

*Hollywood English*  
*Learning the Language*  
*through Movies*

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## Предисловие

Данный аудиокурс предлагает дополнить процесс обучения разговорной речи голосами актеров в диалогах из популярных голливудских фильмов. Многие из фильмов, использованных в предлагаемом курсе, удостоены премий и наград за актерские работы, как например, легендарная военная мелодрама «Касабланка» (3 «Оскара», включая лучший фильм года) или политический мюзикл «Кабаре» (8 «Оскаров»).

Изобилие сюжетов, жанров и количество драматургов-профессионалов, работающих в Голливуде, позволяют выбрать из фильмов разных лет достаточное количество текстов, наполненных многообразной по стилю и тематике лексикой. К тому же, красочно исполненные актерами-профессионалами, эти диалоги-микрочесы отличаются богатством интонаций живого разговорного языка.

Кроме того, цитаты из любимых фильмов – распространенное явление во всех языках в современном мире.

## Структура курса и методические рекомендации

Цель пособия – помощь в развитии навыков понимания устной аутентичной английской речи и говорения в естественном разговорном темпе.

Диалоги из популярных американских фильмов, подобранные по тематическому принципу: «Работа и деловые интересы», «Знакомство и личные отношения» – содержат широкоупотребительную лексику и характерные речевые обороты. Все 27 диалогов представляют собой небольшие законченные эпизоды.

Полный текст диалогов приведен в книге, которая содержит также потекстовый словарь и комментарии, поясняющие отдельные особенности употребления лексики или грамматических структур.

Данный лингвистический курс предполагает 2 альтернативных варианта в зависимости от целей обучения и уровня подготовки. Оба они могут быть использованы как для работы с преподавателем, так и самостоятельно.

1 вариант – Если Вы чувствуете, что достаточно хорошо владеете английским языком, и хотите поддержать и развить навыки понимания естественной английской речи на слух, то купите книгу и 1 кассету, на которой записаны только сами аутентичные диалоги из фильмов.

При использовании этого варианта на аудиторных занятиях с преподавателем диалоги могут послужить материалом для совершенствования навыков косвенной речи и в качестве тем для обсуждения.

2 вариант – Если Вам еще трудно понимать беглую английскую речь на слух и Вы хотите развить умение понимать и говорить по-английски в естественном разговорном темпе, то купите книгу и 3 кассеты (аудиокурс, составленный из тех же диалогов, но с разработанными к ним упражнениями после каждого диалога).

Эти 3 кассеты представляют собой автономный лингафонный курс, поскольку материал упражнений в книге не приводится и рассчитан на работу исключительно на слух, что должно способствовать развитию и закреплению умения понимать и воспроизводить английскую речь в естественном темпе.

В то же время, послав заявку по адресу: *sales@anthology.spb.ru*, Вы сможете получить электронную версию текста упражнений.

Наиболее показательная лексика и речевые обороты диалогов разрабатываются в упражнениях поэтапно:

- 1 – отдельные слова (русский – английский – пауза для повторения)
- 2 – отдельные предложения с этими словами (английский – пауза для повторения)
- 3 – сокращенный вариант диалога с уже проговоренными предложениями
- 4 – сокращенный вариант диалога с паузами для воспроизведения пропущенных реплик
- 5 – русский вариант знакомых предложений из диалога – пауза для перевода – английский вариант из диалога для самоконтроля

В любом аудиокурсе рекомендуется сначала прослушать материал без опоры на текст, затем по тексту, а потом без текста.

Наличие книги с полным текстом диалогов, словарем и комментариями позволяет индивидуально избрать метод изучения.

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## Episode 1

*We Should Announce Ourselves ...*  
*(from "You've Got Mail")*

**Joe** – Tom Hanks, **Kevin** – Dave Chappelle

Screenplay by Nora Ephron & Delia Ephron

Joe Fox is one of the directors of the Fox Books trading company. Kevin is one of the managers in his company.

Joe and Kevin are walking through the big building where final preparations for the opening of their new book store are being made. They are discussing the problems they may have opening a big modern chain store in the fashionable part of New York with established traditions.

Tapescript 1A

- Joe** – Hey, you know what? We should announce ourselves to the neighbors, let them know: "Here we come".
- Kevin** – Well, I don't know. This is the Upper West Side. We might as well tell them we're opening a crack house. They're going to hate us. Soon they're here to be lining up ...
- Joe+Kevin** – to picket the big bad chain store ...
- Kevin** – that's out to destroy ...
- Joe** – everything they hold dear. D'you know, we're going to seduce them. We're going to seduce them with our square footage and our discounts, and our deep armchairs, and ...
- Joe+Kevin** – our cappuccino.
- Joe** – That's right. They're gonna hate us at the beginning, but ...
- Joe+Kevin** – but we'll get them in the end.
- Joe** – And you know why?
- Kevin** – Why?
- Joe** – Because we're gonna sell them cheap books and legal addictive stimulants. In the meantime,

we'll just put up a big sign: "Coming Soon, a Fox Books Superstore. The End of Civilization As You Know It!"

### Vocabulary and comments

*announce* [ə'nauns] – объявить, заявить

*neighbors* ['neibəz] – жители района

*crack* ['kræk] – форма кокаина

*line up* ['lain 'ʌp] – выстраиваться

*picket* ['pɪkɪt] – пикетировать

*chain store* ['tʃeɪn 'stɔ:ɹ] – филиал магазина

*seduce* [si'dju:s] – соблазнять

*square footage* ['skwɛə 'fʊtɪdʒ] – метраж

*discounts* ['diskaunts] – скидки

*legal* ['li:gəl] – легальный, законный

*addictive* [ə'dɪktɪv] – вызывающий привыкание

*stimulant* ['stɪmjələnt] – возбуждающее средство

*in the meantime* [ɪn ðə 'mi:ntaɪm] – тем временем, между тем

*put up* ['put 'ʌp] – вывесить

*sign* ['saɪn] – вывеска

*superstore* ['sju:pəstɔ:ɹ] – универмаг, супермаркет

*civilization* [sɪvɪlaɪ'zeɪʃən] – цивилизация

*Here we come* – Скоро откроемся

*We might as well tell them we're opening a crack house* – это все равно, что сказать им, что мы открываем притон для наркоманов

*... that's out to destroy everything they hold dear* – ... который собирается разрушить все, что им так дорого

*... they're gonna ... = they are going to ..., we're gonna ... = we are going to ...* (подобные формы употребляются в небрежной устной разговорной речи)

*Coming Soon* – Скоро открываемся

## Episode 2

## *What's the Competition?* (from "You've Got Mail")

**Joe** – Tom Hanks, **the father** – Dabney Coleman,  
**the grandfather** – John Randolph

Joe, his father and grandfather are in book business. They are opening their new chain store, which is going to kill their smaller competitors in the neighborhood. They are now in the main office of their company. Joe is telling his father and grandfather about the progress in the construction of their new store and about the smaller book stores that already exist in the neighborhood.

The father is sitting at his big desk, the grandfather – in a deep armchair, and Joe is going to sit down on a big couch, but the material of the upholstery looks strange to him. His father and grandfather tell him that the material was chosen by Jillian (the latest girlfriend of his father), and, therefore, it is very expensive.

### Tapescript 2A

- Joe** – The construction's going well. We should open on time. Although Kevin and I are both a little concerned about the neighborhood response ... This – this fabric on the couch? Does it have a name?
- Father** – Money.
- Joe** – Eh?
- Father** – Its name is money.
- Joe** – Oh.
- Grandfather** – Jillian's selection.
- Joe** – Listen, I ... I have a sad announcement to make. City Books ... on 23rd Street. It's going under.
- Father** – Uh. Another independent bites the dust.
- Grandfather** – On to the next!

- Joe** – Going to buy their entire inventory of architecture and New York history for the new store.
- Father** – How much, eh, how much you paying?
- Joe** – Well. Whatever it costs. We're also going to have a section dedicated just to writers that live down the West Side.
- Grandfather** – As a sop to the neighborhood.
- Father** – Perfect. Keep those West Side liberal nuts, pseudo-intellectual breeding horse ...
- Joe** – Readers, Dad. They're called readers.
- Father** – Don't do that, son. Don't romanticize them. It'll keep them from jumping down your throat.
- Grandfather** – What's the competition?
- Joe** – One mystery store, Sleuth, at 78th and Amsterdam, and a children's bookstore, Shop Around the Corner. It's been there forever.
- Grandfather** – Cecilia's store.
- Joe** – Who is that?
- Grandfather** – Cecilia Kelly. Lovely woman. I think we might have had a date once. Or, maybe, we just exchanged letters.
- Joe** – You wrote her letters?
- Grandfather** – Well, mail. It was called mail.
- Father** – Stamps, envelopes.
- Joe** – You know, I've heard of it.
- Grandfather** – Cecilia had beautiful penmanship. She was too young for me, but she was ... enchanting.
- Joe** – Enchanting?
- Grandfather** – Her daughter owns it now.
- Father** – Huh, too bad for her.

### Vocabulary and comments

*both* [ˈbəʊθ] – оба

*be concerned* [kənˈsɜːnd] – беспокоиться, быть озабоченным

*neighborhood* [ˈneɪbəhʊd] – район; жители района; соседи

*response* [rɪsˈpɒns] – реакция, ответ





## Episode 3

### *They Don't Provide Any Service (from "You've Got Mail")*

**George** – Steve Zahn, **Christina** – Heather Burns,  
**Cathleen** – Meg Ryan

Cathleen and her colleagues are standing in front of the entrance to the new book store that is a dangerous competitor to their small bookshop.

#### Tapescrpt 3A

**George** – A Fox Books Superstore.

**Christina** – Quel nightmare.

**Cathleen** – It has nothing to do with us. It's big, impersonal, overstocked and full of ignorant salespeople.

**George** – But they discount.

**Cathleen** – But they don't provide any service. We do.

#### Vocabulary and comments

*nightmare* [ˈnaɪtmɛə] – кошмар

*impersonal* [ɪmˈpɜːsənəl] – обезличенный

*overstocked* [ˈəʊvəstɔːkt] – забитый, переполненный товаром

*ignorant* [ˈɪgnərənt] – невежественный

*salespeople* [ˈseɪlspiːpl] – продавцы

*provide* [prəˈvaɪd] – предоставлять

*service* [ˈsɜːvɪs] – услуги, обслуживание

*They don't provide any service. We do.* – Они не предоставляют никаких услуг, а мы предоставляем (В английском языке обязательна структурная завершенность словосочетания. Таким образом, если во втором предложении употребить глагол *provide*, по аналогии с русским, то придется повторить и существительное *service*. Глагол *do* в подобных случаях выполняет функцию замещения и репрезентации одновременно: замещает глагол *provide* и представляет всю глагольную группу.)

## Episode 4

*It Could Be You**(from "Maid in Manhattan")*

*Ms Kehoe* – Tyler Garcia Posey, *Marisa* – Jennifer Lopez  
Screenplay by Kevin Wade (story by Edmond Dantes)

Ms Kehoe and Marisa are maids at a great hotel. But Marisa wants to go further in life than that. She wants to become a manager at a hotel some day.

It is now the beginning of a new working day. Both girls are in the maids' changing room where they usually change from their clothes into the maids' uniforms. Ms Kehoe is already in her uniform. She came a little earlier and she already learnt some interesting news.

Tapescript 4A

**Kehoe** – You know what I just heard? Christina? History after the 1st.

**Marisa** – Christina kitchen or Christina assistant manager?

**Kehoe** – Assistant manager. And you know what that means?

**Marisa** – Yea. That means somebody else is gonna be busting my ass on the 2nd.

**Kehoe** – Wrong. It means we're gonna to need a new assistant manager. Hey, Marisa, you here?

**Marisa** – Can I finish getting dressed, please? Thank you.

**Kehoe** – You're the one who keeps talking about being a manager. All th(at) I'm saying is, it could be you.

**Marisa** – Give me a break, all right? They're not gonna make a maid a manager.

**Kehoe** – Why not? Today's a new day. Anything's possible. You know what I'm saying?

Vocabulary and comments

*assistant manager* [ə'sistənt 'mæniɔːʒə] – заместитель менеджера

*mean* [ˈmi:n] – означать, значить

*somebody else* [ˈsʌmbədi ˈels] – кто-то другой

*need* [ni:d] – нуждаться, испытывать потребность

*keep talking* [ˈki:p ˈtɔ:kɪŋ] – постоянно говорить

*break* [ˈbreɪk] – отдых, перерыв

*anything* [ˈɛniθɪŋ] – все, что угодно

*somebody else is gonna be busting my ass on the 2nd* – ... кто-то другой будет подгонять меня на 2-ом (этаже)

*Give me a break, all right?* – Дай мне передохнуть (оставь меня в покое), ладно?

