

STUDENTS' BOOK • AUDIO SCRIPTS

UNIT 5 Recording 2

- 1 There's been a breakthrough.
- 2 It's a trade-off between cost and safety.
- 3 The long-term outlook is very good.
- 4 The downside is I get paid less.
- 5 There's only one drawback
- 6 There's been a breakdown in communications.
- 7 What was the outcome of the meeting?

UNIT 5 Recording 3

I = Interviewer E = Expert

I: We often hear that competition is beneficial but how exactly does it work?

E: OK. Let's imagine a Coke machine somewhere, anywhere, selling a hundred cans a day. Now, Pepsi comes along and puts up a machine next to it, how many cans would each machine sell?

I: Fifty?

E: That's what most people think. In fact, each machine would probably sell two hundred cans a day, unless the market was saturated.

I: That's hard to believe ... What's the explanation?

E: Well, what happens is that the question in the consumer's mind is no longer 'Should I get a Coke or not?' but 'Which soft drink should I get?' Choice makes people want things.

I: Ah, that's interesting. What about pricing?

E: Well, there are several schools of thought on this. People are expected to think 'If I see two similar products at different prices, I'll buy the cheaper one' but, in fact, that's often not how consumers behave. For example, if I were to introduce a new lipstick and I wanted to compete with a product priced at €4.99, should I price mine above or below the competition?

I: OK – I have a feeling you're going to tell me above, but it seems natural to undercut your competitor.

E: We've found that with certain types of products, if you price your product just above the competition's price – so let's say €5.49 – you'll actually end up with a bigger share of the market.

I: Why's that?

E: We intuitively feel that if something costs more, it's better. People will pay more provided the difference is small. They'll think, 'Well, why not? I deserve the best.'

I: OK. Turning to the appearance of advertisements, what tricks are used to make products more appealing?

E: Take this advertisement for a hamburger chain. Big picture of a juicy hamburger with fresh tomatoes and lettuce ...

I: Makes me hungry just looking at it.

E: Yes, it's fine to look at ... as long as you don't eat it. It probably has a hundred percent beef in it, real tomatoes and lettuce ... but to make it so shiny, a food stylist has painted the meat with oil or maybe lacquer; and what appears to be steam rising off the meat is probably cigarette smoke blown onto the hamburger just before the picture was taken.

I: I've just lost my appetite.

E: And look at these advertisements for watches. What time is it on this watch?

I: Ten past ten.

E: And on these?

I: Ten past ten – in all of them. Why's that?

E: There are two theories. One is that with the hands in this position, the face of the watch conveys a smile. The other theory is that it's a bit like a tick symbol. In either case the consensus is that the message is positive.

I: And if a watch showed 8.20 it wouldn't sell as well?

E: Presumably not. 8.20 is a very sad-looking time.

I: What about colour in advertising?

E: It's crucial. We have built-in associations for every colour, for instance red is associated with risk and with energy, so you see it in adverts for energy drinks, cars and sports equipment. Green on the other hand denotes safety, so it's often used for medical products. Yellow and orange supposedly stimulate the appetite, so they're used for food ads; blue on the other hand suppresses the appetite ... it's linked more to intellect and precision, so you see it in adverts for high-tech products. And purple is an interesting one: surveys show that around seventy-five percent of young children prefer purple to all other colours. So you'll see bright purple in advertising for toys for example.

I: Well, thank you. I'll never shop the same again. And neither will our listeners.

UNIT 5 Recording 4

1 I'll buy it if you bring the price down.

2 I'd buy it if it weren't so expensive.

3 If I were to get a luxury car, it'd be a Ferrari.

4 I'll come as long as you let me pay.

5 You can't come in unless you're a member.

UNIT 5 Recording 5

M1 = Man 1 M2 = Man 2 W = Woman

M1: OK, let's try to do this quickly. We've got just a few minutes. Who's taking notes?

M2: I'll do that.

M1: Good. OK, let's brainstorm.

W: Colour. Purple vegetables.

M2: Purple vegetables. Yeah.

M1: Or a competition. A prize to kids who eat their two veggies a day.

M2: OK ...

