Write NO MORE THAN ONE WORD AND/OR A NUMBER for each gap.

Speaker 1 (Woman): I've been meaning to ask you for some advice about restaurants. I need to book somewhere to celebrate my sister's **(1)** _____ birthday. And I liked the sound of that place you went to for your mom's 50th.

Speaker 2 (Friend): The Junction? Yeah, I definitely recommend that for a **(2)** _____ occasion. We had a great time there. Everyone really enjoyed it.

Speaker 1 (Woman): Where is it again? I can't remember.

Speaker 2 (Friend): It's on Grayson Street, only about a **(3)** _____-minute walk from the station.

Speaker 1 (Woman): Oh, that's good. I'd prefer not to have to drive anywhere. But I don't want to have to walk too far either.

Speaker 2 (Friend): Yes, the location's perfect, but that's not necessarily why I'd recommend it. The food's amazing. If you like **(4)** _____, it's probably the best restaurant in town for that. It's always really fresh, and there are lots of interesting dishes to choose from. But all the food is good there.

Speaker 1 (Woman): Is it really expensive?

Speaker 2 (Friend): It's certainly not cheap, but for a special occasion, I think it's fine. It's got a great atmosphere, and before dinner, you can go up on the **(5)** _____ and have a drink. It's really nice up there, but you need to book. It's very popular as the views are **(6)** _____.

Speaker 1 (Woman): Sounds good. So, that's definitely a possibility then. Is there anywhere else you can think of?

Speaker 2 (Friend): Uhm, if you want somewhere a bit less formal, then you could try Paloma.

Speaker 1 (Woman): Where's that? I haven't heard of it.

Speaker 2 (Friend): No, it's quite new. It's only been open a few **(7)** _____, but it's got a great reputation already. It's in a really beautiful old building on Bow Street.

Speaker 1 (Woman): Oh, I think I know where you mean. Right beside the cinema.

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Speaker 2 (Friend): Yes, that's it. I've only been there a couple of times, but I was really impressed. The chef used to work at Don Filipes, apparently. I was really sorry when that closed down.

Speaker 1 (Woman): So, is all the food they serve Spanish, then?

Speaker 2 (Friend): Yeah, you can get lots of small dishes to **(8)** _____, which always works really well if you're in a group.

Speaker 1 (Woman): Worth thinking about.

Speaker 2 (Friend): Yeah. There's a lively atmosphere and the waiters are really friendly. The only thing is that you need to pay a **(9) £**_____ deposit to book a table.

Speaker 1 (Woman): A lot of restaurants are doing that these days. I should have a look at the menu to check there's a good choice of **(10)** _____ dishes. A couple of my friends have stopped eating meat.

Speaker 2 (Friend): Not sure. I'd say the selection of those would be quite limited.

Speaker 2 (Friend): I've just thought of another idea. Have you been to the Audley?

Speaker 1 (Woman): No, don't think I've heard of it. How's it spelled?

Speaker 2 (Friend): A U D L E Y. You must have heard of it. There's been a lot about it in the press.

Speaker 1 (Woman): I don't tend to pay much attention to that kind of thing. So, where is it exactly?

Speaker 2 (Friend): It's in that hotel near Baxter Bridge on the **(11)** _____ floor.

Speaker 1 (Woman): Oh, the views would be incredible from up there.

Speaker 2 (Friend): Yeah, I'd love to go. I can't think of the chef's name, but she was a judge on that TV cookery show recently, and she's written a couple of **(12)** _____ books.

Speaker 1 (Woman): Oh, Angela Frain.

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Speaker 2 (Friend): That's the one. Anyway, it's had excellent **(13)** _____ from all the newspapers.

Speaker 1 (Woman): That would be a memorable place for a celebration.

Speaker 2 (Friend): Definitely. Obviously, it's worth going there just for the view, but the food is supposed to be really special.

Speaker 1 (Woman): She only likes cooking with **(14)** _____ products, doesn't she?

Speaker 2 (Friend): Yes. Everything at the restaurant has to be sourced within a short distance and absolutely nothing flown in from **(15)** _____.

Speaker 1 (Woman): I imagine it's really expensive, though.

Speaker 2 (Friend): Well, you could go for the set lunch. That's quite reasonable for a top class restaurant. **£(16)** _____ a head. In the evening, I think it would be more like **£(17)** _____.

Speaker 1 (Woman): At least that, I should think. But I'm sure everyone would enjoy it. It's not the kind of place you leave feeling hungry, though, is it? With tiny portions?

Speaker 2 (Friend): No, the reviews I've read didn't mention that. I imagine they'd be **(18)** _____.