## Episode 5

*A Vacancy**(from "Maid in Mahattan")**Mr Bextrum – Stanley Tucci,**Miss Kehoe – Tyler Garcia Posey*

It is a brief morning staff meeting at a big hotel. Mr Bextrum is the personnel manager. He is informing the employees that there is a vacant position in the hotel, and the management of the hotel has decided to fill it not with some new person, but with one of the people already working at the hotel.

Tapescript 5A

**Ms Burns** – Mr Bextrum has an announcement to make.  
Mr Bextrum.

**Mr Bextrum** – Christina Howard's promotion has created a vacancy that we've decided to fill with the in-house personnel. Perhaps, one of our butlers.

**Ms Kehoe** – Excuse me, Mr Bextrum, sir?

**Mr Bextrum** – Yes, Miss Kehoe?

**Miss Kehoe** – Can a maid apply?

**Mr Bextrum** – Ah, well. Technically, if an employee's been here for three consecutive years, he or, indeed, she, is qualified to apply. So yes. Sure. Absolutely. Why not? Anything is possible.

**Miss Kehoe** – You hear that? The man said, "Anything's possible".

**Marisa** – Yea, I guess, he did.

Vocabulary and comments

*announcement* [ə'naʊnsmənt] – объявление

*promotion* [prə'məʊʃən] – повышение (по службе)

*vacancy* ['veɪkənsɪ] – вакансия

*fill* ['fɪl] – заполнить

*in-house personnel* [ˈɪnhaʊs pəːsəˈneɪl] – собственные штаты  
фирмы

*apply* [əˈplaɪ] – подать заявление о приеме на работу

*employee* [ɪmˈplɔɪˈi:] – служащий, работник

*three consecutive years* [ˈθriː kənˈsekjʊtɪv ˈjɪəz] – три года  
подряд

*be qualified* [biː ˈkwɒlɪfaɪd] – иметь право

*I guess* [aɪ ˈɡes] – мне кажется

*technically* [ˈteknɪkəlɪ] – формально

*indeed* [ɪnˈdiːd] – безусловно

*I guess, he did* – кажется, сказал

## Episode 6

*We've Decided to Accelerate Your Application*  
*(from "Maid in Manhattan")*

*Mr Bextrum* – Stanley Tucci, *Marisa* – Jennifer Lopez,  
*Ms Burns* – Natasha Richardson

In the office of the personnel manager.

The personnel manager Mr Bextrum and his assistant Ms Burns have asked Marisa, who works as a maid at this hotel, for a job interview (собеседование). They have her application for the vacant position of an assistant manager. The application was brought by another maid, Ms Kehoe, who is Marisa's friend.

Tapescript 6A

**Bextrum** – I assume you know the reason you've been called here.

**Marisa** – I think so. Yes, sir.

**Bextrum** – Do you know what the foundation of a great hotel is?

**Marisa** – Um, location?

**Bextrum** – Loyalty and trust. Would you say those are qualities that you possess?

**Marisa** – I would. Yes, sir.

**Bextrum** – Miss Burns agrees. And she's urged me to consider you.

**Burns** – We had no idea you're interested in management until Miss Kehoe brought us your application. By the way, you forgot your social security number and your mother's maiden name. If you just fill them in and sign right there. Perfect.

**Bextrum** – Normally, you'd have to go through the entire program and then train for a year as a butler, but ...

**Burns** – ... given the circumstances ...

- Bextrum** – ... rather extraordinary, due to overbooking and understaffing we've decided to accelerate your application ...
- Burns** – ... and move you directly into management after the six-week training ...
- Bextrum** – ... with the proviso, of course, that you pass the practical exam and you fulfill each requirement for every station. So, you see, Miss Ventura, sometimes, when life shuts one door, it opens a window. So jump.

### Vocabulary and comments

- assume* [ə'sju:m] – предполагать
- foundation* [faun'deɪʃən] – устои
- location* [lə'keɪʃən] – местоположение
- loyalty* ['lɔɪəltɪ] – верность
- trust* ['trʌst] – доверие
- qualities* ['kwɒlɪtiz] – качества, свойства
- possess* [pə'zɛs] – обладать
- urge* [ɜ:ʒ] – настоятельно советовать
- consider* [kən'sɪdə] – рассмотреть
- application* [æplɪ'keɪʃn] – заявление
- social security* ['səʊʃəl sɪ'kju:əritɪ] – социальное страхование
- sign* ['saɪn] – подписать, расписаться
- fill in* ['fɪl 'ɪn] – заполнить
- go through* ['gəʊ θru:] – пройти
- circumstances* ['sə:kəmstənsɪz] – обстоятельства
- overbooking* [əʊvə'bʊkɪŋ] – переполненность (гостиницы)
- understaffing* US [ʌndə'stæfɪŋ];  
UK [ʌndə'stɑ:fɪŋ] – нехватка кадров
- accelerate* [æk'seləreɪt] – ускорить
- with the proviso* [wɪðə'prɒ'vaɪzəʊ] – с условием
- requirement* [rɪ'kwaɪəmənt] – требование
- station* ['steɪʃən] – пост
- ... *given the circumstances* ... – при сложившихся обстоятельствах

## Episode 7

*I Go as a Gigolo*  
(from "Cabare")

**Fritz** – Fritz Wepper, **Bryan** – Michael York

*Screenplay by Jay Allen based on the musical play "Cabaret" book by Joe Masteroff. Based on the play by John Van Druten and stories by Christopher Isherwood.*

Fritz is taking a lesson of English from Bryan, a young Englishman who came to Germany. The lesson is over and he is going to leave. He knows that Bryan is expecting some new pupil to come.

Tapescript 7A

**Fritz** – I go now to try to pull a deal. Or I make business soon or I go as a gigolo.

**Bryan** – Either ... or ...

**Fritz** – Either ... or ... I go as a gigolo, anyway. Who is the new pupil?

**Bryan** – Natalia Landower.

**Fritz** – Landower? Of the big department store?

**Bryan** – Aha.

**Fritz** – A Landower.

**Bryan** – Uhu.

**Fritz** – How did you meet a Landower?

**Bryan** – I had a letter of introduction from England. They invited me for coffee.

**Fritz** – Invited you for coffee? Landowers are enormous rich stores.

**Bryan** – Stinking rich, it seems.

**Fritz** – Good. I shall make a pass after her.

**Bryan** – What if she is fat and hideous?

**Fritz** – Perhaps, her father will take a liking for me and give me a job, if I marry her. Partnership, perhaps. I'm not ... I'm not prejudiced.



## Vocabulary

- pull a deal* [ˈpʊləˈdi:l] – совершить/заключить сделку  
*make business* [ˈmeɪk ˈbɪznɪs] – создать дело  
*gigolo* [ˈ(d)ʒɪɡələu] – наемный партнер (в танцах), сутенер  
*department store* [dɪˈpɑːtmənt stɔːr] – универсам  
*a letter of introduction* [ə ˈletə əv ɪntrəˈdʌkʃən] – рекомендательное письмо  
*enormous* [ɪˈnɔːməs] – огромный  
*stinking rich* [ˈstɪŋkɪŋ ˈrɪtʃ] – жутко богатый  
*make a pass* [ˈmeɪk ə ˈpɑːs] – поухаживать, приударить  
*hideous* [ˈhɪdiəs] – страшный, уродливый  
*partnership* [ˈpɑːtnəʃɪp] – партнерство, доля в деле  
*prejudiced* [ˈpreɪdʒʊdɪst] – предубежденный, обремененный предрассудками

## Episode 8

*So, You're A Recruiter*  
(from "The Recruit")*James – Colin Farrell, Burke – Al Pacino**Screenplay by Roger Towne and Kurt Wimmer and Mitch Glazer*

James is a young talented graduate from the Technological Institute of Michigan on the look out for a job. Meanwhile he is working as a barman. A new customer approaches the bar counter. So James greets him in his usual manner. But this customer turns out to be Walter Burke, a former agent of the CIA and now – a trainer at the CIA school.

Tapescript 8A**James** – Hey. What would you like?**Burke** – I would like to teach you something.**James** – Okay. I'm pretty busy right now. Drink?**Burke** – Martini.**James** – Sure.**James** – That's how it begins, you know. Call will come in a day or two. His name is John Medica. He's head of R&D for Dell. He's gonna invite you out for martinis. Before long you're gonna be working out of Advanced Encrypting in Bethesda. Five years, you'll get your first annual trip to Texas. You got a wife by then, .5 kids, 200 K a year, and that's it – that's the whole show. Then you're dead. And it all started because of one nasty little martini.**James** – So, you're a recruiter.**Burke** – That I am. (Encircles the letters "CIA" in the newspaper and shows it to James.)**James** – You're kidding.**Burke** – Applications for the CIA are up tenfold.**James** – All I know about the CIA is that they're a bunch of fat old white guys who fell asleep when we needed them most.

- Burke** – Nice meeting you, James.  
**James** – You too.  
**Burke** – Way I figure, you'll probably go in the oil business like your daddy.  
**James** – Did you know my father?  
**Burke** – James, I have recruited and trained and served with the best our country has to offer for over a quarter of the century. I am a scary judge of talent. It's my gift. I am recruiting you, Mr Clayton.  
**James** – In case you haven't noticed, I'm not exactly CIA material.  
**Burke** – You have any idea what CIA material is?  
**James** – It's not me.  
**Burke** – No? Well, I don't know. You graduated top of your class at MIT, majored in nonlinear cryptography, scored off the charts in your undergrad psych profile test.  
**James** – Those are confidential.  
**Burke** – Yeah, right. You're agile, athletic, and ...  
**James** – And what?  
**Burke** – You grew up overseas – Uzbekistan, Brunei, Venezuela.  
**James** – Yeah, my father worked for Shell awhile.  
**Burke** – Your father died in 1990 ... in a plane crash in Peru.  
**James** – What's your point?  
**Burke** – What's my point? What the hell you think my point is? My name is Walter Burke. My number's on the sport's page. Give me a call. I'll be here till noon tomorrow.

### Vocabulary and comments

- head of R&D* ['hɛd əv 'ɑ:rən'di:] – начальник, глава отдела исследований и разработок  
*advanced* [əd'vɑ:nst] – передовой  
*encrypting* [ɛn'krɪptɪŋ] – шифровальное дело  
*annual* ['ænjʊəl] – годовой, ежегодный  
*CIA* ['si: 'aɪ 'əɪ] – ЦРУ

*tenfold* [ˌtɛnˈfəʊld] – в десять раз

*recruiter* [rɪˈkru:tə] – агент по найму

*recruit* [rɪˈkru:t] – нанимать, вербовать

*scary* [ˈskeəri] – страшный

*judge* – судья

*gift* [ɡɪft] – дар, талант

*MIT* [ˈem ˈaɪ ˈti:] – Мичиганский технологический институт

*major (in)* [ˈmeɪdʒə] – специализироваться (в)

*non-linear* – нелинейный

*cryptography* [krɪˈptɒgrəfi] – криптография

*undergraduate* [ʌndəˈgrædʒuɪt] – студент последнего курса

*score* [skɔ:] – набирать очки

*chart* [ˈtʃɑ:t] – тест

*psych profile* [ˈsaɪk ˈprəʊfaɪl] – тип психики

*confidential* [kɒnfɪˈdɛnʃəl] – секретный

*agile* [ˈædʒaɪl] – ловкий

*athletic* [æθˈletɪk] – сильный

*Brunei* [bruˈnaɪ] – Бруней

*He's gonna invite you out for martinis* – Он пригласит тебя куда-нибудь выпить мартини

*... and that's it – that's the whole show* – ... и это все, больше никакого роста

*.5 (point five) kids* – с пяток детишек

*200 K a year* – (слэнг) 200 тонн/кусков в год (о деньгах; К – kilogram)

*What's your point* – Что Вы имеете в виду/Что Вы хотите этим сказать?

