

Part 2. Tasks 34-40 correspond to 6-12
in the test.

Answers A-D correspond to 1-4 in the test.

The Morecambe & Wise Show

34 (C) The writer says that the audience for the programme was a *broad* (containing a wide range of people) one and that *none of the usual rigid divisions and omissions* (the fact that some kinds of people didn't watch certain programmes and were therefore 'missing' from the audience) were apparent in it. He says that audiences for programmes usually had *stark* (very clear) *class bias* (the majority of an audience belonged to a particular social class), *gender imbalance* (far more men than women in the audience or far more women than men), *obvious age asymmetry* (not an equal number of people from all age groups but more people belonging to one age group than another) or *generalized demographic slant* (general tendency for an audience to consist of more people fitting into certain categories than people fitting into other categories). This audience had none of these factors. His point is that different types of programme usually appealed to different types of person but that this programme was watched by all types. The implication is that some types of people would not have been expected to watch a programme of this kind but in fact they did, because all types of person watched it.

A: He says that *light entertainment* (in British television this means programmes intended to amuse and entertain, without any serious effort or thought being required on the part of the viewer) is the title given to a *catholic* (including many different things) and *capacious* (very large) category of television programme. However, he doesn't imply that the success of this programme was remarkable because it was a 'light entertainment' programme and programmes in this category usually attracted criticism, it was remarkable because of the nature of its audience.

B: He says that the programme was as close as British television had ever come to being a *genuine mass medium* (one that reached and was popular with people of all kinds), but he says that it had been trying to be that for 41 years. His point therefore is not that people hadn't believed a programme could have mass appeal such as this one had, but that people had been trying but failing to produce programmes that had mass appeal until this programme did succeed in this aim.

D: Clearly the people tuning into the programme were taking part in a phenomenal event in the sense that they were part of an extremely high number of people watching and they were therefore participating in a kind of 'national event'. However, it is not implied that anyone was aware that this would be the case before they tuned in to watch the programme or that the occasion was remarkable because people decided beforehand that it would be an extraordinary event.

35 (A) The writer says that they were a *double-act* (a pair of entertainers who perform together), that each of them was *half a star* and that as a couple they were a *whole*

star. He does not say that they were both stars individually or that as a couple they were two stars, and so the implication is that they were highly successful as a couple but that they would not have been stars if they had been individual performers.

B: He says that they were *wonderful together as partners* and as *friends*, which implies that their relationship as friends in real life was as good as the one they had professionally as television performers.

C: He says that they were *exceptionally professional yet endearingly* (in a way that made people fond of them) *personable* (pleasant), and so they were not so concerned with being professional that they seemed rather formal. However, he does not imply that they thought people might not realize how professional they were or that it was particularly important to them that people realized his.

D: He says that *they clearly thought the world of each other* (had the greatest possible affection for each other), *and the world thought a great deal of them* but he does not imply that they were unaware of how highly regarded they were.

36 (D) The writer says that the programme *came to stand for* (be a symbol of, represent) *excellence in broadcasting* not only because of *two gifted performers* but also because of a *richly proficient* (highly skilled) and *supremely committed* (caring enormously) *production team* (group of people responsible for making a programme). These people therefore made a very significant contribution in his view to the programme becoming one that *stood for something greater, something far more precious than mere* (simply) *first-rate* (excellent) *but evanescent* (soon disappearing from the memory) *entertainment* and they were an important factor in it having been popular for the *previous nine years or so*.

A: He says that it was popular because it had a *strong and sincere respect for its audience* and that it was not *mere first-rate but evanescent entertainment*. This means that it did not treat its audience as fools and that it was good entertainment, but there is no suggestion that people who watched it changed their views on what they regarded as good entertainment and that the programme changed in order to suit these changes in public taste.