M1: Or a gardening programme in schools.

M2: What do you mean?

M1: If kids grow vegetables, they'll want to eat them.

M2: Right.

W: Have the opposite? What happens if you don't eat your veggies.

M2: I'm not sure about that.

M1: Hey, we're brainstorming.

W: OK. How about this? Forbid them from eating vegetables, at school at least. No veggies allowed. Then they'll want them.

M2: I'll write it down ... Any more?

M1: Something with recipes, like put vegetarian recipes on the back of cereal boxes.

M2: Or on websites.

M1: Viral campaign. Short video with a celebrity. A famous rap star rapping about eating vegetables.

W: OK.

M1: Is that it?

UNIT 5 Recording 6

M1 = Man 1 M2 = Man 2 W = Woman

M1: OK, let's look at the list and cut it down. Here, I'll put these up on the screen.

M2: How do you feel about this idea? The purple vegetables? You know kids, they love purple.

W: Actually, that could be a problem. We're trying to sell something healthy, and we put a chemical in it to make it look attractive.

M1: Good point, yeah. What about having a competition? If the prize is right, children will do anything.

W: Oh, so whoever eats the most vegetables in an hour wins?

M1: No, I was thinking of whoever eats two vegetables a day for a week or something ...

W: To be honest, it wouldn't be my first choice.

M2: It's not original enough. And too difficult to organise.

M1: Would you consider the gardening campaign? We set up little vegetable gardens near schools ... maybe even have a

competition ...

M2: Yeah, they could send in photos to a website, and ...

W: Well frankly, I think it's too complicated to set up. We need something that's fairly simple in terms of organisation. Something that we can control and monitor easily.

M1: How does the recipe idea strike you?

M2: It doesn't grab me. Sorry.

W: I was going to say the same. To put it bluntly, it's all wrong. It wouldn't mean anything to the kids, maybe only to their parents.

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M1: Fair enough.

W: Uh, with respect, I think we're on the wrong track here.

M1: Yeah?

W: I think it'd be great if we could get kids into vegetarianism.

M2: What do you mean?

W: Well, you know how all children love animals ... we could use that to make them want to stop eating meat, maybe use cute pictures of animals next to meat.

M1: Oh no, that's gross! Anyway, the point is not to make children vegetarians, just to get them eating a more balanced diet.

M2: I agree. I know this sounds weird but we could go for a 'negative' campaign. It could be done in a funny way. We could use fantasy characters in a cartoon ...

M1: As a matter of fact I was thinking of that myself. The ones who don't eat their veggies are the weak ones ...

W: Yeah ...

M1: So what do we think?

M2: At the moment I'm torn between the cartoon and the viral campaign ... a rapper would be perfect ...

W: Suppose we try combining the two ideas, and have a viral campaign but not with a celebrity, with cartoon characters?

M2: I like it.

M1: OK, let's go with that.

UNIT 5 Recording 8

W = Woman M = Man

W: We would like to introduce to you an idea that will change the way you eat: Yummy Utensils. As you can guess, we're talking about knives, forks and spoons that you can eat.

M: You'll never have to throw plastic knives, forks and spoons in the rubbish again. At the end of your lunch, after you finish eating, you simply eat your utensils, like this.

W: Yummy Utensils are made of a special vegetable and flour mixture, are strong enough to cut meat and pierce salad, but easy to digest after you chew them.

M: They're tasty too – a bit like pretzels. Here, would you like to try one?

W: What makes our idea special is that it's not just practical, and it's not a simple gimmick.

M: No, Yummy Utensils are not just practical and fun, they're also environmentally friendly. Just think of all of the resources that go into making plastic utensils, which are just thrown into the rubbish and become a permanent part of the waste that we litter the planet with. Yummy Utensils are made from natural ingredients, using the same processes as are used to make bread products, and of course create no rubbish at all.

M: Even if you don't eat your Yummy

Utensils and throw them in the rubbish, they dissolve within days. So there's no damage to the environment.

W: We envisage this product being sold in supermarkets, in the same section where you buy picnic supplies. But don't be surprised if they're sold in the snack section – they taste better than some snack foods. And they're certainly better for you.

