

34. [i:] beat, bead

In contrast to [ɪ], this is a tense vowel. Start with your mouth and other speech organs in the right position to say [ɪ] and then tense all the muscles, spreading and firming the lips, raising the back of the tongue and tensing the muscles under the chin.
The other important feature of this vowel is that it is long—far longer than [ɪ]. [i:] before a *voiced* consonant sound is roughly the same length as [i:] before a *voiceless* consonant sound.

PRACTICE

A.

(a) he	tree	weed	sea	beans	extreme
she	see	leek	pea	leave	complete
me	flee	sweep	tea	heap	evening
legal	completion	secret	create	machine	police
equal	obedient	cathedral	trio	magazine	antique
evil	comedian	metre	psychiatric	sardine	mosquito
Achilles	chief	deceive	phoenix	key	
Ulysses	field	ceiling	Phoebe	quay	
crises	niece	receipt	people	geyser	
Aesop	Caesar	Leigh	Beauchamp		

- (b) *'the' before a vowel*—the animal, the end, the answer
words ending in '-y' before a vowel—a lovely antique, you silly idiot!

- (c) *short and long*
beat:bead seat:sea
leaf:leaves teach:tea
wheat:weed feet:fee
- (d) *N.B. No difference in pronunciation between:*
key—quay seize—seas
beet—beat week—weak
see—sea ceiling—sealing

- (e) *minimal pairs*
bit hill hip still fit sit grin sin
beat heel heap steel feet seat green seen

- (f) It's all Greek to me. New brooms sweep clean.
A friend in need is a friend indeed. Easy come, easy go.

B. Which is *s/he* saying?

- (a) Shall we ^{slip} in here?
sleep
- (b) We had a wonderful ^{mill} by the river.
meal
- (c) I've never seen a ^{ship} move so fast!
sheep
- (d) We're going to ^{live} here very soon.
leave
- (e) Don't tell me you ^{bit} your brother!
beat



DIALOGUE 34. Weeding's not for me!

PETER: This is the season for weeds. We'll each weed three metres before tea, easily.

CELIA: Do we kneel? My knees are weak. Do you mean all these?

PETER: Celia, my sweet, those aren't weeds, those are seedlings. Beans, peas and leeks. Can't you *see*?

CELIA: If they're green they're weeds to me. But I agree, Peter—weeding's not for me!

PETER: Well, let me see. May be we'll leave the weeds. You see these leaves? If you sweep them into a heap under that tree I'll see to the tea.

CELIA: Pete, my feet are freezing. *You* sweep the leaves. I'll see to the tea!

35. [e] bet, bed

This is a relaxed sound, like [ɪ]. The mouth is just a little more open than for [ɪ]; you should be able to put a finger between your teeth, and the lips are a little wider apart than that. Keep the sound short. And be careful not to open your mouth too much or you will find that you are saying the next sound [æ].

PRACTICE

A.

(a) Ken	bend	west	seven	direction	head
ten	send	chest	clever	reckon	heavy
when	mend	dressed	never	adventure	treasure
very	medal	berry	heather	leisure	said
merit	petal	terror	weather	Leicester	again <i>also</i> [əgeɪn]
heron	lemon	errand	death	Reynolds	against
says	any	leopard	friend	haemorrhage	bury
ate	many	Leonard	friendly		
Thames		Geoffrey			

- (b) Least said, soonest mended. Better late than never.
 All's well that ends well. The thin end of the wedge.
 Rain before seven, fine before eleven. Marry in haste, repent at leisure.
 There's a remedy to everything but death.
 God defend me from my friends; from my enemies I can defend myself.
 Every day and in every way, I get better and better.

B.

Which is *she* saying?

- (a) Orpheus went down to Hell.
 the hill.
- (b) Did you get back the pen you lent him?
 pin
- (c) Did you finish the hem then?
 hymn
- (d) I said I felt the bed was too high.
 bid
- (e) He put everything in his will.
 will.
- (f) Many were rescued but Minnie perished.
 Minnie was many
- (g) What did Belle tell Bill?
 Bill tell Belle?

C. Listen to the dialogue. Mark the stressed syllables.

heaven	desperate	direction	bury
treasure	remember	sunset	yesterday
eleven	reckon	adventure	again

Answers: B. (a) to Hell (b) pen (c) hymn (d) bed (e) will (f) Minnie, many (g) Belle, Bill



DIALOGUE 35. The end of the adventure

KEN: Ted! Thank heaven! I was getting desperate.

TED: Hello there, Ken. Where are Jeff and the rest of the men?

KEN: They left me in the tent with some eggs and some bread, and off they went.

TED: Where were they heading?

KEN: West. In that direction. They said they'd bury the treasure under the dead elm—you remember, by the bend in the fence—and get back by sunset.

