

# RECORDING SCRIPTS

This file contains transcripts of the CD recordings. The headings indicate which CD track corresponds to the text. Listening tasks and exercises are in Teachers' File.

## CD Track 1

### Reading

**You are going to read about seals. For questions 1-5, choose the best answer: A, B, C or D.**

### Talking Seals

In 1971, a fisherman named George Swallow found a tiny male harbour seal on the beach in his village in Maine. The pup's mother was dead, so he decided to take the seal home. He treated his new companion as he would a dog, talking to him a lot and even letting him ride in his car. He called him Hoover because of how he ate, sucking fish up like a Hoover. Hoover kept growing bigger and needing more food, though, and George realised he couldn't keep him. Eventually he found his friend a new home, moving him to Boston's New England Aquarium.

As Hoover grew into an adult, he revealed an extraordinary ability: he could speak. "He says 'Hoover' in plain English," one person noted. Over the next several months, Hoover's trainers started rewarding the seal with fish whenever he spoke, and they discovered that he could do much more than just say his name. Hoover quickly began greeting aquarium employees and visitors, shouting phrases like "hello there, how are you", "come over here" and "get out of here". He had obviously learnt the phrases from George, as he even reproduced his old friend's accent. It made him a star, and crowds of people came to the aquarium to see the world's only "talking seal".

Even after Hoover died in 1985, scientists were puzzled by his special ability. Was he truly unique? We're only now learning the answer to that question, decades later. A team of researchers at the University of St Andrews in the UK has found new evidence that seals really can learn to imitate human speech. The researchers worked with three young seals, playing them various sounds and tunes from a computer. The seals not only managed to pronounce clear vowels, but they could also "sing" the first few notes of tunes like the Star Wars theme song and "Twinkle, Twinkle, Little Star".

The results were not as perfect as Hoover's "talking", but the three seals still did impressively well - especially when you consider that pronouncing vowels is something that even our closest

animal relatives, such as gorillas, find very difficult. Seals have an important anatomical advantage that gorillas do not: a larynx, or voice box, very similar to the one found in humans. However, this doesn't fully explain their ability to copy human speech: there must also be something special about the way seals' brains work that makes this possible.

Although we now know what allows seals to "talk", it is still unclear why they have this ability. It's possible that it has got something to do with their highly social way of life. Seals live in large groups, and the ability to make complex sounds may help mothers and pups find each other. It may also give an advantage to seals looking for partners. Although we might never learn the true reason, the discovery is still interesting. "This is the first example of a non-human animal that seems to be using vocal learning in the same way we are," says Laela Sayigh, a scientist studying dolphin communication.

## CD Track 2

### A Filmmaker as an Idealist

**Read the article about analogue and digital filmmaking. Fill in gaps 01-07 with the correct sentence (A-J). There are three extra sentences that will not be used.**

Do you know what the difference between digital and analogue filmmaking is? In the past, all films were shot using analogue film. Inside the camera, there was a film roll with a celluloid-covered film on which the image was captured. When the roll came to its end, it needed to be replaced. Rolls with the material shot were then sent to the laboratory and chemically processed. After that, the image remained printed on the film. Then, the film was cut into pieces and put together during the editing process.

Saying that an image was captured on film is not precise. What was captured on film was the light. The use of light is the most important difference between digital and analogue films. Digital cameras have a fixed electronic sensor but their sensitivity to light does not come close to the sensitivity of celluloid film yet. The grain you get from film is more natural and that gives analogue films more character.

What exactly is celluloid? It is a type of plastic. It is transparent and highly flammable, that is why catching fire on the set often meant all the material shot being destroyed and having to start all

over again. Instead of saying just "film", we often say "celluloid" when talking about the analogue film material.

Even if digital filmmaking is sometimes seen as less of an art compared to celluloid films, it has its own creative potential. It also has many practical advantages, it is cheaper and easier to work with. When filming on celluloid, you have to count on having to pay for the laboratory and the transport. With digital, it is cheaper to repeat takes and to edit the film.

There are filmmakers, like Quentin Tarantino and Christopher Nolan, who are known for defending analogue filmmaking as an art form. They say that using such delicate material makes them experience the whole filmmaking process in a different way. Every take is a unique moment because once it is on film, it can not be simply deleted as if it did not happen. The art of film is based on capturing the present moment and making something new of it, and analogue filmmaking is a way to manifest humankind's desire to stop time and make it work in our favor, at least for a brief moment.

