

THE BIG STORY

'Bring me something new and exciting. Bring me a BIG story!' says Rosie's editor at *The Record* newspaper.

And, when she leaves the office, Rosie does find a story. A story that is bigger than she expects. A story that takes her across Europe, into a dangerous world of art and art thieves.

Illustrated by Dylan Gibson

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THE BIG STORY JOHN ESCOTT

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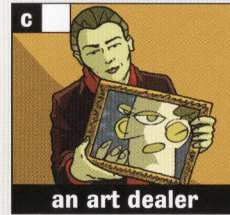
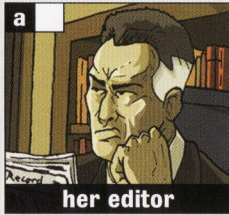
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BEFORE READING

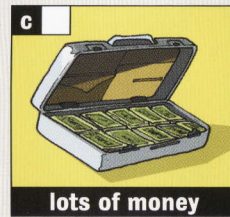
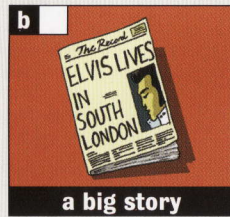
This is Rosie Doyle. She's a journalist and she lives in London. One day she goes to her office. What happens? Tick the boxes.



a At the office Rosie meets ...



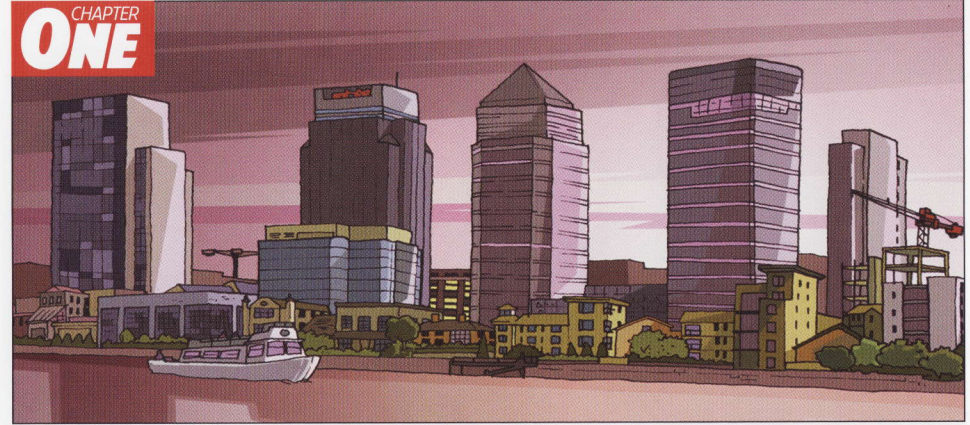
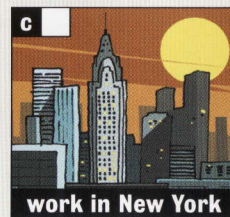
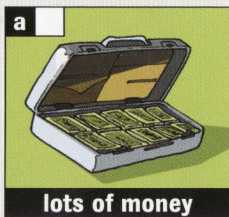
b She must find ...



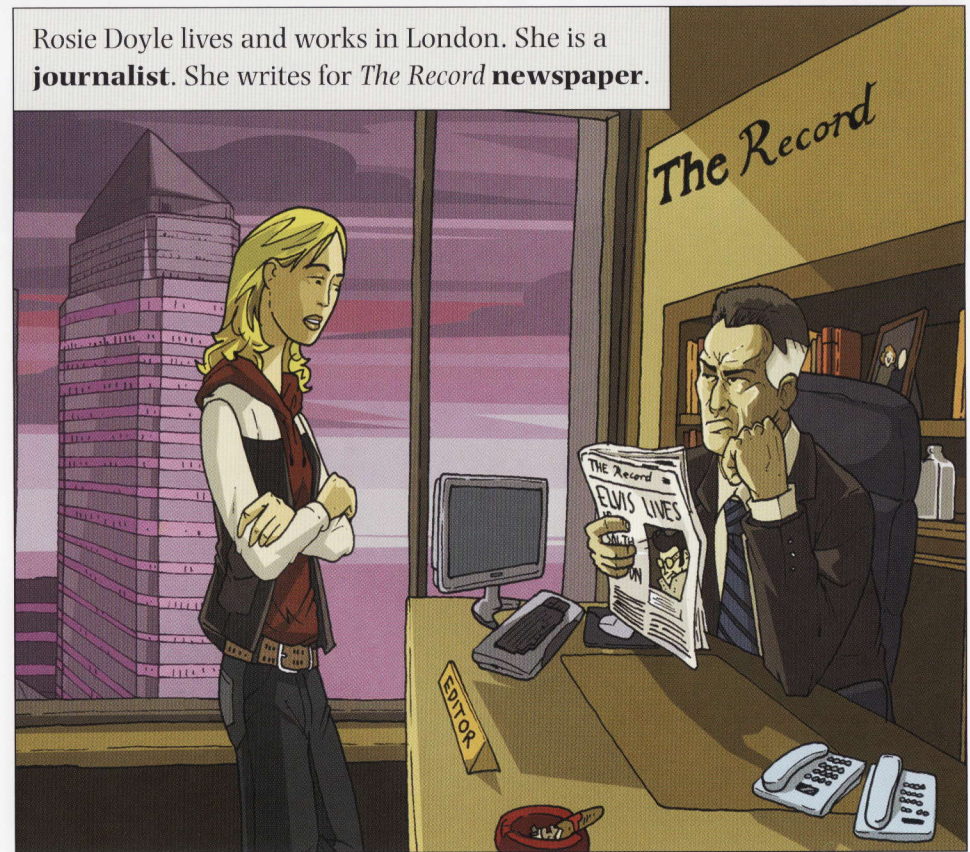
c She hears two Americans. One is ...



d They talk about ...



Rosie Doyle lives and works in London. She is a **journalist**. She writes for *The Record* newspaper.



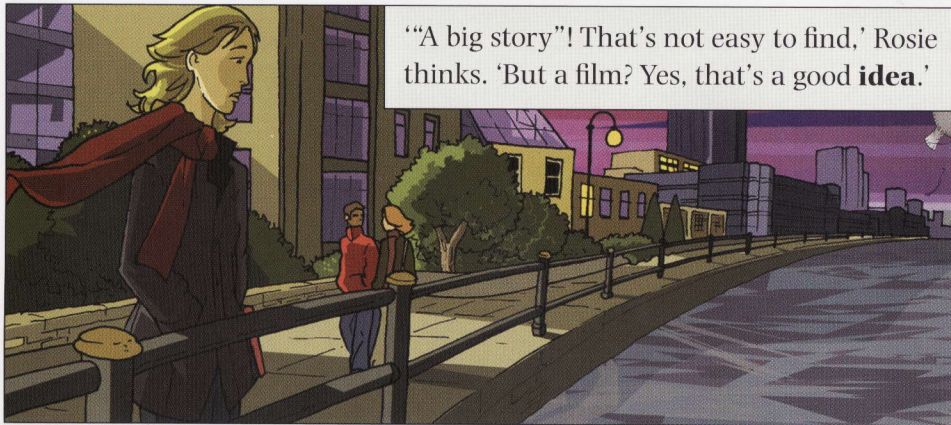
journalist a person who writes stories for a newspaper

newspaper people read about things that happen in this

'I can't use this story, Rosie,' says the **editor**. 'It's old **news**. Bring me something new and exciting. Bring me a **BIG** story!' He looks at her. 'You're tired, Rosie. Take the afternoon off. Go and see a **film**, or something.'



"A big story"! That's not easy to find,' Rosie thinks. 'But a film? Yes, that's a good **idea**.'



Rosie goes to the **River** Thames and waits for the **river bus**. It's a cold February afternoon.

editor the person who says which stories go in a newspaper

film moving pictures that tell a story

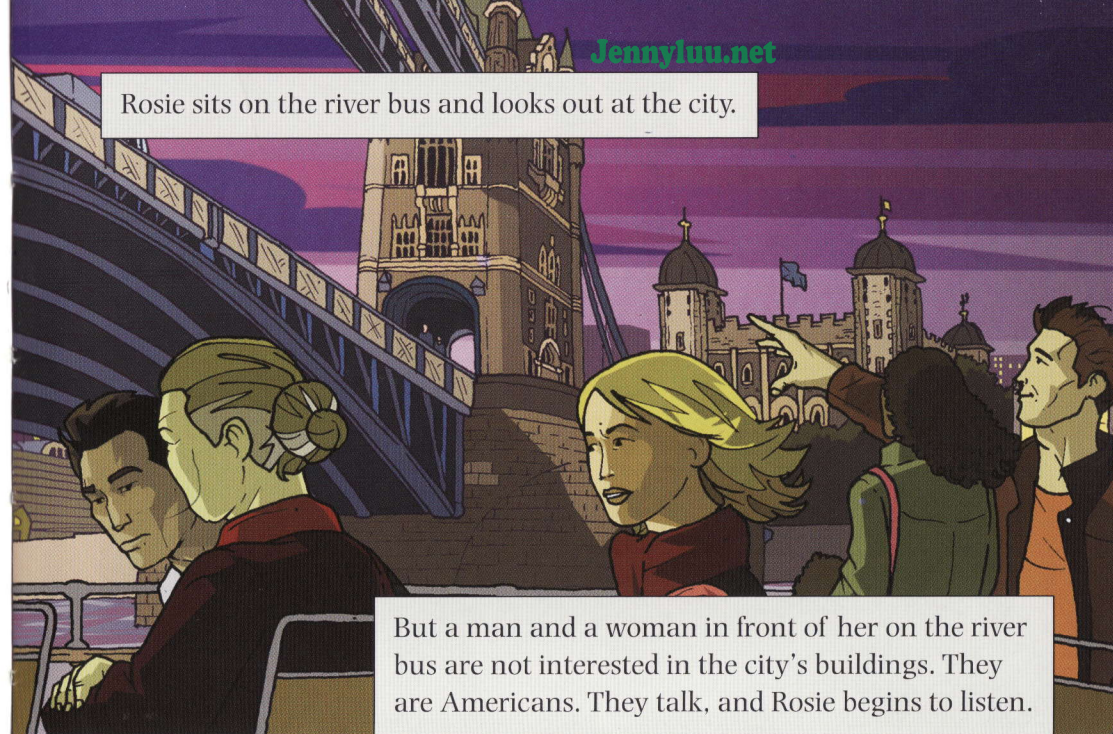
river bus people go from one place to another on a river in this

