

# New Integrated English

## 新综合英语



Dawn Roberts  
Jo Ann Yau



### 改编版

主编 刘道义

## 练习册

# 4B

外语教学与研究出版社  
Foreign Language Teaching and Research Press

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(改编版)

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外语教学与研究出版社

(京)新登字 155 号

朗文 New Integrated English 4B (Revised Edition) —  
外研社 Workbook

京权图字: 01-2000-0876

图书在版编目(CIP)数据

新综合英语 4B(改编版)/刘道义主编. —北京: 外语教学  
与研究出版社, 2002

练习册

ISBN 7-5600-3085-8

I. 新… II. 刘… III. 英语课—中学—教学参考  
IV. G634.413

中国版本图书馆 CIP 数据核字(2002)第 079907 号

Original edition

© Longman Asia Limited 1996

This edition of *New Integrated English 4B  
Workbook (English-Chinese)* with  
simplified Chinese characters is published  
under the imprint of Longman, which is an  
imprint of Pearson Education Group, and by  
arrangement with Pearson Education China Limited,  
Hong Kong.

Licensed for sale in the mainland  
territory of the People's Republic of China only.

This simplified Chinese characters edition  
first published in 2002 jointly by Foreign  
Language Teaching and Research Press and  
Pearson Education China Ltd.

**New Integrated English 4B (Revised Edition)—  
Workbook**

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出版发行 外语教学与研究出版社  
(北京市西三环北路 19 号 100089)

网 址 <http://www.fltrp.com.cn>

印 刷 北京大学印刷厂

开 本 787×1092 1/16

印 张 7.25

版 次 2002 年 11 月第 1 版 2002 年 11 月第 1 次印刷

书 号 ISBN 7-5600-3085-8/G·1476

定 价 27.90 元(包括:学生用书、练习册、中级词汇表)

\* \* \*

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# Introduction

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*New Integrated English 4B Workbook* for Papers I, II, III & IV will help students to prepare for the College Entrance Examination as well as the HKCEE.

Each unit in this workbook consists of three parts. The first part follows the format of Papers I & II of the HKCEE. It contains a Writing section, in which students are given practice compositions for Paper I, and a Comprehension and Usage section, which prepares them for Paper II of the exam.

The second part will help students to improve their listening skills. It follows the format of Paper III of the HKCEE. In the odd units, students are given practice of Part A of the exam. In the even units, students are given practice of Part B of the exam.

The third part will help students to improve their spoken English. Following the format of Paper IV, it gives students practice of both Part A (Role Play) and Part B (Group Discussion) of Paper IV of the HKCEE. In the odd units, students should work in groups of three to act out a role play. The situation is given in the first section and information for each role in the appropriate sections later on. This is to ensure that students are unable to read the information concerning the other members of their group, making it necessary for them to listen carefully to each other in order to complete the tasks. In the even units, students should work in groups of four to discuss the topic given. Points for consideration are also provided.

The theme and language of each unit closely follows those introduced in the corresponding unit of the Student's Book.

Answers, sample answers, sample dialogues and discussions for each task are provided in the Answer Key which is in the Teacher's Book. All the materials for oral work are recorded on the accompanying cassette tape.

《新综合英语》改编组  
中小学英语事业部

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# UNIT 6

## DISC JOCKEYS

### Part 1 Exam Practice for Papers I and II

#### WRITING

Write a composition of about 300 words on ONE of the following topics.

- 1 Write an interview with a famous Hong Kong star. The questions should be short and the answers should give information about the person's life and opinions.
- 2 Write about a film you have seen recently. Describe what happened in the film and say what you thought about it.
- 3 Here are the title and beginning of a short story:

#### SHARK BEACH

Last Sunday, Pat and I decided to go to Sai Kung to find a clean, sandy beach for swimming. The bus pulled up and we got out. All around us people were shouting and some were in tears.

'What is the matter?' we asked a lady with a small daughter.

Finish the story.

## COMPREHENSION

A Read the following article and then answer questions 1—15.

### LIN XI, CANTO-POET

Lin Xi's romantic lyrics spread far and wide. Day and night on the radio, in homes, cars and karaoke bars, the words that flow from the leading songwriter's pen are sung by Canto-pop stars and ordinary people alike.