## CD Track 3

### The Big Five

**You will hear a recording about human psychology. While listening, decide if statements 1-7 are (A) true, (B) false or (C) not stated in the recording. You will now have two minutes to read the tasks.**

When talking about "The Big Five", "the five-factor model" and "the OCEAN model", we are talking about the same thing: the basic five character traits that create the personality of each human. It took decades to create this model of human personality, and the precise author of it is unknown.

The first trait mentioned in the model is openness to experience. It refers to our ability to remain curious throughout life and to be inventive. People who are open to experience enjoy adventure, art, new ideas, have a vivid imagination and appreciate beauty in all forms. The big advantage they have compared to people who are more closed is their high awareness of their own feelings. On the other hand, they might lack consistency and perseverance.

The second trait, conscientiousness, refers to our self-discipline. It centers on how efficient and organized we are in contrast to how easy-going or even careless we can be. It shows how much we care about society's expectations. High

conscientiousness can mean we are very focused but also that we can be stubborn. People with low conscientiousness are often not very reliable; on the other hand, they are more spontaneous. The level of conscientiousness changes throughout life.

Communicative, outgoing and energetic are words we use with people whose character is extroverted. Extraversion talks about the social aspects of our life. People with a high score are friendly and enjoy being part of social activities or larger groups of people. The opposite poles are the tendency to be or to become solitary or reserved towards other people.

Agreeableness is another dimension of our character. On one hand, it refers to our ability to confide in others, on the other hand, it talks about our willingness to help other people when needed. It shows very clearly in our capacity for collaboration. People with a high level of agreeableness are pleasant to be with and they tend to be very sensitive to other people's needs but also to their own feelings.

Finally, the fifth trait, neuroticism, is related to our sensitivity. When it is high, it can result in nervousness. People with high self-confidence are able to learn to find security in themselves, but more sensitive people can interpret even simple unusual situations as a threat. The biggest advantage is that people with low nervousness are more resistant to negative emotions.

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## CD Track 4

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## The Poet of the Lakes

### William Wordsworth and the English Lake District

250 years ago this April (that's 1770 for those of you too lazy to do the maths), the poet William Wordsworth was born in Cumbria, home of Britain's famous and lovely Lake District.

In the UK, people who are looking for a peaceful holiday with fabulous scenery often choose "The Lakes" as their destination. It's a landscape that tends to be described with words such as peaceful, idyllic and restful.

### From Adventure to Peace

Wordsworth grew up in this beautiful landscape but left as a young man to look for adventure. He got involved with some of the wilder poets and artists of his generation, travelled widely in Europe and fell in and out of love with the French Revolution (and with a French woman). At last, after years of travel and wandering, he returned home. For the last ten years of his life until his death in 1850, he lived in Dove Cottage next to a beautiful lake named Grasmere.

Wordsworth was one of the best-known of the English Romantic poets, and his poetry celebrated our relationship with the natural world: the plants, the animals, the lakes, the mountains and the weather.

He was fiercely protective of natural landscapes.

### Saving Grasmere

It's not hard to imagine the horror Wordsworth would have felt last year, when land owners around Grasmere applied for permission to have luxury houseboats on the lake. They said that this would increase tourism and boost the local economy.

Locals, in the spirit of Wordsworth, said no – we don't want that. Hundreds of signatures were collected in a petition and demonstrations took place. They said that the tranquility of the lake and area would be destroyed. In January this year, the planning application was withdrawn and everyone breathed a sigh of relief.

Wordsworth would have turned in his grave if economics and tourism had overtaken the peaceful environment of his beloved Lake District.

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## CD Track 5

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## I Wandered Lonely as a Cloud

### by William Wordsworth

I wandered lonely as a cloud  
That floats on high o'er vales and hills  
When all at once I saw a crowd  
A host of golden daffodils  
Beside the lake, beneath the trees  
Fluttering and dancing in the breeze

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## CD Track 6

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## British Easter

**Speaker A:** So, when are you coming to visit me?

**Speaker B:** Let me check my diary... Well, the only time I'm not free is the weekend of the 10<sup>th</sup>. That's Easter weekend, and I must be with the family from Good Friday to Easter Sunday.