news when someone tells you something new

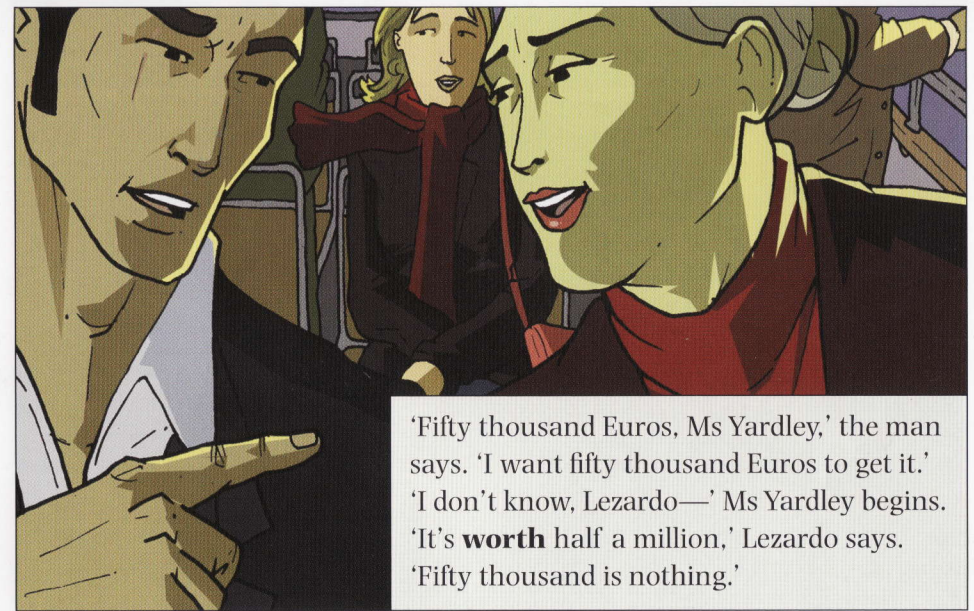
idea something that you think

river water that moves in a long line

Rosie sits on the river bus and looks out at the city.



But a man and a woman in front of her on the river bus are not interested in the city's buildings. They are Americans. They talk, and Rosie begins to listen.



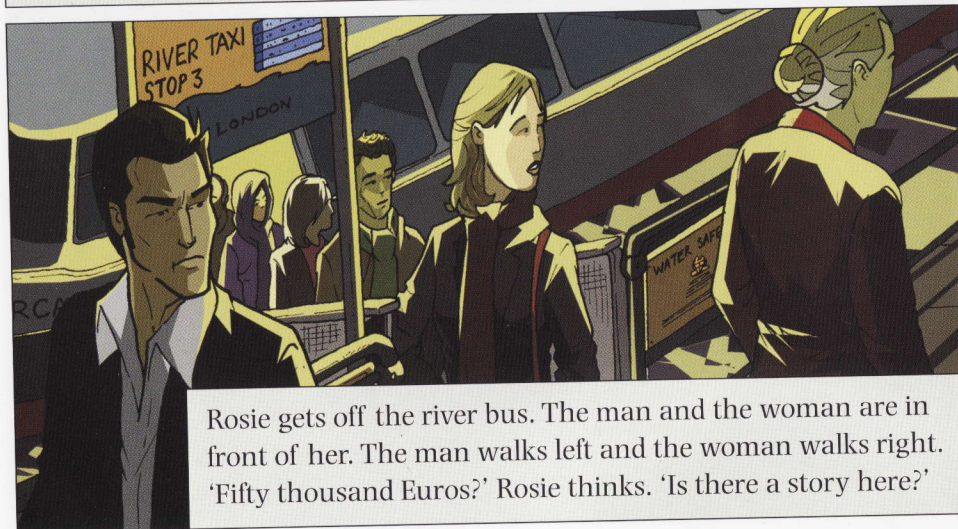
'Fifty thousand Euros, Ms Yardley,' the man says. 'I want fifty thousand Euros to get it.' 'I don't know, Lezardo—' Ms Yardley begins. 'It's **worth** half a million,' Lezardo says. 'Fifty thousand is nothing.'

worth how expensive something is

Rosie forgets about the film. It isn't important now. She listens carefully to the man and woman. 'Pierre Valmy's **chateau** is in the mountains,' Lezardo says. 'The job isn't easy. And it's **dangerous**.'



'All right,' Ms Yardley says. 'Fifty thousand. Bring it to Venice on Thursday afternoon. Two o'clock at the Rialto **Bridge**.'



Rosie gets off the river bus. The man and the woman are in front of her. The man walks left and the woman walks right. 'Fifty thousand Euros?' Rosie thinks. 'Is there a story here?'

chateau /ʃə'təʊ/ a big old house in France or Switzerland where a rich person lives

dangerous that can kill you
bridge people go across a river on this

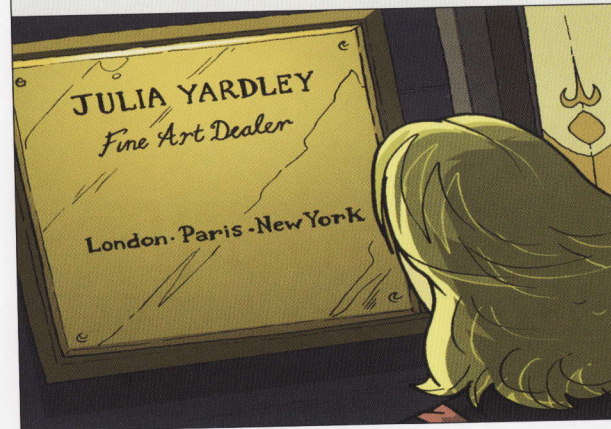
Rosie goes after the woman. 'Where's she going?' Rosie thinks. 'And who is she?'



Suddenly, the woman stops and looks back. She looks at Rosie for a second or two, then goes into a house.



Rosie goes to the house. "'Julia Yardley", she reads. 'She's an **art dealer**. Art dealers **buy** and **sell** pictures. Perhaps the man on the river bus is going to buy a picture. But why is that dangerous?'



'Perhaps he's going to **steal** a picture!' Rosie thinks, suddenly. 'But what can I do?'



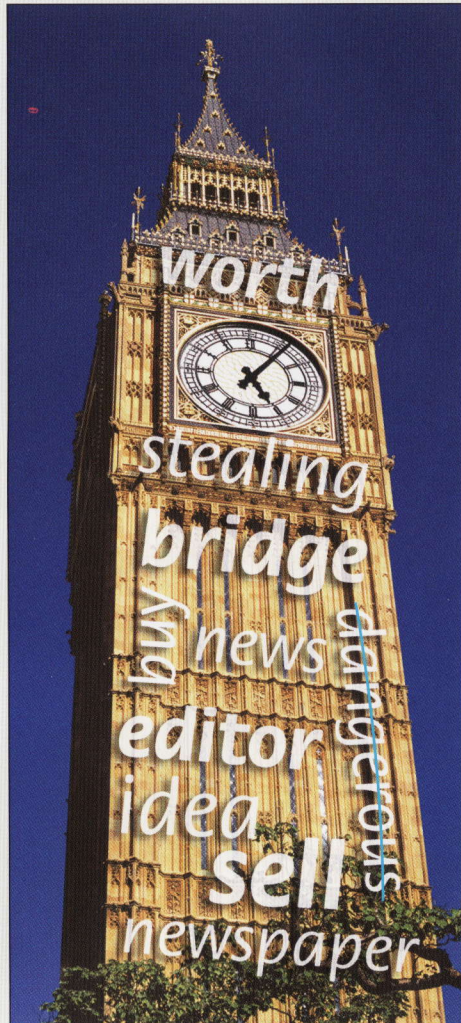
art dealer a person who has a shop with expensive pictures in it
buy to give money for something

sell to take money for something
steal to take something without asking

READING CHECK

Choose the right words to complete the sentences.

- a Rosie Doyle is a journalist. She must find ...
- fifty thousand Euros.
 - a big story.
 - Julia Yardley.
- b She wants to ...
- see a film.
 - visit a chateau.
 - visit New York.
- c She goes there by ...
- car.
 - plane.
 - river bus.
- d She listens to ...
- Julia Yardley and Lezardo.
 - Pierre Valmy and Lezardo.
 - Julia Yardley and Pierre Valmy.
- e They talk about ...
- a big story and London.
 - pictures and Paris.
 - money and Venice.
- f Rosie goes after ...
- Lezardo.
 - Julia Yardley.
 - Pierre Valmy.



WORD WORK

Use the words in Big Ben to complete the sentences on page 7.

- a That man is a killer. Be careful. He's dangerous.
- b I want to those shoes in the window. How much are they?
- c 'There are a lot of cars on this road. How can we get across it?'
'Look! There's a We can walk over that.'
- d I read *The Times* every day. Which do you read?
- e That picture is by Picasso. It's a lot of money.
- f 'It's raining. What can we do today?'
'I've got an Let's watch TV at home.'
- g That old woman can't see it, but that boy's money from her bag.
- h We don't use our old TV. Let's it and get some money for it.
- i 'What's the today?'
'England are playing France at football this evening.'
- j He reads a lot in his work because he's an

GUESS WHAT

What happens in the next chapter? Read the sentences and write *Yes* or *No*.



a We learn more about Rosie.



b We learn more about Lezardo's work.



c We learn more about Julia Yardley's work.



d We see Pierre Valmy's home.

CHAPTER
Two



Two nights later, on a **mountain** in Switzerland, Roger Lezardo **skis** across the **snow**. It is after midnight. In front of him is a big chateau.



Lezardo **breaks** the **lock** on some doors and goes into the chateau.

