

**For Teachers:** Please read each dialogue to the student as well as the titles of the pieces. In this part, do not read the question, situation or answers to the question to the student. They are here for your review. Please have the student read the answer rather than merely saying the number. After each question, please wait for the student to answer the question before continuing.

## Part 4 – Interview



L1E 12-2

In this part, you will hear an interview. The interview will be followed by two questions, No. 26 and No. 27. For each question, you will have 10 seconds to choose the best answer and mark your answer on your answer sheet. The interview and the questions will be given only once.

Now, let's listen to the interview. This is an interview with Kelly Haavaldsrud, a singer who performs musicals in Japan.

**Interviewer (I):** Good afternoon, welcome to the studio, Kelly.

**Kelly Haavaldsrud (KH):** Thank you. It's nice to be here.

**I:** Great to have you here. How did you become involved in performing musicals?

**KH:** I was, performing as a singer, a wedding singer, and I was singing on the

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**I:** How well do you think Broadway musical translate into Japanese from a cultural perspective?

**KH:** Ah, I think some musicals don't translate that well because they are based on maybe something, some aspect of the culture that Japanese aren't familiar with, or maybe they, they've never heard of.

**I:** Uh-huh.

**KH:** I think dark-themed musicals that are maybe a little more serious don't maybe go over so well in Japan. For example, Rent, which is set in the gay community and is about AIDS and not being accepted by the community around you. I don't think things like that go over quite so well in Japan in my experience.

**I:** Interesting.

**KH:** Yeah. But there are other musicals that I think translate really well. Especially ones that are fantastical, you know maybe like Beauty and the Beast or Cats, you know the things that are universal that people can use their imagination and they can understand the, the, you know the, the storyline easily.

I: Now, you also sing professionally. Are there any differences between performing as an amateur and a professional?

KH: I'd like say that there's absolutely no difference at all. And most of the time I do feel that. When I'm singing professionally, you know, I put a lot of effort and rehearsal into it, and I do exactly the same for the volunteer stuff. But I have to say also with the volunteer stuff it's more of a labor of love, so if you don't enjoy it you shouldn't be doing it, you know, but I love to sing, so I actually think I put more time and energy into my volunteer stuff than I do into the jobs, you know. And also the, the singing for, for money is fairly repetitive, you know, you're doing weddings or kids' songs on the phone, or performing your rock songs in a bar, it's, you kind of get used to it, and you get into a kind of automatic mode...

I: Uh-huh, uh-huh.

KH: ...whereas with the, the community theater it's always changing and it's always challenging and I kind of like that. And I put more effort into it.

I: Thank you so much, Kelly.

KH: You're welcome.

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- 1 *She finds singing in bars difficult to get used to.*
- 2 *She enjoys the variation that community theater provides.*
- 3 *Income from her professional work can be unstable.*
- 4 *Professional singing needs more rehearsal than community theater.*