**Speaker A:** Oh? Who will be there?

**Speaker B:** Only me, my sister, maybe her boyfriend, our parents, my aunts and uncles and my cousins.

**Speaker A:** That's what you call "only"? Goodness! How many cousins?

**Speaker B:** There are four – no, five of them, all between 3 and 7 years old.

**Speaker A:** Oh, nice! Easter's best with kids who are still young enough for the Easter bunny.

**Speaker B:** Kids like me, you mean? I'm expecting my share of chocolate eggs too.

**Speaker A:** Lucky you. My parents stopped buying them for me the moment they realized I didn't believe in the Easter bunny any more.

**Speaker B:** Hah, if there's chocolate in it for me, I'll believe anything! Anyway, I guess I'll be able to sleep for exactly as long as it takes for the kids to eat all the chocolate. Then I suppose I'll get woken up by five hyperactive, sugar-rush demons. Then hot-cross buns

for breakfast, just to make sure there's enough sweet stuff.

**Speaker A:** Nice plan. And a chocolate egg hunt, too?

**Speaker B:** Yes, but we're not doing our own this year. You know Wyegrave House?

**Speaker A:** That big old castle-type place with the big gardens?

**Speaker B:** Yes. There's a public Easter-egg hunt there, so we thought we'd go.

**Speaker A:** Sounds fun. No church? Your parents are Christians, aren't they?

**Speaker B:** Well, *they* might go to church, but I don't think they'll make the rest of us go as well. Do you know, I read on Facebook that only 1 in 50 people in England go to church at Easter.

**Speaker A:** It doesn't surprise me. So, when *will* you come up here to visit? You still have some holiday days after Easter, right?

**Speaker B:** Yes. The school holidays are from the 4<sup>th</sup> to the 19<sup>th</sup>, right? So I could come either before Easter or after.

**Speaker A:** Well, I'm away before Easter I'm afraid.

**Speaker B:** OK, how about we come up to see you on Easter Monday? In the afternoon?

**Speaker A:** If I were you, I'd go either in the morning or leave it till Tuesday. Travel's going to be hell on Monday afternoon, with the holiday traffic.

**Speaker B:** Oh, of course, I always forget that Good Friday and Easter Monday are bank holidays. OK... So, how about I come up on Tuesday morning and stay with you till Thursday or Friday? And we can go round all the shops buying the discounted Easter eggs!

**Speaker A:** Sounds good!

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## CD Track 7

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## New Zealand in a Nutshell

New Zealand has a population of about 4.8 million people, which is similar to the population of the Republic of Ireland. But when it comes to size, New Zealand is almost four times larger. Perhaps the extra room is needed for sheep: there are five times as many sheep as people!

New Zealand used to be a British colony. These days it is independent, but the British monarch is still head of state, as is the case for Canada and Australia. New Zealand's colonial history is why the British flag takes up one quarter of the country's flag. The rest of the flag shows the stars of the Southern Cross, a constellation which you can only see in the southern hemisphere. Some people think that it is too similar to the Australian flag and that it does not represent New Zealand's current identity, so in 2016 a referendum was held to decide whether the flag should be changed. The proposed new design kept the Southern Cross but replaced the British flag with a silver fern, a plant which is a popular symbol of the people of New Zealand. In the end, people voted to keep the old flag.

English is the everyday language of New Zealand, but the country has three official

languages: English, Maori and New Zealand Sign Language. Maori is the language of the native people of New Zealand. Only about three per cent of the population can speak it, but expressions are widely known – especially the Maori greeting *kia ora*, which can be used to say both hello and goodbye. New Zealand Sign Language is used for the hearing-impaired community. It grew from British Sign Language but has changed enough that British and New Zealand signers have difficulty understanding each other, like people with very different accents.

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## CD Track 8

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### Jobs of the Future

#### One

A small change in one place can mean a big change somewhere else. You know how they say that a butterfly flaps its wings in New Mexico and causes a hurricane in China? Well, our job is to find the right butterfly. Ha, ha! I'm joking! But we're not playing games in virtual reality, and we must be careful. So we won't make it sunny just because it's a holiday weekend, but we will make sure this tornado doesn't destroy that town.

#### Two

One side of what we do is making sure that everything in the world works. We have to get the physics just right, for example – the weather systems, the gravity and so on. The rules don't have to be the same as in reality, but they do have to work. So we need to be scientists and engineers. The other part of the job is the storytelling, creating characters and so on. So we have to be artists, too.

#### Three

The really unexpected bit is how boring the job is! The training is very demanding and difficult, and mostly not very exciting. It takes place virtual reality, so that when something goes wrong, no one dies. Almost all of the time, the job could be done by computers. But if something goes wrong, there has to be someone in the right place.