- mountain** a big hill
- snow** something soft, cold and white
- lock** this makes a door stay closed
- ski** to go over snow fast on long flat pieces of wood
- break** to make one think into two things when you hit it

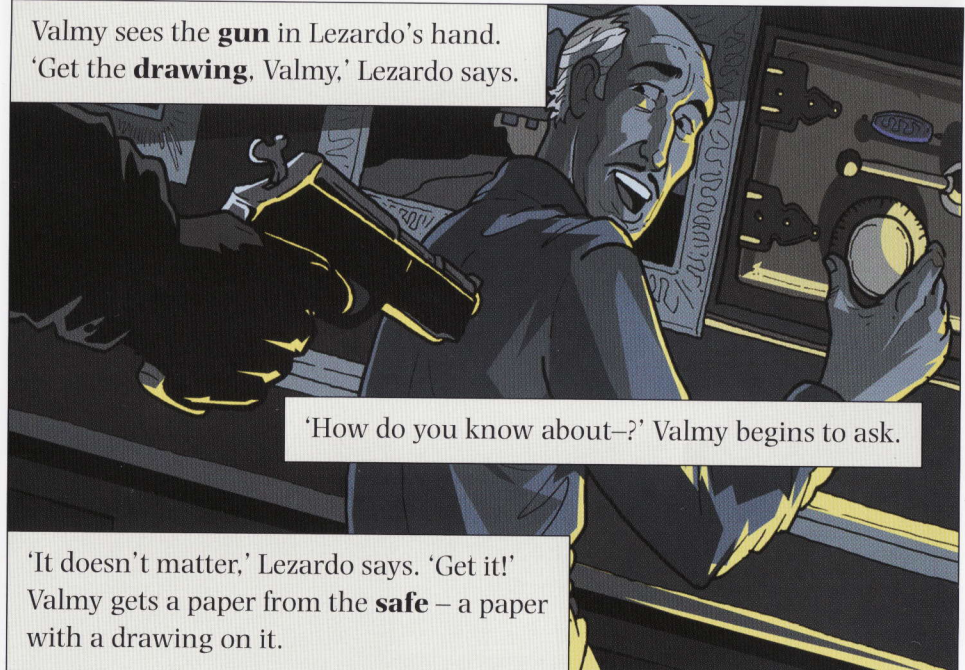
Very quietly, he goes **upstairs**. He sees a door in front of him. 'That's Valmy's bedroom,' Lezardo thinks.



He goes into the room. Valmy is in bed, **asleep**. 'Get up, old man!' Lezardo says. 'Who – who are you?' Valmy asks.



Valmy sees the **gun** in Lezardo's hand. 'Get the **drawing**, Valmy,' Lezardo says.



'How do you know about--?' Valmy begins to ask.

'It doesn't matter,' Lezardo says. 'Get it!' Valmy gets a paper from the **safe** – a paper with a drawing on it.

- upstairs** to the upper part of a house
- gun** a person can fight with this
- safe** a box with a lock where you put important or expensive things
- asleep** sleeping
- drawing** a picture made with a pencil

In a different room, a man gets out of bed. He is Hans, Pierre Valmy's **servant**. 'What's that noise?' he says. 'Who's talking? Is it **Monsieur** Valmy?'



In Valmy's bedroom, Lezardo takes the paper from the old man. Then he **ties** him to a chair.



He looks at the drawing and laughs. 'A million Euros for this little drawing?' he says. 'You **art collectors** are **crazy**.'

Lezardo leaves the chateau with the drawing in his bag.

Hans finds Monsieur Valmy. 'Go after him!' Valmy shouts. 'Take the **snowmobile!**' 'Yes, monsieur,' says Hans. 'And you call the **police**, monsieur.'



servant a person who works for someone rich

Monsieur /məs'jə/ Mr, in French

tie to stop someone moving with a rope

art drawings and pictures

collector a person who like to buy and have lots of things of one kind

crazy not thinking well

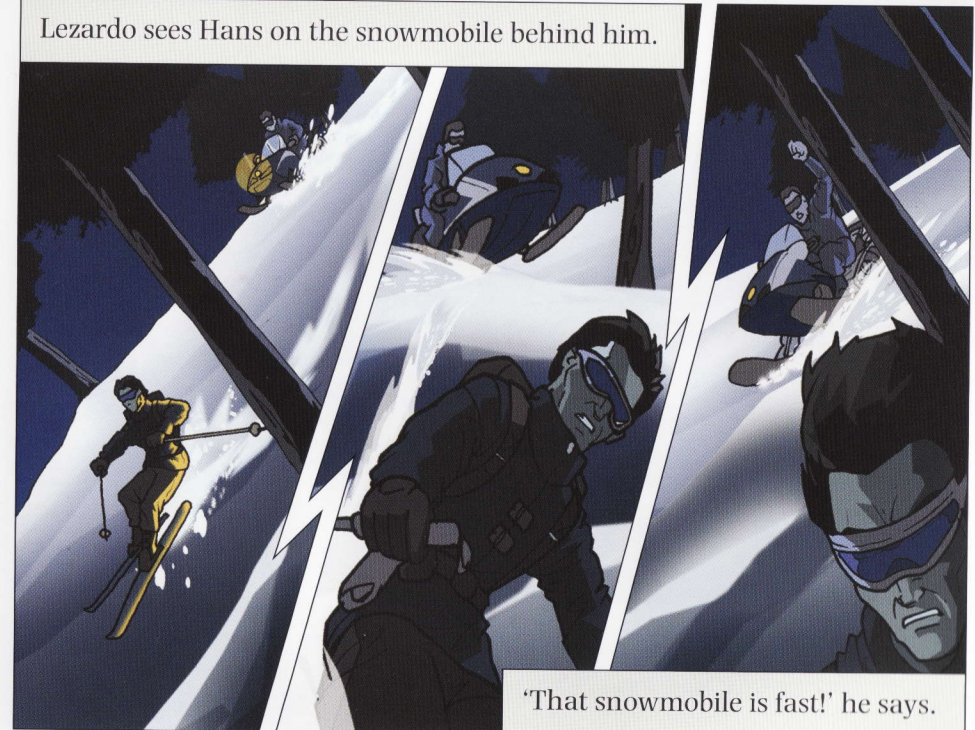
snowmobile a car that can go across snow

police they find people who do something bad



Hans quickly gets the snowmobile and goes after Lezardo. Lezardo skis down the mountain.

Lezardo sees Hans on the snowmobile behind him.



'That snowmobile is fast!' he says.

READING CHECK

Are these sentences true or false? Tick the boxes.

- | | True | False |
|---|-------------------------------------|--------------------------|
| a Lezardo visits Pierre Valmy's house. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| b Pierre Valmy is a young man. | <input type="checkbox"/> | <input type="checkbox"/> |
| c Pierre Valmy lives in Paris. | <input type="checkbox"/> | <input type="checkbox"/> |
| d Lezardo takes a drawing from Valmy. | <input type="checkbox"/> | <input type="checkbox"/> |
| e The drawing is worth a million Euros. | <input type="checkbox"/> | <input type="checkbox"/> |
| f Hans works for Lezardo. | <input type="checkbox"/> | <input type="checkbox"/> |
| g Lezardo puts Valmy's drawing in his bag and goes. | <input type="checkbox"/> | <input type="checkbox"/> |
| h Valmy goes after Lezardo. | <input type="checkbox"/> | <input type="checkbox"/> |

WORD WORK

1 Find sixteen words from Chapter 2 in the snow.



2 Use the words from Activity 1 to complete these sentences.

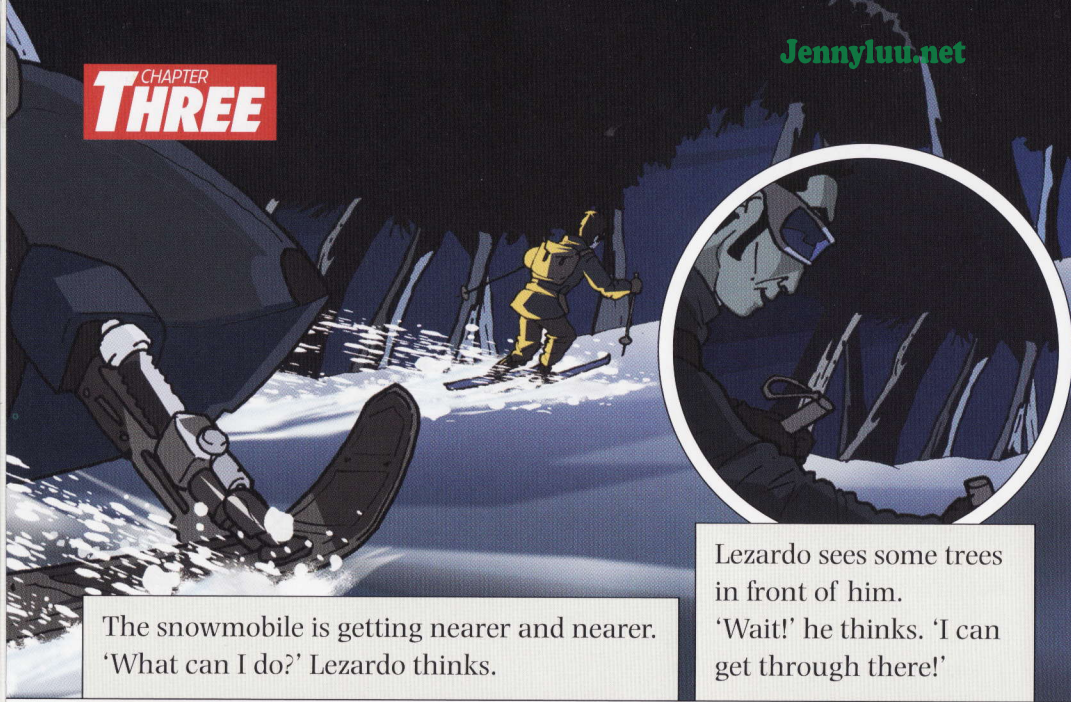
- a I can open this door easily. Thelock..... isn't working.
- b That bottle is very old. Be careful with it and don't it.
- c He's got lots of beautiful pictures in his house because he's an art
- d I like it when it's cold and there's on all the trees and houses.
- e She can down hills very fast.
- f Watch that man. He's got a in his hand and he can kill you with it.
- g 'Oh, no! That woman has got my bag with all my money in it.'
'Quick! Call the!'
- h Everest is a very high
- i The children are in bed so don't make a lot of noise.
- j Her room isn't down here. It's
- k I don't want to take all this money with me. Let's put it in the hotel before we go out.
- l This is by Leonardo da Vinci and it's worth a lot of money.
- m She wears flowers in her hair and she doesn't wear shoes. She's
- n They don't do any work in the house. Their..... do it for them.
- o She can't run away because he's her to a tree.
- p I like studying because I like looking at beautiful pictures.