B: He says that it stood for excellence in broadcasting *just as persuasively and as proudly as any earnest* (very serious) *documentary or any epic drama* (one showing brave actions and exciting adventures). His point here is that it was just as good as any programme in the categories he mentions, not that it appealed to people who normally preferred programmes in those categories, rather than programmes like The Morecambe & Wise Show.

C: He says that over a period of nine years or so, the programme *established, and then enhanced* (made even better), *an enviable reputation for consistency* (always being of high quality), *inventiveness, unparalleled* (without equal) *professional polish* (good style) and a *strong and sincere respect for its*

audience. The point here is that it was popular because it had this reputation as a result of the efforts of those making it, not that it was popular because the people making it knew that people would watch and enjoy it.

- 37 (B) The writer says that he fears that the programme is *fast assuming the aura of a fairy tale* (quickly beginning to have the quality of a story told to children about people and things that never really existed) and that it is *destined to be* (it cannot be prevented from being) *passed on with bemused* (confused) *fascination from one doubtful generation to its even more disbelieving successor*. His point is that in future people (in this case, he probably means programme-makers) will think that it wasn't really as popular or as good as they are told it was.

A: He says that in future people won't believe that any programme could attract the kind of *mass audience* that The Morecambe & Wise Show did, because the *seemingly endless proliferation of* (rapid increase in the number of) *new channels and novel* (interesting because new) *forms of distraction* (entertainment) *continue to divide and disperse* (send to different places, in this case different channels) *the old mass audience in the name of* (for the sake of) *that remorseless quest* (that never-ending search) for 'quality demographics' and 'niche audiences' (these are technical terms within the media meaning 'audiences consisting of the sort of people it is considered desirable to attract' and 'small but enthusiastic audiences who like a kind of programme that is not widely popular'). His point is that programmes are made these days in order to appeal to particular audiences, not a mass audience, and he is not saying that the people who make programmes will think that The Morecambe & Wise Show itself is the kind of programme that would only appeal to certain audiences.

C: He is not saying that programme-makers will wish they could make programmes like The Morecambe & Wise Show, he is saying that they will not be trying to make programmes that had the mass appeal that The Morecambe & Wise Show had.

D: He says that the show appeared before the technological advances he lists had been made, and suggests that the fact that such technology did not exist made it possible for people to want to and try to make programmes that would have mass appeal. He implies that technological advances have had the disadvantage of making it impossible for programmes of such mass appeal to be made, but that is his implied view and he does not say or imply that other people will see the show as an example of the disadvantages of technology.

- 38 (C) The writer says that *no celebrated* (famous and respected) *guest was ever allowed to challenge this comic democracy* (treatment of people as equals), according to which Morecambe & Wise never *looked down on* (considered themselves superior to), *or up at* (considered themselves inferior to), *anyone*. These guests were therefore never treated with special

respect and in the show, they *went unrecognized and frequently unpaid* – this was a *running gag* (a joke that continued and was repeated throughout the show). Guests who were *venerable* (old and highly respected) actors were *mocked* (made fun of, made to look foolish) *routinely* by Eric's *sotto voce* (in a low voice, quiet or whispered) *comments*. The writer is therefore saying that all guests appearing on the show, however famous they were, were made fun of on the show.

A: He says that on the show, *two resolutely* (firmly) *down-to-earth* (sensible and realistic, so that success does not change the person) *working-class comedians gleefully* (very happily) *reaffirmed* (made certain of again) the relationship they had with the British public every time the show was broadcast. He therefore mentions their social background and their relationship with their audience, but he does not say or imply that British society was changing while their show was on television or that the show reflected any changes in it.

B: The 'running gag' and the 'sotto voce comments' are mentioned as examples of the treatment of guests on the show, not because they were things that only certain people found funny.

D: Although it's likely that guests were carefully chosen, the writer doesn't mention this as an aspect of the programme or say that certain people were chosen rather than others. He doesn't say that people such as *venerable actors with grand* (highly impressive) *theatrical reputations* were carefully chosen because they were particularly suitable for the show.