#### Four

Back in the old days, the stereotype of someone like me was a couch potato who doesn't live in the real world. In fact, my job requires a high level of physical fitness, lightning-fast reflexes and a sporting spirit. I have to take care of my appearance, too, as a lot of my income is from sponsorship deals and looks matter for that. Sad but true!

#### Five

Do you know the carbon footprint of concrete and cement? Have you ever thought about how many trees people used to cut down for building? These days, almost every new house or office building is made using materials that people like me have developed to replace those old materials.

#### Six

In the early 2020s, this technology seemed like something out of science fiction, as unrealistic as cities on the moon. Cities on the moon are still unrealistic sci-fi, but it's not because of the technology – it's because, well, who wants to live on the moon? This is different. People get sick and need new organs all the time.

#### Seven

I've heard all the jokes, but you can tell me again – they were so bad that I've removed them all from my brain. Ho ho. Of course, that's not how it works. We're doctors. Our job is mainly to help people who have experienced trauma, and who have tried therapy but who are still having problems.

#### Eight

We are space experts, just as much as any engineer or astronaut. People think our job is easy, that it's just having fun and playing games, but they're wrong. An astronaut's normal working environment can be very difficult for Mr. and Mrs. Totally-Normal, and we're the ones who know how to help them adjust.

#### Nine

When I tell people what I do, they immediately start imagining I'm like Dr Frankenstein! Most of us work on small but important organisms, though – we're trying to fill gaps in our ecology, not to fill a dinosaur theme park.

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## CD Track 9

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### Know What I Mean?

#### Context in Communication

##### Oh, great

- 1 *That's absolutely excellent news. Brilliant!:* Oh, great.
- 2 *Glad to hear it.:* Oh, great.
- 3 *Oh, no.:* Oh, great.

##### Dialogue A:

I've brought the textbooks you need to revise for your exams.  
*That's absolutely excellent news. Brilliant!:* Oh, great.

##### Dialogue B:

Susan's here to see you.  
*Oh, no.:* Oh, great.

##### Nice one

- 1 *That's great.:* Nice one.
- 2 *You idiot.:* Nice one.

##### Dialogue A:

Here. Watch this!  
*You idiot.:* Nice one.

##### Dialogue B:

I did it.  
*That's great.:* Nice one.

##### Shut up

- 1 *Be quiet.:* Shut up.
- 2 *I don't believe you.:* Shut up.
- 3 *That's amazing.:* Shut up.

#### Dialogue A:

I met Stormzy at the concert last month and he invited me to the afterparty.  
*That's amazing.:* Shut up.

#### Dialogue B:

Don't insult the Queen. That's my family you're talking about. I'm serious – I am technically a member of the royal family. I'm 237<sup>th</sup> in line to the throne.  
*I don't believe you.:* Shut up.

#### Tell me about it.

- 1 *Tell me the story.:* Tell me about it.
- 2 *Share your troubles.:* Tell me about it.
- 3 *Yes, I know that feeling very well.:* Tell me about it.

#### Dialogue A:

I feel really bad after last night.  
*Yes, I know that feeling very well.:* Tell me about it.

#### Dialogue B:

I went to that exhibition at the Barbican on Saturday.  
*Tell me the story.:* Tell me about it.

#### OK

- 1 *Yes, no problem.:* OK.
- 2 *Yes, that's a good plan.:* OK.
- 3 *I give in!:* OK.
- 4 *I'm listening.:* OK.
- 5 *You're saying mad things.:* OK.

#### Dialogue A:

I'll turn the wi-fi router back on when you've cleaned your room and finished your homework.  
*I give in!:* OK.

#### Dialogue B:

I was talking to Timothy about those plans, and he said something really interesting.  
*I'm listening.:* OK.

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## CD Track 10

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### Strange World

This is the tail of a moth caterpillar that lives in the Amazon. It is one of several species that mimic snakes as a defence mechanism. If it is disturbed, it even moves like a snake.

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## CD Track 11

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### The Future of Work

**Laura:** I picked up an application form to work at the restaurant down the street.

Could you give me a hand filling it out?

**Sam:** Well, sure, I'll help if I can, but all the jobs I've been applying for wanted a resumé and cover letter. I don't think I've ever filled out an application form for a job.

