

TRANSKRYPCJA NAGRAŃ

Zadanie 4.

I'm sure you've heard of Mark Twain as a writer, but not many of you will know the story of an invention Mark Twain wanted to introduce. He was going to put a new printing machine on the market. In those days arranging letters and words on the page for printing was done by hand, which was time-consuming. The new machine was expected to work more quickly and cheaply. However, it wasn't Twain's original idea – the machine was the brainchild of James Paige, a mechanic and inventor, who turned to Mark Twain to finance his printing machine, known as the Paige compositor.

Paige presented his idea for a printing machine to Twain when they met for the first time in 1880. Twain found the idea so promising that Paige easily convinced him to finance his invention and Twain began to put money into it. For ten years Paige kept sending him bills much higher than expected. To meet his commitment Twain tried to find investors to help him finance the project, but didn't succeed.

By the time Paige finally unveiled a working product in 1889, Twain had spent the equivalent of \$3 million in today's money. It turned out that the machine was too complicated in design and too unreliable. By 1894, due to rising costs and the length of time it was taking to produce, the project was officially declared a failure, with only two machines having been built. Paige never really recovered from this lack of success. Meanwhile, Twain was left with a huge debt, so he had to sell his house and launch a global lecture tour. This enabled him to pay the money he owed.

It wasn't the first time Mark Twain had made a bad investment. He once threw money into a project to create a hand grenade that could extinguish fires. But the Paige compositor was much worse for Twain and nearly made him bankrupt. If nothing else, Mark Twain's case should be a lesson for us all to stick to what we are good at. If you are a gifted writer, don't try your luck as a venture capitalist.

adapted from <https://openinglines.wordpress.com>

Zadanie 5.

We all hate being lied to. Would you like to know how to find out if the person you are speaking to is making up a story? Listen to our experts' advice on how to detect liars.

One

It isn't just how much information speakers provide you with, it's also how promptly they say it. In most cases, if people are telling the truth, they're going to respond instantly. If they're hiding something, however, they may take longer to spin a lie, since they're working hard to make up something plausible. So, if you ask people a question, and they pause for a strikingly long time before giving you the answer, it would be wise not to trust them.

Two

It's widely believed that a speaker who avoids eye contact with the listener is dishonest. Well, quite the opposite, in fact. The most successful liars know that maintaining eye contact is a way to make others believe in what they say. Such intense gazing is almost a form of hypnosis. Therefore, if during a conversation, you start to feel uncomfortable because the speaker's eyes are glued on you, beware! They might be trying to trick you into something.

Three

Have you ever asked someone a question and spent countless minutes listening to their monologue, hoping for an answer which is nowhere in sight? You will certainly have felt overwhelmed by such an unnecessarily long reply. Well, the speaker actually used a way to exhaust you by talking about everything except the answer to your question. In this way they can avoid telling you the truth.

Four

Observe the speaker's head movements. When a person shakes his or her head for *no* or nods for *yes* at the same time as they say the word, you can rely on what that person says. However, if the shake comes after, you might just have found a liar. You can even be more certain that people are lying if they say *yes* but shake their head for *no*, and vice versa. So keep an eye out for such strange behaviour.

Five

One of the ways the military find a liar is to ask the same question three times, in three different ways. When you get a rehearsed-sounding answer, almost word-for-word, no matter how you vary the question's wording, watch out. You might be dealing with someone who's concealing a lot from you, and who thinks that by following a script they will get away with it. If there's some variation in their narrative, then probably they are telling the truth.

adapted from www.grunge.com

Zadanie 6.

Interviewer: Our guest tonight is Geoffrey Rush, the actor who played Albert Einstein in *Genius*, a series produced by *National Geographic*. Such a role doesn't come along every day, but initially you refused to take it. Why?

Rush: Well, it clashed with the assignments I was helping my wife to finish and another film I was working on at the time. Since the shooting of *Genius* was to begin in the middle of all that, I had to turn the offer down. However, the next morning, the director called and asked if it would work for me if they started a few months later. I said "yes" immediately.

Interviewer: It must have been hard to play such a complex character.

Rush: I can tell you it was demanding! In playing Einstein it was important not to ignore the contradictions of his character, most of which I was already aware of. I had read some time previously about his bohemian youth and comfortable bourgeois adult life. I also knew he was a pacifist wrongfully branded as the father of the atomic bomb. But there were also some aspects of his life I didn't know about. Only when reading the script did I discover that with advancing age Einstein started to exhibit quirky behavior such as appearing in public in pyjama trousers or a dressing gown and wearing his wife's shoes if he couldn't find his own.

Interviewer: How was your appearance transformed to reflect the different stages of Einstein's life?

Rush: Well, it was a result of close collaboration with the hair and make-up people. They gave me this sort of crinkled look and soft drooping eyelids. My hair was good enough for Einstein in his forties. However, different wigs were used for his older years. As for eyebrows, they had to be made considerably thicker, as mine almost don't exist. Many of the reviewers particularly praised my nose. Funnily enough, it was my own.

Interviewer: You share your role with an actor playing the young Einstein. What was your experience of that, logistically?

Rush: Johnny Flynn was Einstein from his teens and I took over from around the age of 40. We didn't do any scenes together but we portrayed the same person, so consistency was crucial for success. Before the filming started, we talked a lot about the script on Skype. A specialist from a drama school was also hired to give us both classes on Einstein's vocal mannerisms. We had to learn to articulate sounds in the same way so that viewers wouldn't hear the difference in our accents. We did some research but we knew we would have to improvise a lot in acting out our roles. While there is a lot of photographic material on Einstein, newsreel footage which could show us his gestures is scarce. Another thing is that we had no idea what Einstein was like in private. So, when the filming started we carefully observed each other to ensure our portrayals of Einstein were in sync.

Interviewer: And the last question. Is there anything about Einstein that particularly struck you?

Rush: Einstein had the right brain in the right place at the right time, which made him a genius. If, however, we leave aside his scientific achievements, we see a man who exhibited a lot of human weaknesses. He had doubts and was prone to depression. And just like everybody else he was vulnerable to temptation and often experienced mood swings. In many ways he wasn't much different from the rest of us.

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

adapted from news.nationalgeographic.com