5 'He manages to look at things from a new point of view,' says one fan, 29-year-old beautician Patricia Liang. 'You feel as if he must know you. He expresses just exactly how you feel things.' Her view of the unassuming Canto-poet is shared by many. Commercial Radio's current top ten Canto-pop chart includes four of Lin's songs, while Radio Television Hong Kong lists three.

10 Lin is not new on the local entertainment scene. He has been writing songs for a decade and both well-known stars and hopeful new singers vie with each other in a bid to turn his lyrics into smash hits.

15 At his office in a low-rise building opposite the Commercial Radio headquarters on Broadcast Drive, Lin is having a relaxed conversation with members of his staff in the station's department of commercial production and programme development, of which he is creative director.

When not busy creating and producing radio commercials during his irregular work hours, he uses his time alone to focus his thoughts on the lyrics for songs sung by people ranging from the four kings of Canto-pop—Leon Lai, Andy Lau, Jacky Cheung and Aaron Kwok—to budding new artists.

20 'It's always like a race,' he says, referring to the numerous requests for lyrics from record producers and the time limits he has for getting them done. 'It's difficult to say no. And I don't believe it is good only to write for the famous.'

He is hardly complaining, though. After all, he is immensely fond of music and writing lyrics, regarded by him as just as challenging as writing poetry, if not more so. And the work is lucrative, too. With record producers clamouring for his services, he penned a remarkable 200 songs last year. Although tight-lipped about his earnings, he must have made a small fortune, given that top lyricists in the territory are known to charge more than \$5,000 per song.

A private person, he is shy about telling his age as well. The reason, he says, is that he does not want people to associate his works with a certain age. He does admit, however, to being an incessant smoker, averaging one packet of cigarettes a day. 'It's only a habit,' he says, lightly. 'It's not really necessary when I'm trying to come up with ideas.'

There is only one drawback to writing so many songs. He admits: 'It's difficult to avoid using similar words when you have so many songs to write.'

His creative approach, nevertheless, has helped him to establish a place in a market flooded with love songs. To veteran record producer Alvin Leong, he is one of several lyricists who can be relied on. Mr Leong says: 'People now are paying more attention to lyrics. It is part of a rising trend, where people care more about the overall quality of a song, not just who sings it.'

While teachers complain about the falling standards of Chinese among local young people, there is still a market for moving words or well thought-out lyrics. 'Good lyrics are necessary for a song to stay in favour for a long time,' Lin says.

His talents were evident early on. While still a secondary student, he won several lyric-writing competitions. In 1986, when he was doing postgraduate studies at the University of Hong Kong, he was approached by the band Raidas to write what later became the smash hit, *The Smoking Woman*. The song's immense success not only shot the group to fame, but also marked the start of Lin's longstanding career on the Canto-pop scene.

As he developed connections in the music industry, he was taken on as general manager of a newly-formed record company in 1991. But his passion for writing lyrics has never left him. It is indeed, as he says, what he enjoys doing most.



55 Among his works this year are a string of new releases by Canto-pop queen Faye Wong, with whom Lin works closely. He confesses to having much admiration for her. 'I admire her singing skills and style,' Lin says cheerfully. 'I think she is a natural-born artist.'

60 In response to questions about his own success, he smiles modestly. 'It's a great feeling.' He could have pursued another career in a far less commercial arena, given his own educational background. Yet, though armed with a master's degree in modern poetry from the University of Hong Kong, he is no academic. Writing for the masses, he says, appeals more to him than confining himself to academic or pure literary pursuits. He firmly believes it is meaningless to produce works that can only be understood by a few. 'Lyrics are a serious  
65 form of literature and they can be shared by many.'

Lin takes pleasure in hearing people sing tunes carrying his lyrics at karaoke lounges. 'It is satisfying,' he says. 'Listening to others sing also helps me pick up flaws in my lyrics. It is more difficult with professional singers, who can skillfully cover them up.'

70 What sets him apart from most other lyricists is clearly his good grasp of the Chinese language, something he says he developed while studying translation as a university undergraduate.