M: We think that Yummy Utensils will be a hit with families in particular, since they're the biggest consumers of disposable utensils.

W: And kids love having a fork or spoon they can eat. We've done some market testing and it was amazing how much the children enjoyed them.

M: In the future, we are planning to develop a sweetened version which will make Yummy Utensils the perfect dessert.

W: Thank you for your attention and we welcome any questions.

UNIT 6 Recording 1

1 We must go. We mustn't go.

2 I can come. I can't come.

3 You should listen to me. You shouldn't listen to me.

4 We're supposed to go. We're not supposed to go.

5 You ought to ask. You oughtn't to ask.

6 You're allowed to come. You're not allowed to come.

UNIT 6 Recording 3

Part one

OK ... so ... I've got the date ... Thursday the twentieth of May, 2004. Dear the future me, I hope this letter has found its way to you/me. As I write this I am sixteen in year eleven; and as I read it, I am twenty. Wow! I will have changed so much. I can only guess what I will be like at twenty. I envisage myself at Oxford Uni, sitting ... oh, this is embarrassing ... sitting under a tree by the river in the college grounds. I think I'll be wearing something floaty and a bit indie, but I bet when I get this, it'll be raining.

As I read this, I'll have already remembered that I fancied Tom Squires ... there you go, Tom ... I'm looking at him now. I wonder if I'll ever have the guts to tell him. I know, I'm a romantic. I hope that hasn't changed. My plans for myself in the following years are to find a man, someone good-looking, romantic and intelligent who shares my interests – or just Tom. Either way, I hope I'll have someone. I don't remember this ... and then I think I'll have three children with long brown hair and green eyes.

Well, I'll stop now even though I want to write everything I can down, but I'm running out of time. I hope I'm happy in 2008, and I hope this letter makes me feel good about who I was, or am, as I write this. Keep smiling, and while I can't really say bye, but good luck for the future and

keep dreaming. Don't change too much, and be happy with who you are – I like who I am now more than any other time. Love, Laura.

UNIT 6 Recording 4

Part two

It all sounds very shallow looking back and reading what I thought I'd be doing or hoped I'd be doing. I think my sixteen-year-old self might have been disappointed with where I am, but because I as my twenty-year-old self have sort of grown up and matured. I'm absolutely ecstatic with where I am, and it doesn't have to be this perfect sitting-by-a-lake kind of image.

UNIT 6 Recording 6

P = Presenter V = Vince J = Julia D = Dan Z = Zara

P: And up next, it's time for 'Just tell me I'm wrong.' Today's topic: how young is too young or, perhaps more accurately, how old is old enough? We've received hundreds of emails and text messages about the right age for a child to have a mobile phone, stay home alone, wear make-up, get their ears pierced, babysit for younger kids ... and we've got our first caller, Vince. Go ahead, Vince. You're on.

V: Hi. My situation is that my nine-year-old kept asking me to get her a mobile, so I bought her one a few months ago. Then, last week, I got a bill for over two hundred pounds, so I warned her I'd take the phone away from her if it happened again.

P: So I gather your point is whether she's too young to have a mobile?

V: Yeah, yeah, that's right.

P: Er, surely it's the parents' responsibility to set some sort of guidelines ahead of time.

V: So what you're saying is I should have given her some rules?

P: Basically, yes. When she first got the phone. OK, thanks Vince. Next caller is Julia. What's your question, Julia?

J: About the mobile phone thing. I've got an eight-year-old and I worry about him all the time if I can't reach him. You know ... anything could happen ...

P: So in other words, you want him to have a mobile.

J: And have it on at all times. But he doesn't want one.

P: Fair enough. Let me ask you a question. When you were eight years old and there were no mobile phones, what did your mother do? I bet you were allowed to go out on your own. Isn't that an important part of growing up and developing a sense of independence and responsibility?

J: So what you're getting at is that I'm being overprotective?

P: You could say that.

J: Yeah, but don't you agree that the world used to be a safer place?

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P: Surely that's what every generation says. Anyway, thanks for your question, Julia. Let's go to our next caller. Dan, you're on.

D: Hi, my question's also about technology.

