

FCE Reading – FloJoe Test 2

Part One: Multiple Matching

Instructions:

You are going to read an article about a show. Choose the most suitable heading from the list A-I for each part (1-7) of the article. There is one extra heading which is unused. There is an example (0).

Putting On The Show

It's showtime ... Copacabana is pure big time entertainment - a musical extravaganza. But what and who does it take to put on such a production?

0 I

First things first - the words. Working on the script with the show's creator, Barry Manilow, was his old friend and writing partner, Bruce Sussman. They are about to celebrate 22 years together in the business. 'In this business, partnerships are usually short-lived,' says Bruce.

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Time was not the only obstacle to getting this show on the road. 'Barry's based in California and I'm in New York, and for us the best time is when we sit down together. Barry and I tend to write impulsively, our greatest creative ideas happen together when we're around a piano,' he says. 'Barry was in Australia at one point and he rang me from his hotel and played a tune down the phone to me,' he recalls, dismissing the difficulties of such an arrangement.

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'Even when we think the script is finished, there are usually endless changes, as with any show, even during the run itself. The scary part is when all the scenery, equipment and lights are about to be set up - then you have to give up all your power to people who know what to do.'

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Costume designer Hugh Durrant had to design over 300 costumes, 200 pairs of shoes and 100 wigs, as well as intricate jewellery. 'I was given the script and songs, and spent some time researching clothing of the 1940s and 50s, when the show takes place. It was then a case of sitting down and making loads of rough sketches and then finalised drawings. Once that was done, it all had to be approved, and then we sorted out all the details.'

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But turning those drawings into the real thing proved difficult. 'It was then a case of finding the right people to make the costumes, for there aren't many shows in England that have those kind of showgirl outfits, so finding the right person to make them was quite difficult. That was half the battle of my work,' says Durrant.

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The costumes also have to go together with the stage design, and this is where the design company, Imagination, came in. They were asked on September 10th to set initial ideas on paper. 'I can remember the date very well,' recalls Jeremy Sturt, the design co-ordinator at Imagination. 'Two weeks after that I had a meeting in America with the production team to go over the proposals.' Then the Imagination team worked on those ideas, trying to work within a budget. 'Drawing up design proposals that everyone was happy with took about 4 to 6 weeks,' says Sturt.

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Once the design has been finalised, the process of making the show a living thing follows; engineers and technicians are called in to take those plans from the paper stage to reality. 'Once that was done we did a dry run in the theatre, using all the equipment and the scenery changes, and worked out the timing. This was to iron out any problems and then the exact timings and directions were transferred to the computer.'

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The next step was the casting. Nicola Dawn won the part of Lola, and although she's no newcomer to the stage, she is a beginner in a leading role. For her it has all been a rollercoaster of events. 'I auditioned for the part in January, then rehearsals started in February. They were quite hectic - it was quite a tight schedule, doing a completely new show in four weeks. The atmosphere was amazing in rehearsals, there's nothing to beat that,' she smiles, playing down the hard work involved. Then it was time for the final rehearsals and then the real thing.

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| A. Re-creating the period | E. Trying it all out |
| B. That's only the start | F. When things go wrong |
| C. A hard search | G. Stressful but fun |
| D. Working at a distance | H. Working towards agreement |
| | I. A long-standing team |

Part Two: Multiple Choice

You are going to read a magazine article about an author. For Questions 1-8, choose the correct answer, A, B, C or D.

'A good book for children should simply be a good book in its own right.' These are the words of Mollie Hunter, a well known author of books for youngsters. Born and bred near Edinburgh, Mollie has devoted her talents to writing primarily for young people. She firmly believes that there is always and should always be a wider audience for any good book whatever its main market. In Mollie's opinion it is essential to make full use of language and she enjoys telling a story, which is what every writer should be doing: 'If you aren't telling a story, you're a very dead writer indeed,' she says.

With the chief function of a writer being to entertain, Molly is indeed an entertainer. 'I have this great love of not only the meaning of language but of the music of language,' she says. This love goes back to early childhood. 'I've told stories all my life. I had a school teacher who used to ask us what we would like to be when we grew up and, because my family always had dogs, and I was very good at handling them, I said I wanted to work with dogs, and the teacher always said "Nonsense Mollie dear, you'll be a writer." So eventually I thought that this woman must have something, since she was a good teacher - and I decided when I was nine that I would be a writer.

This childhood intention is described in her novel, *A Sound of Chariots*, which although written in the third person is clearly autobiographical and gives a picture both of Mollie's ambition and her struggle towards its achievement.