His literary skills aside, there is also no doubt about his creative talents. 'I dare not say I am creative,' he says modestly. But he agrees he is open-minded,  
75 which allows him to generate ideas more easily. 'I don't think one is simply born creative. Instead one needs to have an alert mind and plenty of knowledge. You can't be living in a secluded world. You have to read books, watch films and television programmes.'

80 With his insight, acute sensitivity to others and writing ability, Lin should be able to achieve what he aspires to do — to write a novel. But given his heavy commitments, it is not easy to start. 'It is just not possible to do it now. I have no time,' he says. 'It is always a dilemma in that you don't get much satisfaction if you don't do much and yet if you do, you have little personal time.'

- 1 In line 6, the word 'unassuming' means
 

A boastful.	B very popular.	<input type="checkbox"/>
C modest.	D good-looking.	
- 2 Lin has been writing songs for
 

A one year.	B five years.	<input type="checkbox"/>
C ten years.	D fifteen years.	
- 3 He is creative director of
 

A a department of Commercial Radio.	<input type="checkbox"/>
B Commercial Radio.	
C Broadcast Drive.	
D RTHK.	
- 4 Paragraph 5 says that
 

A he writes radio advertisements in his free time.	<input type="checkbox"/>
B he writes advertisements at work and songs in his free time.	
C at work he is not busy writing advertisements.	
D at work he writes advertisements and songs.	
- 5 According to paragraph 6,
 

A he says no to many record producers.	<input type="checkbox"/>
B it is like a race because he agrees to most people's requests for lyrics.	
C he would like to write only for well-known people.	
D he has lots of time to write.	
- 6 In paragraph 7, Lin tells the interviewer
 

A he made a lot of money last year.	<input type="checkbox"/>
B he does not want to talk about how much he earns.	
C he made a small amount of money last year.	
D how much money he made last year.	
- 7 In paragraph 8, Lin tries to keep his songs ageless by
 

A refusing to say how old he is.	<input type="checkbox"/>
B admitting his age with pride.	
C saying he feels very old.	
D refusing to speak about them.	
- 8 Paragraph 10 indicates that
 

A in the past people cared more about the quality of a song than they do now.	<input type="checkbox"/>
B it is less fashionable now to care more about the singer than the song.	
C it is less fashionable to care more about the lyrics than the singer.	
D it used to be fashionable to care more about the song than the singer.	
- 9 Paragraph 12 tells us that
 

A the band Raidas wrote a hit song, <i>The Smoking Woman</i> .	
--	--

- B Lin became more famous than Raidas for *The Smoking Woman*.  
C Raidas asked Lin to write *The Smoking Woman*, which became his first successful song.  
D Lin wrote *The Smoking Woman* for a lyric-writing competition and it became popular when Raidas played it. ☐
- 10 Lin enjoys  
A singing songs.  
B writing music.  
C writing words and music for songs. ☐  
D writing the words for songs.
- 11 According to paragraph 15, Lin thinks lyric-writing is important because  
A it gives a lot of people pleasure. B it is academic. ☐  
C he is a poet. D he is a successful writer.
- 12 In line 69, 'them' refers to  
A the songs. B the lyrics. ☐  
C the singers. D the flaws.
- 13 Paragraph 17 states that  
A Lin is better than other lyricists because he speaks Chinese.  
B Lin's Chinese is as good as the best lyricists in Hong Kong.  
C Lin is different from most lyricists because he has a better understanding of the Chinese language. ☐  
D other lyricists' Chinese is worse than Lin's.
- 14 In paragraph 18, Lin emphasises  
A the importance of being interested in everything around you.  
B that people are born creative.  
C the importance of being creative. ☐  
D the need to watch TV all the time.
- 15 The 'dilemma' in the last paragraph is that  
A if you are busy, you are satisfied.  
B if you are busy, you are not satisfied and you don't have much free time.  
C if you don't have much to do, you have more free time.  
D if you are busy you are satisfied, but you don't have much free time. ☐
- B Read the following passage and then answer questions 16—20.

### Critical Reading

Critical reading is the ability to evaluate the credibility (可信性) of a piece of writing. All writers have a purpose when they write, and usually, a writer will choose or

emphasize facts and details which support his or her purpose, and ignore facts which don't. As a good reader, you need to be aware of that.