*Way I figure ...* – Как я понимаю ...

*In case you haven't noticed ...* – Если Вы, случайно, не заметили ...

*... scored off charts in your undergrad psych profile test* – побил все рекорды по психологическому тесту на последнем курсе

*My father worked for Shell awhile* – Мой отец некоторое время работал в компании Шелл (Ойл)

## Episode 9

### *What Kind of Advice Do You Need? (from "You've Got Mail")*

*Joe – Tom Hanks, Cathleen – Meg Ryan*

Joe and Cathleen are e-mail friends, sending e-mail letters to each other. But now they are both on-line. So it's an Internet dialogue. They don't know each other personally. They have never met or given each other their names or any other special information. Before this conversation they just discussed topics of mutual interest and exchanged ideas about different things.

#### Tapescript 9A

- Joe** – What kind of advice do you need? Can I help?
- Cathleen** – Can you help? I wish you could help.
- Joe** – I can give you advice. I'm great at advice.
- Cathleen** – If only you could help.
- Joe** – Uh, is it about love? (Please, say no.)
- Cathleen** – No. How cute is that? My business is in trouble.
- Joe** – Hah, well. I'm a brilliant businessman. It's what I do best. What's your business?
- Cathleen** – No. No specifics. Remember?
- Joe** – Okay. Hm. Well. Minus specifics, it's hard to help except to say: "Go to the mattresses".
- Cathleen** – What? What does that mean?
- Joe** – It's from "The Godfather". It means you have to go to war.
- Cathleen** – What is it with men and "The Godfather"? (Hello?)
- Joe** – (Ah. Oh, come on. Hello? Well. What can I ... Michael Carl..) "The Godfather" is the sum of all wisdom. "The Godfather" is the answer to any question. What should I pack for my summer vacaton? "Leave the gun. Take the cannolo." What day of the week is it? "Monday, Tuesday, Thursday, Wednesday." The answer to your

question is: “Go to the mattresses.” You’re at war. It’s not personal. It’s business. It’s not personal. It’s business. Recite that to yourself every time you feel you’re losing your nerve. I know you worry about being brave. Don’t. This is your chance. Fight! Fight to the death!

### Vocabulary and comments

*kind* [kaɪnd] – род

*advice* [ədˈvaɪs] – совет

*cute* [kju:t] – остроумный, милый

*trouble* [trʌbl] – беда, неприятность

*brilliant* [ˈbrɪljənt] – блестящий, превосходный

*minus* [ˈmaɪnɪs] – минус

*specifics* [spɪˈsɪfɪks] – определенные данные, характеристики

*cannolo* [kəˈnɒləʊ] – вафельная трубочка

*wisdom* [ˈwɪzdəm] – мудрость

*recite* [rɪˈsaɪt] – повторять вслух

*lose nerve* [ˈlu:z ˈnɜ:v] – терять выдержку, паниковать

*Minus specifics it’s hard to help except to say “Go to the mattresses”* – Не имея определенных данных, трудно помочь, разве что сказать: «Начинай тренироваться»

*... you have to go to war* – ... тебе надо начинать военные действия

*What is it with men and “The Godfather”?* – Что это мужчины так заиклены на «Крестном отце»?

*“The Godfather” is the sum of all wisdom* – «Крестный отец» – это все премудрости, взятые вместе.

## Episode 10

### *How Do You Typically Deal with Failure? (from "The Recruit")*

*James* – Colin Farrell, *psychiatrist 1* – Oscar Hsu,  
*psychiatrist 2* – Arlene Mazerolle,  
*psychiatrist 3* – Brian Rhodes

The CIA school psychiatrists are putting James through some tests. The psychiatrists are asking him various questions, and he must answer quickly.

#### Tapescript 10 A

- Psychiatrist** – How do upsetting problems generally make you feel?
- James** – Upset.
- Psychiatrist** – And when you get angry, do you have trouble staying in control?
- James** – Sure.
- Psychiatrist** – How do you typically deal with failure?
- James** – Badly.
- Psychiatrist** – Have you ever been deliberately cruel to an animal?
- James** – Yes.
- Psychiatrist** – Please, elaborate.
- James** – For Christmas, I tied wool reindeer horns to my dog's head and photographed him.
- Psychiatrist** – Would you consider yourself subjectively firm or objectively flexible?
- James** – Metaphysically wrinkle-free.
- Psychiatrist** – Quickly, would you rather ride on a train, dance in the rain or feel no pain?
- James** – Feel no pain. I know I said the rain-dancing thing, but ... feel no pain.
- Psychiatrist** – Thank you.

## Vocabulary and comments

*upsetting* [ʌpˈsetɪŋ] – досадный

*generally* [ˈdʒenərəli] – обычно

*have trouble* [həv ˈtrʌbl] – испытывать трудность

*typically* [ˈtɪpɪkəli] – типично, обычно

*deal with* [ˈdi:l wɪð] – справляться

*failure* [ˈfeɪljə] – неудача

*deliberately* [dɪˈlɪbərətli] – преднамеренно

*elaborate* [ɪˈlæbəreɪt] – подробно рассказать

*cruel* [ˈkruəl] – жестокий

*reindeer* [ˈreɪndɪə] – северный олень

*horns* [ˈhɔ:nz] – рога

*firm* [ˈfɜ:m] – твердый

*flexible* [ˈfleksɪbl] – гибкий

*wrinkle-free* [ˈrɪŋklfri:] – гладкий

*How do upsetting problems generally make you feel?* – Как на Вас обычно действуют досадные трудности?

*... do you have trouble staying in control* – ... Вам трудно держать себя в руках?

*Metaphysically wrinkle-free* – всегда одинаковый



## Episode 11

### *I Wonder if I Could Talk to You (from "Casablanca")*

**Laszlo** – Paul Henreid, **Rick** – Humphry Bogart  
*Screenplay by Julius J. and Philip G. Epstein and  
Howard Koch from a Play by Murray Burnett and Joan  
Alison*

The time of action is World War II. Rick Blain is the owner of a saloon in Casablanca. Before he settled down in Casablanca he actively participated in fighting against fascists. Laszlo is a member of the anti-fascist movement in Europe. Now he needs to leave for America illegally. He knows that Rick can help him get stolen passports with exit visas and he comes to Rick's cafe to ask Rick to sell those passports to him.

#### Tapescript 11A

- Laszlo** – M'sieur Blain, I wonder if I could talk to you?  
**Rick** – Go ahead.  
**Laszlo** – Well, isn't there some other place? It's rather confidential, what I have to say.  
**Rick** – My office.  
**Laszlo** – Right. ... You must know it's very important I get out of Casablanca.  
It's my privilege to be one of the leaders of a great movement. You know what I've been doing. You know what it means to the work, to the lives of thousands and thousands of people that I be free to reach America and continue my work.  
**Rick** – I'm not interested in politics. The problems of the world are not in my department. I'm a saloon keeper.  
**Laszlo** – My friends in the underground tell me that you've quite a record. You ran guns to Ethiopia. You fought against fascists in Spain.  
**Rick** – What of it?

- Laszlo** – Isn't it strange that you always happened to be fighting on the side of the underdog?
- Rick** – Yes. And I found that a very expensive hobby, too. But then, I never was much of a businessman.
- Laszlo** – Are you enough of a businessman to appreciate an offer of a hundred thousand francs?
- Rick** – I appreciate it, but I don't accept it.
- Laszlo** – I'll raise it to two hundred thousand.
- Rick** – My friend, you could make it a million francs, or three. My answer would still be the same.
- Laszlo** – There must be some reason why you won't let me have them.
- Rick** – There is. I suggest that you ask your wife.
- Laszlo** – I beg your pardon?
- Rick** – I said, ask your wife.
- Laszlo** – My wife!
- Rick** – Yes

### Vocabulary and comments

- go ahead* ['gəʊ ə'hɛd] – говорите
- privilege* ['prɪvɪlɪdʒ] – привилегия
- leader* ['li:də] – руководитель, лидер
- get out of* ['gɛt 'aʊt] – выбраться
- reach* ['ri:tʃ] – добраться
- politics* ['pɒlɪtɪks] – политика
- continue* [kən'tɪnjuə] – продолжать
- be interested in* [bi:'ɪntrɪstɪd ɪn] – интересоваться
- not in my department* ['nɒt ɪn maɪ dɪ'pɑ:tmənt] – не по моему ведомству, я не специалист
- saloon keeper* [sə'lu:n 'ki:pə] – хозяин бара
- the underground* [ðɪ 'ʌndəgraʊnd] – подполье
- record* ['rɛkəd] – репутация
- run guns* ['rʌn 'gʌnz] – контрабандно провозить оружие
- the underdog* [ðɪ 'ʌndədɔ:g] – обездоленные
- but then* [bət 'ðen] – но с другой стороны
- appreciate an offer* [ə'prɪʃɪeɪt ən 'ɔ:fə] – оценить предложение

*accept an offer* – принять предложение

*still* ['stɪl] – всё-таки, всё равно

*the same* [ðə 'seɪm] – такой же, тот же самый

*I wonder if I could talk to you?* – Могу ли я поговорить с Вами?

*It's rather confidential, what I have to say* – У меня довольно секретный разговор

*I never was much of a businessman* – Я всегда был не ахти какой бизнесмен

## Episode 12

*Will He Keep His Word?  
(from "Casablanca")*

*Annina* – Madeleine LeBeau, *Rick* – Humphry Bogart

The time of action is World War II. Annina is a very young refugee (беженка) from Bulgaria. She and her husband Jan came to Casablanca in the hope to find the way to get out of Europe and go to America. But they haven't enough money to pay for the exit visas. The Chief of police Renault, a great lover of women, promised Annina to help with the visas, but on a certain condition ...

Tapescript 12 A

**Annina** – M'sieur Rick?

**Rick** – Yes?

**Annina** – Could I speak to you just a moment, please?

**Rick** – How did you get in here? You're under age.

**Annina** – I came with Captain Renault.

**Rick** – I should have known.

**Annina** – My husband is with me, too.

**Rick** – He is? Well, Captain Renault's getting broadminded. Sit down. Will you have a drink?

No, of course not. Do you mind if I do?

**Annina** – No. M'sieur Rick, what kind of a man is Captain Renault?

**Rick** – Oh, he's just like any other man, only more so.

**Annina** – No, I mean, is he trustworthy? Is his word ...

**Rick** – Now, just a minute. Who told you to ask me that?

**Annina** – He did. Captain Renault did.

**Rick** – I thought so. Where's your husband?

**Annina** – At the roulette table, trying to win enough for our exit visa. Of course, he's losing.

**Rick** – How long have you been married?

**Annina** – Eight weeks. We come from Bulgaria. Oh, things are very bad there, M'sieur. A devil has the people

by the throat. So, Jan and I, we, we do not want our children to grow up in such a country.

**Rick** – So you decided to go to America.

**Annina** – Yes, but we have not much money, and traveling is so expensive and difficult.

It was much more than we thought to get here. And then Captain Renault sees us and he is so kind. He wants to help us.

**Rick** – Yes, I'll bet.

**Annina** – He tells me he can give us an exit visa, but ... but we have no money.

**Rick** – Does he know that?

**Annina** – Oh, yes.

**Rick** – And he is still willing to give you a visa?

**Annina** – Yes, M'sieur.

**Rick** – And you want to know ...

**Annina** – Will he keep his word?

**Rick** – He always has.

**Annina** – Oh, M'sieur, you are a man. If someone loved you very much, so that your happiness was the only thing that she wanted in the whole world, but she did a bad thing to make certain of it, could you forgive her?

**Rick** – Nobody ever loved me that much.

**Annina** – And he never knew, and the girl kept this bad thing locked in her heart. That would be all right, wouldn't it?

