

TRANSKRYPCJA NAGRAŃ

CZĘŚĆ I

TASK 1.

Speaker A

Ladies and Gentlemen,

To begin with I would like to thank the Swedish Academy and its Nobel Committee for taking notice of my endeavours.

I was told by a foreign correspondent in Cairo that the moment my name was mentioned in connection with the prize silence fell, and many wondered who I was. Permit me, then, to present myself in as objective a manner as is humanly possible. I am the son of two civilizations that at a certain age in history formed a happy marriage. The first of these, seven thousand years old, is a Pharaonic civilization; the second, one thousand four hundred years old, is an Islamic one. I am perhaps in no need to introduce to any of you either of the two, you being the elite, the learned ones.

Speaker B

There really is nothing more important to me than striving to be a good human being. So, to be here tonight and be acknowledged as the first to receive this honor is difficult to express in words for me.

I grew up in Nashville with a father who owned a barbershop, and he still does. And every holiday, all of the guys who I thought were just losers who hung out at the shop, and were always borrowing money from my dad, all those guys always ended up at our dinner table. And I would often say to my father afterwards, "Dad, why can't we just have regular people at our dinner?" And my father said to me, "They are regular people. They want the same thing you want. To be fed." And at the time, I just thought he was talking about dinner. But I have since learned how profound he really was, because we all are just regular people seeking the same thing - we want safety and we want to live a long life.

Speaker C

Ladies and Gentlemen,

I want to speak to you today about the creative imagination and censorship and why censorship is such a dire threat to creative people. I think that one of the reasons that we are embroiled in this tremendous argument about censorship and the so-called Communications Decency Act that is being floated in the Congress of the United States, is because we live in a time when we have a very diverse population of different cultures. And interestingly enough, calls for censorship always increase when the population is extremely diverse and different standards prevail. This is almost certain: when you have a traditional society in which everyone agrees about who gets access to stuff, you don't have calls for censorship or any modifications of the law. They only occur in a society in which there are many different groups struggling for a place and trying to figure out whose word goes.

Speaker D

We are in Seattle arguing for a world trade system that puts basic human rights and the environment at its core. We have the most powerful corporations of the world ranged against us. They own the media. And they probably own the politicians too.

"The great enemy of truth is very often not the lie – deliberate and dishonest," said John F. Kennedy, "but the myth – persistent, persuasive and unrealistic." Asking questions can puncture these powerful myths.

So here's a question for the world trade negotiators. Who is the so-called law system supposed to serve?

Every day, the gleaming towers of high finance oversee a global flow of two trillion dollars through their computer screens. And the terrifying thing is that only three per cent of that has anything to do with trade at all. Let alone free trade between equal communities.

It has everything to do with money, and the great global myth is that the current world trade system is for anything but money.

adapted from www.famousquotes.me.uk/speeches/; www.library.cornell.edu/colldev/mideast/mh/z.htm

TASK 2.

Today we are talking to Carl Hindmarch, who produced and directed the stunning new film, about the Battle of the Somme. Carl, when did you become interested in the First World War?

I'm in my 40s, and anyone my age with a grandfather is aware of the First World War. When it started, the war was seen as a patriotic adventure. Edwin, my grandfather volunteered with three of his mates in 1915, and served in the Durham Light Infantry. He was a signalman who fought in the battle of Verdun in 1916, but not in the Somme. He never talked about it afterwards, which seems to have been very common. Some survivors clearly felt betrayed after the war, some became bitter, and a silence fell over the whole experience.

I was born in 1966, and while growing up I was conscious of seeing war memorials commemorating the dead. At that time I felt they somehow glorified war. I didn't know then that they were actually paid for by local communities needing a place to grieve for their sons and husbands.

Our film is a drama-documentary using the exact words of people who experienced the Somme. We also used archives – primarily extracts from the official documentary films shot over a few days during the early stages of the battle. Using original footage enhances the drama. If you watch those vintage films in silence, with their very long takes and wonky camera work, they feel very dry. But if you take out a scene and splice it into a modern film, it really comes alive.

How did your script for *The Somme* come about?

The script was a Channel 4 commission. I decided who to work with. My collaboration with Mark Hayhurst came about because in 2004 we'd worked on a BBC series called *If....*, a programme about preventing violent offenders by intervening when they're young. He's a great writer and documentary is his strong point, so we worked very hard and very quickly, just a couple of months starting in February 2005.

Where did you shoot the film?

We wanted to shoot it in France, but, because of the scale of *The Somme*, the costs were getting much too high. That's a shame because I'm a great believer in getting a sense of place. I directed a film on the Wright Brothers' first flight and we shot it in North Carolina, on the same beach and, by complete coincidence, on the same day as the original flight.

But if you go to the Somme countryside today, it doesn't look like it did in 1916; the big change being the hundreds of military cemeteries, and modern agribusiness has also remodelled the landscape. So we chose Poland where we found meadows and pastureland that look like Picardy in 1916, and we could afford a much more ambitious production in terms of costumes, extras and so on.

What was the hardest thing about directing?

We were outside for most of the time, with extremes of heat, rain and ferocious midges. We had to organise big set-piece battles, which were physically demanding for the actors. We had 100 extras in costumes, some passing out from the heat. In fact, it's great that we didn't suffer any injuries. The schedule was also tight.

How did you choose the characters for the film?

Most of them chose themselves. Their letters or diaries are so alive that their personalities just jumped out at you. When casting the film, we didn't search for actors who resembled old photographs of the actual characters or who had played in war films. Instead we were looking for actors who embodied the the character – the feeling – of the person. Everybody in the film is based on a real-life figure.

It's been interesting talking to you. Thank you very much.

abridged from www.channel4.com

TASK 3.

Journalist: Welcome to *Economist Circle*. We're speaking today with Tom Sandage, editor of the *Economist* about the future of the cell phone. So, Tom, can we talk about the new cell phone uses that we might see in the near future?

Tom Sandage: You can see how quickly hard disks are getting bigger, so you can imagine that a decade from now phones are going to have an awful lot of processing capability, and then you might wonder what that's going to be used for. And there've been some suggestions of course. One of them, for example, is that you would have enough storage space and enough processing power on one of these phones to register everything that you do all day. It does sounds a bit mad. But you can imagine that if you're in an accident or something like that, it might actually be quite useful. Another suggestion is that you could actually have every piece of music ever recorded on every phone. So, these are some of the things that people are suggesting you might be able to do...

Journalist: So what will these future phones look like, or will they even be phones at all, as we know them?

Tom Sandage: That's the other big thing that's going to change, apart from the actual technological capabilities of the phones. We've already seen a great diversity of designs blossoming. You might have the display put into your eye-glasses, and then your phone might remind you at a conference the name of the person you're talking to, or if you've forgotten it, for example. That's one of the suggestions we've had. Similarly, the wireless earpieces that we have today might become even smaller, and they might end up resembling band-aids that go underneath your ears, and they could then pipe music into your ears, and you wouldn't look like you were on the phone or listening to music. Another thing you'd be able to do, of course, is have text messages read out to you when they came in. No one would know that you'd received this message. So, chances are that we're going to see all sorts of new bits and pieces

Journalist: Now, it sounds as if these changes could have a lot of very interesting social implications...

abridged from www.economist.com