

TRANSKRYPCJA NAGRAŃ**Zadanie 4.**

Interviewer: **With me in the studio today is Simon Barton, one of the organisers of an unusual sporting event called the Bog Snorkelling Championships. Welcome Simon.**

Simon: It's my pleasure to be here with you.

Interviewer: **Could you describe the place where the Championships are organized?**

Simon: The event takes place in a small wet meadow. To be precise, it's a mud-covered, soft and soggy piece of marshland, which might not sound pleasant for the prospective competitors. Strange as it may seem, the area is not off the beaten path. The site is well signposted from the nearest town for those who don't mind a one-mile walk, and there is also a shuttle bus running from the town to the meadow and back. There are food and drink stalls, a bouncy castle and live music, so participants and their families can have a great day out there!

Interviewer: **And what about the rules of the competition?**

Simon: Everybody who thinks that they will be able to swim 55 metres along a cold and muddy channel, turn around and come back is free to enter the competition. And all those who complete the set distance receive a medal. Wetsuits are recommended as the water can be really chilly. Still, quite a lot of competitors wear their own T-shirts or ordinary swimming costumes, which is not forbidden. Such a choice, however, is definitely for the macho type.

Interviewer: **From what you've said some of our listeners might wonder if bog snorkelling is safe.**

Simon: Well, let me stress that it's not for the faint-hearted, but there aren't any health hazards involved. The only problem the participants have complained about so far is goosebumps, a mild skin condition which develops due to excitement or cold and passes quickly. I've been doing bog snorkelling myself for some time and must admit that it has a therapeutic effect on me. It takes my mind off things and I have tremendous fun.

Interviewer: **And would you say that doing bog snorkelling can be taken seriously?**

Simon: Sure! More than 110 people took part in the event last year. It also attracted crowds of spectators. It was featured locally on the BBC.

Interviewer: **Well, it's been very interesting talking to you. Thank you for joining us.**

adapted from www.green-events.co.uk/events.html

Zadanie 5.

We asked five people to share their views on donating to charity. Here is what they said.

Speaker 1.

I see nothing wrong in supporting charities as long as they are effective. Surprisingly, many organisations which are famous for their spectacular charity events come up with poor results, and even make losses. I'd like to know why. Often the public is not informed how the money is spent. I think it should be vital for charity organisations to publish official statements of the funds they collect and expend. For me it's just as important as who they support.

Speaker 2.

I'd like to see charity administrators speak to volunteers and show them what can be done to make a difference to those in need. Donating time, knowledge or experience might produce better results than offering financial aid. I'd like it to be common practice to ask sponsors if they can also help practically, especially in a world of anonymous neighbours, economic crisis, stress and an apparent lack of empathy.

Speaker 3.

There are more and more charities run, for instance, by bookstores, restaurants or bakeries which collect money to help low-income parents in the area where they operate. I've also heard of a fund at a veterinary clinic for stray dogs found in the neighbourhood. I can see the noticeable benefits of these programmes in my community and must say that they have lower administrative costs than large organisations. They can also be tailored to the specific needs of the community, which allows them to spend money more effectively.

Speaker 4.

I don't support charities. It has nothing to do with a lack of means or being greedy. I can't help feeling that something is terribly wrong when those in need have to depend on optional "giving". It's to our shame that addressing major social problems comes down to tins being rattled in the street. The government's duty is to help the poor by tackling poverty. That's much more efficient than the help offered by charitable organisations.

Speaker 5.

I began my working life volunteering for a charity organisation which sent food packages to hurricane victims abroad. That work got me my first paid job. My prospective boss happened to see me so engaged in packing the boxes that he offered me a position in his office. This proves that being involved in voluntary work can have a significant impact on your future. With so little effort I managed to achieve so much in my professional life.

adapted from www.theguardian.com

Zadanie 6.

Interviewer: **Today the TV producer, Geoffrey Drummond, tells us what it was like to work with Julia Child, the woman who taught Americans to cook. Geoffrey, how did you two meet?**

Geoffrey: In the late 1980s, I produced a TV series called *New York's Master Chefs*. The idea was to let people take a look in the kitchens of restaurants where everybody had begun to flock at the time. We needed a host for another series we were going to make and somebody recommended Julia. I wasn't convinced so I decided to talk to her. I got invited to the culinary course she was conducting and one day I popped in for an hour. I was mesmerized because all her charisma I saw on TV came across 10 times more when I saw her live. I knew she was the person I was looking for.

Interviewer: **So you talked to Julia and persuaded her to do the series *Cooking with Master Chefs* with you.**

Geoffrey: Well, first I told her about my idea for the show. I thought I would travel around the country to see all these chefs, and then Julia would go through the material and make an introduction and some segments. But she made it quite clear that she was going to be a big part of the project, that she would travel and do everything. It surprised me that despite her age – she was in her late 80s then – she insisted on being a full participant. Anything that involved her, she wanted to have a say in it. We immediately started planning the series and the menus.

Interviewer: **Do you remember any of her programmes in particular?**

Geoffrey: She made some of them with a famous chef, Jacques Pépin. One time they were making mushrooms stuffed with spinach. She tasted them and said, "Jacques, this spinach tastes a little tough." "Well, it doesn't taste tough to me," he replied, and she just said, "I guess you must have sharper teeth." I also remember when we were at Martha Stewart's house and they were making a cake. Martha's was geometric perfection, and Julia made one which looked like the Leaning Tower of Pisa. I was surprised, but it wasn't an accidental flaw. After the programme, Julia told me that she'd wanted to show Martha and the audience that food doesn't have to look perfect and can still be delicious.

Interviewer: **And how did Julia prepare for the programme?**

Geoffrey: Before shooting we would plan the framework of each episode, that is the stages of making each dish and the time breaks. We organised a kitchen in the basement, where some food was prepared, and Julia would go downstairs during the breaks in filming and check everything. And yet preparing a detailed script was out of the question because she delighted in the unexpected. She loved telling jokes or stories spontaneously so you'd never know what she was going to do or say next. That was the fun of it for her.

Interviewer: **And the last question. How would you describe Julia's legacy?**

Geoffrey: I think she brought respectability to homemade meals in America. For many people it was almost as if Julia had given them permission to pursue their dreams and ambitions in the food industry. One of Julia's biggest achievements was the change in the status of a chef from a manual worker to a skilled professional.

Interviewer: **Geoffrey, thanks so much for joining us.**