TED: All ten of them went?

KEN: They said the chest was heavy.

TED: They left—when?

KEN: Yesterday, between ten and eleven.

TED: And you *let* them?

KEN: There were *ten* of *them* . . .

TED: Well, my friend, I reckon that's the end of the adventure. We'll never see the treasure chest or any of those ten men again.

36. [æ] bat, bad

This is another short vowel, but the mouth is wider open than for [e]. Press the tip of your tongue hard against your lower teeth, bunch the tongue up behind it, open your lips so that the corners of your mouth are not pressed together, and then make a bleating sound, like a lamb. The sound you are trying to achieve is very like that which a lamb makes, but perhaps it would be wise to practise in private to begin with!

PRACTICE

A.

- | | | | | | |
|-------------------------|----------|-------------|----------|--------------------|------------------------------|
| (a) Jack | gang | cash | ham | man | grand |
| crackle | sang | crash | jam | Gran | sandwich |
| racket | sprang | splash | Sam | fantastic | understand |
| | | | | | <i>short and long vowels</i> |
| apple | album | clarity | static | | mat:mad |
| cattle | animal | charity | ecstatic | | back:bag |
| handle | asthma | personality | dramatic | | catch:cadge |
| Spanish | palace | granite | acid | | cabin |
| radish | Alice | Janet | rapid | | Latin |
| | | | | | examine |
| Adam | camel | travel | cavern | | balance |
| madam | enamel | gravel | tavern | | salad |
| | | | | | shadow |
| | | | | | gather |
| (b) <i>girls' names</i> | | | | <i>boys' names</i> | |
| Janet | Ann | Sally | | Jack | Daniel |
| Marion | Annabel | Hanna | | Harry | Anthony |
| Miranda | Caroline | Joanna | | Alec | Sam |
| | | | | | Nathaniel |
| | | | | | Basil |
| | | | | | Alan |

- (c) Flat as a pancake. Catch as catch can.
 A matter of fact. A hungry man is an angry man.
 Mad as a hatter. May as well be hanged for a sheep as a lamb.

B. Which is *she* saying?

- (a) I said he could go to Hal
Hell.
- (b) Look at that fabulous jam.
gem.
- (c) When did Adam tell you he'd sand
send the paving stones?
- (d) Did you remember to bring back the cattle?
kettle?
- (e) There are too many gnats
nets about.

C. Listen to the dialogue. Mark the stressed syllables.

- | | | | | | |
|------------|--------|-----------|----------|----------|------------|
| piano | album | fantastic | absolute | talent | understand |
| practising | racket | galactic | Grandad | sandwich | static |

Answers: B. (a) Hell (b) jam (c) send (d) cattle (e) gnats
 C. piano, practising, album, racket, fantastic, galactic, absolute, Grandad, talent, sandwich, understand, static



DIALOGUE 36. Crackle, crackle, Galactic Static

GRAN: Jack, do you have to bang and slam on that piano like that?

JACK: I'm practising for our new album. It's smashing.

GRAN: An album? You mean that racket you and your gang bash out?

JACK: We're not a gang, we're a fantastic jazz band. Sally and Janet, me on the piano, Alec on the sax—the Galactic Static. It'll be an absolute smash hit.

GRAN: The Galactic Racket, if you ask me. And all you'll smash is Grandad's piano.

JACK: Gran, we have *talent*. We're cool cats, man. Crackle, crackle, Galactic Static!

GRAN: The young man's mad. Here. I've made you a fat ham sandwich and a crab-apple jam flan.

JACK: Ah, Gran, you may not understand jazz but your flans are fab.

37. [ʌ] cut, come

This is a relaxed, short sound. The lips and teeth are a little more open than for [e]—which, if you remember, was slightly more open than for [i]. Get your mouth and tongue ready to say [ɪ] (*hit, him, hip*), nicely relaxed. Now open your mouth till you can just slip the tips of two half-crossed fingers between your teeth. The bottom finger should be able to feel the tip of your tongue still lying relaxed behind your bottom teeth. Don't draw back your lips or tense your muscles—you will be saying [æ] again. And don't raise the back of your tongue too much or you will be saying sound No. 38, [ɑ:]. Keep the sound short.

PRACTICE

A.

(a) fun	cut	luck	jump	rug	crum(b)
sun	shut	duck	trust	swum	thum(b)
begun	butter	stuck	shut	stung	dum(b)

(b) In each of these words, the stressed syllable contains the sound [ʌ] even though you may not think so from the spelling.

son	one	onion	London	among	constable
ton	done	honey	Monday	tongue	front
won	once	money	wonder	mongrel	sponge
come	comfort	above	shovel	govern	
some	company	dove	cover	oven	
stomach	compass	glove	discover	slovenly	
other	nothing	double	rough		
mother	thorough	couple	tough		
brother	month	country	enough		
blood	does	cousin	touch	twopence	worry
flood	doesn't	dozen	young	colour	wonder

(c) Lucky in cards, unlucky in love.
What's done cannot be undone.