P: OK. Go ahead.

D: Well, my son, Seth, he's twelve and, up till recently, he was a normal twelve-year-old, you know, he used to go out with his friends, play football with me, you know ... we had a great relationship

P: So, Dan, from what you're saying, I'm guessing he doesn't want to spend so much time with you now and you feel ...

D: Oh no, it's not that. It's just that he spends all his time on the computer now.

P: Isn't that just normal nowadays?

D: It's hard to say. Sometimes at the weekend he spends all day in his bedroom on the computer, on social networking sites or playing games. I don't think it's right. I mean for one thing, he never gets any exercise.

P: Don't you think it's just a stage he's going through? I used to spend hours in my bedroom listening to music when I was that age.

D: You mean I should just relax and let him get on with it?

P: Yeah, he'll grow out of it. And you can't force him to go and play football if he doesn't want to.

D: I guess not. Thanks.

P: OK, our next caller is Zara. You're on.

Z: Um, I was wondering how you would deal with a thirteen-year-old wanting to get pierced ears?

P: Thirteen years old? Doesn't she simply want to be like her friends? I imagine a lot of them have pierced ears.

Z: Well ... that's it. I'm not talking about a she.

P: Oh, if I've got it right, you're upset because your thirteen-year-old son wants to get his ears pierced.

Z: That's right.

P: Ah ... so it's because he's a boy rather than his age?

Z: I suppose so.

P: Well, what's he like socially? Does he have friends who've got ...

UNIT 6 Recording 8

W = Woman M = Man

W: I'm going to speak in favour of the statement: 'Age discrimination should be illegal at work.' The first point I'd like to make is that selecting a person for a job on the basis of their age is unfair. It's as bad as choosing someone because of their gender or race or religion. People should be selected for a job because of their abilities and suitability and not because they are a certain age. For example, if a sixty-year-old person is able, physically and mentally, to do a job they should be judged on the same basis as a thirty-year-old.

M: I want to speak against the statement. I would like to start off by saying that I fully support equal opportunities for people applying for a job. However, I would like to pick up on the point made by Sarah when she said 'if a person is able, physically and mentally, to do a job.' I think we need to be realistic here. As people age, this can affect their energy, their ability to react quickly and their memory. In some jobs it may be vital for people to have high levels of energy, for example in a creative industry such as advertising. Or people need to be able to react quickly, for instance if they are a lorry driver, or be able to concentrate for long periods of time if they are an airline pilot. It is simply a fact of life that, as we age, our mental and physical capabilities deteriorate and that, for certain jobs, younger people are better.

UNIT 7 Recording 1

1 All of us are from Spain.

2 Quite a few of us live nearby.

3 Several of us don't drink coffee.

4 A few of us smoke.

UNIT 7 Recording 2

P = Presenter H = Hoaxer

P: Welcome to Insight, where our topic for the day is hoaxes, specifically photo hoaxes. My producer had to go to great lengths to actually get a hoax photographer to agree to appear on the show, on the condition that we promise to keep his identity secret. So, I'd like to welcome my guest to the show.

H: Thank you.

P: For starters, can you explain why you want to remain anonymous?

H: Two reasons really. People don't like hoax photographers, because people don't like to be fooled in this way. We make them feel stupid. Also, hoaxers often use photographs taken by someone else, and without permission, and the original photographer could sue us ... or a newspaper can sue you if they discover you've sold them a hoax.

P: You're playing it safe then.

H: You could put it that way.

P: I see. Now I asked you before the show if you'd ever earned money for your hoax work, and you said that you often work with the police and detectives. What exactly do you do for them?

H: Well when a politician, for example, appears in a published photograph in any ... embarrassing situation, say accepting money ... sometimes the police ask me to decide if the photograph is a hoax, and then they see if they can find out who did it.

P: Right. OK, well, let's look at some photographs that we found on the Internet – some hoaxes; some not. Talk us through these photographs if you would.

H: OK, this picture of a plane crossing a road looks like a hoax simply because it's such an extraordinary sight. Also, it looks a bit like a composite photo ...

P: What's that?

