

Part 1. Listening. Questions 18-22
correspond to 1-5 in the test.
Answers A-D correspond to 1-4 in the test

18 (C) The presenter says that almost every British paper has its *star interviewer* (this probably means both 'person who interviews stars' and 'interviewer who is a star'), and that the *bylines* (the line at the beginning or end of an article saying who the writer is) are *big* and the *space* (amount of space in the paper given to interviews by such people) *generous*. In other words, he is saying that the names of these interviewers are clearly seen and emphasized in papers and their articles are long ones treated as important in papers.

A: He says that students now study and write theses on the subject of 'the Art of Interviewing' and that other papers try to *lure away* (tempt them to leave the paper they work for and join them) star interviewers. He is therefore saying that they do attract attention, but he does not say or imply that they don't want to attract so much attention.

B: He says that, for such interviewers, the *remuneration* (payment, financial reward) is *handsome* (large and desirable), and that other papers try to get them because they know that interviews written by people *with a good name* (reputation) increase the sales of papers. Clearly, such interviewers are highly regarded by papers, and this is because they are considered to be very good at what they do, but the presenter does not talk about how the interviewers themselves feel about this or actually say that it pleases them.

D: He mentions other types of journalist, who he calls the *Big Columnist* (this must refer to a paper's most important columnist - someone who writes articles in which they give their own opinions on topics of general interest) and the *Voice of Sport* (this must refer to journalists considered by their papers to speak with authority about sport in their articles). He says that celebrity interviewers are *fought over* (papers compete to get their services) in the way that such journalists were in the past, but he does not compare them in terms of the skills they require.

19 (A) She says that she starts by comparing things that interviewees have previously said, for example by pointing out that they said one thing in an interview in 1996 and something different in an interview in 1998. The use of 'whereas' indicates that the two things the interviewee said were not consistent with each other. The informal phrase *blah, blah, blah* is used instead of quoting something considered uninteresting that someone said and means 'etc., etc., etc.'.

- B: She says that she starts with a *clever, complicated question* but that she *might go on to some soft questions* (might later ask some questions that are easy to answer).
- C: She says that her intention is *to let them see* that she has done research into them, that she has made an effort and so they should make an effort too, and that she *won't be fobbed off with old answers* (refuses to accept answers they have given in previous interviews in which they avoid answering the questions directly or giving honest answers). She therefore says that she makes it clear she will not accept dishonest answers, but she does not say that interviewees actually give her answers she does not believe.
- D: She says that she likes interviewing people she doesn't like personally – people who are *difficult* (hard to deal with), *vain* (in love with themselves), *egotistical* (self-important) or *badly behaved*. She doesn't say that she pretends to like such people. In fact, she says that she ends interviews by making *provocative observations* (comments intended to cause a strong reaction of anger) and gives as an example of this telling an interviewee that she considers them *arrogant* (too self-confident), *just to get them going* (simply to cause them to react strongly). This example indicates that she is rude to interviewees, not that she tries to make them think she likes them when she does not.
- 20 D She says that she sends them other interviews she has written before she interviews them so that they can see *what they're in for* (the unpleasant experience they are going to have), *what they can expect*. She then expects them to *play the game* (to do what is fair in terms of what all those involved expect). Her point is that if they agree to be interviewed by her after they have seen the sort of things she writes, she thinks they should know what to expect when she interviews them and behave accordingly.
- A: She says that she *wouldn't be interviewed by me* (she wouldn't want to be the subject of one of her own interviews) or by anyone and that she persuades people *to do something* (be interviewed by her) that she wouldn't do herself *in a month of Sundays* (she would never consider doing herself). She is therefore not saying that she is glad the people she interviews can't interview her, she is saying that she would not like to be the subject of the kind of interview she herself does.
- B: She says that her job looks like a *breeze* (an extremely easy thing to do) because she takes a whole week to write just one interview, but she doesn't actually disagree with this view or make any reference to the amount of work the people she interviews think she does.
- C: She says that she has a *dilemma* (a difficult choice between two opposing options) because she tends to *fret* (worry) *about upsetting people* while also wanting to *describe them honestly*, and that what she has written has upset quite a few people. She does not, however, say that there are some people she is happy to upset – she only says that she worries in general about upsetting people.
- 21 B She says that a *great many interviewees mistake intimacy* (close personal contact) *for real friendship* and that there is *reciprocal* (given and received in return) *warmth* (friendliness), *which can be very embarrassing*. She says that when she is doing an *ordinary human interest story* (one concerning something that has happened to an ordinary person rather than a celebrity), her *sympathy will stop the moment the interview is over*, which makes her *feel guilty* because the people she has interviewed *don't realize that*. Her point is that people she interviews think that she really becomes a friend of theirs whereas in fact she only likes them during the time when she is interviewing them and forgets all about them afterwards, and she feels embarrassed and guilty about this.
- A: She says that at the end of interviews, she asks whether the person she has interviewed has said anything they regret saying but that they *hardly ever take anything back* (rarely say that something they previously said was wrong and they should not have said it), although they do sometimes regret *trivial* (minor, unimportant) things they have said and ask her not to include them in the published interview. However, she does not say that she dislikes it when this happens – she probably doesn't dislike it, since she gives interviewees the opportunity to do it.
- C: She tells interviewees to trust her and says that she has no *hidden agenda* (secret intentions that contrast with what someone's intentions appear to be) but that if they behave badly and are *beastly* (unpleasant, nasty), she makes a note of that. However, she does not say that interviewees feel they were wrong to trust her, and she makes no reference to anything that interviewees accuse her of or criticize her for.
- D: She says that she tells interviewees before an interview that everything that happens in it *belongs to me* (is her property, which means they can't change it) but that she won't make a note of something if they say it is *off the record* (if they tell her something but say that this is not for publication). She tells nervous people to trust her and very nervous people that she will *abandon* the interview (give it up, not complete it) – in other words, she is kind to nervous people. She therefore says that she lets people tell her things on condition that she doesn't publish them and that she doesn't try to force nervous people to speak, but she doesn't say that she gets annoyed with nervous people or with people who won't speak openly.
- 22 D He says that he tends to *protect people from themselves* (prevent them from doing harm to themselves) because sometimes they *don't realize what they say, how things might hurt their children*. He therefore implies that he might change or leave out things people say because they sometimes don't know what they are saying or the effect that what they are saying will have, and don't realize that things they say might upset their children.

- A: He says that his interviews have a *beginning, a middle and an end* because he wants to present them like a story. The advantage of written interviews over those on chat shows is that the writer can *shape it to get the best effect* and clearly he shapes the interviews he does so that they have a beginning, a middle and an end and therefore follow a logical progression. He therefore changes the order of events of what happened in the interview when he comes to write the article. He does not say or imply that he tries to make the interview follow an order he has decided beforehand when the interview is actually taking place.
- B: He says that chat-show interviews are *poor* in comparison with written interviews because *the best bit* (in this context, this means 'the most interesting part') might happen at the very beginning or at the very end and the rest of it might be comparatively uninteresting. He says that with written interviews, you can change the order to make the final article as interesting as possible. However, he does not say or imply that he changes what interviewees actually say so that they seem to be more interesting than they really are – he says that he changes the order of what they say to make the interview interesting.
- C: He changes the actual interview so that it follows a sequence that makes it enjoyable to read – he does not say or imply that he rephrases what interviewees actually say and he says nothing that could be interpreted as being about interviewees being hard to understand.