

COAST TO COAST

A 27-year-old graphic designer from Oxfordshire in England completed a record-breaking journey across Australia yesterday. It was a 5,800 kilometre odyssey - and he travelled the whole distance on a skateboard. David Cornthwaite, who started skateboarding less than two years ago, decided on his epic journey after waking up one morning and realising he hated his job. „I thought, the only thing keeping me going is the skate to and from work. I was a bit **disillusioned** and I was looking for something new,' he said. „I saw a Lonely Planet guide to Australia. There was a map on the back. Perth was on one side and Brisbane on the other and I thought, „that'll do".'

He decided to prepare by skateboarding from John O'Groats to Lands End: the two points furthest apart on the British mainland. That 1.442 kilometre trek, which he finished in June, took just over a month, during which an infected blister swelled to the 'size of a tennis ball'.

Crossing Australia on a skateboard brought unique challenges. The wind caused by huge road trains, the articulated lorries that thunder across the Outback, was so powerful that he was sometimes blown off his board. Multiple blisters and aching ankles, toes and feet, have kept him in almost constant pain for the last six weeks. „I feel like an old man. I'm not sure that anyone has ever had this many blisters,' he said. Temperatures of 40°C and above mean that he has used more than a dozen tubes of factor 30 sunscreen. 'There have been moments where I thought „this is ridiculous, I have to rest", but I never contemplated giving up.' He has worn through 13 pair of shoes and has an over-developed right calf muscle which he compares to „a giant chicken fillet'.

Skating an average of 50 kilometres a day and hitting speeds of up to 50kph on downhill runs, he left Perth, Western Australia, and skated across the fearsome Nullarbor Plain into South Australia. After reaching Adelaide he made his way to Melbourne and from there to Sydney. A support team of seven people trailed him all the way in a four-wheel drive vehicle, which included camping equipment for night stops. The journey has smashed the previous record for a long-distance skateboard, set by an American, Jack Smith, who covered 4,800 kilometres across the US in 2003.

David Cornthwaite was less than three kilometres from the end of his epic journey when he hit a hole and was so thrown off his skateboard, suffering cuts and bruises to his shoulders, knees, hips and elbows. 'I was only going at 40km at the time, so although it wasn't pretty, it could have been a lot worse,' he said. In the short term, he hopes to spend the next few days surfing on the Gold Coast, south of Brisbane, to build up some much-needed upper body strength. I've got huge legs but a skinny body - it's a bit ridiculous. I need to give my body a chance to warm down and surfing sounds ideal. For the time being I'm hanging up my skateboard. "In the longer term, he plans to give motivational speeches and write a book. Another longdistance journey is also on the cards." I'm certainly not going back to the day job," he said.

21. Why did David Cornthwaite decide to skateboard across Australia?
 - A. He was an experienced skateboarder
 - B. He wanted to break a world record
 - C. He was bored with his life and wanted to try something different
 - D. Somebody gave him a guidebook about Australia
22. The word "disillusioned" in paragraph 1 can be best replaced by
 - A. disappointed
 - B. embarrassed
 - C. fascinated
 - D. delighted
23. His preparation in Britain was
 - A. successful, but painful
 - B. successful, but more time-consuming than planned
 - C. successful, but more difficult than he had realised
 - D. unsuccessful because he got injured
24. What made David fall off his skateboard several times in Australia?
 - A. thunderstorms in the Outback
 - B. the trains that race across the Outback
 - C. the injuries on his feet
 - D. the wind created by huge lorries going past
25. At times, David felt as though he
 - A. needed to stop for a while.
 - B. wanted to give up completely.
 - C. wanted to get out of the sun.
 - D. needed a new pair of shoes.
26. During the journey, where did David sleep at night?
 - A. in a four-wheel drive vehicle
 - B. in a tent
 - C. outdoors on the Nullarbor Plain
 - D. in the homes of his supporters
27. David fell off his skateboard because
 - A. he was going too fast his journey
 - B. he was exhausted and in pain
 - C. he didn't see a hole in the road
 - D. he was thinking about finishing his journey
28. Why does David think surfing is a good thing to do after his journey
 - A. He can stay close to Brisbane.
 - B. He's always wanted to surf on the Gold Coast.
 - C. He wants to strengthen the top half of his body.
 - D. He needs to keep his legs strong.
29. What does David hope to do eventually?
 - A. encourage other people to feel more positive about themselves
 - B. put his skateboard away
 - C. return to work as a designer
 - D. persuade other people to make long-distance journeys