GUESS WHAT

What happens in the next chapter? Choose the correct words to complete the sentences.

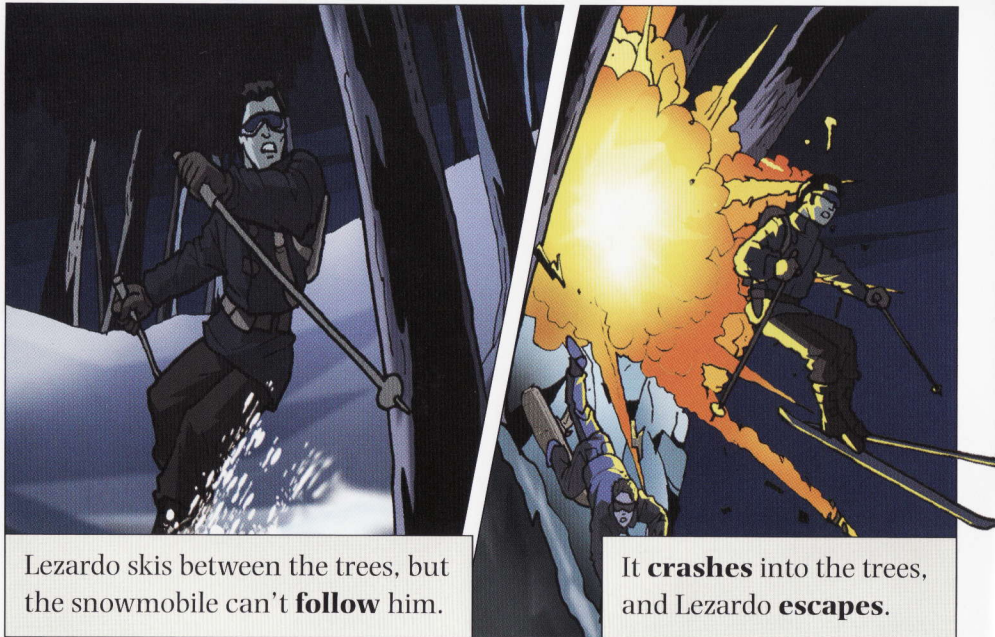
- a Hans gets Lezardo. Lezardo gets away.
- b Rosie sees Valmy Lezardo on TV.
- c Valmy's drawing is by Leonardo da Vinci. Pablo Picasso.
- d Rosie goes to the police. Venice.

CHAPTER THREE



The snowmobile is getting nearer and nearer. 'What can I do?' Lezardo thinks.

Lezardo sees some trees in front of him. 'Wait!' he thinks. 'I can get through there!'



Lezardo skis between the trees, but the snowmobile can't **follow** him.

It **crashes** into the trees, and Lezardo **escapes**.

follow go after

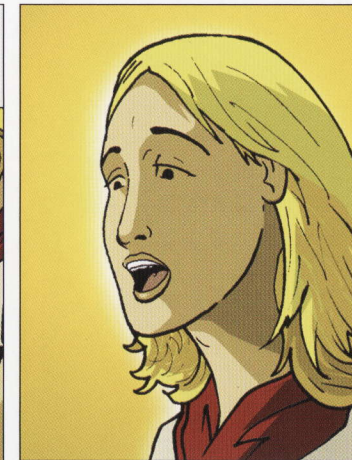
escape to get away

crash to hit something and stop suddenly

Rosie is eating breakfast in her London home. She is watching the news on TV.



'The owner of the chateau is Pierre Valmy,' the news reader says. 'The Picasso drawing is worth half a million Euros, perhaps more.'

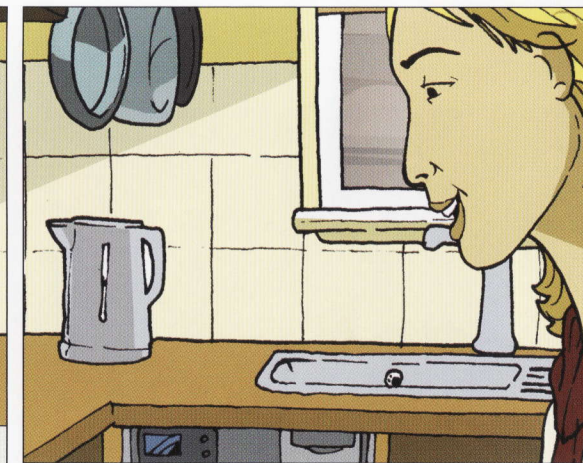


'Valmy? I know that name!' Rosie thinks. 'But where . . .? Yes! From the man on the river bus!'



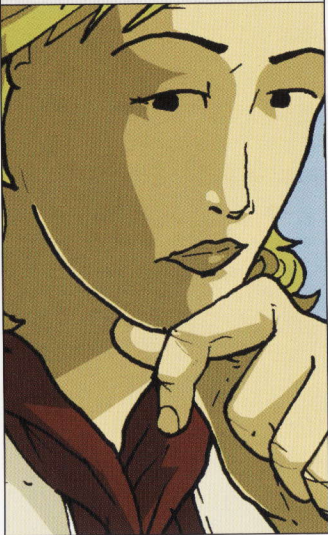
Pierre Valmy is talking on the TV now. 'The **thief** has the Picasso drawing,' he says. 'But what can he do with it?'

thief (*plural thieves*) a person who takes something without asking

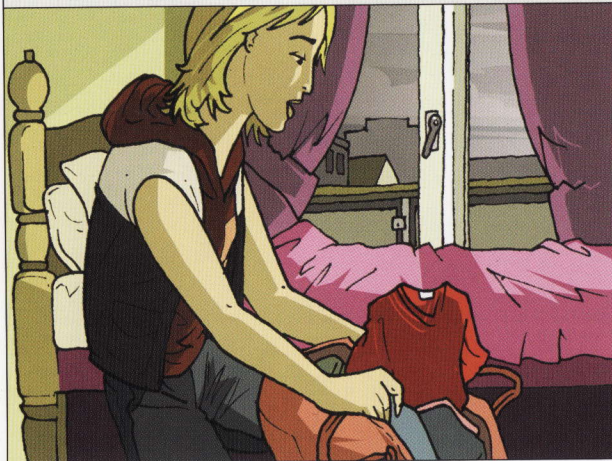


'I know,' Rosie says excitedly. 'He can give it to Julia Yardley in Venice tomorrow at two o'clock. And get fifty thousand Euros! The thief is the man on the river bus!'

'Do I go to the police?'
Rosie thinks.



'No. You go to the police *after* you get your big story, Rosie Doyle,' she says. 'Perhaps you're wrong. Perhaps it's a different man. Go to Venice and see!'



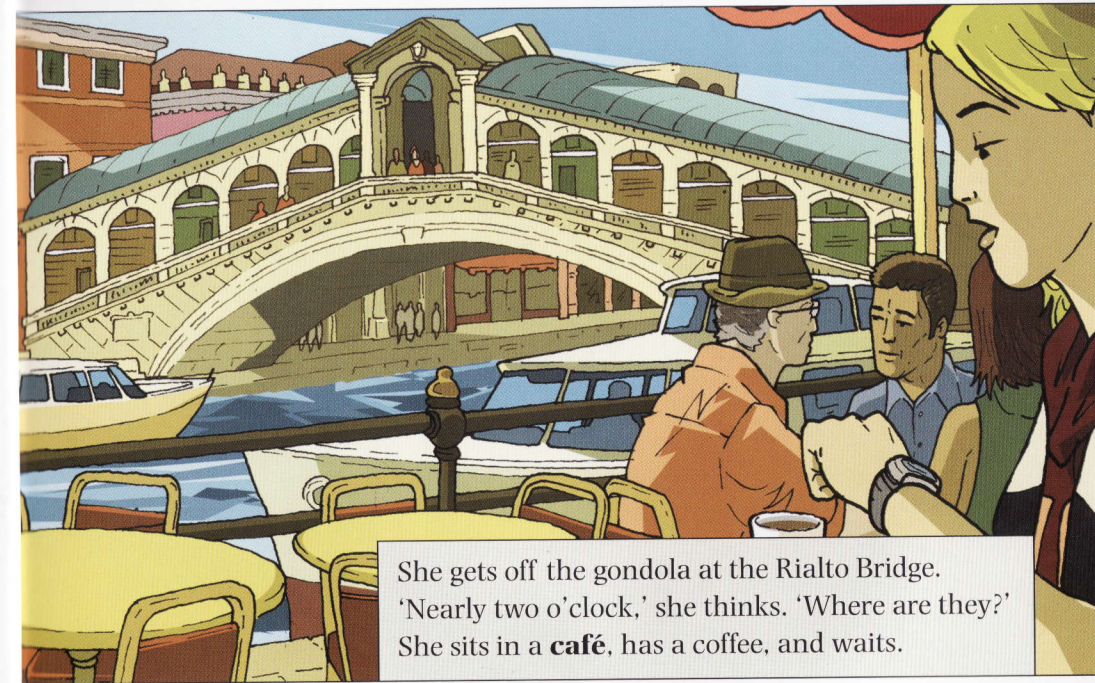
The next day, Rosie is on a **gondola** in Venice.



Rosie gets the next plane to Venice.