**Rick** – You want my advice?

**Annina** – Oh, yes, please.

**Rick** – Go back to Bulgaria.

**Annina** – Oh, but if you knew what it means to us to leave Europe, to get to America! Oh, but if Jan should find out! He is such a boy. In many ways I am so much older than he is.

**Rick** – Yes, well, everybody in Casablanca has problems. Yours may work out. You'll excuse me.

**Annina** – Thank you, M'sieur.

## Vocabulary and comments

- under age* [ˈʌndə ˈeɪdʒ] – несовершеннолетний
- broadminded* [ˈbrɔːdmɑɪndɪd] – с широкими взглядами, терпимый
- trustworthy* [ˈtrʌstwɜːði] – заслуживающий доверия
- mean* [miːn] – иметь в виду, подразумевать
- win* [wɪn] – выигрывать
- lose* [luːz] – проигрывать, терять
- exit visa* [ˈɛksɪt vɪzə] – выездная виза
- bet* [bet] – держать пари
- willing* [ˈwɪlɪŋ] – согласный, готовый
- keep one's word* [ˈki:p(w)ʌnz]ˈwɜːd] – сдерживать слово
- make certain (of)* [ˌmeɪk ˈsɜːtɪn] – удостовериться, принять меры к осуществлению
- lock* [lɒk] – запирающий (на замок, ключ)
- go back* [ˌgəʊ ˈbæk] – возвращаться, уезжать назад
- find out* [ˈfaɪnd ˈaʊt] – узнать
- work out* [ˈwɜːk ˈaʊt] – разрешиться (о проблеме)
- What kind of a man ...* – Что за человек ... (существительное после сочетания *what kind/sort of* употребляется без артикля. Правильно говорить *what kind of man*)
- I should have known* – мне следовало догадаться
- I'll bet* – еще бы, конечно
- Yours may work out* – ваша (проблема), возможно, уладится
- You'll excuse me* – простите, (мне надо идти): стандартная формула, которая произносится, когда надо прервать или закончить, или даже не начинать разговор из-за какого-либо своего дела или занятия.

## Episode 13

*Hey!*

(from "The Recruit")

**James** – Colin Farrell, **Layla** – Bridget Moynahan

Two young people meet at the coffee making machine in the school cafeteria.

### Tapescript 13A

**James** – Hey!

**Layla** – Hi!

**James** – I'm James.

**Layla** – Layla.

**James** – Like the song.

**Layla** – Yeah.

**James** – That's a big coffee.

**Layla** – I'm a big girl.

**James** – Sure.

### Comments

*Like the song* – как песня (имеется ввиду популярная песня "Layla")

## Episode 14

*I'm Sweet Sue**(from "Some Like It Hot")*

**Josephine** – Tony Curtis, **Daphne** – Jack Lemmon,  
**Sweet Sue** – Joan Shawlee, **Binstow** – Dave Barry  
 Screenplay by Billy Wilder and I.A.L. Diamond. Suggested  
 by a story by R.Thoeren and M.Logan

Two young musicians arrive at the railway station to join a jazz band for a tour. They are to fill in two vacancies in the band. Now they have come to the carriage in which the band is to travel. The band's conductor (дирижер) Sweet Sue and their manager Mr Binstow are meeting them.

Tapescript 14A

- Josephine** – Well, here we are.  
**Sweet Sue** – Are you two new appointments for the vacancy?  
**Josephine** – Yes, we're the new girls.  
**Binstow** – I knew.  
**Sweet Sue** – This is our manager, Mr Binstow.  
**Binstow** – How do you do?  
**Sweet Sue** – I'm Sweet Sue.  
**Josephine** – My name's Josephine.  
**Daphne** – I'm Daphne, um.  
**Binstow** – Saxophone, base! Am I glad to see you, girls! You've saved our lives.  
**Josephine** – Likewise, I'm sure.  
**Sweet Sue** – Where did you girls play before?  
**Josephine** – Here ... there ... and around ... and ... We spent three years at the Tchebakin Conservatoire Music.  
**Station master** – All aboard!  
**Binstow** – You're in berths 7 and 7A.  
**Josephine** – 7 and 7A. Thanks ever so.  
**Binstow** – You're welcome.



## Vocabulary and comments

*appointments* [ə'pɔɪntmənts] – замещения (вакансий)

*bass* [beɪs] – виолончель; контрабас

*all aboard* ['ɔ:l ə'bɔ:d] – посадка заканчивается

*berth* ['bɜ:θ] – полка (в поезде – для лежания)

*Well, here we are* – ну вот, мы и пришли на/а вот и мы

*Am I glad to see you, girls!* = *How glad I am to see you, girls!* –

Инверсия используется для усиления значения восклицания.

*Likewise, I'm sure* – И вы нашу также, безусловно.

*You're in berths ...* – Ваши места ...

## Episode 15

*Lady, Why Are You So Interested in What I Read ..?**(from "Heat")*

*Neil McCauley – Robert DeNiro, Eady – Amy Brenneman  
Written and directed by Michael Mann.*

Neil and Eady are sitting at the same table in a cafe. They don't know each other, but the girl is a shop assistant in the book store which Neil has visited some times, so she recognizes him.

Tapescript 15A

**Neil** – Will you pass the cream? ... Thanks.

**Eady** – What'd you get?

**Neil** – What?

**Eady** – What are you reading?

**Neil** – Book about metals.

**Eady** – Stress Fractures in Titanium. What kind of work you do?

**Neil** – Lady, why are you so interested in what I read or what I do?

**Eady** – I've seen you in the store from time to time.

**Neil** – What store?

**Eady** – Hennessey and Ingalls. I work there. If you don't want to talk to me, it's okay. I'm sorry I bothered you.

**Neil** – I didn't mean to ... to be rude. I didn't recognize you. I work in metals. I'm a salesman. My name's Neil.

**Eady** – I'm Eady.

**Neil** – You like working there?

**Eady** – Sure. I get a discount and there's a whole section of books in my area.

**Neil** – What area is that?

**Eady** – Graphic design. I do letterheads and logotypes at night and the store's a day job until I get enough going.

**Neil** – Who you do that for?

**Eady** – A restaurant. I did their ... their menus, and ... a small record label. CDs. I've done two so far.

**Neil** – You go to school for that?

**Eady** – Yeah. I went to Parsons.

**Neil** – Where's that?

**Eady** – New York City.

**Neil** – How long you been here?

**Eady** – About a year.

**Neil** – You like it?

**Eady** – Not really. I'm mostly here for the work.

**Neil** – Live in this neighborhood?

**Eady** – No, I live kind above Sunset Plaza. It's actually a kind of a ... it's a little house that I rent. And it's kind of rundown, but a beautiful, beautiful view. What about you?

**Neil** – I live up here.

*(The dialogue continues in Neil's room.)*

**Eady** – That's very funny.

**Neil** – So, where's your family from originally?

**Eady** – Scots-Irish. They ... they emigrated to Appalachia in the late 1700s. Where are you from?

**Neil** – The Bay area.

**Eady** – Your folks there?

**Neil** – My mother died a long time ago, and my father ... I don't know where he is. Got a brother somewhere. You have a tight family. I can tell.

**Eady** – Yeah.

**Neil** – Right?

**Eady** – You're right.

**Neil** – City of lights. In Fiji, they have these iridescent algae that come out once a year in the water. That's what it looks like out there.

**Eady** – You been there?

**Neil** – No, I'm going there someday.

**Eady** – Oh, yeah ... You travel a lot?

**Neil** – Yeah.

**Eady** – Traveling makes you lonely?

**Neil** – I'm alone. I'm not ... lonely. You?

**Eady** – Real lonely.

### Vocabulary and comments

*heat* [hi:t] – (жарг.) легавый

*pass* US [pæs];

UK [ˈpɑ:s] – передать что-л кому-л

*stress* [stres] – давление, нажим

*fracture* [ˈfræktʃə] – трещина, разлом

*titanium* US [taɪˈteɪnjəm];

UK [tiˈteɪnjəm] – титан

*bother* [ˈbɒðə] – беспокоить

*sure* [ˈʃʊə] – (US) конечно

*area* [ˈɛəriə] – область (занятий); территория

*letterhead* [ˈlɛtəhɛd] – шапка (письма, на фирменном бланке)

*record label* [ˈrɛkəd ˈleɪbl] – наклейка на пластинке, диске

*rent* [ˈrɛnt] – снимать (дом, комнату)

*rundown* [ˈrʌndaʊn] – захудалый

*view* [ˈvju:] – вид, пейзаж

*originally* [ɔˈrɪdʒɪnəli] – первоначально

*bay* [ˈbeɪ] – залив

*iridescent* [ˌɪrɪˈdesnt] – переливающийся, радужный, флуоресцирующий

*algae* [ˈældʒɪ] – водоросли (ед.ч. – alga)

*lonely* [ˈləʊnli] – одинокий

*alone* [əˈləʊn] – один

*What'd you get?* – Что вы достали (купили)?

*... until I get enough going* – ... до тех пор, пока у меня не будет достаточно работы по специальности

*You go to school for that?* – Этому надо специально учиться?

*How long you been here?, You like it?, Live in this neighborhood?*

*... you been there?* – в разговорном стиле устной речи вопросительный порядок слов часто не соблюдается, так же как и полная грамматическая структура предложения.

*I live kind above ...* – ... как бы над; *... it's kind of rundown ...* – ... вроде бы захудалый ...

*You have a tight family. I can tell.* – У вас крепкая (дружная) семья. Это чувствуется.

*I'm going there someday* – Я туда когда-нибудь отправлюсь. (Когда будущее действие является запланированным намерением, употребляется форма Present Continuous).

## Episode 16

*Mademoiselle, May I Present ...*  
(from "Casablanca")

**Renault** – Claude Rains, **Rick** – Humphrey Bogart,  
**Ilsa** – Ingrid Bergman, **Laszlo** – Paul Henreid

A group of people enter a cafe in Casablanca. One of them wants to introduce Rick, the cafe owner, to them, but it turns out that Rick and the woman in the group know each other. The time of action is World War II.

Tapescript 16A

- Renault** – Well, you were asking about Rick and here he is.  
Mademoiselle, may I present ...
- Rick** – Hello, Ilsa.
- Ilsa** – Hello, Rick.
- Renault** – Oh, you've already met Rick, Mademoiselle? Well then, perhaps you also ...
- Ilsa** – This is Mr Laszlo.
- Laszlo** – How do you do?
- Rick** – How do you do?
- Laszlo** – One hears a great deal about Rick in Casablanca.
- Rick** – And about Victor Laszlo everywhere.
- Laszlo** – Won't you join us for a drink?
- Renault** – Oh, no, Rick never ...
- Rick** – Thanks. I will.
- Renault** – Well! A precedent is being broken. Er, Emil!
- Laszlo** – This is a very interesting cafe. I congratulate you.
- Rick** – And I congratulate you.
- Laszlo** – What for?
- Rick** – Your work.
- Laszlo** – Thank you. I try.
- Rick** – We all try. You succeed.
- Renault** – I can't get over you two. She was asking about you earlier, Rick, in a way that made me extremely jealous.

- Ilsa** – I wasn't sure you were the same. Let's see, the last time we met ...
- Rick** – It was "La Belle Aurore".
- Ilsa** – How nice. You remembered. But of course, that was the day the Germans marched into Paris.
- Rick** – Not an easy day to forget.
- Ilsa** – No.
- Rick** – I remember every detail. The Germans wore gray, you wore blue.
- Ilsa** – Yes, I put that dress away. When the Germans march out, I'll wear it again.
- Renault** – Ricky, you're becoming quite human. I suppose we have to thank you for that, Mademoiselle.
- Laszlo** – Ilsa, I don't wish to be the one to say it, but it's late.
- Renault** – So it is. And we have a curfew here in Casablanca. It would never do for the Chief of Police to be found drinking after hours and have to fine himself.
- Laszlo** – I hope we didn't overstay our welcome.
- Rick** – Not at all.
- Waiter** – Your check, sir.
- Rick** – Oh, it's my party.
- Renault** – Another precedent gone. This has been a very interesting evening. I'll call you a cab. Gasoline rationing, time of night.
- Laszlo** – We'll come again.
- Rick** – Any time.