H: When you combine two or more photos, that's a composite. It's easy to put a picture of a plane over a picture of a road, and then put this traffic light here on the right on top, like a sandwich.

P: So it's a hoax photo.

H: No, it's actually real. I wasn't sure myself, but when I found out it was Beijing Airport, I asked a friend who lives in Beijing, and he told me he had seen it with his own eyes a number of years before. There used to be a taxiing runway that actually crossed the road! It's all changed now, of course, and these days Beijing has one of the most modern airports in the world.

P: Sure. Hmm ... so ... then this one could be real. A suitcase in the top of a tree is such an extraordinary sight, maybe that's why it looks a bit fake.

H: Well, even if you've never seen a suitcase that's fallen from a plane into a tree – and who has? – your common sense tells you that there would be more damage to both the tree and the suitcase.

P: Then it IS a hoax photo.

H: Yes, a classic composite photo.

P: Remarkable. Now this one could be real, the man jumping over the canyon. I remember seeing this on the Internet. They said that there was a 900 metre drop underneath. But you're going to tell me it's a composite photo.

H: Not necessarily. This is an interesting example from a number of standpoints. You have to ask yourself how it is that someone was there to take a very well composed photograph of the man jumping. It's too well composed.

P: So the whole thing was planned. Still, it's dangerous ...

H: Well, in a photograph you never see the whole picture. It looks dangerous, but in fact just below the bottom of the frame here is the ground connecting these two rocks. At most he would have fallen a few metres.

P: How do you know that?

H: This is a quite well-known place for adventure tourists who visit the Grand Canyon.

P: Have you been there?

H: No, but I've seen photographs.

P: Ah, how do you know those weren't hoaxes ...

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UNIT 7 Recording 3

Conversation 1

A: Can you believe those people who won the lottery?

B: Sorry?

A: Those people who won 43 million euros each.

B: Lucky them! That must be one of the biggest prizes ever.

A: Yeah, but the amazing thing is the two winners are from the same town.

B: So?

A: and they've won separately.

B: What, you mean they didn't do it together?

A: No, they don't know each other.

B: You're kidding. That's absolutely incredible! I mean ...

A: Yeah, it's such an amazing coincidence. They're saying that ...

Conversation 2

A: Hi.

B: Hi. Have you seen this picture? Look.

A: No.

B: What do you think it is?

A: It's difficult to say, but I gather it's some sort of painting. It's quite pretty. It looks like one of those done by a child or I guess it could be a computer image.

B: Wrong! It's actually a photo of some bacteria they found on the moon.

A: Really? There's no way I would have guessed that. Let me see again. I suppose it does look like bacteria now I come to think about it.

B: Mind you, I don't believe it. I think it's a tabloid ...

Conversation 3

A: Did you see that story about the kid in Ethiopia?

B: No.

A: It was on the breakfast news this morning. It was about this girl who was being chased by some men. And three lions came out and chased away the men and then stayed and protected her.

B: That is incredible. Why on earth would they do that?

A: What, the lions?

B: Yeah.

A: Maybe they heard her crying. You know, and thought she was a cub.

B: Perhaps ... but it sounds a bit weird. Why didn't they just eat her?

A: Good question. Er, maybe ...

B: That reminds me of a story ...

Conversation 4

A: He looks in a bad mood.

B: Let's look. What happened?

A: He's got to pay a fine. Apparently he left his car in the wrong place.

B: He's got to pay a fine!

A: Yeah.

B: And he's the one who's always talking about reducing car use and taking public transport.

A: Yeah. That's so hypocritical.

B: I thought you liked him.

A: Yeah, well, sometimes he can be such an idiot but he's ...

UNIT 7 Recording 7

M = Man W = Woman

M: Did you hear this story in the news about this guy that swapped a paper clip, for a house?

W: No.

M: It sounds a bit out there but apparently what happened was he started ... he was at his desk looking for a job or phoning up about jobs ...

W: Yeah.

M: ... and, um, he saw a paper clip on his desk, and he thought, I wonder what I can do with this paper clip – whether I can swap it for something.

W: Oh.

M: Anyway, so he got onto the internet and he made this website – I think it's called the-red-paper-clip dot com.

W: Right.

