

Scripts:

Task 1

Task 1. *You will hear an interview with someone who runs a company called The Perfume Shop, which sells perfume in a group of shops in the UK. For questions 1-7, choose the best answer (A, B or C). You will hear the recording twice.*

Now you have 30 seconds to look through the items.

[pause 30 seconds]

Now we begin.

Interviewer: Now Jo Walker has worked her way up from shop girl to chief operating officer of The Perfume Shop, the specialist perfume retailer, and she's my guest today.

Now Jo, you've got a sales philosophy that's not centred on just selling products, haven't you?

Jo: That's right. The way I view sales is that it is not just about doing a one-off deal. It's about something much broader than that. My best deals have always been with people, not products. We sell products but this company is all about people. We are called The Perfume Shop but we might just as well be called The People Shop.

Interviewer: Now I understand that in your group, you've adopted what are called the 'Fish!' principles. I understand that these were developed by an entrepreneur from Minnesota after he was much impressed with the enthusiasm of some fishmongers at the Pike Place Fish Market in Seattle in the US.

Jo: Yes, they're based on the belief that you do not need to be very serious or make the workplace a very formal place. The Seattle fish-sellers had four basic philosophies that lead the way that I sell. These are 'Always be there for the customer', 'Have fun', 'Choose your attitude and 'Play'. If you follow all these principles, you can sell. It does not matter what the product is.

Interviewer: Tell me about each one of those.

Jo: Well, always being there for the customer means listening and empathizing with them and giving them personal advice. Having fun involves making selling enjoyable and interacting with customers. Choose your attitude is about being positive at work. And playing once involved The Perfume Shop staff choosing spontaneously to dance a huge conga at a company event.

Interviewer: Perfume's a really emotional product, isn't it?

Presumably you feel that these principles are particularly appropriate for selling such an emotional product.

Jo: Yes, selling is about having a relationship with the customer that's appropriate and relevant to what you're selling. This relationship is very important in my business because a lot of people don't have the self-confidence to go into a department store and ask about perfumes.

And sometimes people really associate perfumes with an occasion like their wedding or with a particular person.

It's very emotional.

Interviewer: Can you give me any examples of your philosophy in practice?

Jo: Sure, I can give you a couple of examples of what I regard as my best 'deals', even though I don't know if they actually resulted in sales. One was in a shopping centre when I overheard a girl saying to her friend that she had been using a certain perfume because it was her late grandmother's perfume and she wanted to remind herself of her, but she was worried because her supplies were running out and she did not think it was still available in the shops. I politely intervened and told the girl that the perfume was indeed on sale in The Perfume Shop's store in the town. I just didn't want her to think that she couldn't get it. I've no idea whether she went into the shop and bought it but it was a really nice moment because she was so pleased that I was able to tell her where to get it.

Interviewer: That's a good story. And the other example?

Jo: The other example comes from when I was in one of The Perfume Shop's stores and a man came in looking for a perfume for his wife that I knew had been discontinued.

He could not get it anywhere. So I said that I had a bottle at home and I would send it to him, which I did. It's all about having a 24-hours-a-day, seven-days-a-week, 365-days-a-year attitude that you are an ambassador for the company. That gentleman had come into our store. It was just about doing something different. I have not heard if he ever visited that store again. I can only hope that he has shared that experience with lots of people.

Interviewer: I hope so too! Jo, thanks for talking to me.

Jo: You're welcome.

Now you have 20 seconds to complete the task.

[pause 20 seconds]

Now listen to the text again.

[Text repeated.]

Now you have 20 seconds to complete the task and transfer your answers into the answer sheet.

Task 2

Part 1. You will hear part of a radio documentary about a dessert. For questions 8 -13, fill in the gaps with two-three words you will hear in the recording. Dates can be written in words or in numbers. You will hear the recording in Part 1 of Task 2 for the first time and in Part 2 of Task 2 for the second time.

Now you have 30 seconds to look through the items.

[pause 30 seconds]

Now we begin.

Pavlova is a meringue-based dessert named after the Russian ballet dancer Anna Pavlova. It is a cake similar to meringue with a crispy crust and soft, light inner. The dessert is believed to have been created to honour the dancer during or after one of her tours to Australia and New Zealand in the 1920s. Where it was created and the nationality of its creator has been a source of argument between the two nations for many years, but research indicates New Zealand as the source. The dessert is a popular dish and an important part of the national cuisine of both countries and is frequently served during celebratory or holiday meals such as Christmas lunch. All currently available research suggests the recipe originated in New Zealand. Keith Money, a biographer of Anna Pavlova, wrote that a chef in a hotel in Wellington, created the dish when Pavlova visited there in 1926 on her world tour. Professor Helen Leach, a culinary anthropologist at the University of Otago in New Zealand, has researched the pavlova, and has compiled a library of cookbooks containing 667 pavlova recipes from more than 300 sources. Her book, *The Pavlova Story: A Slice of New Zealand's Culinary History*, contains a timeline of pavlova history which gives 1935 for the first Australian pavlova recipe and 1929 for the recipe in the rural magazine NZ

Dairy Exporter Annual. It has been claimed that Bert Sachse originated the dish at the Esplanade Hotel in Perth, Australia in 1935. A relative of Sachse's wrote to Leach suggesting that Sachse possibly got the year wrong when dating the recipe, but Leach replied they wouldn't find evidence for that, 'simply because it's just not showing up in the cookbooks until really the 1940s in Australia.' Of such arguments Matthew Evans, a restaurant critic for the *Sydney Morning Herald* said it was unlikely a definitive answer about the pavlova's origins would ever be found. 'People have been doing meringue with cream for a long time, I don't think Australia or New Zealand were the first to think of doing that,' he said. Pavlova is made by beating egg whites to a very stiff consistency before folding in caster

sugar, white vinegar, cornstarch, and sometimes vanilla, and slow-baking the mixture similarly to meringue. This makes the outside of the pavlova a crisp crunchy shell, while the interior remains soft and moist. The pavlova's internal consistency is thus completely different from that normally associated with meringue, having more of a soft marshmallow texture. This difference is due to the addition of cornstarch, the use of which is the defining feature of a pavlova recipe. Pavlova is traditionally decorated with a topping of whipped cream and fresh fruit, such as strawberries and kiwifruit. Raspberry is a popular topping in the United Kingdom, with the tartness of raspberries contrasting with the sweetness of sugar. Factory-made pavlovas can be purchased at supermarkets and decorated as desired. A commercial product is available that includes pre-mixed ingredients for baking the meringue shell, requiring only the addition of water and sugar. Te Papa, New Zealand's national museum in Wellington, celebrated its first birthday in February 1999 with the creation of the world's largest pavlova, named 'Pavzilla', cut by the Prime Minister of New Zealand of the time, Jenny Shipley.

Now you have 15 seconds to check your answers.

[pause 15 seconds]

Now listen to the recording again

[Text repeated.]

Part 2. Listen to the recording again. For questions 14-20, decide whether, according to the recording, the statements (14-20) are true (T) or false (F).

Now you have 30 seconds to look through the items.

[pause 30 seconds]

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Now you have 20 seconds to complete the task and transfer your answers into the answer sheet.

[pause 20 seconds]

This is the end of the Listening task.