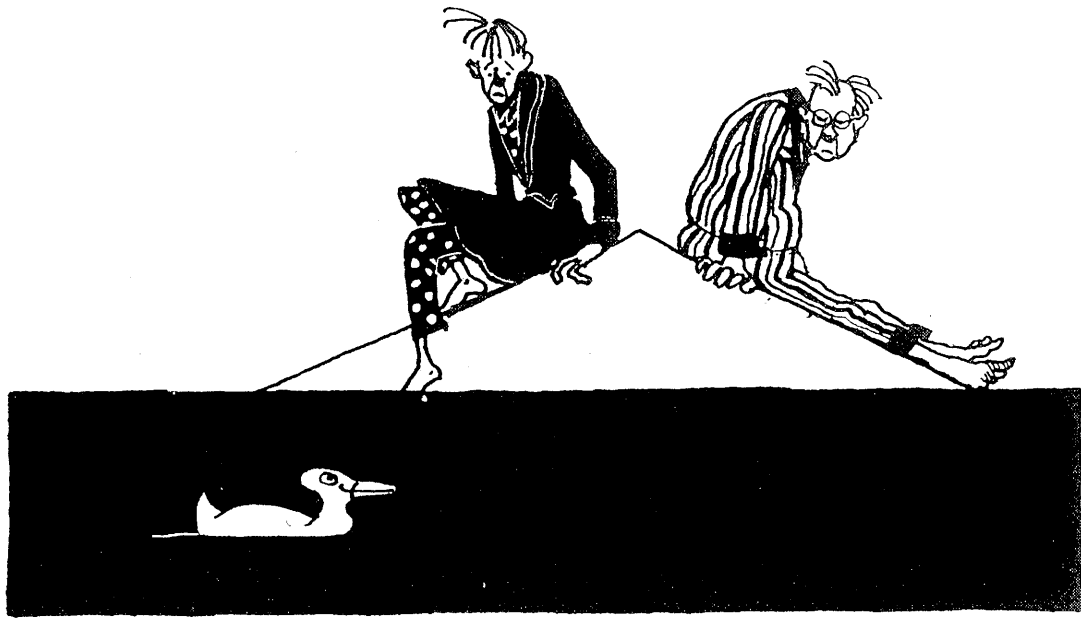
Not in a month of Sundays.
Well begun is half done.

The rain it raineth on the just and unjust fella,
But more upon the just, because the unjust's got the just's umbrella.

B. Listen to the tape and fill in the missing words

'..... Are you to on ? and have
at my to. I've been in the for'
'I was what had of you.'
'..... a of A bit I shall'
'..... I See you at the on at'
'..... My to your

Answers: B. 'Hallo, Uncle Duncan. Are you coming up to London on Monday? Come and have lunch at my Club.'
'Love to. I've been stuck in the country for months.'
'Just a touch of lumbago. Nothing much. A bit troublesome sometimes. Uncomfortable. I shall recover.'
'Tough luck. I must run, Uncle. See you at the Club on Monday at one.'
'Wonderful. My love to your mother.'



DIALOGUE 37. The bungalow's flooded

DUNCAN: Jump up, Cuthbert! The bungalow's flooded!

CUTHBERT: The bungalow? Flooded?

DUNCAN: Come on, hurry up.

CUTHBERT: Just our luck! We're comfortably in London for a month, come down to the country on Sunday—and on Monday we're flooded! Trust us!

DUNCAN: Shut up! Come on, double up the rugs and stuff them above the cupboard. Chuck me that shovel. There's a ton of rubble that I dug out of the rubbish dump. I'll shove it under the front door—it seems to be coming from the front.

CUTHBERT: Duncan! I'm stuck!

DUNCAN: Oh, brother! You're as much use as a bloody duck!

CUTHBERT: If I'd been a duck, I could have swum! Oh crumbs! The mud's coming in under the other one! We're done for! We'll be sucked into the disgusting stuff!

DUNCAN: Hush! How wonderful! The current's suddenly swung. It's not going to touch us . . . unless . . . I wonder . . .

38. The Tonic

In previous units we have looked at stress within words, in noun–adjective groups and in compound nouns. The *main* stress *usually* comes on the last stressed word of a sentence. Now we shall see how you can alter the whole meaning of a sentence simply by shifting the point of main stress—the TONIC, as it is called.

