

SÈRIE 3

COMPRESIÓ ESCRITA

1. English
2. popular newspapers
3. John Polidori
4. Stoker was unfamiliar with the actual details of Dracula's real life
5. The novel combines ancient vampire stories with other components.
6. He found it in an old history book
7. Because of a whole a combination of elements, each of which fascinates humans
8. *Dracula's* phenomenal influence on the world of the arts and the performing arts is simply incalculable.

PART AUDITIVA

CLOWN

Introduction

In this radio programme you are going to hear some new words. Read and listen to them. Make sure you know what they mean.

<i>starve</i>	tenir fam, morir-se de gana / estar hambriento, morir-se de hambre
<i>schedule</i>	programa, horari / horario, programa
<i>shed light</i>	il.luminar, projectar llum sobre... / iluminar, arrojar luz sobre ...
<i>willing</i>	Desitjós, disposat a ... / deseoso de..., dispuesto a ...

Ready?

Now read the questions slowly before listening to the radio programme.

CLOWN

Welcome to "A different world", a program about people working for a world full of understanding and solidarity.

Today it's our pleasure to interview Peter Blissful. Peter is an active member of Clowns Without Limits, a non-profitable organisation formed by clowns and comedians from all over the world. They are volunteers who travel to countries at war trying to give children and adults a chance to laugh, to forget for a while all the sadness and the sufferings of their lives.

Pres.: Welcome to "A different world", Mr Blissful. We have received hundreds of calls in advance. Our audience is delighted to have you with us today.

Peter: It is always a pleasure to visit a program which cares so much about people in need of help and support

Pres.: When I said that you are a very busy clown, I'm not sure that is something you may see as a good thing ... or is it?

Peter: You are completely right, indeed. As a member of Clowns Without Limits we are active when things go wrong. I wish that my job were as easy as that of an ordinary clown in a circus,

travelling through peaceful villages and towns, not the job of a clown visiting places where people are fighting, starving, killing or even dying .

Pres.: Have you been to many war zones while working for your organization?

Peter: Unfortunately, yes. Starting with Croatia in 1993, and since then, I have performed in front of audiences in Bosnia, in East Timor, Salvador, Ruanda and Kosovo. At the moment, I'm working with my team of clowns in Iraq and I regret to tell you that my schedule is pretty full.

Pres.: You have just said "my team of clowns". Does it mean you are working together?

Peter: In a way, yes. We are a group of six clowns who make up a kind of "comic troupe". We hardly ever give "solo" shows. This only happens when we are needed in different places at the same time.

Pres.: Working in such difficult circumstances must put you and your colleagues under a lot of pressure. What is life like when you see that people around you are suffering?

Peter: It's really hard. When you come on stage and see those smiling faces, you can't help thinking that their smiles will vanish as soon as they walk away. In most cases, their reality is much harder than you can imagine.

Pres.: You mean it is difficult to pull a funny face, isn't it?

Peter: Sometimes it is almost impossible. You are facing children who have lost their parents, have suffered severe amputations, or have been raped.

Pres.: It's amazing that you can perform at all under these circumstances!

Peter: Well... someone must be there and help. If they didn't have any reason to smile, some of these children would possibly see no meaning in their lives. Our job, is to shed some light onto that darkness.

Pres.: Where do you get the money that helps you carry out your programme?

Peter: Some funding comes from the United Nations, directly from the Unesco. But that cannot amount to more than 50% of our total budget. We get funding from our members, who pay their fee on a regular basis. Another source of income is derived from the sale of what we call "merchandising for solidarity", like T-shirts, key rings or notepads with our logo.

Pres.: Do the governments in the countries in conflict make your job easy?

Peter: That is a good question. Most governments are not very willing to cooperate, because we are witnesses to the poor conditions in the refugee camps where children are living. They are afraid we may tell the world about it.

Pres.: Have you ever been arrested?

Peter: Yes, once. We had to spend the night at a military camp. They wouldn't let us leave because they wanted to make sure we were not taking with us any pictures of the refugee camp.

Pres.: But nobody knew about this, or at least, it wasn't made public, or was it?

Peter: We preferred to keep it to ourselves because we were afraid the refugees might otherwise suffer the consequences. Fortunately, those people are already back in their homes.

Pres.: It's amazing you can still carry on in spite of all these difficulties. It's admirable.

Peter: When you like your job and the reward is so great it is easier to go on. Besides, we also laugh a lot at our own jokes!!

Pres.: Well, I hope this interview helps us see that there are still people today who care about the happiness of others. Nevertheless, I wish your job would be over. That would mean there are no more refugee children in the world!

Peter: I'd love to see that as well. Then I could come to your programme every week simply to entertain your audience.

Pres.: I'd be delighted to have you here, Mr Blissful. Best of luck in your task around the world. And thanks to you, ladies and gentlemen for your attention today.

QUESTIONS

1. In this interview, Peter Blissful wishes he would be ...
 - a. ...working in a country where children need his help.
 - b. ...working in a simple circus in a peaceful town.**
 - c. ...doing his job in front of a peaceful audience.

2. Peter Blissful has worked with Clowns Without Limits in countries such as...
 - a. Croatia, Bosnia, Salvador, Ruanda and Kosovo.**
 - b. Croatia, Bosnia, Chile, East Serbia and West Timor.
 - c. Bosnia, East Timor, Salvador and Nicaragua.

3. The group of clowns he works with...
 - a. ...give "solo" performances very often.
 - b. ...act only in group, never separatedly.
 - c. ...doesn't give "solo" shows very often.**

4. How does Clowns Without Limits get financial support?
 - a. Through the United Nations, and the contribution of the USA.
 - b. Mostly through through membership fees and TV advertising.
 - c. Through the UNESCO, membership fees and merchandising.**

5. Do governments in the countries in conflict make the job of the organization easy?
 - a. Most of them don't.**
 - b. Some of them don't.
 - c. Most of them do.

6. Why were Peter Blissful and his troupe once detained?
 - a. The government was afraid they could tell the world the poor conditions of a camp of refugees.**
 - b. They had hundreds of photographs of the camp where they had performed.
 - c. The government was afraid they could see the conditions in the camp of refugees.

7. Why wasn't the affair made public? Because ...
 - a. the war was almost over.
 - b. refugees might suffer as a result of it.**
 - c. the government apologized to the troupe immediately.

8. What would Peter Blissful like to do if his job in Clowns Without Limits was no longer necessary?
 - a. He would join this radio programme every week.**
 - b. He would travel around the world looking for more refugees.
 - c. He would tell stories about refugee camps.