

LISTENING ONE

Narrator: You are going to listen to ten recordings. You are going to listen to them once only. You will have ten seconds to read each question and answer. After the recording you will have 10 seconds to choose the correct answer. Circle the correct answer as in the example.

Narrator: Example

Listen to the conversation. Where is the man's passport?

Man: I can't find my passport. I thought I left it in the car.

Woman: No. I've put it in your briefcase. It is on the table in the kitchen.

Narrator: The correct answer is A.

Narrator: Number 1

Listen to the telephone conversation. What's the relationship between Margaret and Path?

Path : Hi, Margaret!

Margaret : Hi Path.

Path : About dad's surprise birthday party. It's going to be at his friend, Tom's house.
And I've sent invitation card to all our cousins, so you don't need to do that.

Margaret : Thanks Path.

Narrator: Number 2

Listen to the telephone conversation. What's speaker's dad going to do?

Mary : Hi dad. Mary here. Are you busy this morning?

Dad : Not really Marry. Why?

Mary : Well, I've got a dental appointment. And Alex can't go to school.

Dad : Has she still got a cold?

Mary : Yess. Can you look after her until 12?

Dad : Sure! No problem.

Narrator: Number 3

Listen to the conversation. Where are the speakers?

Woman : I recommend the 10:00 a.m. flight sir. It's £50 more, but it arrives much earlier.

Man : OK. I'll book that. I want to arrive in time for lunch.

Woman : And will you need transport to the airport?

Man : No, thanks. My wife will drive me there.

Narrator: Number 4

Listen to the conversation. What are the speakers discussing?

Man : So, what exactly will it cover?

Woman : Well, if you're ill or have an accident, we'll pay the costs for that.

Man : What about flight or hotel cancellations?

Woman : Yes, that's also included and if you lose money or belongings, that's covered too.

Narrator: Number 5

Listen to the telephone conversation. What is the woman doing?

Woman : Mike, I've heard, you and Jen are going on a trip to Paris.

Mike : That's right. I'm going to arrange a hotel soon.

Woman : No, don't do that! I've got an apartment in Paris. You can stay there.

Mike : Really? That's great. Thanks.

Narrator: Number 6

Listen to the telephone conversation. What does the speaker think of the hotel?

Man : How's is the hotel? Is it nice?

Woman : Hmm, not really. It's quite comfortable, but not as good as I had imagined. In the brochure, it looks much nicer.

Man : Yeah, they always look nice in brochures.

Narrator: Number 7

Listen to the announcement. Where is Danny?

Speaker : This is an announcement for the parents of 7 year-old Danny Thor. Danny was found in the car park 10 minutes ago and he's now waiting for you at the customer's service desk just inside the main entrance of the supermarket. Thank you.

Narrator: Number 8

Listen to this woman talking. What does she think about newspapers?

Woman : I've stopped buying them. They're full of stuff I'm not really interested in, so it's just a waste of money.

Narrator: Number 9

You will hear part of a conversation. What is the woman worried about?

Woman : It's the kids who'll find the move hardest. What about school? They can't sit there in class not understanding the language.

Man : Oh, they'll soon settle down. Children are amazingly adaptable.

Woman : But it'll be a nightmare for them at first. How can they make new friends when they can't talk to anyone?

Narrator: Number 10

You will hear a conversation about air travel. Why has the man decide to stop travelling by air?

Woman : So why did you decide to stop flying?

Man : Well, of course, there's the whole issue of the damage air travel does to the environment, but if I'm honest, we can't really afford it these days, so it's really a case of making a virtue out of necessity.

Narrator: That's the end of listening one. Now you have 30 seconds to check your answers.

LISTENING TWO

Int : Today in our studio we have the author, Carlos Lopez, who will talk about his experiences as an author.

Carlos Lopez : Well, thank you very much. It is nice to be here. I have to say first of all that the most important decision you make is why you are writing at all. And I have to be honest about this—that I write because it is a way of making money. Also I enjoy it and I would like to think that occasionally I am good at it. But there are people who believe that you write in order to make the world a better place. That could be but for me it is really a matter of supplementing my income. Usually, the first question people ask you is “How did you come to start writing books?” Did you go to a publisher with an idea? Or did a publisher come to you?” Well I am very lucky that, with almost no exceptions, publishers have always approached me to write something for them. That means I haven’t had to go out and try to persuade somebody to listen to my idea or buy my manuscript. I know that a lot of people when they want to be writers will begin with the logical point by writing a complete book and then hoping that a publisher will accept it. I’ve never had to do that and I don’t recommend it as a way of going about things if you can avoid it. Another question that often comes up is “is it a lonely business writing on your own?” Well, I think writing is a lonely business. I have on a few occasions written with a co-author and that is a very interesting experience. It certainly takes away that feeling that everything is down to you. It takes away the feeling that you are responsible for absolutely everything. It provides you with an opportunity to bounce ideas off your co-author and to that extent it is a very rewarding way of writing. And it might be something that an inexperienced writer could consider, that is, working as a co-author with a more experienced writer. Now, the disadvantage of having a co-author is very simple, that is you share the rewards. Normally when you write a book your payment is in the form of what are called royalties, that is a percentage of money received from sales of the book. Obviously, if you have to share your royalties you’re only going to get 50 % but then you only put in 50% of the effort. It all balances out. The process of writing a book is quite a long and elaborate one. Clearly at the beginning is the idea for

the book and that idea has to be cast simply in the form: “Who wants this book? Who is it for? You don’t write books for yourself or for nobody in particular. That would be crazy. No, you write them for a particular audience. So you have to be very clear who your book is aimed at. Then, having established who the book is for, you will need to consider very carefully what will be the contents of that book. Now when you start to think about the contents of the book you are effectively engaging in a sort of research. People might think this means going into libraries and studying all sorts of volumes of books and looking at other people’s work and so on; Well, there is some of that, but the most important research is the research which goes on in your own head, when you look at your own experience, because it is there that you will find the greatest originality from what you yourself have experienced and done over the years of your professional life. Then comes, when you have done that research, the awful business of writing. This is, I can assure your listeners, one of the hardest jobs that I know. You are faced with a blank piece of paper or you are faced with a blank screen and you are terrified. In fact you are so frightened of putting down anything on that blank piece of paper that you do all sorts of things to avoid starting. You sharpen your pencils, you take the dog for a walk, you make yourself yet another cup of coffee. You then sit down and say “Good, now I’m going to begin!” And then you think “Ah, but before I do that I’ll just write a letter to my old friend George!” Or whatever. You do all sorts of things to avoid that awful moment when you have to commit yourself, your pen to paper. Why is this? I think the most important reason is you want to create a masterpiece – in other words, you want your book to be the best thing you’ve ever done and without any mistakes in it. And because this is so difficult, the alternative is, you might feel, to produce nothing at all. And I have a strategy for overcoming this-now this is going to sound crazy but it’s absolutely true. After avoiding work for two or three days – or in the worst case two or three weeks, I will get up one morning, look in the mirror and say ‘All right, man, what you are going to do today is to write a bad book. Crazy as that sounds, it works because once I decide that it doesn’t matter if the book’s a bad book, what’s important is to write a book, any book, as long as I write a book. I can actually then start to

write. You can be absolutely sure that later on you will have to go back to those first chapters, and rewrite them because, they really won't be as good as they should be.

Int. : Well it certainly sounds as though you have some interesting strategies. I'm sure our listeners will have learnt a lot from your advice today. Carlos Lopez will be here with us in the studio after the commercials. If you have questions to ask, call 1676982 or tweet us.