In the sentence 'John didn't speak to Mavis', the main stress will normally be on 'Mavis', holding the listener's attention right to the end of the sentence. But if you alter the stress you can imply all sorts of different things:

John didn't speak to Mavis (Peter did)

John *didn't* speak to Mavis (you've got it all wrong)

John didn't *speak* to Mavis (he *wrote* to her)

or exaggerated stress on Mavis:

John didn't speak to *Mavis* (he spoke to Anna).

Notice how after the Tonic, what's left of the sentence stays at the same pitch, with very little stress even on normally stressed syllables.

PRACTICE

A. Listen to the tape. Where is the Tonic in these sentences?

- We didn't mean to arrive just in time for lunch.
- Is this the book you were looking for?
- But you told me I could come round tonight.
- I haven't seen Elizabeth for ages.
- No, dear. He broke his leg in a skiing accident.
- Are all nine of the Joneses coming to dinner?

B. Now practise shifting the Tonic yourself:

- Are you coming to Majorca with us this *summer*?
Are you coming to Majorca with us *this* summer?
Are you coming to Majorca with *us* this summer?
Are you coming to *Majorca* with us this summer?
Are *you* coming to Majorca with us this summer?
Are you coming to Majorca with us *this* summer?
- My wife doesn't look like a sack of potatoes.
My *wife* doesn't look like a sack of potatoes.
My wife *doesn't* look like a sack of potatoes.
My wife doesn't *look* like a sack of potatoes.
My wife doesn't look like a *sack* of potatoes.
My wife doesn't look like a sack of *potatoes*.

C. Can you add something to each sentence to explain the implication of the change of stress in the sentences in Question B?

- Answers: A. (a) mean (b) this (c) told (d) ages (e) skiing (f) nine
- B. (suggestions only)
- even if you can't come in the spring.
– since you didn't come *last* summer.
– or are you going with the Joneses?
– or are you going to Cyprus?
– or is it only your parents who are coming?
– For goodness' sake, make up your mind!
(b) – thank goodness! But *your* wife does.
– but my mother-in-law does.
– It's not true! She's beautiful!
– though I admit she feels like one.
– she looks like a whole lorry load of them!
– she looks like a sack of cabbages.



DIALOGUE 38. I've won a prize!

MICHAEL: Jennifer! Guess what! I've won a prize!

JENNIFER: A prize? What sort of prize?

MICHAEL: A super prize. Dinner for two at Maxime's!

JENNIFER: You are clever! What was the prize for? I mean, what did you do to win a dinner for two at Maxime's?

MICHAEL: Well, you're not to laugh—I went in for a competition at the Adult Education Centre—a cooking contest.

JENNIFER: You won a prize in a cooking contest! I've got to laugh. Michael, you can't even boil an egg!

MICHAEL: I can boil an egg. I can scramble one, too. Most deliciously. Of course, I'm not a Cordon Bleu cook, like you . . .

JENNIFER: Well, why haven't I ever won a cooking competition?

MICHAEL: Probably because you never go in for competitions. I'm glad you didn't go in for this one. You might have won, and then you would have had to invite me to dinner at Maxime's!

39. [ɒ] boss, bomb

This is another short sound. But this time it is tense. The teeth should be about the width of a thumb apart, with the lips pushed forward and held stiffly about the same distance apart as the teeth. The back of the tongue is drawn right up towards the roof of the mouth and the tip of the tongue lies on the bottom of the mouth as far back as it will go. Imagine that you have a very hot potato in your mouth, just behind your bottom teeth!

PRACTICE

A.

(a) chop	box	cost	song	off	toffee
flop	crocks	frost	wrong	cough	robber
stop	knocks	hostel	belong	trough	copper
bottle	doctor	body	model	what	because
topple	blonde	promise	proper	squat	sausage
jostle	problem	holiday	Roger	swat	cauliflower
cloth	knowledge	Jorrocks	quantity	Australia	
bother	acknowledge	jollity	quality	Austria	

- (b) Honesty is the best policy.
A watched pot never boils.
When sorrow is asleep, wake it not.

'Once upon a time there were three little foxes
Who didn't wear stockings, and they didn't wear sockses . . .
But they all had handkerchiefs to blow their noses,
And they kept their handkerchiefs in cardboard boxes.'