M: And he put this, this on the internet, photographs it, puts it on, and sees if anyone wants to swap something with him.
W: And did, did anything happen?

M: Yeah, so first of all, I don't remember all the details but as I recall two Vancouver women, um, took up the first challenge and they swapped the paper clip with, I think it was a pen shaped like a fish they had found ...

W: Random.

M: Yeah – they had found on a camping trip, yeah random. But he meets up with all these people he doesn't just send the things. And so then from that, I believe, this guy in Seattle wanted the pen and, swapped it for a door knob. And the door knob, was swapped for something to do with camping, –

W: Oh so he kept trading up each time.

M: Yeah he kept trading, trading up so, and then that was swapped for a beer keg I think. Apparently what happened was all these people were ... the same sort of thought patterns as him and they wanted to sort of meet up and it was about a social event as well.

W: Ah.

M: Anyway, the next thing he got was a snow globe and, according to the report, it said a film director wanted it and said he'd swap it for a part in his film. And then this town decided, they had this house in this town, and that they would swap the house for a part in this film.

W: No! So he went all the way from the red paper clip to getting a house.

M: ... a house. And my impression was that he, he was just crazy at the beginning but he, he ended up having this – I'm not sure how good the house was but, well, yeah.

W: Well, better than a paper clip.

M: I know basically that's what happened.

W: Wow!

WORKBOOK · AUDIO SCRIPTS

UNIT 5 Recording 1

- A: Have you ever wondered why pregnant women don't tip over? Why woodpeckers don't get headaches? Or why, if you bend a piece of dry spaghetti, it often breaks into three or more pieces? Well, researchers have studied questions like these, and some of these researchers have received the so-called Ig Nobel Prize for their work. And here to talk to us about the Prize is Martha Anton. So Martha, what is the Ig Nobel prize and what's your connection to it?
- B: Well, the name of the prize is of course a play on words – it's not the Nobel, it's the Ig-Nobel, as in *ignoble* – and it's awarded to researchers and inventors for doing work which first makes you laugh, then makes you think.
- A: So it's not a serious award.
- B: Well, yes and no. Sometimes it's given to someone as a criticism of their work, sometimes as a point of humour, but in many cases the prize goes to someone for doing something that we might think is really silly or trivial, but which might lead to a major breakthrough. Some of the most important discoveries in history started with a joke. And at the awards ceremony, actual winners of the Nobel Prize present the Ig Nobel Prizes.
- A: And what's your connection with the Ig Nobel Prize?
- B: Besides the fact that I've always been a big fan of the prize and fascinated by the sort of people who win it, I'm hoping to win it myself.
- A: I'd like to ask you about that in a minute. So what other research has won the Ig Nobel?
- B: Well, two researchers in Newcastle won the Veterinary Medicine prize for showing that if you give a cow a name, and use the name, it will give more milk.
- A: Fascinating.
- B: And there have been a great many inventions, for example a teenager repellent.
- A: A teenager repellent?
- B: Yes, it's a device that makes an annoying noise that only teenagers can hear.
- A: So adults can use it to keep teenagers away.
- B: That's right.
- A: I can't imagine why they'd want to do that.

- B: Well, actually it was developed and it's been used by shopkeepers who want to stop teenagers hanging around outside their shops.
- A: Really?
- B: And then there's the alarm clock that runs away and hides. So that people can't switch it off and go back to sleep.
- A: Incredible!
- B: That won the Ig Nobel for Economics, because it helps add more work hours to the day.
- A: Naturally.
- B: Oh yes, some years ago two Japanese researchers won the prize for their device called the Bow-Lingual. It translates from dog talk to human talk.
- A: The Bow-Lingual. I get it.
- B: And a Korean won for inventing a business suit that automatically perfumes itself.
- A: So that a businessperson doesn't walk into a meeting smelling bad.
- B: My favourite though was the washing machine for dogs and cats.
- A: That would work perfectly with the Bow-Lingual. So what is your invention?
- B: It's research actually, into whether it's better to walk or run in the rain. If you don't have an umbrella, that is.
- A: Hm. Which way you get less wet, you mean.
- B: Yes that's right.
- A: And so which is better?
- B: Ummm ... I'm afraid we haven't finished the research yet. Give me another six months of bad weather and we'll have the answer!