She gets off the gondola at the Rialto Bridge. 'Nearly two o'clock,' she thinks. 'Where are they?' She sits in a **café**, has a coffee, and waits.



gondola you can go across the water in this in Venice

café you go here to have a drink and something to eat

READING CHECK

Choose the correct words to complete the sentences.

- a Lezardo skis between two **trees** **houses**.
- b The snowmobile **can** **can't** go after him.
- c Lezardo **gets** **doesn't get** away.
- d Rosie is eating breakfast and watching **the news** **a film on TV**.
- e She remembers the name **Valmy** **Lezardo** from the river bus.
- f **Valmy** **Rosie** knows about Julia Yardley, Venice and the fifty thousand Euros.
- g **Lezardo** **Julia Yardley** is an art thief, Rosie thinks.
- h Rosie wants to go to the police **before** **after** she gets her big story.
- i Rosie goes to Venice **that day** **the next day**.

WORD WORK

Use the words in the TVs to complete the sentences.

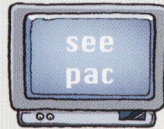
- a Can you take a photo of us in this **gondola**? We want to remember everything about this week in Venice when we go home.



- b You go first and I can _____ you.



- c How can we _____ from this building? There is a killer with a gun at the front door and I can't open the back door.



- d Careful! You're driving very fast. Don't _____ into the car in front of us.



- e That boy is a _____. He takes money from people's school bags when they aren't looking.



- f Are you hungry and thirsty? Let's have a sandwich and a coffee in that _____



GUESS WHAT

What happens in the next chapter? Tick three sentences.

- a Lezardo meets Julia Yardley at the Rialto bridge.
- b Julia gives fifty thousand Euros to Lezardo.
- c Lezardo gives the Picasso drawing to Julia.
- d Rosie gets the drawing.
- e Rosie speaks to the police.
- f Lezardo and Julia speak to Rosie.



CHAPTER
FOUR



Some minutes later, Julia Yardley arrives at the Rialto Bridge. 'There she is!' Rosie thinks. 'But where's the man?'



Lezardo isn't far away. He's watching Rosie. 'Why is that woman watching Julia Yardley?' he thinks. 'Does she know something?'

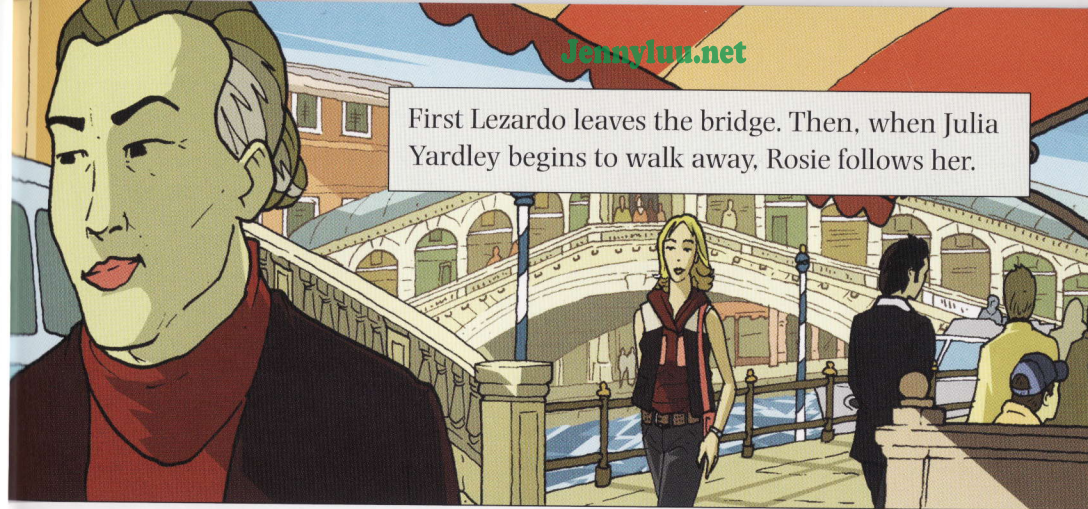


Rosie suddenly sees the man from the river bus. He's meeting Julia Yardley on the bridge.

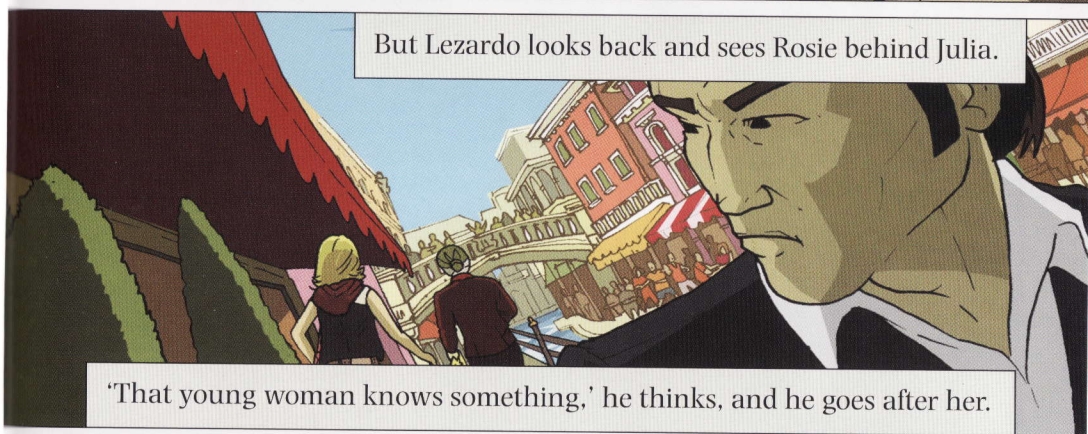


Lezardo gives Julia Yardley a **package**. 'Is that the Picasso drawing?' Rosie thinks.

package something that you take with you in some paper



First Lezardo leaves the bridge. Then, when Julia Yardley begins to walk away, Rosie follows her.



But Lezardo looks back and sees Rosie behind Julia.

'That young woman knows something,' he thinks, and he goes after her.



Rosie follows Julia Yardley to a big hotel. Julia goes in but Rosie waits in the street. 'Now I can phone the police,' she says.

But Lezardo is behind Rosie now and he **grabs** her phone. 'No, you don't!' he says. 'What—?' Rosie begins.



From the hotel, Julia Yardley sees Roger Lezardo with Rosie in the street. Lezardo has Rosie's arm in his hand and she can't escape. 'What's happening?' she thinks. 'Wait! I know that young woman's face?' She goes out of the hotel again.



Now Julia is with Lezardo and Rosie. Lezardo pushes Rosie into a dark **alley** opposite the hotel. Julia follows them. 'Do I know you?' Julia asks Rosie, and she looks into Rosie's face. 'Ah, yes. Now I remember! Outside my London office, on Monday! Who are you?' 'Aaagh! My arm! You're **hurting** me!' Rosie cries. 'OK, OK! My name's Rosie Doyle. I – I'm a journalist.'



grab to take suddenly
alley a small street

hurt to do something bad to someone

'What do you know?' Lezardo asks. 'Be careful. I don't want to hurt you, but I have a gun in my **pocket**.'



'I know . . . I know about the drawing,' Rosie says. 'I know about Valmy.' 'How do you know?' Julia asks.



Rosie tells them about the London river bus. 'What can we do with her?' Julia asks Lezardo. 'Leave her with me,' Lezardo says. And he smiles **nastily**.

pocket the place in your coat where you can put things

nastily in not a nice way

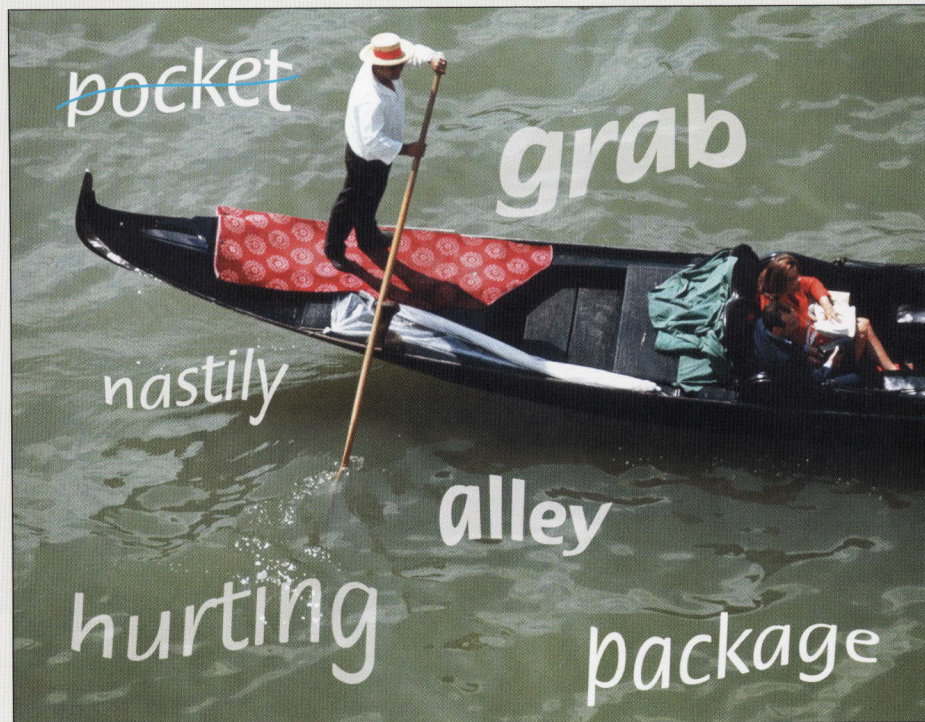
READING CHECK

Put these sentences in the correct order. Number them 1–8.

- a Rosie follows Julia.
- b Lezardo leaves the bridge.
- c Lezardo gives something to Julia.
- d Julia arrives at the Rialto Bridge.
- e Julia speaks to Rosie.
- f Lezardo speaks to Rosie.
- g Lezardo takes Rosie's phone.
- h Julia goes into her hotel.

WORD WORK

Use the words in the water to complete the sentences on page 25.