**Laura:** Wait – you're applying for jobs again? I thought you already had work. Have you been laid off?

**Sam:** No, but I don't like my job much. It's only part-time, there's not much room for career progression and there's no

job security either. And I really don't like my boss. Did I tell you that one of my colleagues got pregnant, and my boss sacked her because he didn't want to give her parental leave?

**Laura:** Isn't that illegal?

**Sam:** Yes, of course, but she can't afford to fight it. I don't want to keep working there.

**Laura:** So does that mean you're quitting?

**Sam:** Not yet, but I'm looking for something better. I'll hand in my notice the moment I find a job with a higher salary, better working conditions or a nicer group of colleagues.

**Laura:** Any luck so far?

**Sam:** Well, yes and no. I have an interview tomorrow for one job I really want, but I don't think I'll get it. I don't have the right qualifications.

**Laura:** So what's the point in going to the interview?

**Sam:** Well, hopefully I can convince them that my experience is more important. That's what most employers are interested in, anyway. They want to know about your work ethic, about how well you fit the team and so on.

**Laura:** Tell me about it. I've got all these qualifications, but no experience, I'm worried that I'll end up unemployed.

**Sam:** Don't worry, you'll find something. I'm not sure the restaurant down the street is the ideal option, though.

**Laura:** Well, no. But I don't want to live on benefits, so anything that gives me a pay cheque at the end of the month will do for now. And any job is workplace experience, right?

**Sam:** That's very true. So, what help do you need with the form?

**Laura:** None at all, in the end – look, it's done! Wish me luck!

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## CD Track 12

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**I'm going to give you the instructions for this test. I'll introduce each part of the test and give you time to look at the questions. At the start of each piece, you will hear this sound. You'll hear each piece twice.**

**Now open your question paper and look at Part 1. You will hear three different extracts. For questions 1–6, choose the answer, A, B or C which fits best according to what you hear. There are two questions for each extract.**

### Extract One

**You hear part of an interview with a woman who has changed her lifestyle.**

**Interviewer:** Kathy, you gave up a job with a prestigious London law firm to become an olive farmer in Greece. Why?

**Kathy:** Does sound rather crazy, doesn't it? But working in the City isn't all it's cracked up to be, you know. There's so much pressure on you to perform, you're frowned upon for taking a day off sick, there's the traffic, the pollution... the list is endless! It all got on top of me, and I suddenly realised how unhappy I was.

My husband Kostas suggested moving to Greece for a while. I liked the idea, but I realised that I wouldn't be happy doing nothing but playing housewife. Then, while I was surfing the net, I came across a site on olive growing, and it clicked. We made a few contacts, and found this lovely plot on the slopes of a mountain. Within six months, we'd left our jobs, put our furniture in storage, and moved. And I've never looked back!

**Interviewer:** And you're surprised by that?

**Kathy:** Yes. I thought I'd get bored, and miss the buzz of being in court. But it hasn't happened. I'm too busy! There's a lot more to olive farming than meets the eye, and if you want to be organic, there are rigorous procedures to follow. Great fun, though...

### Extract Two

**You hear part of a radio discussion in which two teachers are talking about teaching poetry.**

**Mark:** I think the main problem with teaching poetry is not so much the attitude of the students, but that of the teacher.

**Marjory:** How do you mean?

**Mark:** Well, teachers know that a lot of students are going to ridicule the lesson, so they are reluctant to teach it from the outset, which in turn is unlikely to inspire students!

**Marjory:** Oh, come on, Mark! I know some very good teachers who love their poetry lessons! I think the problem lies elsewhere. We need to break away from the 'I teach, you learn' dynamic in order to make the poetry class work. Kids need to be given the freedom to respond to a poem without too much 'guidance' from the teacher.

**Mark:** But the teacher has to point them in the right direction, surely! Otherwise some of them will understand next to nothing!

**Marjory:** What 'right' direction? You see, one of the limitations of saying we're going to teach poetry is just that – we 'teach' it. When perhaps we should just present it, and allow students to respond to it in their own way. Then they will learn to enjoy poetry...

### Extract Three

**You hear two people talking about an unusual kind of competition.**

**Jake:** It was incredible, really. I was driving through Wasdale, on my way back from the meeting, and I saw all these cars parked outside this pub in the middle of nowhere! So I thought, this one must be good, and stopped for a bite.

**Sarah:** Hm! But three hours later...!

**Jake:** Well, I wasn't to know it was the World's Biggest Liar Competition in there! I mean, I'd never heard of such a thing! But it was excellent! Some of the stories! Half of them deserved a prize just for being so clever!