### Vocabulary and comments

*present smb to smb* [prɪ'zent] – (официально) представлять кого-либо кому-либо

*precedent* ['preʒɪdənt] – предыдущее правило

*try* ['traɪ] – стараться

*succeed* [sək'si:d] – добиваться успеха

*get over* [get 'əʊvə] – оправиться, поправиться (после болезни, потрясения)

*extremely* [ɪks'tri:mli] – крайне, чрезвычайно

*jealous* [ˈdʒeləs] – ревнивый

*curfew* [ˈkə:fju:] – комендантский час

*after hours* US [ˈæftər ˈaʊəz];

UK [ˈɑ:ftər ˈaʊəz] – после закрытия (магазина, бара и т.п.)

*overstay a welcome* [əʊvəˈsteɪ ə ˈwelkəm] – злоупотребить гостеприимством

*gasoline* [ˈgæsə,li:n] – бензин

*rationing* [ˈræʃəniŋ] – нормирование

*You've already met* – Вы уже знакомы

*A great deal = a lot = much* – В утвердительных предложениях не употребляется *much*. Правильно употреблять в таких предложениях в значении «много» сочетание *a great deal, a lot*.

*I can't get over you two* – Я все еще изумляюсь на вас двоих.

*I wasn't sure you were the same* – я не была уверена, что это Вы.

*Let's see* – Подождите-ка (дайте припомнить).

*It would never do for the Chief of Police to be found ...* – не годится, чтобы шефа полиции застали ...

*Any time* – В любое время. В утвердительных предложениях *any* передает значение любой, всякий.



## Episode 17

### *Dear Friend*

### *(from "You've Got Mail")*

**Kathleen** – Meg Ryan

It is an e-mail letter.

### Tapescript 17A

*Dear friend. I like to start my notes to you as if we're already in the middle of a conversation. I pretend that we're the oldest and dearest friends, as opposed to what we actually are, people who don't know each other's names, and met in that Chat Room we both claimed we'd never been before. "What will NY152 say today?" I wonder. I turn on my computer, I wait impatiently as it connects. I go on line, and my breath catches in my chest until I hear three little words: "You've got mail." I hear nothing, not even a sound on the streets of New York, just the beat of my own heart. I have Mail. From you.*

### Vocabulary and comments

*notes* ['nəʊts] – записки

*pretend* [pri'tend] – воображать, представлять себе

*connect* [kə'nekt] – подключаться

*as opposed to* [əz ə'pəʊzd tu] – в противоположность

*chat* – болтовня; болтать

*claim* ['kleim] – утверждать, заявлять

*actually* ['æktʃuəli] – фактически, на самом деле

*impatiently* [im'peɪʃəntli] – с нетерпением

*breath* ['breθ] – дыхание

*chest* ['tʃest] – грудная клетка, грудь

*sound* ['saʊnd] – звук

*beat* ['bi:t] – биеие

*I wonder* [aɪ 'wʌndə] – интересно, ...

*I go on line* – я подключаюсь к интернету

*... my breath catches in my chest ...* – замираю, не дыша ...

## Episode 18

*We Must Not See Each Other Any More  
(from "Cabare")*

**Fritz** – Fritz Wepper, **Natalia** – Marisa Berenson

Fritz suddenly comes up to Natalia's car when she is about to start the engine. The young man is poor, and the girl is of a very rich family. They're in love, but she tries to stop seeing him.

The girl starts the car and is trying to drive away.

The time of action is the end of the 1930-s in Germany.

Tapescript 18A

**Fritz** – Natalia!

**Natalia** – Fritz! You've frightened me!

**Fritz** – I'm sorry, but I must speak to you.

**Natalia** – No, no, go away, please, go away. I told you not to come.

**Fritz** – Natalia, please.

**Natalia** – The situation is impossible. We must not see each other any more.

**Fritz** – Is it the money? Is it that?

**Natalia** – I did think it was the money, at first. But not now. Now I know that you love me. I know you're an honest man who would never, never lie to me.

**Fritz** – Natalia, I beg of you, marry me.

**Natalia** – I can't.

**Fritz** – Is it your parents, isn't it?

**Natalia** – It's not my parents. It's me. It is you, too ... Fritz, be careful.

**Fritz** – What am I doing? Never jumped on ... a running board before.

**Natalia** – Are you all right?

**Fritz** – Why won't you marry me?

**Natalia** – Don't you see what's happening in Germany today? I'm a Jew. You are not. Good bye, dear Fritz.

## Vocabulary and comments

*situation* [sitju'eɪʃən] – положение

*beg* ['bɛɡ] – умолять

*running-board* ['rʌnɪŋ bɔ:d] – подножка (автомобиля)

*Jew* ['dʒu:] – еврей(ка)

*Is it the money?* – Определенный артикль перед словом *money* указывает на то, что речь идет не о деньгах вообще, что девушка, возможно, считает, что интерес молодого человека к ней объясняется богатством ее семьи.

*I did think ...* – Я, действительно, думала ... (Глагол *do* может выполнять функцию усиления значения смыслового глагола. В русском языке эту функцию выполняют усилительные частицы *же, -таки* и модальные слова типа *действительно, по-настоящему*.)

*Is it your parents, isn't it?* – В первой части предложения, по правилам грамматики, должен быть прямой порядок слов: *It is your parents, isn't it?*

## Episode 19

*I'm Going to Marry ...  
(from "The Graduate")*

**Ben** – Dustin Hoffman, **Father** – William Daniels,

**Mother** – Elizabeth Wilson

*Screenplay by Calder Willingham and Buck Henry based on the novel by Charles Webb*

Ben's father and mother are extremely glad to hear that he's going to marry Elaine Robinson because both families have been friendly for many years and, what's more, Mr Robinson has been Ben's father's partner in business for a long time.

Tapescript 18A

**Father** – Say that again.

**Ben** – I'm going to marry Elaine Robinson.

**Father** – Well, well, well!

**Mother** – What's happening?

**Father** – Ben says that he and Elaine are getting married!

**Mother** – I can't believe it!

**Father** – That's what he says, right?

**Ben** – I'm going up to Berkley today.

**Father** – Come on! We've got to call up the Robinsons. We've got something to celebrate.

**Ben** – No. I think you'd want to wait on that.

**Mother** – Oh, they don't know?

**Ben** – No, they don't.

**Mother** – But when did you decide all this?

**Ben** – About an hour ago.

**Father** – Wait a minute. You talked to Elaine this morning?

**Ben** – No. She doesn't know about it.

**Father** – Eh, you mean she doesn't know you're coming up to Berkley?

**Ben** – No. Actually she doesn't know about us getting married yet.

- Mother** – But when did you two talk this over?  
**Ben** – We haven't.  
**Mother** – You haven't?  
**Father** – Ben, this whole idea sounds pretty half baked.  
**Ben** – No, it's not. It's completely baked. It's the decision I've made.  
**Mother** – Oh, but what makes you think she wants to marry you?  
**Ben** – She doesn't. To be perfectly honest, she doesn't like me.

### Vocabulary and comments

- happen* ['hæpn] – происходить, случаться  
*believe* [bi'li:v] – верить  
*call up* ['kɔ:l 'ʌp] – звонить  
*celebrate* ['selibreit] – отмечать, праздновать  
*talk over* ['tɔ:k 'əʊvə] – договориться, обговорить  
*pretty* ['priti] – довольно-таки  
*sound* ['saund] – звучать  
*half* US ['hæf];  
UK ['hɑ:f] – половина  
*bake* ['beik] – испечь, печь  
*completely* [kəm'pli:tli] – полностью  
*decision* [di'siʒən] – решение  
*perfectly* ['pə:fəktli] – совершенно, абсолютно  
*honest* ['ɔ:nist] – честный

*I'm going to marry* – Я женюсь

*I'm going up to Berkley* – Я еду в Беркли

Оборот *be going to ...* в подобных предложениях обозначает будущие действия, которые человек принял решение совершить. В русском языке в подобных ситуациях часто употребляется настоящее время глагола.

Сравните: *I'm going up to Berkley* – *You're coming up to Berkley* Я еду в Беркли – Ты едешь в Беркли/Ты приедешь в Беркли

Глагол *go* употребляется для обозначения удаления – движения в направлении от предмета/места, глагол *come* упот-

ребляется для обозначения приближения – движения в направлении к предмету/месту. Бен собирается ехать (*go*) из дома (удаляться) в Беркли, где находится Элейн, т.е. по отношению к ней он будет ехать (приближаться) (*come*) в Беркли.

Для англо-говорящих это различие в направлении движения представляется принципиальным смысловым, поэтому употребляются разные глаголы, в отличие от русского, где возможен один глагол *ехать*.

Наречие *up* при глаголах в данном случае может обозначать, что Беркли находится севернее дома Бена.

*The Robinsons* – Робинсоны (муж и жена Робинсон). Когда подразумевается семья, перед фамилией ставится определенный артикль, а в конце появляется показатель множественного числа *-s*.

*You'd want to wait on that* – здесь: вам бы лучше/вам бы, пожалуй, повременить с этим.

*She doesn't know about us getting married yet = She doesn't know yet that we are getting married.*

... *idea sounds pretty half baked* – ... идея производит впечатление непродуманности, незрелости (похоже/кажется, непрододумана, незрелая)

## Episode 20

### *Who Was It You Left Me For? (from "Casablanca")*

**Rick** – Humphrey Bogart, **Ilsa** – Ingrid Bergman

Ilsa and Rick had been in love in Paris at the time when the Germans occupied the city. They were going to leave it together, but she hadn't come to the station on the day of their departure, and Rick hadn't seen her or heard from her until she and her husband Laszlo walked into Rick's cafe the day before. Now Ilsa came to Rick's saloon alone in order to explain why she hadn't gone away with him as they had planned.

#### Tapescript 20A

**Ilsa** – Rick, I have to talk to you.

**Rick** – Oh. I saved my first drink to have with you. Here.

**Ilsa** – No. No, Rick. Not tonight.

**Rick** – Especially tonight.

**Ilsa** – Please.

**Rick** – Why did you have to come to Casablanca? There are other places.

**Ilsa** – I wouldn't have come if I had known that you were here. Believe me, Rick, it's true. I didn't know.

**Rick** – It's funny about your voice, how it hasn't changed. I can still hear it. "Richard dear, I'll go with you anyplace. We'll get on a train together and never stop."

**Ilsa** – Please, don't. Don't, Rick! I can understand how you feel.

**Rick** – Huh! You understand how I feel. How long was it we had, honey?

**Ilsa** – I didn't count the days.

**Rick** – Well, I did. Every one of them. Mostly I remember the last one. A wow finish.

*(A guy standing on a station platform in the rain with a comical look on his face, because his insides had been kicked out.)*

- Ilsa** – Can I tell you a story, Rick?
- Rick** – Has it got a wow finish?
- Ilsa** – I don't know the finish yet.
- Rick** – Well, go on, tell it. Maybe one will come to you as you go along.
- Ilsa** – It's about a girl who had just come to Paris from her home in Oslo. At the house of some friends she met a man about whom she'd heard her whole life, a very great and courageous man. He opened up for her a whole beautiful world full of knowledge and thoughts and ideals. Everything she knew or ever became was because of him. And she looked up to him and worshiped him with a feeling she supposed was love.
- Rick** – Yes, that's very pretty. I heard a story once. As a matter of fact, I've heard a lot of stories in my time. They went along with the sound of a tinny piano playing in the parlor downstairs. "Mister, I met a man once when I was a kid," it'd always begin. Huh. I guess neither one of our stories was very funny. Tell me, who was it you left me for? Was it Laszlo, or were there others in between? Or aren't you the kind that tells?... Why did you come back? To tell me why you ran out on me at the railway station?
- Ilsa** – Yes.
- Rick** – Well, you can tell me now. I'm reasonably sober.
- Ilsa** – I don't think I will, Rick.
- Rick** – Why not? After all, I got stuck with a railway ticket. I think I'm entitled to know.
- Ilsa** – Last night I saw what has happened to you. The Rick I knew in Paris, I could tell him. He'd understand. But the one who looked at me with such hatred... well, I'll be leaving Casablanca soon and we'll never see each other again. We knew very little about each other when we were in love in Paris. If we leave it that way, maybe we'll remember those days and not Casablanca, not last night.