- a 'Have you got a pen?'
'Yes, I've got one in my shirt ... pocket ...'
- b Don't the sandwiches. Take them slowly.
- c I don't walk down that late at night. It's dark and nobody usually goes there.
- d This is for you. It's from Oxford. What's in it?
- e Please say sorry nicely, not
- f Don't sit on your little sister. You're her.



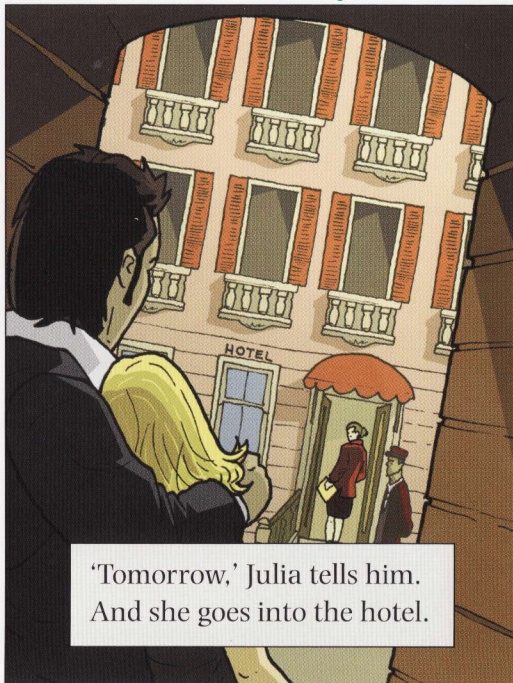
GUESS WHAT

What happens in the next chapter? Tick the boxes.

- | | Yes | No |
|---|--------------------------|--------------------------|
| a Julia phones an art collector. | <input type="checkbox"/> | <input type="checkbox"/> |
| b Julia gives Lezardo five thousand Euros. | <input type="checkbox"/> | <input type="checkbox"/> |
| c Rosie phones the police. | <input type="checkbox"/> | <input type="checkbox"/> |
| d Lezardo and Rosie go to Julia's hotel room. | <input type="checkbox"/> | <input type="checkbox"/> |
| e Lezardo takes back the painting from Julia. | <input type="checkbox"/> | <input type="checkbox"/> |
| f Rosie ties Julia to a bed. | <input type="checkbox"/> | <input type="checkbox"/> |
| g Rosie ties Lezardo to a chair. | <input type="checkbox"/> | <input type="checkbox"/> |

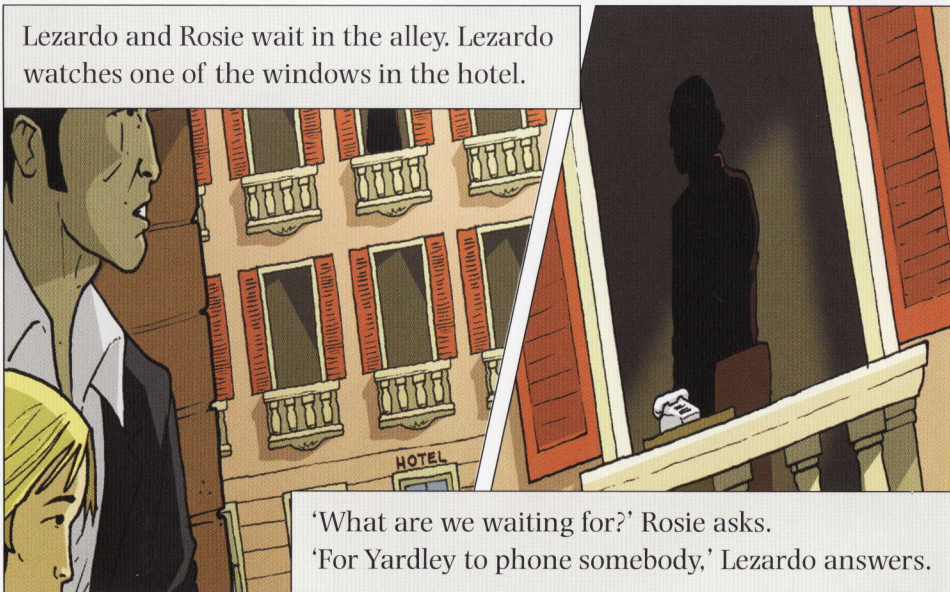


'What are you going to do?' Julia asks. She is **frightened**. Lezardo is a dangerous man. 'Don't ask questions,' Lezardo tells her. 'Phone your collector. I want my money soon.'



'Tomorrow,' Julia tells him. And she goes into the hotel.

Lezardo and Rosie wait in the alley. Lezardo watches one of the windows in the hotel.



'What are we waiting for?' Rosie asks. 'For Yardley to phone somebody,' Lezardo answers.

frightened afraid

Five minutes later, Rosie sees Julia Yardley on a hotel **balcony**. Julia picks up a black book from the table and goes into her room. 'She's phoning. Now we go in,' Lezardo says. 'And don't run away! Remember the gun in my pocket!'



Lezardo gives some money to the man at the hotel desk. 'Well, Salvatore?' he says. 'She is in her room,' the man at the desk tells him. 'And now she's making a phone call.'

'Right. Who's she phoning?' Lezardo asks. 'Wait a minute,' Salvatore says, and he **picks up** the phone on his **desk** and listens.



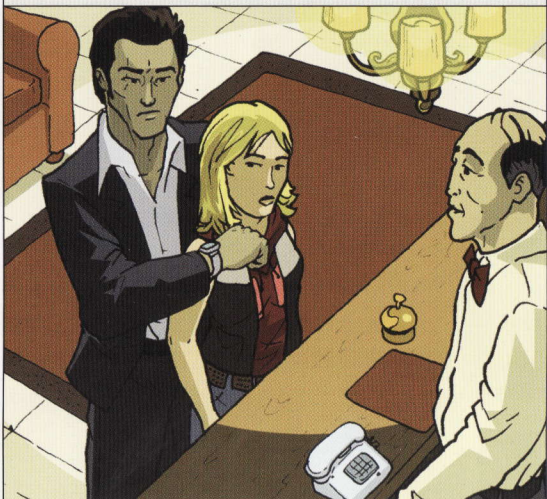
'Giovanni Piano,' Salvatore says to Lezardo quietly. Lezardo smiles. 'So she's selling to him – one of the most important collectors in Italy. I know him.'

balcony a place at the front of a building upstairs where you can stand and look out or sit in the sun

desk a table where you can pay for a room or ask hotel workers things

pick up to take in your hand

Salvatore puts down the phone. 'She's meeting him at four o'clock,' he tells Lezardo. 'At the Café Antonella.' Lezardo looks at his watch. 'There's not much time,' he says. 'What's her room number?' '301,' Salvatore says.



'Giovanni Piano is crazy about collecting,' Lezardo says. 'He buys important **paintings** and drawings, and he asks no questions.' 'What are you going to do?' Rosie asks.



He laughs. 'I'm going to get back that Picasso drawing,' he says. 'Then I'm going to sell it to Giovanni Piano and get half a million Euros, not fifty thousand!'

Lezardo **knocks** on the door of room 301.

Julia opens the door and sees Lezardo's gun. 'What - what are you doing?' she says. She is frightened.



paintings coloured pictures

knock to hit strongly

When they are in the room, Lezardo finds the drawing in Julia's **case**. He grabs it. Then he says, 'You two are going to stay here - quietly.' To Rosie he says, 'I'm going to come back for you later.' He smiles nastily again.



'Tie her to the bed,' Lezardo tells Rosie. Rosie looks at his gun and ties Julia to the bed.



Then Lezardo ties Rosie to a chair. After ten minutes, he is ready to leave with the drawing. 'See you later,' he tells Rosie and Julia.

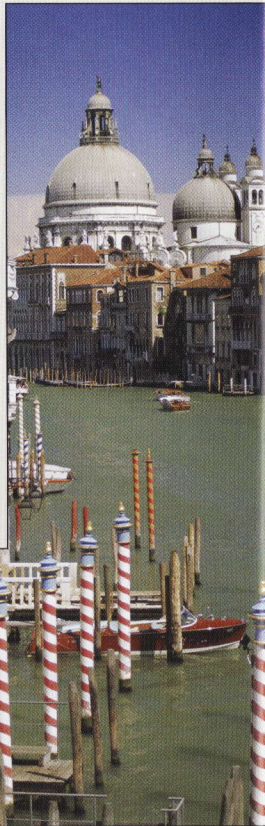


case a big bag

READING CHECK

Correct the mistakes.

- a Julia phones an important Italian ~~police~~ art collector officer.
- b Lezardo gives some drawings to Salvatore.
- c Lezardo listens to Julia's phone call with Piano.
- d Julia is meeting Piano at two o'clock at the Café Antonella.
- e Lezardo wants a million Euros for the drawing from Julia.
- f He goes to room 103.
- g He takes the drawing from Julia's safe.
- h Salvatore ties Julia to the bed.
- i Lezardo ties Rosie to a table.



WORD WORK

1 Find six more words from Chapter 5 in the word square.

a	c	p	a	i	n	t	i	n	g	s
v	a	r	e	b	a	l	c	o	n	y
d	s	p	i	c	k	s	u	p	u	d
f	e	p	u	u	n	e	k	d	n	e
f	r	i	g	h	t	e	n	e	d	s
y	x	c	z	i	i	k	n	o	c	k

2 Use the words from Activity 1 to complete the sentences.

- a There are lots of paintings by Picasso in this art book.
- b When it's hot I like to sit on my hotel in the sun.
- c Look at that big dog! Help! I'm of dogs.
- d I've got lots of important papers in my now. I'm taking them to work.
- e When you arrive at a hotel, you must speak first to the man or woman at the front and get your room number.
- f Please on the door before you open it and come in.
- g My mother always my things when I leave them on the table.

GUESS WHAT

What happens in the next chapter? Tick one box.



a Rosie and Julia escape.