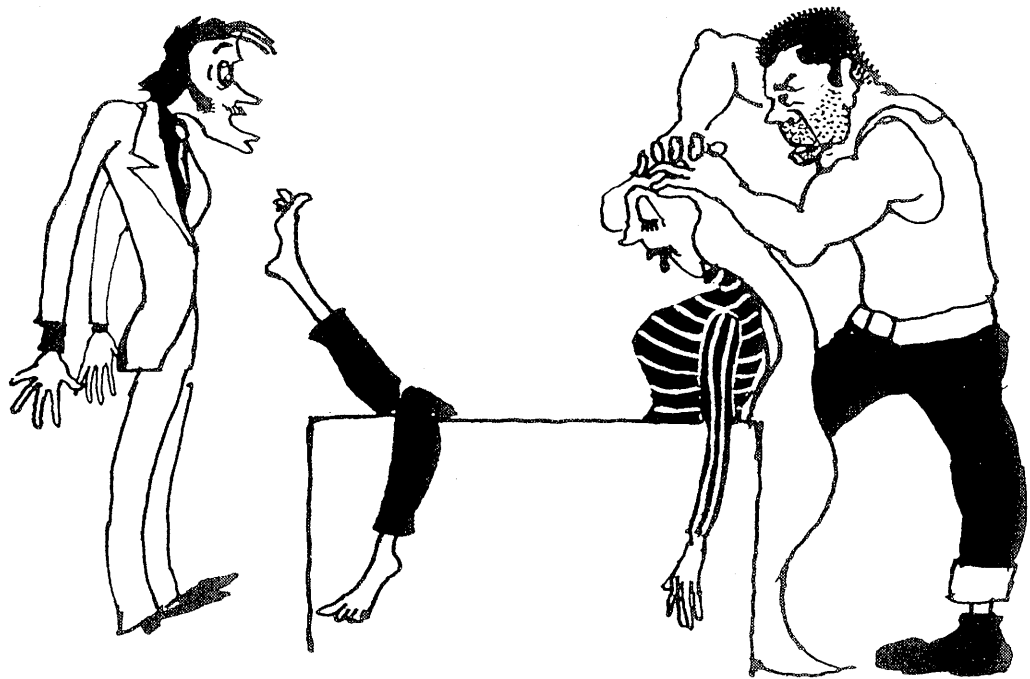
B. Try to say these with a regular rhythm, like a chant:

What we want is Watneys.
What we want is Top of the Pops.
What we want is to stop the rot.
What we want is a holiday in Scotland.
What we want's a proper copper on the job.

C. Listen to the tape. Which word in each of these place names has the main stress?

Onslow Square	Notting Hill Gate	Sollihul Circus
Cromarty Gardens	Connemara Crescent	Gossip's Row
Hot Cross Lane	Horse Trough Road	Pocklington Place
Bosworth Terrace	Cauliflower Green	Oxford Street

Answers: C. They all have major stress on the last word, except the final one. In the name of a street the name itself has the main stress.



DIALOGUE 39. What's wrong with the blonde popsy?

BOB: Sorry, Tom. I wasn't gone long, was I? My God! What's wrong with the blonde popsy? She looks odd—sort of floppy.

TOM: No longer a blonde popsy, old cock—a body.

BOB: Oh my God! You gone off your rocker? I just pop off to the shop for a spot of . . .

TOM: Stop your slobbering, you clot! So we got a spot of bother. Come on, we got to squash the blonde into this box and then I want lots of cloths and a pot of water—hot—and probably a mop—to wash off all these spots.

BOB: Clobbering a blonde! It's not on, Tom!

TOM: Put a sock in it, Bob, or I'll knock your block off!

(Knock, knock.)

BOB: Oh my God! What's that knocking? Tom, Tom, it's a copper!

40. [ɑ:] bark, barn

This is a long sound (as you can tell from the length mark :). The tongue position is almost the same as for [ʌ] but pulled a little further back. The lips are relaxed and slightly more open. If in doubt, tip your head back and gargle without spreading your lips any wider.

PRACTICE

A.

(a) car	dance	past	ask	gasp	plant	bath
starved	chance	last	mask	clasp	can't	path
darling	France	nasty	basket	ras(p)berry	shan't	father
pass	ah	mama	drama	garage	autograph	bazaar
class	Shah	papa	pyjama	massage	paragraph	bizarre
grass	hurrah!	Panama	banana	espionage	telegraph	catarrh
moustache	transform	command	Derby	clerk	ca(l)m	ha(l)f
tomato	translate	demand	Hertford	sergeant	pa(l)m	ha(l)ves
Yugoslavia	transplant	slander	Berkshire		(p)salm	ca(l)f
					a(l)mond	ca(l)ves
example	staff	branch	laughed	heart	aunt	after
sample	giraffe	avalanche	draught	hearth	aren't	answer

- (b) Marble Arch a hard bargain Charlie is my darling
 draught lager a heart transplant a clerk in Berkeley Castle
 half mast the Star and Garter from Derby to Clerkenwell

- (c) He who laughs last laughs longest. Cold hands, warm heart.
 One is nearer God's heart in a garden. Part and parcel.