- 39 (A) The writer says that *instead of settling – as so many of their supposed successors would do with unseemly haste – for the easy security of a 'cult following'* (instead of accepting that the best they could hope for was to be popular with a small group of enthusiasts, which is what comedians who came after and were considered to have filled the places of Morecambe and Wise did, quickly and wrongly), Morecambe and Wise always wanted to entertain the whole nation. He is therefore saying that comedians who it has been claimed have been their successors have preferred to gain a cult following quickly, because that is easier to do than to do what Morecambe and Wise did and try to appeal to the whole country.

B: He says that they were *flattered* (felt they had been paid a compliment) when a critic *praised the sly* (secret, concealed) 'oeillade' (movement of the eye – this is a French word) *that accompanied Eric's sarcastic asides* (rude, mocking comments about someone, said so that they themselves don't hear them) but that they still *mocked* (made fun of) *him mercilessly* (without pity) *for his use of the word*. The point here is that they liked what this particular critic said, even though they found his choice of word pretentious, and the writer does not say or imply that it was unusual for them to pay any attention to what critics said.

C: He says that other comedians have not tried to do what they did and appeal to everyone in the country but he does not say or imply anything about what

other comedians think of Morecambe and Wise or whether or not they have respected them as much as they ought to.

- D: He says that they tried to appeal to everyone instead of *pandering submissively* to (trying desperately to please someone because of feeling inferior to them) *the smug* (self-satisfied) *exclusivity* (being a small group that does not allow others to join it) of the *cognoscenti* (people who are experts on and are considered to have excellent taste in something, in this case comedy). His point here is that they didn't try to appeal only to a small group of people considered experts on comedy or people with the best taste in comedy, but he does not say or imply that they knew they would never appeal to such people. He is saying that they didn't want to appeal only to such people, not that they knew they never would appeal to them and from the critic's comment we can infer that in fact they did appeal to the *cognoscenti*, since they must include critics.

- 40 (B) The writer says that what people saw in the show was the *happy summation* (collection) of Morecambe and Wise's career, a career that had *traversed* (moved through) all the most important developments in mass entertainment in Britain. He says that their show included elements of such things as *Victorian music-hall* (entertainment involving singing, dancing and comedy, popular in Britain in the 19th century), *Edwardian Variety* (a similar kind of entertainment popular in Britain in the early part of the 20th century) and *the wireless* (an old-fashioned word for 'radio', used when radio was new), all of which he uses as examples of kinds of entertainment from the past. In the case of the former, he says that there were *faint but still discernible* (noticeable with difficulty) traces (signs) of it in the show. Since these elements belonged to older times, the implication is that they could have been regarded as old-fashioned, but the writer clearly sees the presence of them as one of the reasons why the show was so good.

- A: He says that people who saw the show *witnessed a rare and rich compendium* (combination) of the *very best in popular culture*. He is therefore saying that they saw something that combined what he regards as the best aspects of popular culture, but he is not implying that the show was even better than viewers expected it to be. He doesn't refer to the audience's expectations before they saw the programme or imply that they were exceeded, he simply says the programme was excellent.

- C: Although he says that there were elements of earlier forms of entertainment in the show, he does not say or imply that these were shown to be similar to each other. *Crowded animation* (movement and activity involving a lot of people), *wordy populism* (something intended to appeal to ordinary people and involving the use of more words than necessary), *spectacular impact* and *more intimate* (involving close personal contact) *pervasiveness* (being present everywhere) are not features that are similar to each other, and he is really implying that the show contained numerous

diverse elements that each characterized these earlier forms of entertainment.

- D: He says that *when that career was all over, it was sorely* (sadly and greatly) *missed* and by *that career* he means the career of Morecambe and Wise. He says that people were sad when their career came to an end because they *were simply irreplaceable*. However, he does not say or imply that there was any sadness in the show itself or that anyone felt when they saw it that Morecambe and Wise's career was nearing an end.