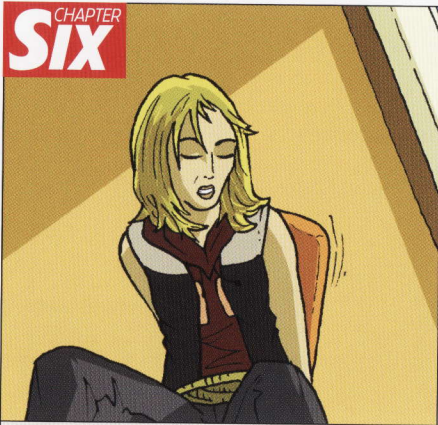
b Lezardo gets a million Euros from Giovanni Piano.



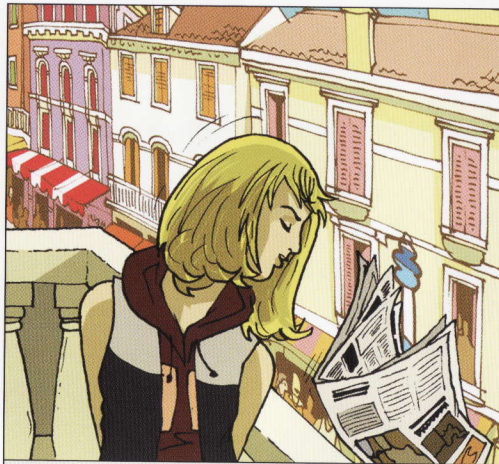
c Giovanni Piano phones the police.



d Lezardo escapes from the police.



After Lezardo leaves, Rosie **tries** to move her arms and legs. 'Perhaps . . . I can get out . . . on to the . . . balcony,' she thinks. She begins to move her chair.



Rosie gets her chair out on to the balcony. There is a newspaper on the table on the balcony. Rosie tries to knock it down to the street.



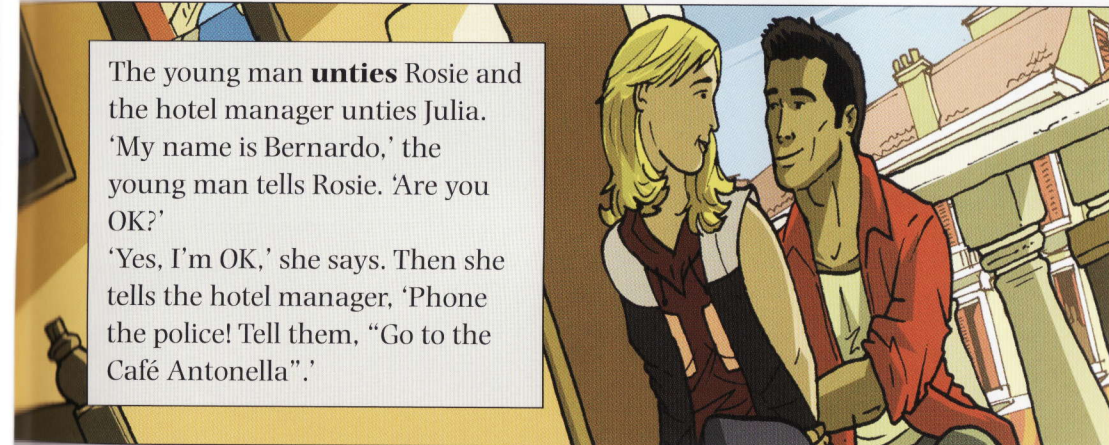
After some time, she knocks the newspaper off the table. It **falls** into the street and some people see it.



A young man sees the newspaper, then he looks up and sees Rosie. He runs to the hotel.



Some minutes later, the young man arrives at room 301 with the hotel **manager**.



The young man **unties** Rosie and the hotel manager unties Julia. 'My name is Bernardo,' the young man tells Rosie. 'Are you OK?' 'Yes, I'm OK,' she says. Then she tells the hotel manager, 'Phone the police! Tell them, "Go to the Café Antonella".'



Rosie tells Bernardo and the hotel manager about the Picasso drawing and Giovanni Piano. The hotel manager phones the police.

try to want to do something but not to do it well

fall to go down quickly

manager a person who watches the work of other people

untie to take off ropes that tie someone

Then he speaks to Rosie, Julia and Bernardo. 'The police are going to the Café Antonella,' he says. 'But they want to ask **Signora** Yardley some questions, too.'

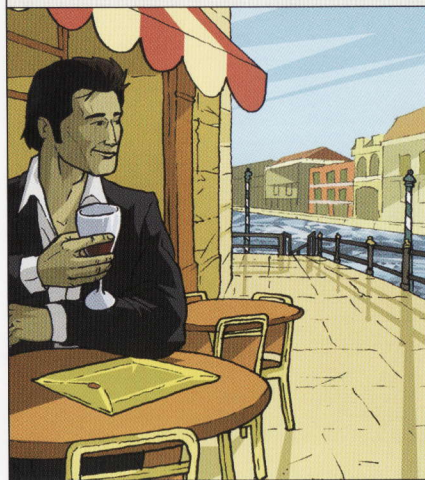


'I'm going to the Café Antonella,' Rosie says. She looks at her watch. 'But there isn't much time.'

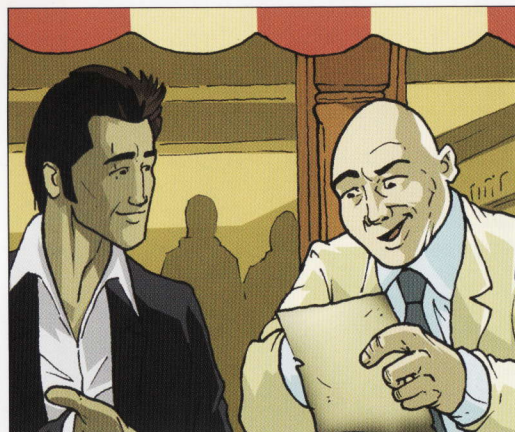


'We can go in my **boat**, Miss . . .!' the young man says. 'My name's Rosie,' Rosie says. 'OK! Let's go!'

At the Café Antonella, Lezardo waits for Giovanni Piano.



Giovanni Piano arrives some minutes later.

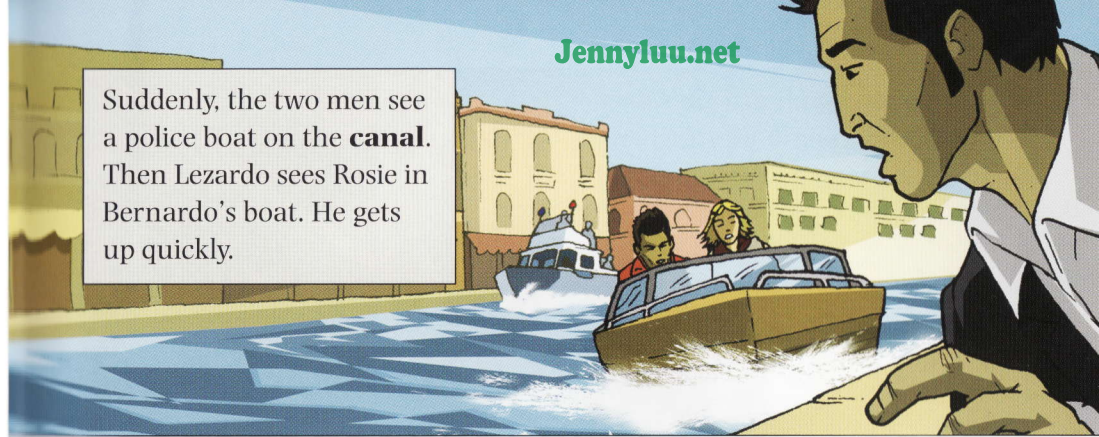


'Who are you?' he asks Lezardo. 'Where's Signora Yardley?' 'Forget Signora Yardley,' Lezardo tells him. 'Here's the drawing.' 'It's beautiful,' Piano says. 'I must have it!'

Signora /sɪn'jɔrə/ Mrs, in Italian

boat you go across the water in this

Suddenly, the two men see a police boat on the **canal**. Then Lezardo sees Rosie in Bernardo's boat. He gets up quickly.



More police arrive in the street. Lezardo looks at them, then at the police boat. It's very near now.



'You!' a policeman shouts at Lezardo. 'Stop!' But Lezardo runs to Bernardo's boat.



canal a river that people make

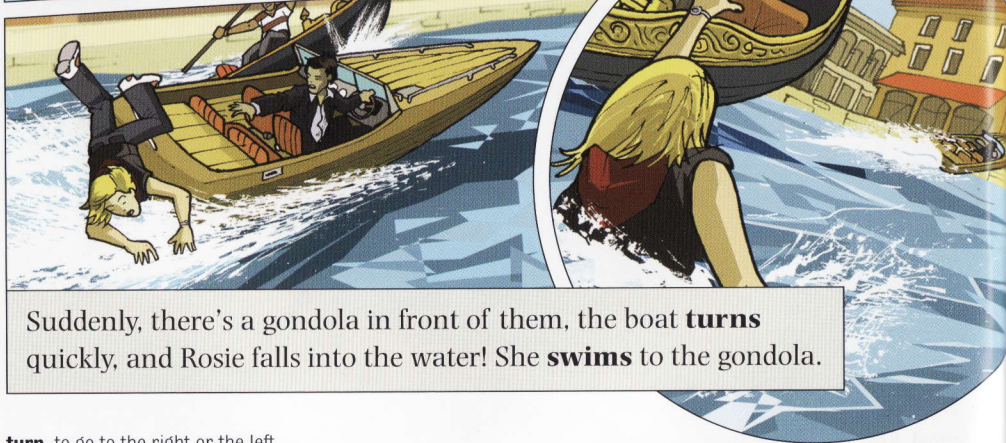
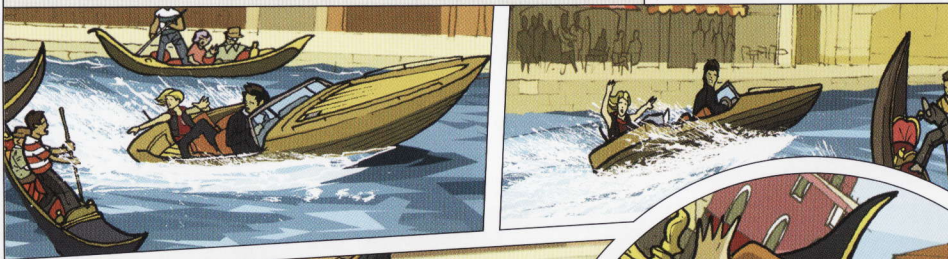
Lezardo gets onto Bernardo's boat. He knocks Bernardo into the canal.



