

3 UNITS 77 AND 78 Read the text about Paul Robeson and match the underlined clauses and sentences 1–6 with the text features in A–F.



PAUL ROBESON was the first African American to gain international success in the 'white' world of Hollywood movies. He was born in 1898, the son of a runaway slave. (1) Highly intelligent, he won a scholarship to Columbia University, where he qualified as a lawyer.

But there were few opportunities for black lawyers then and Robeson decided to pursue a career on the stage, where he soon became one of the biggest stars on Broadway. (2) Applauded for his acting ability and acclaimed for his remarkable physical presence on stage, Robeson went on to show the world his greatest talent, his superb deep bass singing voice, in Jerome Kern's hit musical *Show Boat* in 1927.

(3) Success on Broadway inevitably led to Hollywood and Robeson made his screen debut in 1933, before moving to England, where he starred in *King Solomon's Mines*.

Back in America Robeson returned to *Show Boat*, singing his famous song, 'Ol' Man River'.

(4) A recording and singing career followed with Robeson popularising traditional songs developed by black slaves in the American South. In the 1950s Robeson made a visit to the Soviet Union. It was an era of strong anti-communist feelings in the United States and when Robeson returned home his passport was cancelled. (5) He was blacklisted by Hollywood and was unable to find work.

(6) Robeson left the States in 1958 and began a new career as a concert performer in Europe. But he became seriously ill in the sixties and returned to New York. He died in Harlem in 1976.

- A Putting familiar information at the beginning by using a noun.
- B Giving extra focus to information by putting it at the front of the sentence.
- C Repeating a grammatical structure to give extra emphasis (parallelism).
- D Familiar information at the beginning, new information at the end (the information principle).
- E Putting familiar information at the beginning by using the passive.
- F Long and complex phrases at the end (the end-weight principle).

4 ALL UNITS Complete the text with one or two words in each gap.

Publishing pitfalls and how to avoid them

So, you've written your masterpiece and (0) *it's* the best thing since sliced bread. Now what do you do? The last (1) you should do is copy it fifteen times and send it to every publishing house you know. The scattergun approach is not appreciated in publishing, (2) is it effective!

Think carefully about which publishers to approach – you clearly need to identify (3) known for publishing the type of book you've written. List the appropriate publishing houses and then find the names of the relevant editors. Call the switchboard of each (4) and request the name of the person responsible for your type of book.

When you have a few relevant contacts – and only a few – (5) you should consider is calling each initially to find out how (6) like to receive unsolicited manuscripts. (7) only is it courteous to do (8), but it may save you time as some editors may require only a phone call to register interest. But remember – do be patient, do listen to the editor and (9) consider his/her suggestions carefully. After all, you're talking to the expert.

(10) always a good idea to consider an agent. Costly though it (11) be, as an agent will take a percentage of your future earnings, (12) thorough is a good agent's knowledge that it will be money well spent.

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