UNIT 5 Recording 2

detrimental, beneficial, revolutionise, enhance, distort, transform, damage, alter

UNIT 5 Recording 3

- A: What do you think about simply writing the rule on a sign on the wall: 'English only?'
- B: I think it's too simple. We would ignore it.
- C: How do you feel about a fine system? You have to pay if you speak your language.
- B: That's not original enough.
- A: Suppose we try a mother-tongue 'island.' A place in the room where you can go to speak your mother tongue if you really need to.
- C: That's a terrific idea.
- B: It doesn't grab me.

- A: Would you consider having five-minute mother-tongue breaks in the middle of the lesson?
- B: I think we're on the wrong track here. It's either punishment or reward, nothing else works.
- C: How does giving a prize for using only English strike you? Like no homework? Or chocolate?
- B: I'd go for that.
- A: It'd be great if we could get more different nationalities in the group. Then we'd naturally speak English more.
- B: That's not very realistic.
- C: I'm torn between punishment and reward systems. Fines or prizes.
- A: Could we go for both?
- B: Yeah, let's go with that.

UNIT 5 Recording 4

- 1 With respect, we need to be more focussed.
- 2 To be honest, I thought your first suggestion was better.
- 3 To put it bluntly, that's the worst idea I've heard today.
- 4 Actually, I don't think that's a very practical idea.
- 5 Frankly, it's just not going to work.
- 6 As a matter of fact, that's probably the only way.

UNIT 5 Recording 5

- 1 obscure
- 2 predictable
- 3 absurd
- 4 ambitious
- 5 weird
- 6 dreadful
- 7 unrealistic
- 8 brilliant

UNIT 6 Recording 1

- 1 I don't think there's any hard and fast rule, so for me, any time is the right time. I began when I was six, but then again I knew someone who started when they were almost fifty and she's still going strong now she's over seventy. You're never too old. I suppose the key is how much time you have to practise and your motivation. My parents let me try out different instruments and eventually I chose the violin. That's important too. I'm not sure my parents were too happy about my choice, though! They had to put up with years of me sounding like a dying cat!

WORKBOOK · AUDIO SCRIPTS

2 I think there's actually a legal minimum age in some countries, something like thirty-five, but in my opinion it should be at least fifty. Otherwise you just don't have enough experience to do it. But then of course you have to strike a balance between maturity and energy. You need to be able to react quickly to events and survive sometimes on very little sleep. So yes, someone in their fifties or maybe sixties could manage but no older than that.

3 I couldn't really give a number at all, since I can't state what's right for other people ... I think it has to do with giving yourself enough time to get to know yourself, and to understand your relationship together well enough so that neither of you will create an unhealthy environment for the child. Some people say there's never a right time, but I think there's definitely a wrong time – too soon.

4 Lots of people I know didn't know what they wanted to do with their life when they were twenty and they still don't know now they're over forty! But seriously, it's OK to decide young, if you have a real vocation, you know, you've always wanted to be a doctor or an engineer or something like that. But most of us don't have much idea when we leave school. So I reckon the best idea is to try out lots of things to see what you enjoy and develop lots of general skills. That worked for me. Most companies need staff who can get on with other people and can communicate their ideas clearly, and who have reasonable computer skills and things like that.

UNIT 6 Recording 2

- /ɪ/, little: enjoy, pretence, prefer, encourage
/iː/, eat: appreciate, achievement
/aɪ/, sky: oblige, advise
/e/, red: preference

UNIT 6 Recording 3

- 1
A: Look at this picture. Isn't it time that they banned 'size zero' models?
B: Well, clothes do look quite good on them.
A: Doesn't it matter to you that young girls think it's normal to be so skinny?
B: I've never really thought about it much.
A: Well you should. Clearly it's not right.
B: Yeah, I'm sure you're right.

- 2
A: Don't you think that they should use technology in football games?
B: What, you mean instead of referees?
A: Yeah, to make decisions. Anyone can see it would be fairer.
B: But you need referees for all sorts of reasons.
A: Yeah, but surely it's more important that decisions are correct.
B: Hmm. I suppose you have a point.