- Rick** – Did you run out on me because you couldn't take it?  
Because you knew what it would be like, hiding from  
the police, running away all the time?
- Ilsa** – You can believe that if you want to.
- Rick** – Well, I'm not running away any more. I'm settled  
now, above a saloon, it's true, but ...  
Walk up a flight. I'll be expecting you ...  
All the same, someday you'll lie to Laszlo. You'll be  
there!
- Ilsa** – No, Rick, no. You see, Victor Laszlo is my husband ...  
And was, even when I knew you in Paris.

### Vocabulary and comments

- save* ['seɪv] – откладывать, отложить
- funny* ['fʌni] – забавный, чудной
- count* ['kaʊnt] – считать
- wow* ['waʊ] – нечто из ряда вон выходящее
- insides* ['ɪnsaɪdz] – (разг.) внутренности (желудок, жи-  
вот)
- kick out* ['kɪk 'aʊt] – выбить (ногой)
- courageous* [kə'reɪdʒəs] – мужественный
- look up to smb* ['lʊk 'ʌp] – почитать
- worship* ['wɜ:ʃɪp] – боготворить, обожать
- suppose* [sə'pəʊz] – считать, полагать
- kind* ['kaɪnd] – род, вид, сорт
- go along (with)* ['gəʊ ə'lɒŋ] – идти (вместе с)
- tinny* ['tɪni] – металлический (о звуке)
- run out (on smb)* ['rʌn 'aʊt] – сбежать, бросить кого-л
- reasonably* ['ri:zənəblɪ] – довольно
- sober* ['səʊbə] – трезвый
- be entitled* [ɪn'taɪtld] – иметь право
- hatred* ['heɪtrɪd] – ненависть
- flight* ['flaɪt] (*of steps*) – пролет (лестницы)
- lie* ['laɪ] – лгать
- Why did you have to come ...* – Почему тебе обязательно  
надо было приехать ...
- A wow finish* – сногшибательный конец

... *his insides had been kicked out* – ... из него вынули всю душу

*It'd (would) always begin* – Она обычно начиналась ... (Когда говорится о каком-то типичном или обычном действии в прошлом, часто употребляется глагол *would* с инфинитивом смыслового глагола. В русском языке в подобных случаях употребляется наречие *обычно* или глагол *бывало* в сочетании со смысловым глаголом в прошедшем времени.

*Did you run out on me because you couldn't take it* – Ты сбежала от меня, потому что испугалась?

(... *couldn't take it* – не могла выдержать, вынести)

## Episode 21

### *He Stood You Up?*

(from "You've Got Mail")

**Christina** – Heather Burns, **Kathleen** – Meg Ryan,

**George** – Steve Zahn

Kathleen went to a blind date the previous evening, with a young man whom she knew only by e-mail letters they had been exchanging, but not by sight. Now she is in her shop, and her friends and co-workers – Cristina, George and Birdie – want to know how it has come off.

#### Tapescript 21A

**Christina** – So? What happened?

**Kathleen** – He never came.

**Christina** – He stood you up?

**Kathleen** – I wouldn't exactly characterize it in that way. I think something happened.

Something terrible and unexpected that made it impossible for him to ... What if he showed up and took one look at me, and left?

**Christina** – Not possible.

**Kathleen** – Maybe there was a subway accident.

**Christina** – Absolutely!

**Kathleen** – A train got trapped underground with him inside.

**Christina** – And no phone.

**Kathleen** – And you know how those express trains create suction.

**Christina** – He got sucked onto the tracks.

**Kathleen** – The third rail.

**Christina** – He's toast!

**George** – What happened?

**Kathleen** – He was unable to make it.

**George** – He stood you up?

**Kathleen** – Maybe he had a car accident. Those cab drivers are maniacs.

- Christina** – That you may hit something and you slam into that plastic partition.
- Kathleen** – Or his elbows could be in splints, so he couldn't really dial.
- Christina** – Or he could be unconscious.
- Kathleen** – Ah, in a coma. Stuck in intensive care ... with a heart monitor beeping.
- Christina** – And like ...
- Chr.+Kath.** – No phone.
- George** – Huh
- Kathleen** – What? What're you saying? (George shows them a newspaper.)
- George** – It could be. He was arrested two blocks from the cafe.
- Christina** – Is there a picture? So that explains it.
- George** – He was in jail.
- Christina** – And there was a phone.
- George** – But he only got one call, so he called his lawyer.
- Christina** – You're so lucky!
- George** – You could be dead.
- Kathleen** – He couldn't possibly be the Rooftop Killer!
- Christina** – Remember when you thought Frank might be the Unabomber?
- Kathleen** – Well. That was different.
- Christina** – How long did you just sit there all alone?
- Kathleen** – Not long. Joe Fox came in.
- Christina** – Joe Fox?
- Kathleen** – I don't want to talk about it. Let's just get to work. There's got to be something to do. There's always something to do.
- George** – Look at this. (Shows them a photo of the Rooftop Killer in the paper.)
- Christina** – He looks kind of cute.
- Birdie** – So?
- George** – He was unavoidably detained.
- Birdie** – He stood you up?

Vocabulary and comments

- to stand sb. up* ['stænd 'slmbədi 'lɹ] – (разг.) не явиться на свидание к кому-либо
- show up* ['ʃəʊ 'lɹ] – (разг.) явиться
- the subway* [ðə 'slbweɪ] – метро
- accident* ['æksɪdənt] – несчастный случай, авария
- absolutely* [æbsə'lu:tli] – точно
- get trapped* ['get 'træpt] – попасть в ловушку, застрять
- underground* ['ʌndəgraʊnd] – под землей
- suction* ['slkʃən] – всасывание
- suck* ['slk] – всасывать, засасывать
- tracks* ['træks] – железнодорожные пути
- rail* ['reɪl] – рельс
- hit* [hɪt] – ударить(ся)
- slam into* ['slæm] – врезаться, удариться
- partition* [pɑ:'tɪʃən] – перегородка
- elbow* ['ɛlbəʊ] – локоть
- splint* ['splɪnt] – (мед.) шина
- dial* ['daɪəl] – набирать номер телефона
- be unconscious* [ʌn'kɒnʃəs] – быть без сознания
- be (get) stuck* [stʌk] – застрять, быть запертым (разг.)
- intensive care* [ɪn'tensɪv 'keə] – интенсивная терапия
- beep* ['bi:p] – сигналить, издавать короткие гудки
- block* ['blɒk] – многоквартирный, многоэтажный дом; квартал
- jail* ['dʒeɪl] – тюрьма
- lawyer* ['lɔɪə] – адвокат, юрист
- dead* ['ded] – мертвый
- cute* ['kju:t] – милый, прелестный
- unavoidably* [ʌnə'vɔɪdəbli] – неизбежно
- detain* [di'teɪn] – задерживать
- He was unable to make it* – Он не смог прийти. (*I can't make it* – стандартная форма выражения, когда человек не может прийти на встречу в условленное время)
- The third rail* – третий рельс, на который подается электроэнергия
- He's toast!* – Здесь: Его обожгло током! (US слэнг: он погорел, он попался)

*He only got one call* – Он мог сделать только один телефонный звонок.

*He couldn't possibly be the Rooftop Killer!* – Не может быть, что он убийца-снайпер!

*Unabomber* – террорист-одиночка

*He looks kind of cute* – Он, вроде, ничего.

*So?* – Ну, и как (прошло свидание)?

Episode 22

*Hello, My Dearest Darling*  
(from "Some Like It Hot")

**Sugar** – Marilyn Monroe, **Joe** – Tony Curtis

Sugar and Joe are talking over the telephone on the morning after they enjoyed an evening together on the yacht.

Tapescript 22A

**Sugar** – Hello!

**Joe** – Hello, my dearest darling. So good to hear your voice again. No, I didn't sleep too well, darling. To tell the truth, I never closed an eye.

**Sugar** – I never slept better. I had the most wonderful dream. I was still on the yacht and the anchor broke loose, and we drifted for days and days. You were the captain and I was the crew. I had to look after the ice box. I sorted your shelves and mixed your cocktails. And I wiped the steam off your glasses. And when I woke up I wanted to swim right back to you.

**Joe** – Yes. And now about our date for tonight, eh ...

**Sugar** – I'll meet you on the pier again right after the show.

**Joe** – I'm afraid not. I can't make it tonight ... not tomorrow, either. You see, I have to leave. Something unexpected came up. I'm sailing right away.

**Sugar** – Where to? ... South America? Oh! That is unexpected.

**Joe** – You see, we have this oil interest in Venezuela. I've just got a cable from Dad. The board of directors have decided on a merger.

**Sugar** – A merger? How long will you be gone?

**Joe** – Quite a while. As a matter of fact I'm not coming back at all.

**Sugar** – You're not?

**Joe** – It's all rather complicated. What we call high finance.

It just so happens the president of the Venezuelan oil syndicate has a daughter and, eh ...

**Sugar** – Oh, that kind of merger. What is she like?

**Joe** – According to our tax adviser she is only so-so. But that's the way the oil gushes. You know, a man of my position has a certain responsibility to the stock holders. You know, all those little people who have invested their life savings.

**Sugar** – Of course. I understand. At least I think I do.

**Joe** – I knew you would. I only wish there was something I c... I could do for you.

**Sugar** – But you have. You've given me all of inside information. First thing tomorrow I'm going to call my broker and have him buy me 50 thousand shares of Venezuelan oil.

**Joe** – Smart move. By the way, did you get my flowers? You know, those orchids from my green house? The fog finally lifted in Long Island and they flew them down this morning. That's strange. I sent them to your room. They should've been delivered by now.

**Sugar** – Hey, Dolores, will you see if there's any flowers outside?... yes, they're here. White orchids! I haven't had white orchids since I was a debutante. What's this?

**Joe** – What's what? Oh, that! Just a little going away present.

**Sugar** – Real diamonds! They must be worth their weight in gold. Are you always this generous?

**Joe** – Not always. But I wanted to get you know how grateful I am for what you did for me.

**Sugar** – I didn't do anything. It's just happened.

**Joe** – Oh, the navigator just came in. We're ready to cast off.

**Sugar** – Well, anchors away and have a *bonne voyage*. If you need an orchestra to play at your wedding we'll be through here in a couple of weeks.

**Joe** – Good bye, my darling.



Vocabulary and comments

- dream* [dri:m] – сон  
*yacht* [jɔt] – яхта  
*break loose* ['breik 'lu:s] – сорваться, оторваться  
*drift* [drift] – дрейфовать  
*crew* [kru:] – команда, экипаж  
*sort* [sɔ:t] – разбирать, наводить порядок  
*wipe off* ['waip 'ɔf] – стирать  
*steam* [sti:m] – пар  
*glasses* ['glɑ:sɪz] – очки  
*date* [deɪt] – свидание  
*pier* [piə] – пирс  
*come up* ['kʌm 'ʌp] – возникать  
*board of directors* ['bɔ:d əv di'rektəz] – совет директоров  
*merger* ['mɜ:dʒə] – слияние (фирм, компаний)  
*complicated* [kəmplɪ'keɪtɪd] – сложный, запутанный  
*tax adviser* ['tæks əd'vaɪzə] – консультант по налогам  
*so-so* ['səʊ 'səʊ] – так себе  
*gush* – хлынуть, хлестать  
*responsibility* [rɪspɒnsɪ'bɪləti] – ответственность  
*stock holders* ['stɒk 'həʊldəz] – акционеры  
*invest* [ɪn'vest] – вкладывать капитал  
*life savings* ['laɪf seɪvɪŋz] – сбережения всей жизни  
*smart* [smɑ:t] – толковый  
*move* [mu:v] – ход (в игре)  
*orchid* ['ɔ:kɪd] – орхидея  
*green house* [gri:n haʊs] – теплица  
*deliver* [dɪ'lɪvə] – доставлять  
*debutante* ['debjutænt] – девушка, выходящая в (высший) свет  
*diamonds* ['daɪəməndz] – бриллианты  
*generous* ['dʒenərəs] – щедрый  
*navigator* ['nævɪgeɪtə] – штурман  
*I had to look after the ice box* – В мои обязанности входило присматривать за холодильником  
*... wipe steam off ... glasses* – протереть запотевшие очки

*I wanted to swim right back to you* – Мне захотелось тут же поплыть назад к тебе

*Right after the show* – сразу же после представления

*Right* в сочетании с предлогами и наречиями времени или места передает значение, соответствующее русским словам *сразу же, тут же, прямо* (*right now* – прямо сейчас)

*What is she like?* – Какая она?