Now Lezardo drives the boat away – fast!



Lezardo tries to get away from the police. It is not easy with gondolas and more boats on the canal.

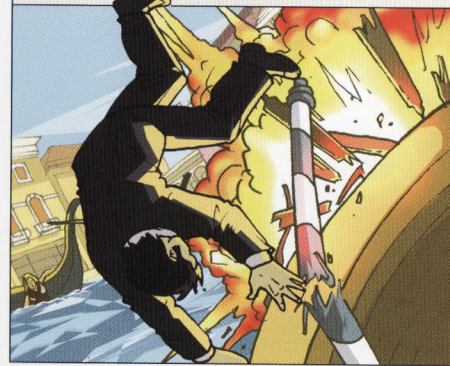


Suddenly, there's a gondola in front of them, the boat **turns** quickly, and Rosie falls into the water! She **swims** to the gondola.

turn to go to the right or the left

swim to go through the water moving your arms and legs

Now Rosie is in the water by the gondola. Bernardo's boat crashes into a bridge and starts to **sink**. Lezardo falls into the water.



The police take Rosie back to the hotel. Bernardo is waiting for her. 'Well, I've got my big story,' Rosie says. 'That's going to the editor of *The Record* tonight!' 'Are you a journalist?' Bernardo asks. 'Yes,' Rosie says.



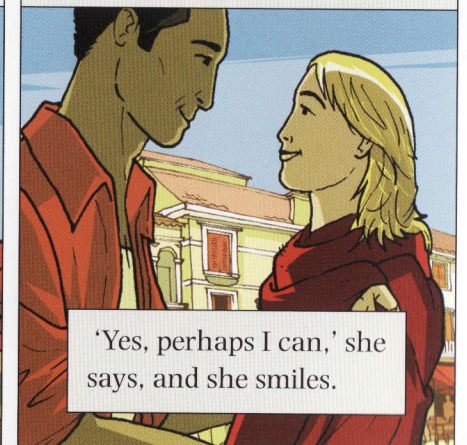
sink to go down in water

thanks to because of

The police get Rosie out of the water first. Then they get Lezardo. 'Have you got the Picasso drawing?' Rosie asks a policeman. 'Yes, **thanks to** you,' he says.



'Er – can you stay in Venice for a day or two more, Rosie?' Bernardo asks. Rosie looks at him. 'He's nice,' she thinks. 'And I can send my story to the editor from here by **email**.'



'Yes, perhaps I can,' she says, and she smiles.

email words that you send from computer to computer

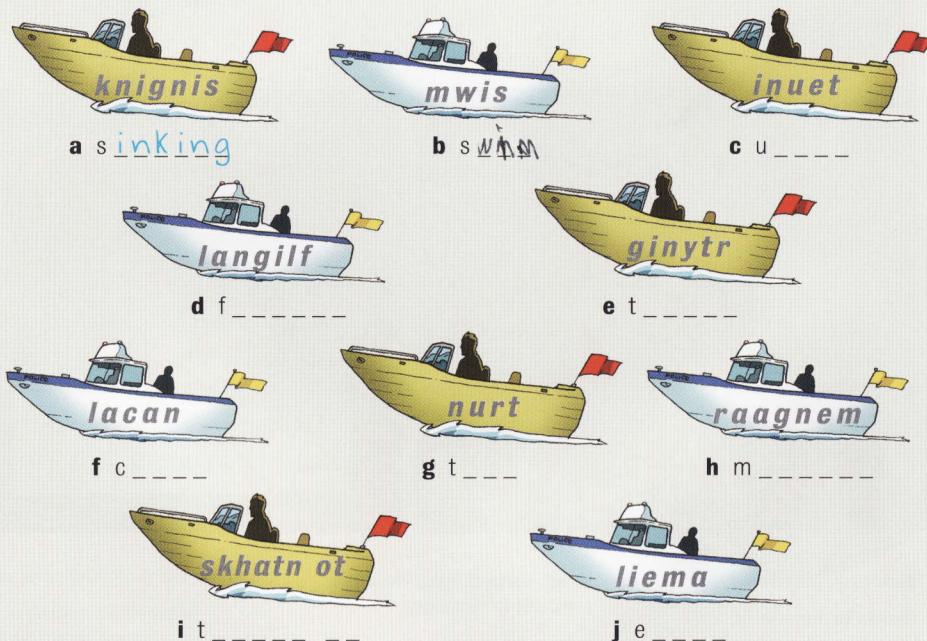
READING CHECK

Match the two parts of these sentences.

- | | |
|--|--------------------------------|
| a Rosie knocks ... | 1 about the drawing. |
| b Bernardo unties ... | 2 at the Café Antonella. |
| c Rosie tells Bernardo and the hotel manager ... | 3 Rosie. |
| d The hotel manager ... | 4 Lezardo and the drawing. |
| e Lezardo waits for Piano ... | 5 phones the police. |
| f Piano wants to have ... | 6 a newspaper into the street. |
| g Lezardo takes ... | 7 her big story. |
| h The police get ... | 8 Bernardo's boat. |
| i In the end Rosie gets ... | 9 the Picasso drawing. |

WORD WORK

1 Find words from Chapter 6 in the boats.



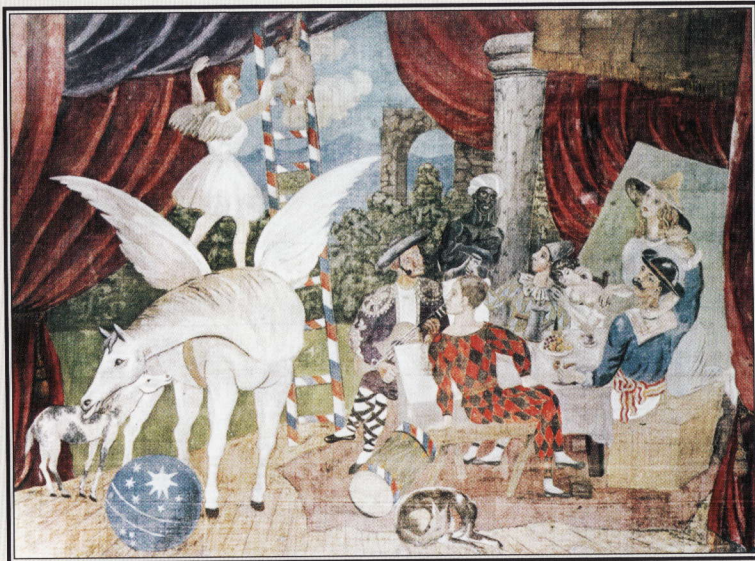
2 Use the words from Activity 1 to complete the sentences.



PROJECT A *Paintings*

1 Complete the description of the picture by Picasso with the words in the box. Use a dictionary to help you.

*at the bottom at the top in the background
in the foreground on the left on the right
there are there's*



1 we can see a theatre. 2 we can see trees and hill, an old building and the sky. 3 there are some circus people. They are sitting at a table. 4 we can see a white horse with wings together with its baby. 5 a woman in a white dress on the horse's back. She's holding a red white and blue striped ladder in her hand. 6 of the picture we can see some blue theatre curtains and on the left-hand side and the right hand side of it 7 some red theatre curtains. 8 of the picture we can see the wooden theatre stage. There's a big blue ball on the left with white stars on it.

2 Look at the picture of part of Venice by Canaletto. Complete the table with the words from the box. Use a dictionary to help you.

*a small brick bridge buildings clouds dark water
gondolas bright blue sky people walking reflections
the Grand Canal the Rialto Bridge*



1 In the foreground
2 In the background
3 On the right
4 On the left
5 At the top
6 At the bottom

PROJECT B *Police Interviews*

1 Complete this dialogue with Julia Yardley's words from the box.

*At the Rialto Bridge Hotel. I'm 40. I'm an art dealer.
In shops in London, Paris and New York.
In a flat in London. Julia Yardley No, I don't.
Yes, I do. He's an old friend. American.*

Police Officer: What's your name?

Ms Yardley: 1

Police Officer: What nationality are you?

Ms Yardley: 2

Police Officer: How old are you?

Ms Yardley: 3

Police Officer: Where do you live?

Ms Yardley: 4

Police Officer: Where do you work?

Ms Yardley: 5

Police Officer: What's your job?

Ms Yardley: 6

Police Officer: Where are you staying in Venice?

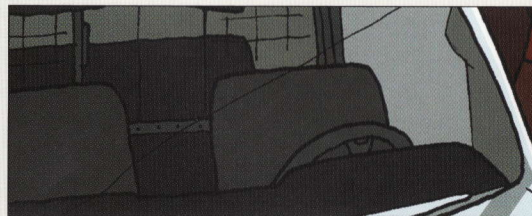
Ms Yardley: 7

Police Officer: Do you know Giovanni Piano?

Ms Yardley: 8

Police Officer: Do you know Pierre Valmy?

Ms Yardley: 9



2 Write the police officer's words in this interview with Giovanni Piano.



Police Officer: 1

Giovanni Piano: Giovanni Piano.

Police Officer: 2

Giovanni Piano: I'm 50.

Police Officer: 3

Giovanni Piano: Italian

Police Officer: 4

Giovanni Piano: In an apartment in Rome.

Police Officer: 5

Giovanni Piano: I run a spaghetti business.

Police Officer: 6

Giovanni Piano: In an office in Rome.

Police Officer: 7

Giovanni Piano: In the Saint Mark's Square Hotel

Police Officer: 8

Giovanni Piano: No, I don't.

Police Officer: 9

Giovanni Piano: Yes, I do. She's an old friend.

3 Now write a police interview with Roger Lezardo.

1



Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo:

Police Officer:

Roger Lezardo: