



GIA SƯ CHUNG CƯ

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That night as Easton walked home through the rain he felt very depressed. It had been a very bad summer for most people and he had not fared better than the rest. A few weeks with one firm, a few days with another, then out of a job, then on again for a month perhaps, and so on.

William Easton was a man of medium height, about 23 years old, with fair hair and moustache and blue eyes. His clothes, though shabby, were clean and neat but the holes in his shoes made it painful to walk.

He was married: his wife was a young woman whose acquaintance he had made when he happened to be employed with others painting the outside of the house where she was a general servant. Easton had been in no hurry to marry for he knew that, taking good times with bad, his wages did not average a pound a week. However, after going out for 18 months they were finally married.

That was a year ago.

As a single man he had never troubled much if he happened to be out of work. He always had enough to live on and pocket money besides, but now that he was married it was different; the fear of being "out" haunted him all the time.

He had started for Rushton and Co. on the previous Monday after having been idle for three weeks and, as the house where he was working had to be done right through, he had congratulated himself on having secured a job that would last till Christmas; but he now began to fear that what had happened to Jack Linden – a master craftsman – might also happen to himself at any time. He would have to be very

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careful not to offend Bill Crass in any way. He was afraid that the latter did not like him very much as it was. He knew that Crass could get him the sack at any time and would not scruple to do so if he wanted to make room for some pal of his.

Crass, the foreman, was quite without special abilities; he was if anything inferior to the majority of the men he supervised. Even so, he pretended to know everything, and the vague references he was in the habit of making to "tones" and "shades" and "harmony" had so impressed Frederick Hunter that the latter was completely taken in. It was by pushing himself forward in this way that Crass had managed to get himself put in charge of the work.

Although Crass did as little as possible himself, he took care to work the others hard. Any man who failed to satisfy him was reported to Hunter as being "no good" or "too slow for a funeral" and was then dispensed with at the end of the week. Knowing this, all the workers feared and hated the wily Crass.

Some, by giving him pipefuls of tobacco and pints of beer, managed to stay in Crass's favour and often kept their jobs when better men were dismissed.

As he walked home through the rain thinking of these things, Easton realized that it was not possible to foresee what a day or even an hour might bring.

1. As he walked home, Easton felt depressed because _____.
 - A. it had been a bad summer for most people, including him.
 - B. he was afraid of losing his job.
 - C. he had recently got married, despite his low wages.
 - D. his shoes were worn out and his feet were hurting.
2. The fifth paragraph mentions Easton's fear of being "out". Is this a fear of _____.
 - A. being unemployed?
 - B. not having any money?
 - C. having nowhere to live?
 - D. falling out with his wife?
3. The most senior person mentioned in the passage is _____.
 - A. Jack Linden.
 - B. Frederick Hunter.
 - C. Bill Crass.
 - D. William Easton.

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4. Crass got his position because Hunter thought he was good at _____
- A. using language.
 - B. managing other people.
 - C. understanding colour schemes.
 - D. repairing or decorating houses.
5. To keep his job, anyone working under Crass had to _____
- A. work hard.
 - B. give him presents.
 - C. take care not to offend him.
 - D. make room for his "pals".
6. Crass was _____
- A. a skilful worker but lazy.
 - B. not very skilful but hard working.
 - C. not very skilful and also lazy.
 - D. a skilful man and a hard worker.
7. A good title for the passage would be _____
- A. Foreman Crass.
 - B. An Uncertain Future.
 - C. Too Slow for a Funeral.
 - D. A Miserable Walk.



reported by Jenny Paterson

When most people are asked to describe their job, their description does not include running through burning buildings and jumping out of tenth floor windows! Being a stuntperson, however, is no ordinary job! Last week, I was lucky enough to meet Stanley Pilot, who has been working as a stuntman for over twenty years. He was kind enough to agree to see me during his short stay in London.

Q Our readers would love to find out how you got started as a stuntman. Had you always wanted to do this kind of work?

A Well, actually, it took me a while to realise that this was the job for me. You see, when I was a child, I was always the one to climb the highest trees in the neighbourhood. The others would watch anxiously to see if I was going to survive my latest stunt. My mother and I got used to spending most weekends in the local children's hospital! I remember her saying to me on my sixteenth birthday, "You're too old for this now, Stanley; next time, you're on your own."

Q What did she mean?

A She'd had enough! She thought I was old enough to know what was dangerous. She made me realise that, although I loved doing dangerous things, I needed some guidance. That summer I joined the local mountaineering club and, from then on, nothing could stop me.

Q What other sports did you learn?

A You name it, I've done it! Actually, I was learning whitewater rafting when I applied for my first job. David, one of the others on the course, told me that he worked as a stuntman for a small independent film company that had been filming on location in our area.

Q Did you get a job there, too?

A Yes, I was very lucky. David took me along one day, and I showed them what I could do. The director liked what he saw, and I got my first job!

Q Was it easy to find work after that?

A No, it wasn't! To be fair, the film company was a great help, but even so, I didn't find any work for a long time. It got easier when I'd been in a few films, though. I met other stuntmen and made some good friends. Actually, one of the people who has helped me a lot has done stunts for Clint Eastwood.

Q Do you have a favourite stunt?

A Yes, I really enjoyed jumping out of a helicopter in the Alps. Words can't describe the thrill you feel as you fall through the air. Although you are only in the air for a few seconds. It feels like forever!

- Q** Your job must be very dangerous. Have you ever been seriously injured?
- A** Apart from a few broken bones, no. I used to be foolish and think "It will never happen to me!" Some people say I've been lucky, but for years I've made sure that the company I work for has a good safety record. A good company can take days to set up a stunt which may take only a few minutes to film. I'm used to waiting on film sets for hours on end. It's better than risking your life because you're too impatient.
- Q** That's very sensible. What would you say to people interested in this line of work?
- A** I'd tell them it's hard work, but that there are plenty of opportunities in the film industry. Go for it!

