

AUDIO SCRIPT

Listening

Task 1

For items **1-10** listen to part of an interview about cooking and decide whether the statements (**1-10**) are **TRUE (A)**, or **FALSE (B)** according to the text you hear. You will hear the text **TWICE**. You have **20 seconds** to look through the items.

(pause 20 seconds)

Now we begin.

Interviewer: Miranda, who taught you to cook?

Miranda: It would probably be my parents when I was younger. It was more, it was always something that I was interested in from an early age and I used to be in the kitchen quite a lot.

Interviewer: How did you end up as a chef in London?

Miranda: One afternoon when I was reading a foodie magazine in New Zealand, and it mentioned the Gordon Ramsay scholarship and we had to submit a menu kind of a three-course menu and talk about the food, talk about what you'd done, so I thought, 'Well, why not give that a go?' So I submitted an entry and then got a phone call six months later saying I'd got into the semifinal, which was basically 12 people, 11 of them all chefs, so I kind of felt a bit like a fish out of water, but you know, whilst I was there I met Josh Emmet, who was the head chef at the Savoy Grill, which was run by Marcus, and at the end of it he said 'Well, you know, there's a job at the Savoy Grill if you want one,' and it was just too good an opportunity to turn down, um, so it all kind of happened relatively quickly because I thought well, I can't turn this opportunity down. I was kind of at a point in my career where I was looking for another job anyway. So I just thought, 'Well, I'll do it.'

Interviewer: Top chefs have a reputation of being difficult. What's Marcus Wareing like to work for?

Miranda: He is very, he's quite, I mean I wouldn't want to work for any other chef of that high calibre really. He's got a real eye for detail and he's a perfectionist. But he's also got a very good business sense, which is a great thing to learn from as well, because he oversees the whole operation. So in that sense he's a great kind of mentor, I guess. I mean if he gets upset with people, it's because of what's going on on the plate or in the restaurant. There's no ego there at all, it's all about what goes on the plate and what happens, and how the guests are treated, he's very much a person that people, when people come to the restaurant he wants them to have an amazing experience, no matter if they're kind of ordering a dish for £30 or £300.

Interviewer: Is this restaurant into the new tendencies in cooking, using science in the kitchen and things like that?

Miranda: We are more, not traditional but we use traditional techniques, classic techniques. Marcus is a person that's very respectful of ingredients and basically treats, you know, a carrot the same way as oysters in the sense they're both great things that need to be looked after and treated in the right way to get the maximum kind of flavor out of them and I guess we're more about making a carrot taste like a carrot as opposed to making a carrot taste like a beetroot, which, in a sense, I think some people get a little carried away with.

You have 20 seconds to check your answers.

(pause 20 seconds)

Now listen to the text again.

(text repeated)

You have **20** seconds to check your answers.

(pause 20 seconds)

Task 2

For items 11-15 listen to the dialogue. Choose the correct answer (A, B or C) to answer questions 11-15 . You will hear the text only ONCE .

You now have 25 seconds to study the questions.

(pause 25 seconds)

Now we begin.

K = Ken, S = Selina

K: Selina. You've flown all over the world. You must have some stories to tell.

S: Hm, quite a few. I'll never forget the time I was flying in Asia and the cabin crew asked me to sit in the kitchen during take-off.

K: What?

S: Yeah, they wanted my seat next to the emergency exit.

K: Doesn't inspire much confidence in the airline, does it?

S: Not a lot, no. And then, to top it all, I ended up sitting next to a guy with a rattlesnake in a basket!

K: Good god!

S: Yes, that's what I said. Apparently, he just brought it on as hand luggage. But erm, ... did I ever tell you about the time I was working in Nigeria?

K: No, I don't think so.

S: Well, er, you're not going to believe this, but way back in 1985 I was on this internal flight, right? And it was three times overbooked!

K: Three times?

S: Oh, yeah, that was quite common in those days. But you should have heard the arguments at check in.

K: I can imagine.

S: Anyway, in the end, they brought the army in to sort it out.