*First thing tomorrow ...* – Завтра первым делом ...

*... have him buy ...* – ... скажу, чтобы он купил ... (заставлю его купить ...)

*They should've been delivered by now* – Их уже должны были доставить. (Когда значение долженствования сочетается с совершенным инфинитивом, подразумевается, что действие уже свершилось или не свершилось).

*Just a little going away present* – Просто маленький прощальный подарок.

*They must be worth their weight in gold* – Они, должно быть, ценятся на вес золота.

*Anchors away* – С якоря сниматься!

*Bonne voyage* – фр. Счастливого плавания!

*We'll be through here ...* – Мы здесь закончим ...

## Episode 23

### *What's Going On? (from "You've Got Mail")*

**Kathleen** – Meg Ryan, **Christina** – Hether Burns,  
**George** – Steve Zahn, **Birdie** – Jean Stapleton

It's early morning, the beginning of a new working day. Kathleen and Christina meet in front of the shop where they work. Kathleen seems very romantically excited. Christina thinks there is some special reason for it and she wants to know it. So, when they enter the shop she starts asking questions. Then George and Birdie, other employees at this shop, arrive one after the other and join in the conversation.

#### Tapescript 23A

- Kathleen** – Good morning, Christina!  
**Christina** – Morning, Kathleen.  
**Kathleen** – It's a beautiful day! Isn't it just the most beautiful day?  
**Christina** – I guess, yeah, sure.  
**Drivers** – Idiot, what are you doing? – I got the green light!  
**Kathleen** – Don't you just love New York in the fall?  
**Christina** – What is going on with you?  
**Kathleen** – Nothing.  
**Christina** – What is going on?  
**Kathleen** – Nothing, nothing, nothing at all.  
**Christina** – You know, I am just going to stand here until you tell me.  
**Kathleen** – All right. Is it infidelity if you're involved with someone on e-mail?  
**Christina** – Have you had sex?  
**Kathleen** – No, of course not. I don't even know him.  
**Christina** – I mean cyber sex.  
**Kathleen** – No.

- Christina** – Well. Don't do it. The minute you do, they lose all respect for you.
- Kathleen** – Hm. Well, it's not like that. We just e-mail. It's really nothing. On top of which I'm definitely thinking about stopping because it's getting ...
- Christina** – Out of hand?
- Kathleen** – Confusing. But not. Because it's nothing.
- Christina** – Where'd you meet him?
- Kathleen** – Oh, listen, I can't even remember ... Okay. On my birthday, I wandered into the "Over 30" Room for a joke, sort of. And ... ah, he was there. And we started chatting.
- Christina** – About what?
- Cathleen** – Books and music, how much we both love New York. Harmless, harmless. Meaningless bouquets of sharpened pencils. Oh.
- Christina** – Excuse me?
- Kathleen** – Forget it. We don't talk about anything personal, so I don't know his name or what he does or where he lives exactly. So, it'll be really easy for me to stop seeing him, because I'm not.
- Christina** – God. He could be the next person to walk into the store.
- Kathleen** – I know.
- Christina** – He could be ... George ...
- George** – Morning.
- Christina** – Are you on-line?
- George** – Well. As far as I'm concerned, the Internet is just another way of being rejected by a woman.
- Birdie** – Good morning.
- Christina** – Good morning, Birdie.
- Birdie** – What are you girls talking about?
- Christina** – Cyber sex.
- Birdie** – I tried to have cyber sex once, but I kept getting a busy signal.

- Christina** – I know. I know. I was really depressed one Saturday night about 9:00 ...
- Birdie** – Time to open up!

### Vocabulary and comments

- fall* [fɔ:l] – (US) осень
- infidelity* [ɪnfi'delɪtɪ] – неверность
- be involved* (with sb) [ɪn'vɒlvd] – увлечься к-л
- respect* [rɪs'pekt] – уважение
- definitely* ['defɪnɪtli] – определенно; несомненно
- get out of hand* [get 'aʊt əf 'hænd] – выходить из-под контроля
- confusing* [kən'fju:zɪŋ] – запутанный, сбивающий с толку
- wander* ['wɒndə] – брести, забрести
- chat* [tʃæt] – болтать
- harmless* ['hɑ:mlɪs] – безобидный, невинный
- meaningless* ['mi:nɪŋlɪs] – бессмысленный, ничего не значащий
- bouquet* ['bu:keɪ] – букет
- sharpen* ['ʃɑ:pən] – затачивать (карандаши и т.п.)
- on-line* [ɒn'laɪn] – подключённый (к интернет)
- reject* [rɪ'dʒekt] – отвергать
- What is going on?* – Что происходит?
- On top of which ...* – к тому же ...
- ... for a joke, sort of ...* – вроде как в шутку
- Excuse me? – Forget it* – Не поняла? – Неважно (забудь).
- ... stop seeing* – перестать встречаться
- He could be the next person to walk into the store* – Он может оказаться первым, кто сейчас войдет в магазин.
- another way* – еще один способ
- cyber sex* – «киберсекс» (*cyber* ['saɪbə] – первая часть слова *cybernetics* – кибернетика)
- ... kept getting a busy signal* – ... было все время занято (Сочетание глагола *keep* с герундием обозначает продолжительный (постоянный) характер действия).
- Time to open up!* – Пора открывать(ся)!

## Episode 24

*Mrs Robinson, You're Trying to Seduce Me  
(from "The Graduate")**Mrs Robinson* – Anne Bancroft,*Benjamin* – Dustin Hoffman

Benjamin is sitting alone in his room. He has just graduated from a college. His parents are giving a party on this occasion at their house. Mrs Robinson, the wife of his father's business partner, is among the guests. She comes to Ben's room and talks to him. Elaine, mentioned later, is her daughter.

Tapescript 24A

**Mrs Robinson** – Oh, I guess this isn't the bathroom, is it?

**Benjamin** – It's, eh, down the hall.

**Mrs Robinson** – How are you, Benjamin?

**Benjamin** – Fine, thank you, Mrs Robinson. The ... eh ... the bathroom is down ... the ... it in the hall.

**Mrs Robinson** – Such a pleasant room.

**Benjamin** – Look, eh, Mrs Robinson. I don't mean to be rude but, eh, I'm ... I'm awfully ...

**Mrs Robinson** – Is there an ashtray here?

**Benjamin** – No.

**Mrs Robinson** – Oh, yes, I forgot. The track star doesn't smoke ... Is it a girl?

**Benjamin** – Is what a girl?

**Mrs Robinson** – Whatever it is that's upsetting you.

**Benjamin** – Oh, no. I'm just ... sort of disturbed about things.

**Mrs Robinson** – In general?

**Benjamin** – That's right, hm ... hm.

**Mrs Robinson** – Well. Congratulations.

**Benjamin** – Thank you.

**Mrs Robinson** – Oh, Benjamin, I want to ask you something.

**Benjamin** – What?

- Mrs Robinson** – Will you take me home?  
**Benjamin** – What?  
**Mrs Robinson** – My husband took the car. Will you drive me home?  
**Benjamin** – Here, you take it. (Hands his car keys to her.) You know how to work a foreign ship? You don't?  
**Mrs Robinson** – No.  
**Benjamin** – Mm, let's go. (Drove up to the Robinsons' house)  
**Mrs Robinson** – Thank you.  
**Benjamin** – Right.  
**Mrs Robinson** – Will you come in, please?  
**Benjamin** – What?  
**Mrs Robinson** – I'd like you to come in till I get the lights on.  
**Benjamin** – What for?  
**Mrs Robinson** – Because I don't feel safe till I get the lights on. Would you mind walking ahead of me to the sun porch. I feel funny about coming into a dark house.  
**Benjamin** – But it's light in there.  
**Mrs Robinson** – Please. What d'you drink, Bourbon?  
**Benjamin** – Look, Mrs Robinson. I drove you home. I was glad to do it but I have some things on my mind. Can you understand that?  
**Mrs Robinson** – Yes.  
**Benjamin** – All right.  
**Mrs Robinson** – What d'you drink? Benjamin, I'm sorry to be this way, but I don't want to be left alone in this house.  
**Benjamin** – Why not?  
**Mrs Robinson** – Please, wait till my husband gets home.  
**Benjamin** – When is he coming back?  
**Mrs Robinson** – I don't know ... Drink?  
**Benjamin** – No ... Are you always this much afraid of being alone?  
**Mrs Robinson** – Yes.

- Benjamin** – Well, why can't you just lock the doors and go to bed?
- Mrs Robinson** – I'm very neurotic ... May I ask you a question? What do you think of me?
- Benjamin** – What do you mean?
- Mrs Robinson** – You've known me nearly all your life. You must've formed some opinion of me.
- Benjamin** – Well, I always thought that you were a very ... nice person.
- Mrs Robinson** – Did you know I was an alcoholic?
- Benjamin** – What?
- Mrs Robinson** – Did you know that?
- Benjamin** – Look, I think, I should be going.
- Mrs Robinson** – Sit down, Benjamin.
- Benjamin** – Mrs Robinson, if you don't mind my saying so, this conversation is getting a little strange. Now, I'm sure that Mr Robinson will be here any minute now.
- Mrs Robinson** – No.
- Benjamin** – What?
- Mrs Robinson** – My husband will be back quite late. He should be gone for several hours.
- Benjamin** – Oh, my god.
- Mrs Robinson** – Pardon?
- Benjamin** – Oh, no, Mrs Robinson, oh, no.
- Mrs Robinson** – What's wrong?
- Benjamin** – Mrs Robinson, you didn't ... I mean you didn't expect.
- Mrs Robinson** – What?
- Benjamin** – I mean ... you didn't really think I'll do something like that?
- Mrs Robinson** – Like what?
- Benjamin** – What do you think?
- Mrs Robinson** – Well, I don't know.
- Benjamin** – For God's sake, Mrs Robinson.
- Mrs Robinson** – Ha-ha-ha
- Benjamin** – Here we are. You got me into your house, you give me a drink, you put on music.



- Now you start opening up your personal life to me and tell me your husband won't be home for hours ...
- Mrs Robinson** – So?
- Benjamin** – Mrs Robinson, you're trying to seduce me.
- Mrs Robinson** – Heh, heh, heh.
- Benjamin** – Aren't you?
- Mrs Robinson** – Well, no, I hadn't thought of it. I feel very flattered.
- Benjamin** – Mrs Robinson, will you forgive me for what I've just said?
- Mrs Robinson** – It's all right.
- Benjamin** – It's not all right. It's worse than I ever said to anyone.
- Mrs Robinson** – Sit down.
- Benjamin** – Please, forgive me, because I like you. I will take it that we've got mixed up.
- Mrs Robinson** – It's all right. Finish your drink.
- Benjamin** – Mrs Robinson, it makes me sick that I said it to you.
- Mrs Robinson** – Well, forget it right now. Finish your drink.
- Benjamin** – What is wrong with me?
- Mrs Robinson** – Have you ever seen Elaine's portrait?
- Benjamin** – Her portrait?
- Mrs Robinson** – Yes.
- Benjamin** – No.
- Mrs Robinson** – It was done last Christmas. Would you like to see it?
- Benjamin** – Very much.
- Mrs Robinson** – It's here, in Elaine's room.
- Benjamin** – Hm, hm. Elaine certainly is an attractive girl, isn't she? I don't remember her as having brown eyes.
- Mrs Robinson** – Benjamin.
- Benjamin** – Yes?
- Mrs Robinson** – Will you come over here a minute?
- Benjamin** – Over there?