**Sarah:** So, how does the competition work?

**Jake:** Well, contestants make up a tall story – based on true events so that it sounds convincing – and try and deceive the people who are judging them. The story that won had us rolling about with laughter. It started out as a tale about a fishing trip, and ended up in a German submarine off the coast of Scotland! Brilliant! Oh, yeah! And do you know who was sitting next to me? Rowan Atkinson! Mr Bean himself!

**Sarah:** Really? Did you talk to him? What's he like?

**Jake:** Hah! Got you! Sarah, you're so gullible sometimes! I just might go in for that competition myself next year.

**That is the end of Part 1.**

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## CD Track 13

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**Now turn to Part 2.**

**You will hear part of a talk by the director of a sports academy. For questions 7–14, complete the sentences. You now have 45 seconds to look at Part 2.**

**Helen:** I'm Helen Waterman, director of the Waterman Sports Academy, a school that helps promising young athletes fulfil their dreams. We coach youngsters who want to swim faster than anyone else in the world and children who dream of running the marathon at the Olympic Games one day.

I've coached many athletes in my life, going back to the day when the daughter of a friend announced she had entered for the long jump in an amateur athletics event. I enjoyed coaching her, and that was the start of my career. I also became interested in sports medicine at about that time, when my nephew fell off his bike and hurt his back. He'd been a keen athlete before his accident, but unfortunately, he never really got over his injury sufficiently to get back into serious training. That's when I realised the importance of sports medicine, and the staff of the academy includes two doctors.

Perhaps at this point I should answer a question often asked by young people when they enrol at the academy: how important is an athlete's build? Well, nobody can deny that build does matter, and one cannot hope to be a world-class long-distance runner, say, if one is built like a weightlifter. But other factors also play a vital role. For a start, good general health and fitness. These are important, even in sports where you might not think they are a priority. In shooting, for instance, athletes have to be fit to lower their heart rate. This enables them to fire between heart beats and so achieve maximum accuracy. At the academy, we encourage healthy eating habits. Without a proper diet, young athletes cannot achieve their optimum physique. Nor will they have the energy for training. Then there's the role of technology in sports. These days, athletes cannot compete successfully at the highest level without access to

state-of-the-art equipment I've already mentioned sports medicine, and it goes without saying that young athletes need to be able to consult specialists in case of an injury. But above all, at the academy we stress the importance of attitude. Without the will to succeed, you may as well not bother to take up any sport seriously. In my opinion, it is this that...

**Now you will hear Part 2 again.**

**That is the end of Part 2.**

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## CD Track 14

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**Now turn to Part 3.**

**You will hear part of an interview with Jon Kennedy, who works on oil rigs. For questions 15–20, choose the answer, A, B, C or D which fits best according to what you hear. You now have 70 seconds to look at Part 3.**

**Interviewer:** My interview today is with Jon Kennedy, an engineer who works on an oil rig. Jon, please tell us about your work.

**Jon:** I'm a field engineer and I've worked for several companies. With my current employers, I spend most of my time in the office, planning things, but I often go onto the rig, where I manage a project for a number of weeks. I work offshore, on floating oil rigs – my job is basically to prevent the accidents that you might occasionally see on the news. It's a fascinating job.

**Interviewer:** Tell us about your fellow workers in the oil industry.

**Jon:** Most people I work with are not highly educated. I don't mean than in an insulting way. I just want to say that this is a tough job, and you get your hands dirty. And most highly educated people are not interested in this kind of heavy work. And it's not to say that my colleagues aren't smart. They are – very smart. But they're not academics. And that's fine. They're good, honest people. There's a growing number of women oil engineers, but they're still in the minority. They say it's not easy for them to work in such a male-dominated environment, which is a shame, but I hope they don't give up, because it's a great career.

**Interviewer:** You must be proud of the engineering involved. It's breathtaking.

**Jon:** Breathtaking and pricey. It can cost around \$1 million per day to operate an oil rig, when it's fully functioning. And it can take up to half a year to set it up so that it's drilling down in deep water. It's an expensive, complicated set up. We've got nearly 10 kilometres of pipe going down into the sea. We use GPS, and sonar. And our rigs are safe. Really safe. Even in the middle of a hurricane – and actually I was out in a hurricane recently – the rig is stable and can keep drilling, and doesn't lose its position. And that was in 30-metre high waves, and 70 kilometre an hour winds. We kept on working.