UNIT 6 Recording 4

- 1
A: Do you like me in this dress?
B: I prefer the white one.
A: So what you're saying is that this one, which cost a fortune, looks terrible.
B: No, I mean the white one makes you look slimmer.
A: So in other words I look fat!
B: No, no, you're twisting my words. I just meant that you look even slimmer in the white one.
2
A: Don't you think we should pay a decorator to do it?
B: What you're getting at is you don't think I can do it.
A: I didn't mean that. It's just that it might be quicker and save us money.
B: So I gather your point is that I might mess it up.
A: No, but you're a perfectionist and you know how long it takes you to do things.
B: So if I've got it right, you'd rather spend money and end up with a worse job!
A: Not exactly ...

UNIT 7 Recording 1

- 1
One of my favourite programmes when I was a kid was a very famous show called *Mister Ben*. I don't really remember that much about it, I know it was my favourite because my mother tells me it was. It was a cartoon, and from what I remember it's about a guy who goes into a fancy clothes shop and he puts on a different outfit and then every time he comes out of the clothes shop he's then transported to a world that corresponds with the outfit that he's wearing. I think I liked it because there was this innocent sense of adventure about it. I can't remember much about any individual episodes though.

2
The classic for Brits of my generation is *Blue Peter* – it's hard to underestimate its cultural impact. It was a kind of magazine programme for children. Basically, it involved two or three presenters (who also had a dog and a cat) involved in various tasks – demonstrating how to make toys or ornaments out of everyday household objects, short documentary trips to various places of interest and so on. Occasionally they held interviews with famous actors or performers of some sort. They would also bring in people who had some form of talent – musical, for example – to do live studio performances. Everyone wanted a 'Blue Peter badge', the special prize you could be awarded if you wrote in and they read your letter, or if you won a competition or something similar – literally a badge of honour.

3
I liked this show *Grange Hill* because it was I think an accurate representation of what life in an English comprehensive school in a British city is like and it dealt with issues that were interesting for teen ... perhaps a bit younger than teenagers ... So like when you were from nine to twelve. I think it was a really good show because you're not yet old enough to watch adult TV but you're too old to watch kids' TV and it kind of bridges the gap between the two, and it deals with issues like drugs and sex in an unpatronising, uncondescending way. I suppose it was a kind of soap opera for kids, but quite a serious one.

4
When I was a teenager, my favourite show was *Monty Python*. It was different from any other kind of comedy show we'd had before. Instead of separate sketches with proper endings, in *Monty Python* they'd start a sketch and then suddenly stop it halfway or one sketch would morph into another. If a sketch was getting boring there'd be a news announcer coming on and saying 'and now for something completely different!' The links between the sketches would sometimes be cartoons, very surrealistic and weird cartoons of people exploding or strange machines. I suppose one of the main reasons I liked it was because my parents didn't understand it at all, so it was a kind of rebellion. After a *Monty Python* night we'd spend our entire lunch break at school going through it, remembering all the catchphrases and taking each sketch apart.

WORKBOOK · AUDIO SCRIPTS

UNIT 7 Recording 2

- 1 If I say something offensive, I'm often too stubborn to take it back.
- 2 I can put up with a noisy hotel room more than a dirty one.
- 3 If someone's car breaks down, I know how to fix it.
- 4 Hard work brings out the best in me.
- 5 I come across as being more sociable than I really am.
- 6 If it turned out that my partner had lied to me, I would be disappointed in him.
- 7 If I locked my keys in my car, I would simply break into it.
- 8 When I agree to do something, I never pull out even if I feel ill.

UNIT 7 Recording 3

- A: This is totally ridiculous. Where are my keys? The annoying thing is that I had them a minute ago. Oh, it does make me so mad when I can't find them!
- B: Well, you're the one who's always telling me to put them somewhere safe. Have you tried the door?
- A: There's no way I'd leave them there!
- B: Okay, I'm just trying to help. There's no need to get into such a state!
- A: I'm not 'in a state'. Now where on earth did I last have them?