30. According to the text, in some days, David plans to skate on
- A. Perth
 - B. Adelaide
 - C. Melbourne
 - D. Gold Coast

PASSAGE 4 – Questions 31-40

On Tour with the London Symphony Orchestra

"Footballers and musicians are in the same business. They both do stressful jobs in front of critical audiences. The only difference is that football crowds are noisier." So says Rod Franks. And he should know. Franks started his working life with Leeds United Football Club, neatly changed direction, started playing the trumpet instead of football, and is now **principal** trumpeter with the LSO (London Symphony Orchestra). Franks might have made a further observation about the similarities between orchestras and football clubs: it is playing away that presents the real challenges.

London's oldest orchestra has been playing away since it was formed almost a century ago. Nowadays, the orchestra's trips abroad are kept to tours of a maximum of two and a half weeks. But since touring is clearly expensive and presents major organisational and technical problems, why bother to tour at all? Clive Gillinson, the managing director, says: "A great international orchestra needs to work with the greatest conductors and soloists. No recording company will record a conductor or soloist if he or she is only known in one territory - they need an international reputation. So for the recording side to work, you have to visit the key markets; you need to tour."

By touring with projects or festivals, Gillinson is able to create an event, not just provide a series of concerts. It is more expensive to do, but when you leave town you are not so easily forgotten.

For Sue Mallet, the orchestra's administrator, the difficulties of her job lie in getting a symphony orchestra and its instruments on stage, on time and in one piece. However well she plans each tour, and she does her planning **with scientific accuracy**, events sometimes take an upper hand. On one occasion a concert had been advertised for the wrong night, and on another the lorry carrying the instruments from the airport to the concert hall broke down and got stuck in snow.

It is a tiring and stressful business flying around the world, and yet on balance it is one of the rewards of the job. Certain moments are **unforgettable**. At the end of a concert in Moscow an enthusiastic audience had brought the orchestra to its feet. As one of the musicians was about to sit down, an elderly lady in the front row pressed a piece of paper into his hand. It said, in words of simple English, what lovely music the orchestra had made.

31. What do footballers and musicians have in common?
- A. Their work abroad earns a lot of praise.
 - B. They receive too much unfair criticism.
 - C. They enjoy extremely noisy audiences.
 - D. They experience tension in their work.
32. What are we told about Rod Franks?
- A. He used to be the director of a football club.
 - B. He switched from one career to another.
 - C. He used to be a professional trumpeter.
 - D. He disliked his original choice of career.
33. Before joining London Symphony Orchestra, Rod Franks worked for
- A. a football club
 - B. a travel agency
 - C. a consulting firm
 - D. an event organizing firm
34. The word "principal" in paragraph 1 can be best replaced by
- A. original
 - B. main
 - C. prime
 - D. initial

35. The LSO began playing abroad
A. only fairly recently.
B. over a hundred years ago.
C. when it was first set up.
D. when it needed money.
36. Orchestras have to travel abroad
A. to play with foreign conductors.
B. to record with foreign companies.
C. to make themselves better known.
D. to record with new solo players.
37. What does "It" in paragraph 3 refer to?
A. organising a number of recordings
B. visiting the most important markets
C. the expense of touring in a country
D. providing more than just concerts
38. Sue Mallet's arrangements for the LSO can be
A. affected by external circumstances.
B. made difficult by awkward players.
C. spoilt by overlooking tiny details.
D. spoilt by very careless planning.
39. What does the phrase "with scientific accuracy" (paragraph 3) suggest about Sue Mallet's planning?
A. It's very neat and tidy.
B. Her figures are correct.
C. She used to be a scientist.
D. The details are excellent.
40. According to the writer, what made a certain moment "unforgettable" (paragraph 4)?
A. the fact that the orchestra stood up
B. an individual's appreciation
C. the enthusiastic applause
D. the fact that a message was in English