In the following, you will see a number of quotations from different "interest groups" or "lobbies". A lobby or interest group is a group of people who have a common interest and who work together to publicize and promote their point of view. We have five lobbies here:

The forestry industry: The forestry industry makes money from cutting down trees. Therefore, they want to be able to continue to cut trees, and they want to discourage any alternative ways of producing pulp and paper.

The environmentalists: The environmental lobby wants to protect the forests against logging companies, so they would like to show how destructive logging is, and how valuable the forests are.

The hemp (麻类植物) farming lobby: The hemp farmers would like the fibre hemp plant to be legal so that they can grow it. They want to show how useful it is for making paper and other products, and they would like people to understand the difference between the marijuana (大麻) plant and the fibre hemp plant.

The marijuana legalization lobby: These people would like marijuana to be legal. They are interested in linking the fibre hemp plant with marijuana, because they think it may be possible to legalize both kinds of plant. They want to show how useful industrial hemp is, and at the same time, they want to convince people that marijuana is harmless.

The Canadian government: The Canadian government has just legalized industrial hemp, but they want to keep marijuana illegal, so they want to show that it is dangerous. They also get lots of taxes from the forestry industry, so they do not want to restrict logging too much.

Your task in this exercise is to identify which group each quotation comes from.

- 16 "The rainforests are quite simply the richest, oldest, most productive and most complex ecosystems on earth."
- A the forestry industry  
 B the environmentalists  
 C the hemp farming lobby  
 D the marijuana legalization lobby ☐
- 17 "Each year, forest fires destroy more forests than are used for making pulp and paper."
- A the environmentalists  
 B the Canadian government  
 C the hemp farming lobby  
 D the forestry industry ☐

- 18 "67% of the fibre used to make Canadian pulp and paper comes from sawmill residue and recovered paper that used to be disposed of in landfills."
- A the environmentalists  
B the hemp farming lobby  
C the forestry industry ☐  
D the marijuana legalization lobby
- 19 "Hemp is an issue about business and the environment. Marijuana is a moral question about the government's control of what drugs people consume. These two questions have nothing in common but the shape of the leaf, and we have to separate the issues."
- A the hemp farming lobby  
B the marijuana legalization lobby  
C the forestry industry ☐  
D the Canadian government
- 20 "In the Vancouver Grastown Riot, of 1971, police attacked and injured hundreds of peaceful marijuana smokers in one day."
- A the marijuana legalization lobby  
B the forestry industry  
C the Canadian government ☐  
D the hemp farming lobby

## USAGE

- A Decide which of the choices on page 9 would best complete the passage if inserted in the blanks. Write the letters in the spaces provided.

### ROOFTOP FARMS IN SINGAPORE

Except for a few vegetable patches, there <sup>21)</sup> \_\_\_\_\_ no agriculture in Singapore, and all but four per cent <sup>22)</sup> \_\_\_\_\_ its food is imported. This may change with plans to <sup>23)</sup> \_\_\_\_\_ skyscraper roofs into farms.

Urban <sup>24)</sup> \_\_\_\_\_ already produces ten per cent of the world's food, and the United Nations Development Programme (UNDP) says in a report, that the world's citydwellers could be <sup>25)</sup> \_\_\_\_\_ more.

'Many of us recognise that in the Asia-Pacific <sup>26)</sup> \_\_\_\_\_, lots of the rapid industrial development is taking place <sup>27)</sup> \_\_\_\_\_ agricultural land,' says Dr Lee Sing-kong, head of the biology division of the Nanyang Technological University in Singapore. The answer is to try <sup>28)</sup> \_\_\_\_\_ the productivity of the remaining agricultural land, or for citydwellers to farm at home.

The UNDP report drew on three years of field research in more than 18 countries <sup>29)</sup> \_\_\_\_\_ Asia, Africa and Latin America. It concluded that, <sup>30)</sup> \_\_\_\_\_ urban agriculture is on the increase, it is not recognised as a viable industry, because many view the practice as primitive.