1. When did the stuntman meet the interviewer? While _____
 - A. he was living in London.
 - B. he was visiting London.
 - C. he was working in London.
 - D. she was visiting London.
2. Why did the children watch him? They _____
 - A. wanted him to fall from the tree.
 - B. wanted him to go to hospital.
 - C. wanted to see him doing his stunt
 - D. were worried he might get hurt.
3. When he took up mountaineering, _____
 - A. he was sixteen.
 - B. he went to hospital.
 - C. he found a job.
 - D. someone tried to stop him.
4. How did David help Stanley?
 - A. He gave him a job as a stuntman.
 - B. He told him about the course.
 - C. He told him he had got a job.
 - D. He took him to see the director.
5. Finding work was _____
 - A. easy because the film company helped.
 - B. difficult because no one helped.
 - C. very difficult in the beginning.
 - D. easy when he'd been in a film.

6. How long was Stanley in the air?
A. Less than a minute B. More than a minute
C. A long time D. Forever
7. How has Stanley avoided serious injury?
A. He has a good safety record.
B. He has never broken any bones.
C. He is careful who he works for.
D. He has been lucky.



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BODY TALK

by Mark Evans

You will probably laugh when I tell you that my interest in body language was sparked by a favourite professor of mine at university. He mentioned "Pinocchio Syndrome" to me one wintry morning after claiming that I always rubbed my nose when giving excuses for being late to his lectures. Apparently, when someone tells a lie, the person's blood rushes to the nose and the extra blood makes it itchy. So if you think someone is not being entirely honest with you, perhaps like my professor you should watch to see if they scratch their nose! This little example of non-verbal communication inspired me to become a body language expert.

Now, I earn my living by training people in non-verbal communication. Knowing when someone is lying and knowing how to convince people you're telling the truth are two of the most important skills you'll ever learn. For example, lawyers build their reputation on their deductive skills when cross-examining in court, while politicians need to rely on their powers of persuasion to gain support.

I have dedicated my life to studying the ways the human body gives more reliable information than the words we speak. The words say one thing but the body may say something completely different. This is the

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theory of body language and most of us are familiar with the basics. We know that crossed arms can be seen as either defensive or aggressive, but what about facial expressions, gestures, posture, and the intonation and rhythm of our speech? All of these speak volumes and can be understood if you only know how to make sense of the signs.

Take the eyes, for example. If I told you a lie, you would probably expect me to look away rather than look you full in the face.

However, this is not, as commonly thought, the sure sign of a lie, but the reflexive movements we make when we are trying to remember something. Because of this, glancing away is not as easy to interpret as you might believe. A good liar is not searching his memory for the truth, so he can quite easily look you straight in the eyes as he speaks to make the lie more convincing. Here's a tip, though. Watch the pupil of the eye; does it change size? If it gets bigger, this is probably an involuntary sign that something is being hidden.

Body language is something that the majority of us cannot control; it's what escapes when we're concentrating on something else. I might think I'm creating a good impression because my voice is strong and steady and my speech is clear, but the sweat pouring off my forehead and my constantly moving feet say otherwise.

Business clients are constantly in need of my services and I try to improve their confidence in themselves by teaching them about body language. I give advice about handshakes, which should always be firm and steady, and I teach the importance of personal space, explaining that people who live in warm climates stand a lot closer to one another than people in cooler climates. They may seem like minor matters, but these codes of behaviour can be the key to making or breaking a business deal.

My working life gives me a great deal of satisfaction. I feel that I'm providing a public service, but it is a service that has had its downside. Whenever I meet someone new and I tell them what I do for a living, they immediately put their guard up and they're no longer relaxed. They quite literally freeze in the attempt to hide all the signals that they assume I'm reading. It makes life difficult at times, but I consider it a small price to pay for a job I enjoy so much.

1. The writer originally became interested in body language because

- A. of a comment someone made to him.
- B. he wanted to know why people tell lies.
- C. he wanted to learn more about "Pinocchio Syndrome".
- D. his professor recommended the subject to him.

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2. According to the writer, non-verbal communication is important because _____
- A. it helps lawyers to be more skilful.
 - B. politicians need to know when people are lying.
 - C. it can help make people believe what you tell them.
 - D. it provides a unique way of earning one's living.
3. What does the writer assume about his readers?
- A. They are able to change their intonation.
 - B. They need to develop good posture.
 - C. They use only words to communicate.
 - D. They know something about the subject.
4. According to the writer, it is not easy to recognise when someone is lying because _____
- A. they have an honest look on their face.
 - B. they move their eyes very rapidly.
 - C. listeners read their body language incorrectly.
 - D. listeners do not look into their eyes.
5. To have a positive effect on someone, you should try to avoid _____
- A. making any facial expressions.
 - B. having any involuntary reactions.
 - C. giving the impression of not caring.
 - D. moving your legs about too much.
6. What is the most important thing for businessmen to learn?
- A. the laws of a particular country
 - B. the correct way to behave
 - C. the necessity of being polite
 - D. the skill of appearing confident
7. Why do people react in a negative way when they meet the writer?
- A. They think he is too self-confident.
 - B. They assume that he is always lying.
 - C. They have heard about him previously.
 - D. They believe he is studying them.
8. What do we learn about the writer from the passage?
- A. He makes a lot of money from his job.
 - B. He travels the world giving advice.
 - C. He is dedicated to his work.
 - D. He trains body language experts.