

TEST 2 - READING

PART 1

You are going to read a newspaper article about antique markets. Choose from the list (A-H) the sentence which best summarises each part (1-6) of the article. There is one extra sentence which you do not need to use. There is an example at the beginning (0).

- A The market has a wide variety of items.
 B The writer now manages to control her feelings and keep prices down.
 C Choosing valuable antiques requires many talents.
 D The author became interested in flea markets through a relative.
 E Markets can be strange and rather upsetting places.
 F Bargaining needs self-control and careful planning.
 G People tend to get absorbed in bargain-hunting.
 H Even the experienced collector can be cheated.

The Art of Buying

Shopping in the open market needs not only talent, but also knowledge.

0 D

I recall the day several years ago when my former mother-in-law initiated me into the art of treasure hunting in antique markets. To celebrate, I bought a delicate china teapot, which seemed the rarest object I'd ever possessed. Gazing for the hundredth time at my new purchase, I finally abandoned myself to that strange joy, collector's bliss.

1

Since then, I've always kept an eye open for flea markets, and I've learnt that sizing the stalls up requires skill. Informed taste, a keen eye, patience, tactics and timing when moving in for the kill are essential. Don't go in the hope of discovering a priceless object at a low price; the right frame of mind is to acquire pieces just because you like them.

2

Stalls sell anything from old clothing and discarded knick-knacks to rare prints and books, china, glass, clocks and an infinite range of other enchanting collectable items.

3

Buyers can be observed among the market stalls, peering and poking in every corner. It's as if they're sleepwalking. When someone really wants to buy something, they may be thinking so hard that they wouldn't recognise a close friend.

4

Bargaining demands disciplined strategy. First of all, keep quiet. On the day of my initiation as a buyer, I saw a charming 19th century musical box. "It's wonderful!" I exclaimed. My mother-in-law gave me a strange look, then dragged me behind a big grandfather clock. "You've just managed to double the price," she said - all too accurately.

5

Since then, I've perfected a cold-blooded stalking style when pursuing the object of my desire. Pretending to be indifferent, I wander round the stalls and, like a hunting hound, start sniffing out my prey. Smiling graciously, I ask politely for the price of something I'm not really interested in, testing the seller. The price is usually stacked up straight away, only to come down to a reasonable level after a bit of bargaining. This is the time to make a subtle move for what you're really after.

6

The biter can be bitten, of course. Once, I spotted what looked like an early edition of Rudyard Kipling's *The Jungle Book*. The bookseller assured me it was a first edition. I felt like a seasoned connoisseur, so I bought it. It looks very nice in my bookcase, but it turned out not to be a first edition after all.

PART 2

You are going to read an article about the film director, Orson Welles. For questions 7-13, choose the answer (A, B, C or D) which you think fits best according to the text.

The Beverly Hills Hotel is one of Hollywood's most celebrated meeting places for people in the film business. It was here that film director Orson Welles met American journalist John Rosenbaum for a long overdue interview. Their six-hour meeting resulted in one of the finest biographies written about Welles. Rosenbaum's book, published in the late 1970's, has given us the clearest insight into a complex man.

Welles was born into a respectable middle-class family and became famous when he was a child, as a piano virtuoso. In his teens, his ambition was to be a painter but while he was in Ireland he took up acting to make a living. He then became an impressive theatre director, making a name for himself with stage productions such as "Julius Caesar". But it was only after a successful period on the radio that Welles won a contract with RKO Pictures, beginning his career in the cinema.

Rosenbaum's book suggests that all this may surprise people who think of Welles as, above all, the maker of *Citizen Kane*, the famous film which some critics still refer to as the best film ever made. It is the kind of film a director makes at the very end of his career. *Citizen Kane* looks as though it has been made by somebody with a lifetime of experience in the cinema.

There is no doubt that the film is remarkable. When it was made, Welles was inexperienced in cinema and extremely young - he was only 25 when he started shooting the film. He was assisted by a skilled crew. Greg Toland, perhaps Hollywood's best cameraman, volunteered to film it. Welles worked on the script with the respected writer Herman Mankiewicz. He knew the editor and all the actors, and a good relationship between them developed. He believed that the job of the director was slightly overrated and that the director must think of himself as "the servant of the actors and the story".

Welles' later films were never as successful as *Citizen Kane*. Critics felt other projects could not match the brilliance of his first film. This lack of success led Welles to feel that he had been rejected by the American public. He spent more time in Europe than in Hollywood, where he only made a few films. For these few he had to struggle to raise the money, because he was often viewed as a commercial failure. He became overweight and made money by acting in films he hated, yet he continued to bring a certain quality to everything he did. He died in California at the age of 70.

In the introduction to his book, Rosenbaum remarks that Welles was a fine talker with an excellent memory. He was a strange mix of modesty and arrogance. He was above all an actor just as surely as he was a director. And actors, of course, like talking about themselves. He was constantly saying things that surprised people. Sometimes his stories were not absolutely true, but they were always good stories. We are left with an image of Welles which reflects the way he wanted us to think of him: as a man of culture, intelligence and wit.

7 Rosenbaum's book

- A deals only with Welles' early life.
 B is critical of Welles' character.
 C creates a memorable portrait of Welles.
 D concentrates on Welles' time in Hollywood.

8 Why are some people surprised by details of Orson Welles' early career?

- A They are generally unaware of his various artistic achievements.
 B They don't realise he made "Citizen Kane".
 C They assume he made "Citizen Kane" at the age of twenty.
 D They believe he came from a poor family.

9 At twenty-five, Welles

- A was an inexperienced actor.
 B was extremely overweight.
 C had yet to move into theatre.
 D had yet to complete his first film.

10 A good relationship existed between Orson and his actors because

- A everyone was expertly trained.
 B he was already well acquainted with them.
 C he rarely lost his temper.
 D he enjoyed being overrated.

11 Welles thought a director should

- A be respected.
 B be treated like royalty.
 C not consider himself too important.
 D be talented.

12 The quality of his first achievement meant that

- A his later projects were always successful.
 B his later projects tended to be judged harshly.
 C he lost his respect for actors.
 D he felt he was too highly regarded later.

13 Which of the following does NOT apply to Welles?

- A He was both actor and film-maker.
 B He was both modest and arrogant.
 C He was a good conversationalist.
 D He was a constant liar.