

## PRACTISE YOUR READING SKILLS

### Reading know-how

- Читая текст, имейте в виду, что события в тексте могут быть представлены в измененной последовательности. Определите, в какой логической последовательности происходили события.
- Внимательно прочитайте предложение перед пропуском, затем то предложение, которое вы выбрали в качестве варианта ответа и только затем предложение, которое следует за пропуском. Убедитесь, что все предложения логически и грамматически связаны.

### A

### Read and answer

You are going to read a newspaper article about a chef. Seven sentences have been removed from the article. Choose from the sentences **A-H** the one which fits each gap (**1-6**). There is one extra sentence which you do not need to use. There is an example at the beginning (**0**).

- A** It was difficult at first to adjust.
- B** This kind of discipline is important because there is no time to wonder about what is happening during busy periods.
- C** He chopped so many onions that he started to see them in his sleep.
- D** There's nothing like the satisfaction you get when you know that you made it to the end of the day.
- E** These men seemed to be in complete control of chaos.
- F** Few diners realise the effort that goes into producing their meals.
- G** He likes to have a hand in every aspect of the kitchen.
- H** It's noisy, fast, and some find the stress unbearable.

## Chef's Life

Interview by Gordon Wright

Pierre Wilkinson believes that TV chefs give people the wrong idea. Their clean, white kitchens, which are perfectly tidy and quiet, are a world away from his day-to-day life. Pierre is the head chef at the New York Bistro and in his kitchen you have to be tough to survive.  **0**  **H** Pierre, though, loves it when the orders are coming in thick and fast.

Growing up in tourist resorts along the East Coast, Pierre's early heroes were the men he saw working twelve-hour shifts over the

stoves. It was hard work; in high season, a small kitchen might turn out 400 seafood lunches.  **1**  Their voices would cut through the noise of cooking, shouting orders to each other. Their hands, scarred from so many cuts, used to amaze Pierre and he was determined to become a chef when he was older.

His first job was in a chilli bar in Texas. It was boring and hot, and he soon lost any romantic illusions he had about cooking. His main

responsibility was keeping the cooks supplied with prepared vegetables. He remembers his boss as a big Texan who was constantly shouting at him for falling behind. **2**  He loved the kitchen atmosphere, but knew that he had to get more experience if he was ever going to be in charge of his own kitchen.

Moving to New York, Pierre decided to qualify as a chef. **3**  He had to go from a fast, rough approach to food to a much more delicate approach. In some ways he found it frustrating, but he now believes that some of the techniques he learned then have been very useful.

His day at the Bistro begins before everybody else's and ends after everybody else's. **4**  He might be a tough boss, but nobody can ever say he doesn't work hard. His

deliveries start arriving early and he checks all of them for quality. He often sends loads back, even if he really needs the food. The supply companies know he will only accept the best.

Once the restaurant opens for lunch, the action is non-stop. His kitchen becomes a mad rush, while outside in the dining room everything is quiet and calm. **5**  That's exactly the way Pierre wants it, creating an image of peace while behind the scenes his people work flat out.

Pierre has a staff of ten and each of them has a particular job to do. **6**  The more experienced cooks produce the final dishes, while the beginners prepare the vegetables. Many of the workers who pass through his kitchen look at Pierre and dream of having a kitchen of their own, in the same way he once did.



**B** **Discuss**  
In pairs, discuss the answers you have chosen. Have you chosen the same answers for the same reasons?

## Grammar focus

*That's a wonderful smell! Mum **must be baking** bread.  
= I think Mum is cooking now because I can smell it.*

*There's a loaf here. Mum **must have baked** it earlier.  
= I can see some bread so logically I think Mum made it in the past.*

*Lily hates baking so she **can't be making** Tim a birthday cake.  
= I know Lily hates baking, so I don't believe she is baking now.*

*Chris doesn't like cake, so he **can't have eaten** the last slice.  
= I don't believe that Chris ate the last slice because he doesn't like cake.*

For each pair of sentences below, decide which one makes logical sense. Circle a or b.

**1**  
**a** Dave must have practised a lot to make such good cakes.  
**b** Dave must have practised a lot when he made such good cakes.

**2**  
**a** Georgia can only cook pasta, so she must have made this chilli.  
**b** Georgia can only cook pasta, so she can't have made this chilli.

**3**  
**a** That smell means Uncle Bill must have burnt the beans again!  
**b** That smell means Uncle Bill must burn the beans again!

**4**  
**a** It's only been in the oven for ten minutes, so it can't be cooked already.  
**b** It smells so good in the kitchen, I must have cooked it already.

**5**  
**a** He's been gone such a long time that the waiter can't have taken our order.  
**b** He's been gone such a long time that the waiter must have forgotten our order.

**6**  
**a** Nicolai's in the bedroom, so he must be making soup.  
**b** Nicolai's in the bedroom, so he can't be making soup.