K: The army?

S: Yeah. And you'll never guess what they did...

K: What?

S: They made everyone run around the aircraft twice.

K: What on earth for?

S: So they could give the seats to the fastest.

K: You can't be serious!

S: It's absolutely true.

K: And did you win a seat?

S: Certainly did. I came in third. I was quite quick in those days!

This is the end of the listening comprehension part. You have 1 minute to complete your answer.

Integrated listening and reading

Read the book review below, then listen to part of an interview with the author of the book. You will notice that some ideas coincide and some differ in them. Answer questions **16-25** by choosing **A** if the idea is expressed in **both** materials, **B** if it can be found **only in the reading text**, **C** if it can be found **only in the audio-recording**, and **D** if **neither** of the materials expresses the idea.

Now you have 7 minutes to read the text below.

(pause 7 minutes)

Now **listen** to part of an interview with the author of the book and then do the tasks (questions **16-25**), comparing the text above and the interview. You will hear the interview **TWICE**.

Interviewer: We chat to Cary Elwes about his new memoir on the making of *The Princess Bride*. The idea of storytelling is really central to *The Princess Bride* and the film celebrates the joy that that kind of creativity brings. I thought your book tied really nicely into that because you combine your own narrative with the anecdotes of your colleagues – did you always intend to include their stories with your own when you began working on *As You Wish*?

Cary: Yes, absolutely. I felt that the journey was not just fun for me and one of the reasons why it was so fun is because I got to work with these incredible people who were a lot of fun. So I can't take full credit for the book. Not only did I share the writing with Joe Layden, but also with

Rob Reiner, with William Goldman, with the cast and so on. It's an incredible book but I can't take all the credit for it.

Interviewer: Was there a particular memory or time on the film that you enjoyed revisiting the most?

Cary: I just remember being excited from the minute I got the call from my agent because I knew about the project, I knew who Bill Goldman was obviously and I knew who Rob Reiner was. I'd seen nearly all of his work and I knew the book. I read the book when I was 13 so from the minute I basically met with Rob and got the part, I was whizzed off on this incredible journey that I try to detail in the book, being basically the novice in the group. I was surrounded by a tsunami of talent, as I like to call it, so I can't oversell how important this film was to me and to my career.

Interviewer: You touch on the marketing issues around the film in that *20th Century Fox*, the distributor, didn't really know how to sell it and you raise an interesting point about the way in which social media could've helped the film find its audience. Could you expand on that a little?

Cary: I think *20th Century Fox* had their hands full because they'd never come across a film that had such a mish-mash of genres. Was it a comedy? Was it a kids' movie? Was it a fairytale? Was it an action film? Was it an adults' movie? They settled for the kids approach with this very beautiful poster. It was a Maxfield Parrish type poster in America, which had Peter Falk reading to Fred Savage, the Grandfather and the Grandson.

Interviewer: The film has a huge following online now and it shows just how much these quotations have ingrained themselves in popular culture and you talk about how often you and your colleagues are asked to repeat lines from the film – has there ever been a time you're asked to quote something from it that's a little less well known than 'as you wish'?

Cary: It's mostly that one. Occasionally. What other ones do I get? 'Drop your sword' from kids, but it's mostly those three words that I get.

Interviewer: And just to finish, you close the book by discussing the ways in which it still captures people and endured for these years. I'm one of those fans who has grown up watching it more times than I care to say and I take something different from it every time and I wondered, watching all these years later, is there anything in particular you take away from the film when you see it now?

Cary: I just feel very fortunate to have been, as I said, part of this tsunami of talent that I was surrounded by. I feel blessed to have been part of that, I really do. You're very lucky as an actor to have anyone resonate with your work and this one seems to have resonated quite profoundly.

You'll hear the interview again in 30 seconds.

(pause 30 seconds)

Now listen to the interview again.

(Text repeated)

Now you have five minutes to finish the task and transfer your answers to the answer sheet.

This is the end of the integrated task. Now you can start working on your reading task.