READING PASSAGE 1

*You should spend about 20 minutes on **Questions 1-13**, which are based on Reading Passage 1 below.*

The Davies Sisters

Between 1908 and 1924, Gwendoline and Margaret Davies amassed one of the largest collections of late-nineteenth and early-twentieth-century French paintings in Britain

Gwendoline (1882-1951) and Margaret (1884-1963) Davies were the granddaughters of David Davies, a Welshman who amassed a fortune in the shipping and mining industries. In 1907, when Gwendoline came into her inheritance (Margaret would follow in 1909), the sisters were said to be the wealthiest unmarried women in Britain. Their religious upbringing in rural

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Wales gave them a deep sense of social responsibility and they chose to use their inheritance for cultural and philanthropic* purposes.

While there was no real family history of art collecting, the sisters' education was rigorously geared toward such pursuits. Their London school focused on cultural rather than academic study, and they travelled extensively with their governess, Jane Blaker, visiting art galleries and making extensive notes on the collections there.

The sisters began to make regular art purchases from 1908, which roughly coincided with the dates of their inheritance. They took advice from various people, including the art dealer Hugh Blaker (the brother of Jane Blaker) and David Croal Thompson, who was also an art dealer. While it was long assumed that these men were largely responsible for the nature of the sisters' collection, it has recently been accepted that Gwendoline and Margaret retained a far more active role in the process.

The sisters' journals reveal their preference for Old Master** paintings. Yet they initially made very few attempts to secure any such works. While the sisters were wealthy in relative terms, their income was nothing compared to the fortunes of American art collectors of this period, such as J. Pierpont Morgan. Quite simply, high quality Old Master works were, if not beyond their means, then beyond what they were willing to pay for them. Instead, their early purchases were of the fashionable, safe variety, and included, for example, paintings by the French artist Jean-Baptiste-Camille Corot.

However, it was only a few years before their collecting took a new direction and they turned to the work of the French Impressionists***. We know that Hugh Blaker, as a champion of contemporary French art had a hand in the decision, and we know also that they would have seen examples on their various trips to Paris. Whatever the precise reason for this change, their first purchases of Impressionist art, made in October 1912, were scenes of Venice by the French artist Claude Monet. Over the next 12 years, the sisters amassed the bulk of their Impressionist collection, including six further works by Monet, two more by Manet, and three by Renoir, including his well-known painting La Parisienne.

The First World War (1914-1918) played a part in the development of the sisters' collection. Their initial response to the war effort was to finance the safe passage of artists from occupied Belgium to Wales, as a humanitarian act, but

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also with the hope of establishing a vibrant artists' community in the area. Later in the conflict, both sisters decided to volunteer at a canteen for troops at Troyes, in northern France; Gwendoline in 1916, followed by Margaret in 1917.

It was tedious and distressing work, which would have a permanent effect on Gwendoline's health. Yet on one of numerous trips to nearby Paris, she visited the Bernheim-Jeune Gallery. Here she acquired two works by Cézanne – Provençal Landscape and The François Zola Dam. The paintings were shipped directly to Bath, England, where they became the first works by Cézanne to go on display in a public gallery in Britain.

Commentators have often described the sisters as unlikely pioneer collectors. Much is made of their isolation in rural Wales and the fact that they didn't make friends with artists or gallery owners. Yet they didn't feel obliged to follow fashionable tastes and were free to pursue their own preferences. Although they relied on a trusted circle of advisers, they made frequent trips to London and Paris, and also regularly had paintings sent to their home for consideration.

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* philanthropic: seeking to promote the welfare of others, often by charitable funding

** Old Master: a highly respected artist of great skill who worked in Europe before about 1800

*** Impressionist: an artist with a style of painting that developed in France in the late 1800s by Renoir, including his well-known painting La Parisienne

Questions 1-7

Complete the notes *below.*

Choose ***ONE WORD ONLY*** *from the* passage *for each* answer.

Write your answers *in* boxes *1-7* on *your* answer *sheet.*

Gwendoline and Margaret Davies

Family and early life

- their grandfather's wealth came from **1**..... and transportation businesses
- their upbringing gave them a sense of social responsibility

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- their **2**..... was designed to give them an interest in activities such as collecting art
- their governess took them on trips to art galleries
- they took lengthy **3**..... about the things they saw in art galleries

The sisters as art collectors

- their **4**..... showed they liked Old Master paintings, but they were expensive to buy
- their early purchases were safe, popular paintings
- the first Impressionist paintings they bought showed places in **5**..... .

Impact of First World War

- they helped bring artists from Belgium to Wales
- they worked in a **6**..... for soldiers in France

Opinions about the sisters as art collectors

- were not considered typical collectors - they lived in isolation in the countryside and did not have any **7**..... who were artists

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