Thoughts of her childhood inevitably brought thoughts of the time when her home was still a village with buttercup meadows and strawberry fields - sadly now covered with modern houses. 'I was once taken back to see it and I felt that somebody had lain dirty hands all over my childhood. I'll never go back,' she said. 'Never.' 'When I set one of my books in Scotland,' she said, 'I can recapture my romantic feelings as a child playing in those fields, or watching the village blacksmith at work. And that's important, because children now know so much so early that romance can't exist for them, as it did for us.'

To this day, Mollie has a lively affection for children, which is reflected in the love she has for her writing. 'When we have visitors with children the adults always say, "If you go to visit Mollie, she'll spend more time with the children." They don't realise that children are much more interesting company. I've heard all the adults have to say before. The children have something new.'

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| <p>1. What does Mollie Hunter feel about the nature of a good book?</p> <p>A. It should not aim at a narrow audience. B. It should be attractive to young readers. C. It should be based on original ideas. D. It should not include too much conversation.</p> | <p>5. How does Mollie feel about what has happened to her birthplace?</p> <p>A. confused B. ashamed C. disappointed D. surprised</p> |
| <p>2. In Mollie Hunter's opinion, one sign of a poor writer is:</p> <p>A. lifeless characters B. complicated ideas C. the weakness of the description D. the absence of a story</p> | <p>6. In comparison with children of earlier years, Mollie feels that modern children are:</p> <p>A. more intelligent B. better informed C. less keen to learn D. less interested in fiction</p> |
| <p>3. What do we learn about Mollie Hunter as a very young child?</p> <p>A. She didn't expect to become a writer. B. She didn't enjoy writing stories. C. She didn't have any particular ambitions. D. She didn't respect her teacher's views.</p> | <p>7. Mollie's adult visitors generally discover that:</p> <p>A. she is a very generous person B. she is interesting company C. she talks a lot about her work D. she pays more attention to their children</p> |
| <p>4. What does 'its' refer to in paragraph 3?</p> <p>A. novel B. picture C. ambition D. struggle</p> | <p>8. What is the writer's purpose in this text?</p> <p>A. to describe Mollie Hunter's most successful books B. to share her enjoyment of Mollie Hunter's books C. to provide information for Mollie Hunter's existing readers D. to introduce Mollie Hunter's work to a wider audience</p> |

Part Three: Gapped Text

You are going to read a magazine article about a trip to Australia. Seven paragraphs have been removed from the article on the left. Choose the most suitable paragraph from the list A-H on the right for each part (1-6) of the article. There is one extra paragraph which you do not need to use. There is an example at the beginning.

Trip to Australia

The noise of the engines changed, became louder. After a slow, 36-hour flight from England to Australia, we were about to land. I looked at Maureen, my teenage daughter, sitting beside me, and gave her what I hoped was a reassuring grin.

0 H

I was about to see my elder sister Sheila, who had gone to live in Australia 13 years previously, for the first time in as many years. Since she left England, we had all but lost touch. Now, in just a few minutes, I was going to see her. The plane dipped lower. I could see a sunlit field below, with a small building to the side. The plane touched the ground.

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And then, we were in the airport building. My sister stood there, instantly recognisable, and we gave each other a hug. At last, I knew that I'd done the right thing in going, that it had been worth all the saving, all the organising.

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She sent our mother a plane ticket, so they could spend Christmas together. On New Year's Day, while my mother was there, I plucked up the courage to phone. It was the first time Sheila and I had spoken in eleven years.

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I'd never even left Europe before. The first thing I had to do was save. So I put a small amount away each month and over eleven months it built up into a tidy sum, enough for me and my daughter to spend a month in Australia.

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Having done that, we chose an inexpensive Far Eastern airline, which stopped off at about five places. But we didn't mind that particularly - we were going to see the

A It felt good, if strange, to hear her voice again, and I heard myself saying, 'You never know, you might see me there one of these days.' Sheila answered: 'Do you really mean that?' And suddenly, the throwaway remark became a real possibility.

B It must have been the adrenalin that kept us going when we reached our destination. Sheila, Maureen and I sat up late that night, talking non-stop as we caught up on just some of our news.

C Mike, my husband, decided not to go, and our son, Michael, was busy at work. But Maureen was still at school, and we both felt it would be a wonderful adventure for her, as well as moral support for me.

D The plan had been hatched eleven months earlier. After many years, my sister suddenly decided it was time to reinforce old family ties.

E I realised afterwards that getting to Australia was a great achievement - as well as the knowledge that if you plan in advance, and save on a regular basis, you can afford to go anywhere. The world really is open to you as Maureen realised.

F We walked down the steps, and I was surprised to find that although it was early summer, it wasn't particularly warm. It was jumper weather.

G The long preparation was essential, because it gave me time to get funds together, and shop around for a good deal on flights - important, as prices vary so much.

