1. "According to the Rolling Stones: Please Allow Us to Introduce Ourselves" by Joe Queenan, New York Times, October 19, 2003

According to the Rolling Stones is almost entirely about music, with Mick Jagger, Charlie Watts and Keith Richards, the last three remaining original members, doing most of the talking. Starting out as young English urbanites 1) a) what b) which c) who d) where borrowed from old rural Americans to create a hybrid genre that is still immensely popular with middle-aged suburbanites everywhere, the Stones 2) a) become b) have become c) becomes d) becoming the equivalent of the Himalayas: very

old, very imposing, very resistant to change and dwarfing everything else in the landscape.

The first half of 3) a) a b) some c) its d) the book is by far the best. Hypnotized by Muddy Waters, Howlin' Wolf and Chuck Berry, and to some extent 4) a) from b) by c) to d) for Elvis Presley, Jerry Lee Lewis and the Everly Brothers, two shy teenagers (Jagger and Richards) decide to start their own pop combo. Almost immediately, 5) a) we b) you c) they d) their become the second-greatest band in the world; then, after the Beatles split up, the greatest. The Stones still seem 6) a) mysterious b) mystery c) mystify d) mystified by the speed with which their careers took off, and believe they would have been less successful if they had not been forced to write their own songs. Generous towards their peers (the Beatles, Elton John, Michael Jackson), the Stones love to talk about music and 7) a) must be b) can be c) can't be d) wouldn't be remarkably technical. Jagger 8) a) has b) had c) is d) are particularly good on set design, record production, touring logistics. Richards likes discussing the recording devices he uses 9) a) getting b) got c) gets d) to get particular sounds on songs, for example in "Jumpin' Jack Flash." Watts loves to talk about band dynamics, as well as the equipment employed on songs like "Street Fighting Man," which 10) a) was recorded b) recorded c) records d) was recording on Keith's cassette with a toy drum kit that he bought in an antiques shop and that he still has at home.

Jagger, who became hooked on applause at the age of 4 11) a) what b) when c) why d) where he performed a song for a family gathering at Christmas, does not hesitate to discuss the band's failures. For example, even though "Exile on Main Street," released in 1972, is viewed by many critics as the band's 12) a) greatest b) the great c) greater d) the greatest record, Jagger dislikes it. "The album has some of the worst mixes I have ever heard. If people like the album, that's fine. I just 13) a) am not thinking b) don't think c) thought d) am knowing that it's a particularly good album."

In addition to the Stones' reminiscences, each chapter contains a brief essay by a photographer, producer, financier, critic or fellow rock star. The backup singer Sheryl Crow puts the whole Stones legacy in perspective when she 14) a) speaks: b) tells: c) <a href="mailto:says: d) talks: "I will never know what it is like to be the kind of rock stars the Stones are. They simply wrote the book and the rest of us are just imitators." And Crow is right. Sorry, Metallica. Sorry, Strokes. Sorry, R.E.M. Sorry, Mr. Timberlake. It would be nice to be as famous and influential and enduring as the Rolling Stones, but you can't

always get 15) a) what b) who c) which d) when you want.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
-																

8. I'm Not Scared reviewed by Stephen Holden, New York Times, April 9, 2004

The golden desolation of summer wheat fields in southern Italy is filmed with such visual intensity in the thriller *I'm Not Scared* that its brilliance is almost blinding. The movie, directed by Gabriele Salvatores, gazes at this world 1) a) by b) to c) from d) through the eyes of Michele, a 10-year-old boy living with his little sister and his parents in a tiny, impoverished village that is almost swallowed by 2) a) her b) his c) its d) their surroundings.

The story, adapted from Niccolò Ammaniti's best-selling novel 3) a) in b) about c) to d) out of a 1978 kidnapping, seems almost quaint in the moments before it turns into a coming-of-age tale that methodically peels away Michele's protective blinders. But long after the movie ends with a melodramatic flourish, the landscape, as 4) a) saw b) seeing c) seen d) sees from afar, remains a

metaphor for an innocence painfully lost.