**Interviewer:** How do you reach the ship?

**Jon:** We use a helicopter. It's super exhilarating the first couple times you do it, but when you get used to it, it's just normal. Some people just sleep the whole ride. We have to wear ear protection, because helicopters are loud. Then, we arrive on the rig, and we go through the two-hour safety briefing. We need to pay attention to it, even if, like me, you've heard it a dozen times. Then there's some paperwork. Then I'm free to meet colleagues, sleep, eat, and so on.

**Interviewer:** Do a lot of people work on the rig?

**Jon:** Lots. Around 200 workers can be working on a rig. Most are employed by the rig company, not the oil company. There are only a few oil company representatives, and in my current job, I'm one of them. Everyone tries to be friendly and relaxed with everyone else on the rig, but you know, I've got the oil company logo on my shirt and that means everyone treats me differently. Once on this project, I made a big mistake, said something stupid. But the crew just shrugged it off. But, in my last job, the crew didn't treat me with such respect. If I made a mistake, I was out through the door in a second!

**Interviewer:** What gives you most enjoyment in your current job?

**Jon:** I look after very complicated equipment. I do risk assessments and look for possible problems in the drilling gear. The underwater equipment is what goes wrong most often, and when it does go wrong, it costs a lot – hundreds of dollars every minute, so there's a race against time to fix a problem when it occurs. We work hard. It's stressful when you start doing this job, but after a while things get easier and you get used to it. You get to enjoy the drama of it all. Some people even find it addictive to get an adrenaline rush. I don't much like the physical risks. If you're scared of heights, then working on a rig can be pretty scary. Especially when you're working outside at night. If you fall off the walkways in the dark, then... well, no-one's going to find you again. But that's also something you get used to. And you learn to trust your colleagues. If you don't, then you stop working on rigs.

**Now you will hear Part 3 again.**

**That is the end of Part 3.**

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## CD Track 15

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**Now turn to Part 4.**

**Part 4 consists of two tasks. You will hear five short extracts in which people talk about their experiences at the theatre.**

**Look at Task 1. For questions 21–25, choose from the list A–H what each speaker says about the show he or she enjoyed most.**

**Now look at Task 2. For questions 26–30, choose from the list A–H the view each speaker has about why theatre is an interesting medium. While you listen, you**

**must complete both tasks. You now have 45 seconds to look at Part 4.**

**Speaker 1:** The first time I went to the theatre, I was 12, and my mother had to drag me along. But it was a fantastic play – a murder mystery – and I was entranced. Ever since then I've enjoyed the theatre, and I go whenever I can. I love the atmosphere you get at a good play, as if you are all in an enchanted circle for the two or so hours the play is on. I don't think you get that feeling in the cinema.

**Speaker 2:** When I was at university, I saw a production of a comedy by Tom Stoppard called *After Magritte*. It was absolutely hilarious! I liked it so much that I went back the next night with two friends! There were some very simple jokes, there was slapstick humour, and there were some very witty lines. I don't think you'd get that in a film these days – the cinema has become so formulaic. For me, it's the theatre's ability to jolt you out of your complacency that makes it so special.

**Speaker 3:** As a child I saw a performance of the musical *My Fair Lady* with my Aunt Emily. My family weren't sure I'd enjoy it, but the actor playing the lead was marvellous! He could sing, his acting was great – he dominated the whole performance. I do some acting myself – I'm in an amateur dramatics society – and I love watching the way different actors go about interpreting a role. It definitely helps me when I have to take on a big part.

**Speaker 4:** My most memorable theatrical experience was a performance of Shakespeare's *Romeo and Juliet*. I went because we were studying it at school. I didn't expect to be affected, but to my intense surprise I was in tears at the end! That's when I finally understood how magical the theatre is. Seeing a play on stage is special; all the emotions come across to the audience if it's a good production. While you are watching there's a suspension of disbelief, and what's happening on the stage becomes real, at least for a while.

**Speaker 5:** I'd read a review of a production of *Antigone* by Sophocles in a very small theatre, so I went along. The acting was excellent, and because you were so close to the actors you felt very involved in the play – it became a sort of personal experience, as if you were in the play yourself! I suppose what I've come to love about the theatre is that no two performances are ever exactly the same: the actors do not always deliver their lines in the same way and there are subtle differences of timing and interpretation.

**Now you will hear Part 4 again.**

**That is the end of Part 4.**