H I don't know who I was trying to convince, her or me. The fact was, I was feeling incredibly nervous. And the nerves were mixed up with jetlag, tiredness and excitement.

world. We started our journey on a Sunday evening. We arrived in Australia on Wednesday, towards noon.

5

'Does it feel foreign?' Sheila kept asking, as she showed me around her home. It was very Australian - single storey, with a family sitting room in the cellar. But it didn't strike me as foreign - I felt at home there.

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When she got itchy feet after going to Australia, she saved for her own adventure. She's currently travelling round the world, and she's just been staying with her Aunt Sheila. The family link carries on.

Part Four: Multiple Matching

You are going to read a magazine article about various people who have run restaurants. For Questions 1-14, choose from the people (A-E).

Wouldn't it be fun to run a restaurant! People- ordinary, sane, decent but untrained people - have decided that it would be wonderful to start their own restaurant.

A: Roger Bates, knew he wanted his own restaurant when he was 23. But he didn't make his move until he was 39. The property he and his wife, **Sandra**, bought is a restaurant with rooms for guests, which is down a quiet lane on the wooded slopes of a beautiful valley. 'People will come and find you if you are good enough. That was the challenge.' Roger says the only unpredicted difficulty was the attitude of some of the customers. 'It was hard to get used to being treated like servants.' For Sandra, the most demanding part was the physical work. She also had the difficulty of taking over someone else's staff and someone else's menus. She gradually changed the menus, and she has a little more time off now that the business is established.

B: Tony and Gina Wignell of Strathlachlan in Scotland, have spent their whole lives in the hotel and catering industry. They have made one major sacrifice, however, as by moving into a restaurant they have taken a considerable drop in income for a better quality of life. Tony and Gina used to manage a hotel, which provided financial security but never-ending work. Moving to the restaurant has meant working seven days a week in the high season, but they can make time for themselves by shutting in the afternoon. And by closing down entirely during the off-season, they get a clear two months off. But they found it hard to combine being in the restaurant trade with bringing up a family. Despite this they carried on and their children, now 18 and 20, look back and say that they never realised that there was any other life.

C: It's a similar story for **Tina Bricknell-Webb** and her husband **Tony**. 'I'm on my feet for such long hours. You have to be incredibly strong to do this job.' Tina's first experience of cooking in a restaurant was when the chef walked out three days after it opened. Gradually, her confidence has built up. For Tony and Tina the hard work has been made worthwhile by a special award for excellent food. Tony believes their restaurant works because they run the show themselves. 'If you have a place like this, the customers want to see you there every time they come in. You're an actor and they've bought your performance with the price of a dinner.' Clearly proud of their achievement, the Bricknell-Webbs admit there have been sacrifices. They have no social life and no children. If they did start a family, the restaurant would have to go.

D: David and Jane Blackford found this to be true. When their restaurant opened for business they had two small children. 'When they were very small we could manage by putting them to bed early but later there was a real conflict of interest. On Saturdays and Sundays we'd sit them down in front of videos. I ended up feeling it was David and the restaurant against me and the children.' When David caught pneumonia, they made their decision. The family had to come first. 'One day we may have another adventure in the restaurant trade, but for the time being putting up the 'closed' sign has been a great relief.

E: Perhaps **David and Hilary Brown** have the most perfect arrangement. Ever since they met at school in their teens they had dreamt of having a restaurant. While other teenagers went out to clubs, David and Hilary saved up to go to restaurants. When they saw a little restaurant for sale outside Edinburgh, they couldn't resist. Now the restaurant, which holds thirty people, is their whole life. It is well known for its food and appears in the best guide books, so people are prepared to travel long distances to eat there.

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| 0. | They had children who accepted what their parents did. | <u> </u> B <u> </u> |
| 1. | When they started, they did not serve the food they would have liked to. | <u> </u> |
| 2. | They paid to eat good food even as students. | <u> </u> |
| 3. | They get some private time together every day. | <u> </u> |
| 4. | People can also stay overnight at their restaurant. | <u> </u> |
| 5. | They did not originally plan to do the cooking themselves. | <u> </u> |
| 6/7. | People have to make a special effort to reach the restaurant. (<i>two answers</i>) | <u> </u> |
| 8. | They consider that contact with the customers is essential. | <u> </u> |
| 9. | They found some customers very difficult. | <u> </u> |
| 10/11. | The quality of the restaurant has been officially recognised. (<i>two answers</i>) | <u> </u> |
| 12. | They may have another attempt at running a restaurant. | <u> </u> |
| 13. | They did not benefit financially from opening the restaurant. | <u> </u> |
| 14. | They allow themselves a break from the restaurant every year. | <u> </u> |