To dive into the windswept fields that seem to roll on forever is to discover all sorts of concealment. Occasionally, the camera pauses to peer with a surreal eye at the wildlife rustling 5) a) into b) among c) from d) to the stalks. The games played by Michele and his friends may be children's games, but 6) a) they b) we c) you d) their often involve scary, daredevil tests and parody the grim, ruthless hierarchy of the adult world.

One day, while the children 7) a) are playing b) were playing c) would play d) plays in an abandoned house not far from the village, Michele discovers a half-hidden pit. Pulling off the lid and straining his eyes, he discerns 8) a) who b) which c) what d) where looks like a foot protruding from under a burlap cover. But when he looks again, the foot is gone. Was it a hallucination? And if not, what sort of creepy, semi-human creature 9) a) should b) could c) must d) had possibly be dwelling there?

Irresistibly drawn back, Michele revisits the pit several times and discovers that the trapped creature is really Filippo, a blind, frighteningly disheveled boy his own age with blond, stringy hair, who hallucinates that he is 10) a) yet b) so c) already d) early dead.

Filippo's identity crystallizes when Michele sees a picture of him on television, 11) a) shows b) shown c) showing d) showed by Filippo's wealthy Milanese mother, who pleads that her son's kidnappers spare his life. And who might those kidnappers be? One turns out to be Michele's own father, Pino.

Throughout the film, the point of view remains Michele's. Instead of 12) a) taking b) takes c) took d) has taken the low, conventional road of pitting the boy against his father in a life-and-death struggle, the movie takes for granted that Pino, despite his criminality, loves his son unequivocally. And this 13) a) assume b) assuming c) assumption d) assumed lends I'm Not Scared a welcome integrity and warmth. At the same time, we feel Michele's deepening and protective attachment to the prisoner 14) a) during b) after c) throughout d) unless he takes him for a dizzying romp in the field.

Although the movie takes on many of the characteristics of a conventional thriller, there are no cheap, vicious shocks, and the adults are seen through the curtain of Michele's trust. Michele 15) a) is loving b) love c) loves d) has been loving his stern parents but is too young to unscramble all their emotional signals. He observes the pain, conflict and embarrassment of his beautiful young mother,

Anna, without deciphering its components.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

12. "Painting Interiors of the Heart, With Eros in Restrained Hues" by Elvis Mitchell, New York Times, December 12, 2003

Girl With a Pearl Earring, which opens today in New York and Los Angeles, is the imagined tale of Griet, a maid 1) a) what b) when c) which d) who became the muse of Johannes Vermeer and the subject of his painting by the same name. In the film, Ms. Johansson is photographed so that her skin is as opalescent 2) a) like b) so c) as d) such her earring, but unfortunately I found the movie to be opaque. It is an earnest, obvious melodrama with no soul, and it 3) a) fills b) filled c) is filled d) is filling with longing silences that come after a sigh.

4) a) Yet b) Purely c) Already d) While despite the imperfections of the film, the care that has gone into making Earring, a dexterous and absorbing visual re-creation of the lighting and the look that Vermeer achieved in his work, is a tribute to the director Peter Webber's own group of artisans, the cinematographer Eduardo Serra and the production designer Ben van Os. And the wonderful score, by Alexandre Desplat, brushes in a haunted gloom that gives the picture life 5) a) how b) what c)

which d) where none seems to exist.

The teenager Griet is sent off to earn a living 6) a) why b) so c) because d) although her blind father can no longer support her. The onion she is opening in the first scene of the film is part of the last meal she prepares at home before being shipped off. Her separation anxiety is so strong throughout the film 7) a) so b) as c) that d) for it should be listed in the cast of characters as the credits roll. Anxiety permeates the movie. The household that Griet joins is filled with noisy, spoiled children who look down 8) a) the b) her c) our d) their noses at her. The mistress of the house, Catharina, is about to add another mouth to the brood.

In addition to her other tasks, Griet 9) a) gives b) gave c) is giving d) is given the duty of cleaning the master's studio, where she develops an interest in the room and its contents. When she asks if she should clean the windows – that would change the light, she notes – a befuddled but indifferent mistress 10) a) tells b) says c) mentions d) speaks the maid to do so. Griet's attention to detail has caught the eye of the intense but distracted Vermeer, who is 11) a) yet b) already c) while d) during behind on a commission that is keeping the family fed and clothed.

