this ... though in our case it didn't happen immediately.

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8 At the end of his first trip, the writer said 'Never again' because
- **A** he felt ill.
- **B** he disliked trains.
- **C** he was tired from the journey.
- **D** he had lost money.

9 What does the writer mean by 'this way of looking at life' in line 10?
- **A** worrying about your clothes
- **B** throwing unwanted things away
- **C** behaving in an anti-social way
- **D** looking after your possessions

10 Why did the writer originally buy an Inter-Rail ticket?
- **A** to go on a tour of Europe
- **B** to meet other young people
- **C** to see a lot of famous places
- **D** to get to one place cheaply

11 What the writer liked about travelling without his parents was that
- **A** he could see more interesting places.
- **B** he could spend more time sightseeing.
- **C** he could stay away from home longer.
- **D** he could make his own decisions.

12 On his first trip, the writer found that the other young Inter-Railers were
- **A** unselfish.
- **B** irresponsible.
- **C** badly organised.
- **D** concerned about money.

13 What does 'it' in line 29 refer to?
- **A** a name
- **B** the city
- **C** the train
- **D** the station

14 According to the writer, other people's holiday photos can be boring if
- **A** they are badly taken.
- **B** they are similar to your own.
- **C** you haven't visited the same place.
- **D** you could have done better yourself.

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Part 3

You are going to read a magazine article about letter writing. Eight sentences have been removed from the article. Choose from the sentences **A-I** the one which fits each gap (**15-21**). There is one extra sentence which you do not need to use. There is an example at the beginning (**0**).

Mark your answers **on the separate answer sheet**.

Drop me a line!



In our fast world of phones, fax machines and computers, the old-fashioned art of letter writing is at risk of disappearing altogether. **0** **I** There is the excitement of its arrival, the pleasure of seeing who it is from and, finally, the enjoyment of the contents.

Letter writing has been part of my life for as long as I can remember. It probably began with the little notes I would write to my mother. My mother, also, always insisted I write my own thank-you letters for Christmas and birthday presents. **15** ☐

When I left home at 18 to train as a doctor in London, I would write once a week, and so would my mother. Occasionally my father would write and it was always a joy to receive his long, amusing letters. **16** ☐ Of course, we also made phone calls but it is the letters I remember most.

There were also letters from my boyfriends. In my youth I seemed to attract people who had to work or study away at some time and I was only able to stay in touch by correspondence. **17** ☐ I found that I could often express myself more easily in writing than by talking.

I love the letters that come with birthday or Christmas cards. **18** ☐ And it's better still when it's an airmail envelope with beautiful stamps. My overseas letters arrive from Mangala in Sri Lanka, from someone I trained with over 20 years ago, and I have a penfriend in Australia and another in Vancouver.

Then there's the lady who writes to me from France. If we hadn't started talking in a restaurant on the way home from

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holiday, if my husband hadn't taken her photo and if I hadn't asked her for her address, I would never have been able to write to her. 19 As it is, we now have a regular correspondence. I can improve my French (she speaks no English); we have stayed at her home twice and she has stayed with us.

My biggest letter-writing success, however, came this summer, when my family and I stayed with my American penfriend in Texas. 20 Everyone was amazed that a correspondence could last so long. The local press even considered the correspondence worth reporting on the front page.

I am pleased that my children are carrying on the tradition. Like my mother before me, I insist they write their own thank-you letters. My daughter writes me little letters, just as I did to my mother. 21 I strongly urge readers not to allow letter writing to become another 'lost art'.

A Most of the letters from home contained just everyday events concerning my parents and their friends.

B We had been corresponding for 29 years but had never met.

C It didn't matter how short or untidy they were as long as they were letters.

D Notes are appreciated, but how much better to have a year's supply of news!

E Poor handwriting can spoil your enjoyment of a letter.

F But instead of harming the relationships, letter writing seemed to improve them.

G She and my son have penfriends of their own in Texas, organised by my penfriend.

H More important, if she hadn't replied, we would be the poorer for it.

I Yet, to me, there is something about receiving a letter that cannot be matched by any other form of communication.

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Part 4

You are going to read some information about five women who have started businesses from their homes in the countryside. For questions **22-35**, choose from the women (**A-E**). The women may be chosen more than once. When more than one answer is required, these may be given in any order. There is an example at the beginning (**0**).

Mark your answers **on the separate answer sheet**.

Which woman or women ...

has international contacts? **0** D

don't employ anyone? **22** **23**

were initially short of money? **24** **25**

needs to be available outside office hours? **26**

has found a separate workplace? **27**

has suffered setbacks in her business? **28**

have changed their roles in their companies? **29** **30**

charge less to be able to compete more easily? **31** **32**

depends only on personal recommendation? **33**

has had to make an unpleasant decision? **34**

produces work mostly for local people? **35**

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Running a business in the countryside

Five women talk about their experiences setting up a business in the countryside.

A 'My customers are friends,' says **CHRISTINE HOGAN**, who runs a computer-aided design business with a turnover of over £200,000 a year and four full-time employees. 'My husband and I moved out of London to the country when our children were small, and I wanted work I could do at home. I had worked with computers before I was married, so my husband suggested I set up a computer-aided design business. It needed a huge amount of money and things were difficult in the beginning. But I have been very careful, making sure that I told the bank manager if I was likely to overspend. Being in the house is a big saving, and I can carry on working in the evening if I want. It has remained a small business. We hardly ever deliver work – people from the area tend to collect it from us.'

B 'I enjoy being independent,' says **MAGGY SASANOW**, who works from home as a designer of greetings cards. 'I trained in art at university, and wanted to work in a museum. But when I married, we went to live in the countryside, where there wasn't that sort of work. So I decided to set up my own business and I produce a range of 50 greetings cards which I sell to museums. I work in a big room upstairs. The disadvantage of working from home is that there is always something that needs doing – like mowing the lawn. My business comes completely by word of mouth – I don't advertise at all. People send work down from London as I am cheaper than other artists. Working alone, I don't get to exchange ideas with other people any more, but generally there are more advantages than disadvantages.'

C 'It has been hard at times,' says **DELIA TURNER**, whose curtain-making business has seen good times and bad. 'I started my business eight years ago. Then this type of business was expanding, and in two years my turnover went from £24,000 to £80,000. I used to manage six full-time curtain-makers. But I had to sack them because of the decline in the economy, which was painful because it is not easy to find other jobs in this area. I am right back almost to where I started, making the curtains at home myself, with my husband's help, and using women who work from their homes. I have to be prepared to cut my prices when it's necessary and to look at different opportunities.'

D **TESSA STRICKLAND** runs the editorial and production side of her children's book publishing business from her farmhouse. 'I moved to the countryside three years ago for two reasons. The first was financial, because London was so expensive, and the second was because I love the country. I enjoy being able to work when I want to. Eighty per cent of my income comes from deals with Australia, the Far East and North America, so I have to take calls at odd hours. The disadvantage is that it requires discipline to shut the office door. I publish children's books from cultures around the world, working with authors and artists. All my professional experience had been in London, so I used to feel very alone at first.'

E **MEG RIVERS** runs a cakes-by-post business and a shop with a turnover of £250,000 a year and employs six people, some part-time. 'I started ten years ago at home. I am very interested in health, so I started making fruit cakes, using good quality flour and eggs. Then I started getting requests from friends and relatives, and soon I was sending cakes all over the country. Seven years ago I rented a small building and everything is made there – we have a baker and assistant, and a professional cake-icer. I don't cook at all now, as I run the commercial side. My greatest problem has been the financial side of the business, which has been difficult simply because we didn't have an enormous amount of money to set up with.'

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