B. [ɒ] is always shorter than [ɑ:] even when [ɑ:] is followed by a voiceless consonant sound. Try saying these words, first in columns, keeping the words in the first column really short, in the second a little bit longer and so on. Then read them across, increasing the length of the vowel as you move from left to right.

hot	hod	heart	hard
cot	cod	cart	card
pot	pod	part	pard
lock	log	lark	Largs
off	of	half	halves

C. Listen to the dialogue and mark the stressed syllables, then underline the Tonic in each group of words.

- (a) Ah, here we are.
 (b) Your father's car's draughty.
 (c) Your moustache is all nasty and sharp.
 (d) It's only Sergeant Barker.
 (e) You can't start making a pass till after the dance.

Answers: C. (a) Ah, here we are. (b) Your father's car's draughty. (c) Your moustache is all nasty and sharp. (d) It's only Sergeant Barker. (e) You can't start making a pass till after the dance.



DIALOGUE 40. Making a pass at Martha

- CHARLIE: The dance doesn't start till half past, Martha. Let's park the car under the arch by Farmer Palmer's barn. It's not far. Ah, here we are. There's the farm cart.
- MARTHA: Ooh, Charlie, it's dark!
- CHARLIE: The stars are sparkling. My heart is enchanted. Martha you are—marvellous!
- MARTHA: Your father's car's draughty, Charlie. Pass me my scarf.
- CHARLIE: Rather let me clasp you in my arms, Martha, my darling.
- MARTHA: Ah, Charlie! Your moustache is all nasty and sharp. I can't help laughing. Aren't you starved? Here, have half a Mars Bar. Ssh! There's a car passing.
- CHARLIE: Keep calm, can't you? It's only Sergeant Barker. He plays darts in the bar of the Star and Garter. Martha . . . darling . . .
- MARTHA: Don't be daft, Charlie! You can't start making a pass till after the dance!

41. [ɔ:] bought, board

Another long sound, and an easy one to move on to once you have mastered [ɑ:]. Say [ɑ:], then, keeping your tongue and teeth absolutely rigid, move your lips together and forward so that they form an 'O' about the same distance apart as your teeth. Did you keep these, and your tongue, just as they were for [ɑ:]? If you hold your thumb sideways and then bite it, the inside of your lips should just touch it. If you're making too small an 'O', you'll find that you're saying [u:]. Like [ɑ:], [ɔ:] comes from very far back, almost in the nasal passage.

PRACTICE

A.

(a) or	more	storm	oral	four
for	store	corn	glory	your
nor	before	tortoise	chorus	course
poor	boar	ought	all	bald
door	roar	thought	call	salt
floor	soar	bought	stall	Malta
awe	lawn	autumn	toward	taught
jaw	crawl	August	reward	caught
thaw	awful	aural	warder	daughter
hoarse	board	cha(l)k	sta(l)k	sward
coarse	hoard	ta(l)k	wa(l)k	s(w)ord
water	Montreal	shore	altar	poor
laundry	Nepal	sure	alter	pour
Paul – Pauline		George – Georgina		Norman – Norma

- (b) Any port in a storm. Pride comes before a fall.
 The calm before the storm. To put the cart before the horse.
 New Lords, new laws. A tall order.
 You can take a horse to the water, but you can't make it drink.

B. Which is *she* saying?

- (a) This collar colour won't stay on properly.
 (b) What a horrible shock!
 (c) I think he's been shot in the chest.
 (d) What have you done with the cups?
 (e) You played the wrong chord just then.
 (f) What's that filthy mark on your jeans?
 (g) I cooked the pears in father's pot.



DIALOGUE 41. Fawns, horses and a tortoise

PAUL: Any more of these awful autumn storms, George, and we'll be short of corn. I ought to have bought some more in Northport.

GEORGE: This morning, just before dawn, I thought I saw signs of a thaw. I was sure—

PAUL: Ssh! Behind that door there are four fawns that were born in the storm. They're all warm in the straw now.

GEORGE: Poor little fawns! Paul, what's that snorting next door?

PAUL: Those are the horses' stalls. They're snorting at my daughter's tortoise. It always crawls around in the straw.

GEORGE: If Claud saw us walking across his lawn . . . He's an awful bore about his lawn. Oh, Lord, we're caught! There *is* Claud! Now we're for it!

42. Elision

Rhythm, it cannot be emphasised enough, is all important. In order to keep the rhythm flowing, consonant sounds are sometimes dropped altogether; for instance, in words like cu(p)board, ras(p)berry, gran(d)mother, han(d)kerchief. This is known as ELISION.

When the same sound occurs at the end of one word and at the beginning of the next, they are not produced as two separate sounds, but held on to without a break for a little longer than a single sound. In the English phrases 'Don't talk', 'I want to', the first [t] is not aspirated at all. Your speech organs are all in the correct position but you don't let go of the sound until the rhythm dictates that it is time to start the second word.