Scientists at Singapore Polytechnic are <sup>31)</sup> \_\_\_\_\_ citizens to participate in 'hydroponic' (水栽法) rooftop farming, to use <sup>32)</sup> \_\_\_\_\_ roof space is available to decrease Singapore's food import bill. Hydroponics is a technique, known <sup>33)</sup> \_\_\_\_\_ more than 100 years, of growing plants in nutrient solution. Vegetables can be grown without soil, animal manure <sup>34)</sup> \_\_\_\_\_ pesticides. After being rinsed once in water, they are ready <sup>35)</sup> \_\_\_\_\_ cooking and eating.

If Singapore succeeds, <sup>36)</sup> \_\_\_\_\_ other Asian cities will not think urban agriculture is so old-fashioned.

- |    |               |                     |               |               |
|----|---------------|---------------------|---------------|---------------|
| 21 | A has         | B is                | C have        | D are         |
| 22 | A in          | B with              | C of          | D and         |
| 23 | A turn        | B become            | C construct   | D reclaim     |
| 24 | A farms       | B agriculture       | C farmers     | D farm        |
| 25 | A producing   | B produced          | C producer    | D produce     |
| 26 | A country     | B continent         | C region      | D district    |
| 27 | A in spite of | B at the expense of | C because of  | D in view of  |
| 28 | A increase    | B increased         | C to increase | D increases   |
| 29 | A on          | B at                | C from        | D in          |
| 30 | A although    | B because           | C in spite of | D since       |
| 31 | A wanting     | B discouraging      | C liking      | D encouraging |
| 32 | A wherever    | B whatever          | C no matter   | D whenever    |
| 33 | A since       | B after             | C for         | D before      |
| 34 | A of          | B or                | C and         | D with        |
| 35 | A for         | B to                | C at          | D with        |
| 36 | A therefore   | B however           | C certainly   | D maybe       |

B Decide which of the choices below would best complete the passage if inserted in the blanks. Write the letters in the spaces provided.

Jazz music originated in the city of New Orleans around the beginning of the 20th century. It <sup>37)</sup> \_\_\_\_\_ from the mixing of two great <sup>38)</sup> \_\_\_\_\_ traditions: the European tradition, with its emphasis on melody and harmony, and the African tradition, with its emphasis on rhythm and improvisation (即兴演奏). In the 18th century, many Africans were brought to the United States as slaves to work on farms in the South. White slave owners tried to <sup>39)</sup> \_\_\_\_\_ the slaves by taking away their African <sup>40)</sup> \_\_\_\_\_, including their music. In most of the South, drums were <sup>41)</sup> \_\_\_\_\_, and slaves were not allowed to gather in large <sup>42)</sup> \_\_\_\_\_. The one place that was an <sup>43)</sup> \_\_\_\_\_ to this was New Orleans. Every Sunday afternoon, hundreds of slaves were allowed to <sup>44)</sup> \_\_\_\_\_ in a part of the city called Congo Square. <sup>45)</sup> \_\_\_\_\_, they could play drums, sing, and dance. As a result, much of the African musical tradition <sup>46)</sup> \_\_\_\_\_ in New Orleans.

At the same time, Africans were learning about some of the <sup>47)</sup> \_\_\_\_\_ of European music, such as melody and harmony. About 30 years after slavery had ended in the United States, the music we call jazz began to develop in New Orleans. Beginning in the early 1920s, many African-Americans moved from farms in the South to cities in the North, and <sup>48)</sup> \_\_\_\_\_ moved with them. Many musicians traveled up the Mississippi River to Chicago. Chicago had a big <sup>49)</sup> \_\_\_\_\_ industry, so for the first time, people <sup>50)</sup> \_\_\_\_\_ the South could hear jazz music. Soon jazz <sup>51)</sup> \_\_\_\_\_ across the United States. In the 1930s and 1940s, large dance orchestras became popular. Jazz bandleaders wrote music that both white and African-American audiences loved. <sup>52)</sup> \_\_\_\_\_ dance bands started performing jazz compositions and white musicians like Benny Goodman learned to improvise in the jazz <sup>53)</sup> \_\_\_\_\_. Since then, many new movements have developed in jazz, <sup>54)</sup> \_\_\_\_\_ by great musicians like Charlie Parker, Dizzy Gillespie, Miles Davis, and John Coltrane. Jazz has become truly <sup>55)</sup> \_\_\_\_\_, with nightclubs, festivals, and <sup>56)</sup> \_\_\_\_\_ around the world.