Griet is intrigued by Vermeer, and based on Colin Firth's interpretation it is easy to see why. He plays Vermeer as a taciturn eccentric 12) a) where b) whose c) which d) what dark eyes house terror,

anger and finally appreciation.

He drinks in Griet's understanding of his art. A scene in which he demonstrates the workings of a camera obscura to her – and their transfixed faces are bathed in its buttery light – has 13) a) power emotional real; b) emotional real power; c) real emotional power; d) power's real emotion; it is like watching a pair of kids trading secrets under a sheet. And when the painter does talk, he speaks faster and with greater passion 14) a) that b) to c) then d) than anyone else; words boil out of him. Girl With a Pearl Earring is an auspicious directing debut by Mr. Webber in so many ways that you may almost forgive the film its lack of drama and the perfunctory attempts at characterization. We a) might b) had to c) would d) oughtn't to say that viewing the film is like watching paint dry.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

13. Pulp Fiction reviewed by Roger Ebert in The Great Movies, 2002

Dialogue drives Quentin Tarantino's *Pulp Fiction*. It is dialogue of such high quality 1) a) which b) that c) who d) when it deserves comparison with other masters of spare, hard-boiled prose, from Raymond Chandler to Elmore Leonard. Like them, Tarantino finds a way to 2) a) do b) take c) make d) find the words humorous without ever seeming to ask for a laugh. Like them, he has combined utilitarian prose 3) a) by b) for c) in d) with rough poetry and wicked fancy.

It is Tarantino's strategy in all of 4) a) my b) her c) his d) their films to have the characters speak at right angles to the action, or depart on flights of fancy. Remember the opening conversation between Jules and Vincent, who are on their way to a violent reprisal against some college kids who have offended Marcellus Wallace and 5) a) steal b) stole c) stealing d) stolen his briefcase. They talk about the 6) a) law drugs b) drug laws c) drug's laws d) law's drugs in Amsterdam, what Quarter Pounders* are called in Paris, and the degree of sexual intimacy implied by a foot massage. Finally Jules 7) a)

says, b) speaks, c) talks, d) tells, "Let's get in character," and they enter an apartment.

The movie is also famous for 8) a) her b) his c) its d) our circular structure. The restaurant hold-up with Pumpkin and Honey Bunny begins and ends the film, and other story lines weave in and out of strict chronology. But there is a chronology in the dialogue, in the sense that what is said before invariably sets up or enriches what comes 9) a) previously. b) after. c) there. d) then. The dialogue is proof that Tarantino has had the time-juggling in mind from the very beginning, because 10) a) it is b) she is c) there is d) he has never a glitch. The scenes do not follow in chronological order, but the dialogue always knows exactly 11) a) who b) what c) why d) where to fall in the movie.

Howard Hawks once gave his definition of a good movie: "Three good scenes. No bad scenes." Few movies in recent years 12) a) were having b) has c) have had d) are having more good scenes than *Pulp Fiction*. Some are almost musical comedy, as when Vincent and Mia dance at Jackrabbit Slim's. Some are stunning in their suddenness, as when Butch returns to his apartment and 13) a) surprising

b) surprises c) has surprised d) was surprising Vincent. And some are all verbal style.

Pulp Fiction is the most influential film of the 1990s; its circular timeline can be sensed in films as different as The Usual Suspects, The Zero Effect, and Memento – not that they copied it, but that they were aware of the pleasures of experimenting with chronology. But it isn't the structure that 14) a) gets b) does c) becomes d) makes Pulp Fiction a great film. Its greatness comes from its marriage of original characters (essentially comic) with a series of vivid and half-fanciful events – and from the dialogue. The dialogue is the foundation of everything else. Most conversations in most movies are deadly boring – which is 15) a) because b) why c) as d) for directors with no gift for dialogue depend so heavily on action and special effects. The characters in Pulp Fiction are always talking, and always interesting, funny, scary, or audacious.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
No.															

^{*} A Quarter Pounder is a large hamburger on the menu at MacDonald's in the U.S.