When one of the first six sounds we looked at (the 'plosives') occurs at the end of a word, with a different consonant sound at the beginning of the next word ('good thing', 'take time'), your speech organs prepare to say the first sound, hesitate on it, and then move on to the second consonant sound. This blocking of the first sound is known as a 'Glottal Stop'.

If this first consonant sound is suppressed, how can one know what it was meant to be? The answer is that something of the sound you were preparing to say attaches itself to the sound you *do* say; and the context and the meaning of the sentence as a whole help the listener to understand; and the length of the preceding vowel indicates whether the suppressed consonant was voiced or voiceless. The only way we can really tell the difference between 'Batman' and 'bad man' is that in the first, the first syllable is short, in the second, long. Some sounds such as [s] and [h] are so easy to slide on to after a plosive that you simply run them together as if the second sound were part of the aspiration of the first.

PRACTICE

A. (a) Same consonant sound

good_dog	don't_talk	Arab_boy	cough_first
stop_pushing	well_left	jam_making	the_fourth_Thursday
ask_Kate	those_zoos	Italian_navy	with_this
this_sausage	big_game	I love_Venice	low_water

[tʃ] and [dʒ] are two-sound combinations. Both sounds have to be repeated [tʃ-tʃ], [dʒ-dʒ]).

Dutch cheese	Judge Jones	a rich journalist
fetch Charles	large gin	the village champion

(b) Plosive followed by a different consonant

lo(g) cabin	nigh(t) boat	sudde(n) glimpse	u(p) north
straigh(t) road	thic(k) dark	re(d) log	aprico(t)-coloured
Arcti(c) trip	dee(p) moss	brillian(t) yellow	ta(k)e pictures

B. Which is *she* saying?

- (a) We ^{step} stepped down. (c) We went for a ^{long} longer walk. (e) It's a ^{nice} nicer song.
- (b) I ^{like} liked Don. (d) I look I'll look carefully. (f) I always ^{kick} kicked Kate.

C. Changing the position of the stress in a word can alter its meaning or its function. There is a whole group of two-syllable words that have the stress on the first syllable when a word is being used as a noun, and on the second when it's a verb,

e.g. progress n. Now you are making good progress.

v. You will never progress until you learn to listen.

export n. Are all your goods for export?

v. Nearly all. We export 90% of our total production.

Now you try changing the stress on the following words, making up sentences if you can:

import	record	contract	object	permit	convert
present	produce	desert	insult	protest	transport

Answers: B. (a) stepped (b) like (c) long (d) I'll look (e) nicer (f) kicked



DIALOGUE 42. A trip to Lapland

TOM: Well, Louise! I was just talking about you! When did you get back from your Arctic trip?

LOUISE: Last night, Tom, about twelve. We caught the night boat from Malmö. Jos said it was a bit late to telephone neighbours.

TOM: Did you have a good time? What's Lapland like? I've never been there.

LOUISE: It's just beautiful, Tom, I can't tell you. Great rocks of pink granite. Thick dark forests carpeted with deep moss and wild strawberries and lily of the valley. Sudden glimpses of red log cabins and bright blue water. Fields of brilliant yellow.

TOM: I thought Lapland would be quite different—wilder, more rugged? And is it true, all that talk of the Midnight Sun?

LOUISE: Right up north, yes. I couldn't get used to the light nights at first. But, Tom, magic isn't the word! That glowing apricot-coloured sky. And the marvellous silence—absolute peace.

TOM: What about the mosquitoes? I've been told they can be quite nasty.

LOUISE: Ugh! Great big fat things! Every time we stopped to take pictures or pick cloudberryes, we were just devoured.

43. [u:] loose, lose

This is a long sound (as you can see from the mark :). The tongue is in the same position as for [ɑ:] and [ɔ:] but the lips are tightly pursed. Say [ɑ:] to make sure of the tongue position. Then stop the sound, but without moving the tongue close your teeth almost completely, push your lips right forward and together into a tight little bud. Open them just enough to close fairly tightly round one finger, and vibrate your vocal cords.

PRACTICE

A.

(a) loo	shoot	food	proof	do	who
tool	boot	spoon	tooth	too	whom
fool	root	school	Hoover	two	whose
soup	tomb	move	loose	shoe	screw
group	womb	prove	lose	canoe	blew
through	catacomb	movie			chew
June	Sue	ruling	conclusion	Rufus	truth
rude	blue	Lucy	Peruvian	prudent	Ruth
super	true	lucid	crucial	lunatic	sleuth
[u:]			[u:]		
suit	juice	bruise	ruin	druid	suicide
fruit	sluice	cruise	Bruin	fluid	Suez
[ju:]					
Hugh	fuse	Kew	tulip	human	future
huge	amuse	few	tutor	usual	music
tune	abuse	new	student	useful	museum
costume	you	cue	adieu	queue	beauty
vacuum	youth	value	neuter		
monument		argue	Euston		
[ju:]					
Buick	reviewing	queuing	genuine	tuition	

(b) Beauty is truth, truth beauty.