- |    |   |             |   |           |   |            |   |             |
|----|---|-------------|---|-----------|---|------------|---|-------------|
| 37 | A | started     | B | developed | C | came       | D | differed    |
| 38 | A | western     | B | old       | C | musical    | D | unique      |
| 39 | A | control     | B | rule      | C | educate    | D | change      |
| 40 | A | instruments | B | belongs   | C | traditions | D | culture     |
| 41 | A | sold        | B | banned    | C | destroyed  | D | hidden      |
| 42 | A | groups      | B | places    | C | families   | D | towns       |
| 43 | A | example     | B | excuse    | C | exception  | D | explanation |
| 44 | A | sing        | B | stay      | C | gather     | D | pray        |
| 45 | A | There       | B | Then      | C | So         | D | And         |

46	A	appeared	B	survived	C	developed	D	remained
47	A	ways	B	concepts	C	masters	D	characteristics
48	A	drums	B	music	C	jazz	D	traditions
49	A	car	B	movie	C	recording	D	shipping
50	A	from	B	outside	C	in	D	towards
51	A	played	B	grew	C	traveled	D	spread
52	A	White	B	African	C	American	D	African-American
53	A	music	B	class	C	rhythm	D	style
54	A	written	B	led	C	taken	D	designed
55	A	well-known	B	international	C	modern	D	traditional
56	A	fans	B	records	C	programmes	D	bands

- C The half-sentences in Column A can be paired with those in Column B. Write the letters of the half-sentences in Column B that match those in Column A in the spaces provided. Use each letter ONCE only. One has been done for you as an example.

### THE SECRET OF ER'S SUCCESS

#### Column A

#### Column B

57	How do you tell 22 hours of hospital stories thick with medical details	# _____	A	is planned more than a month or so in advance.
58	If you are the writing team that supplies the scripts for 'ER',	_____	B	although it does leave threads that the writers can pick up next season.
59	Very little of an episode of this drama series	_____	C	knowing that even these will develop differently as the season progresses.
60	The writing process begins with story meetings,	_____	D	summarised on an erasable story board.
61	Meetings end with the lives of the show's seven main characters	_____	E	you more or less make it up as you go along.
62	The writers try to put together the elements of no more than five episodes at a time,	_____	F	but the others have learned to incorporate medical procedures and jargon into every script.



- 63

Only two of the show's writers are doctors,

\_\_\_\_\_

G

where the writers occasionally argue over plots and character decisions.
- 64

The plan for the final episode of a series does not include anything like a cliff-hanger,

\_\_\_\_\_

H

and manage to keep the largest audience in television clamouring for the next episode?

D The following passage needs to be corrected as there are a number of mistakes in it. No line has more than one mistake and some lines are correct. Do not make unnecessary changes or changes to punctuation. If you think there is no mistake in a line, put a (✓) at the end of the line in the right-hand margin of the passage.

Corrections must be done as follows:

- Wrong word: underline the wrong word and write the correction above it.
- Missing word: mark the position of the missing word with a 'Λ' and write the missing word above it.
- Extra word: delete the extra word with a 'X'.

The first four lines have been done for you as examples.

GEMS VANISH FROM CAB

A jeweller said a suitcase containing gems and  
jewels <sup>worth</sup> worthed a total of at least HK\$1.5 million  
was somehow stolen from the boot of <sup>his</sup> Λ taxi  
as he was on his o~~X~~n way to a trade  
show a one week ago. Mr Abdul Jaburulla  
and four colleagues was travelling from their  
firm in the Tsim Sha Tsui to the Convention and  
Exhibition Centre in Wan Chai. After puting three  
suitcases contained the precious stones in the boot,

- ✓ a) \_\_\_\_\_
- b) \_\_\_\_\_
- c) \_\_\_\_\_
- d) \_\_\_\_\_
- 65 \_\_\_\_\_
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