The proof of the pudding is in the eating.

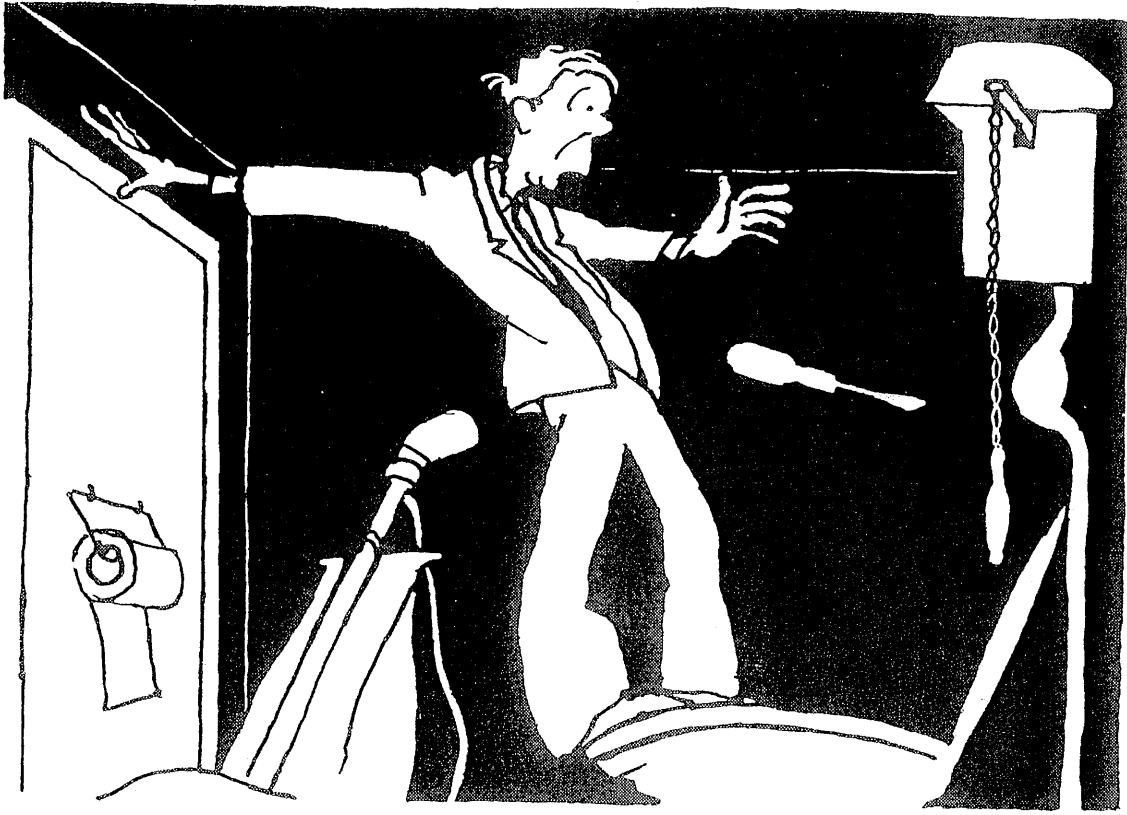
Music hath charms to soothe the savage breast.

Fortune favours fools.

An eye for an eye and a tooth for a tooth.

B. Where is the stress in the names of these wild birds?

woodpecker	swallow	ostrich	robin
kingfisher	sparrow	blackbird	magpie
eagle	pigeon	wagtail	skylark
parrot	starling	partridge	goldfinch
pheasant	heron	nightingale	cormorant



DIALOGUE 43. Where are you, Hugh?

LUCY: Hugh? Yoo hoo! Hugh! Where are you?

HUGH: I'm in the loo. Where are *you*?

LUCY: Removing my boots. I've got news for you.

HUGH: News? Amusing news?

LUCY: Well, I saw June in Kew. You know how moody and rude she is as a rule?

Hugh, are you *still* in the loo? What are you *doing*?

HUGH: Well, you see, Lucy, I was using the new foolproof screwdriver on the Hoover and it blew a fuse.

LUCY: You fool! I knew that if I left it to you, you'd do something stupid. You usually do.

HUGH: And then I dropped the screwdriver down the loo.

LUCY: Hugh, look at your shoes! And your new blue suit! It's ruined! And you—you're wet through!

HUGH: To tell you the truth, Lucy—I fell into the loo, too.