- Mrs Robinson** – Uhu.  
**Benjamin** – Sure.  
**Mrs Robinson** – Will you unzip my dress? I think I'll go to bed.  
**Benjamin** – Oh, well. Good night.  
**Mrs Robinson** – Won't you unzip my dress?  
**Benjamin** – I'd rather not, Mrs Robinson.  
**Mrs Robinson** – If you still think I'm trying to seduce you ...  
**Benjamin** – No, I don't. But I just feel a little funny.  
**Mrs Robinson** – Benjamin, you've known me all your life.  
**Benjamin** – I know that, but I just ...  
**Mrs Robinson** – Come on, it's hard for me to reach ... Thank you.  
**Benjamin** – Right.  
**Mrs Robinson** – What are you so scared of?  
**Benjamin** – I'm not scared, Mrs Robinson.  
**Mrs Robinson** – Then why do you keep running away?  
**Benjamin** – Because you're going to bed. I don't think I should be up here.  
**Mrs Robinson** – Haven't you ever seen anybody in the slip before?  
**Benjamin** – Yes, I have. But I just ... Look ... What if Mr Robinson walked in right now?  
**Mrs Robinson** – What if he did?  
**Benjamin** – Well, it will look pretty funny, wouldn't it?  
**Mrs Robinson** – Don't you think he trusts us together?  
**Benjamin** – Of course he does, but he might get a wrong idea, anyone might.  
**Mrs Robinson** – I don't see why. I'm twice as old as you. How could anyone think that we ...  
**Benjamin** – But they would, don't you see?  
**Mrs Robinson** – Benjamin, I'm not trying to seduce you.  
**Benjamin** – I know that, but, please, Mrs Robinson, this is difficult for m ...  
**Mrs Robinson** – Would you like me to seduce you?  
**Benjamin** – What?  
**Mrs Robinson** – Is that what you're trying to tell me?

- Benjamin** – I'm going home now. I apologize for what I said. I hope you can forget it. But I'm going home right now.
- Mrs Robinson** – Benjamin
- Benjamin** – Yes?
- Mrs Robinson** – Will you bring up my purse before you go?
- Benjamin** – I have to go now, I'm sorry.
- Mrs Robinson** – I really don't want to bring this on again. Won't you bring it up?
- Benjamin** – Where is it ?
- Mrs Robinson** – On the table in the hall. (He runs downstairs and picks up the purse.)
- Benjamin** – Mrs Robinson?
- Mrs Robinson** – I'm in the bathroom.
- Benjamin** – Well, here is the purse.
- Mrs Robinson** – Could you bring it up?
- Benjamin** – Well, I'll hand it to you. Come to the railing and I'll hand it up
- Mrs Robinson** – Benjamin. I'm getting pretty tired of all this suspicion. If you won't do me a simple favor, I don't know what.
- Benjamin** – I'm putting it on the top step.
- Mrs Robinson** – For God's sake, Benjamin. Will you stop acting this way and bring me the purse?
- Benjamin** – I'm putting it here by the door.
- Mrs Robinson** – Will you bring it in to me?
- Benjamin** – I'd rather not.
- Mrs Robinson** – All right. Put it in Elaine's room where we were.
- Benjamin** – Right ..... Oh, God!

### Vocabulary and comments

*rude* [ru:d] – грубый

*ashtray* ['æstreɪ] – пепельница

*track* [træk] – (спортивная) дорожка

*upset* [ʌp'set] – расстраивать

*disturb* [dis'tə:b] – беспокоить

*in general* [in 'dʒenərəl] – в общем

*sun porch* ['sʌn pɔ:tʃ] – (US) застекленная веранда

*neurotic* [njuə'rɒtɪk] – неврастеник

*expect* [ɪks'pekt] – ожидать; полагать

*seduce* [si'dju:s] – соблазнять

*flatter* ['flætə] – льстить

*unzip* [ʌn'zip] – расстегивать молнию

*be scared (of)* [skeəd] – бояться, быть напуганным

*slip* [slɪp] – лифчик; комбинация, подъюбник

*trust* [trʌst] – доверять

*apologize* [ə'pɒlədʒaɪz] – просить извинения

*purse* [pɜ:s] – маленькая дамская сумочка

*railing* ['reɪlɪŋ] – перила лестницы

*suspicion* [səs'pɪʃən] – подозрение

*do a favor* ['du ə 'feɪvə] – выполнить просьбу, оказать услугу

*I want to ask you something* – Я хочу попросить тебя кое о чем.

*You know how to work a foreign ship?* – Вы знаете, как управлять иностранной машиной?

(В повседневной устной речи часто используется прямой порядок слов в коммуникативно вопросительных предложениях. Вопросительный характер таких предложений передается при помощи интонации).

*You must've formed some opinion of me* – Вы, должно быть /наверное/, составили какое-нибудь мнение обо мне. (Глагол *must* в сочетании с перфектным инфинитивом передает мнение говорящего о событии или действии, уже состоявшемся, произошедшем. Предлог *of* часто используется в значении предложного падежа наряду с предлогом *about*.)

*I always thought you were a very nice person. Did you know I was an alcoholic?* – Прошедшее время глагола в придаточном предложении объясняется правилом согласования времен. На русский язык такие предложения переводятся с глаголами в настоящем времени: Я всегда считал, что Вы очень приятный человек. Вы знали, что я алкоголик?

*He should be gone for several hours* – Его, по всей вероятности, не будет несколько часов.

*I will take it that we've got mixed up* – Я буду считать, что мы не так поняли друг друга.

*It makes me sick ...* – Мне дурно ..; Мне тошно

*Come on* – Давай же ...

*It's hard for me to reach* – мне самой не достать

*It will look pretty funny, wouldn't it?* – здесь герой, возможно, от волнения, нарушил грамматику. Обе части предложения должны быть в одном наклонении: либо *It will look pretty funny, won't it?*, либо *It would look pretty funny, wouldn't it?*

## Episode 25

## *Why Am I Even Doing This?* (from "You've Got Mail")

**Joe** – Tom Hanks, **Kevin** – Dave Chappelle

Joe is going to meet a girl he has never seen before (to a blind date). His friend Kevin is accompanying him to the cafe where the meeting is to take place. Joe is very nervous, and Kevin is trying to calm him down, to reassure him. But he finds the situation rather funny, and that is why he laughs a lot.

### Tapescript 25A

**Kevin** – So, I suppose she's carrying a copy of a book with a flower in it?... Not really? Oh. She could be a real dog, man.

**Joe** – I'm only staying ten minutes. I'm going to say "Hello", I'm goin' to have a cup of coffee and then I'll split. That's what I'm going to do. Hope she doesn't have a squeaky voice like the mice in Cinderella. I hate it. Why am I even doing this? Why am I compelled to even meet her? Why?

**Kevin** – Joe. Relax. You're taking it to the next level. I always do that. I always take a relationship to the next level. If that works out, I take it to the next level after that till I finally reach that level where it becomes absolutely necessary for me to leave.

**Joe** – Ha. I'm not going to stay that long anyway. I already said that, didn't I?

**Kevin** – Yes, you did

**Joe** – Okay. Cafe Lalo. This is it. Eight o'clock. We got there fast, didn't we?

**Kevin** – Yeah.

**Joe** – Kevin, this woman is the most adorable creature I've ever had a contact with. If she turns out even to be as good-looking as a mail box, I'd be crazy not to turn my life upside down and marry her.

- Kevin** – She could be a real dog. But good luck. Heh, heh, heh.
- Joe** – Would you go and look for me?
- Kevin** – Me?
- Joe** – Yes. Just go look through the window and check her out. Please?
- Kevin** – All right ... You're pathetic, man.
- Joe** – Hum, I know.
- Kevin** – All right. I'll see what I see.
- Joe** – You see her?
- Kevin** – No. Oh, wait, yeah. I see a very beautiful girl. Oh, she's fine. She's fine.
- Joe** – I knew it.
- Kevin** – She's gorgeous.
- Joe** – I knew she would be, I knew it.
- Kevin** – But no book, heh, heh, heh. All right. Okay, wait, wait, wait a minute. I ... there's a book with a flower. So this got to be her.
- Joe** – And what does she look like?
- Kevin** – Can't see her, the waiter's blocking.
- Joe** – Damn it!
- Kevin** – Oh, he's movin', he's movin'.
- Joe** – Yeah?
- Kevin** – Ah ...
- Joe** – Can you see her? Can you see her?
- Kevin** – Yeah.
- Joe** – And?
- Kevin** – She's very pretty.
- Joe** – She is. I knew she would be! She had to be! She had to be!
- Kevin** – You know what? She look ... I mean she almost has the same coloring as ... that Kathleen Kelly person.
- Joe** – Kathleen Kelly of the little book store?
- Kevin** – Why not? You said you thought she was attractive.
- Joe** – Absolutely, yes. Why not? Who cares about Kathleen Kelly?
- Kevin** – Well, if you don't like Kathleen Kelly ... I can tell you right now ... you ain't goin' to like this girl.

**Joe** – Why not?

**Kevin** – Because it is Kathleen Kelly.

### Vocabulary and comments

*squeaky* ['skwi:kɪ] – писклявый

*Cinderella* [sɪndə'relə] – Золушка

*compel* [kɒm'pɛl] – вынуждать

*level* ['levəl] – уровень

*adorable* [ə'dɔ:rəbl̩] – прелестный

*creature* ['kri:tʃə] – существо, создание

*crazy* ['kreɪzi] – сумасшедший

*turn upside down* ['tə:n 'ʌpsaɪd 'daʊn] – перевернуть вверх дном

*check out* ['tʃɛk 'aʊt] – проверять

*pathetic* [pə'θetɪk] – жалостный, жалкий

*gorgeous* ['gɔ:ʒəs] – прекрасный

*attractive* [ə'træktɪv] – привлекательный

*She could be a real dog, man* – Она, похоже, в этом деле профи, парень. (Выражение *to be a dog at smth* соответствует русскому выражению *съесть собаку на чем-л*)

*... check her out* – ... проверь, там ли она

*what does she look like?* – Какая она?/Как она выглядит?

*She almost has the same coloring as that Kathleen Kelly* – Она по колориту такая же, как эта Кэтлин Келли

*Who cares about ..?* – При чем тут ..; кому какое дело до ..?; какое мне дело до ..?

*You ain't goin' = aren't going ...* (*ain't* – просторечная форма, характерная для афро-американцев)

*he's movin'.., I'm goin'...* – характерное для небрежной речи произношение суффикса *-ing*.



Episode 26

*A Friendly Piece of Advice*  
(from "The Graduate")

*Mr Robinson* – Murray Hamilton, *Ben* – Dustin Hoffman

Mr Robinson returns home rather late and finds Ben's car in front of his house.

Tapescript 26A

- Robinson** – Is that Ben's car in front?
- Ben** – Yes, sir. I drove, eh ..., I drove Mrs Robinson home. She wanted me to drive her home. So I ... drove her home.
- Robinson** – Swell. I appreciate.
- Ben** – She's upstairs. She ... wanted me to wait down here till you've got home.
- Robinson** – Standing guard over the old castle, are you?
- Ben** – Yes, sir.
- Robinson** – Huh, congratulations.
- Ben** – Thank you.
- Robinson** – It looks like you need a refill.
- Ben** – Oh, no. I've got to go.
- Robinson** – Is there anything wrong? You look a little shaken up.
- Ben** – Oh, no, no. I'm just ... I'm just a little worried about my future. I'm a little upset about my future.
- Robinson** – Hi, come on. Let's have a nightcap together. Scotch?
- Ben** – Bourbon.
- Robinson** – Ben, ... how old are you now?
- Ben** – Twenty. I'll be twenty one next week.
- Robinson** – That's the hell of a good age to be.
- Ben** – Thank you ... Thank you very much, sir.

- Robison** – I ... I wish I was that age again ... because Ben ...
- Ben** – Sir?
- Robinson** – You will never be young again.
- Ben** – I know.
- Robinson** – Huh, ... Ben ... Can I say something to you?
- Ben** – What?
- Robison** – Eh, how long ... have we known each other now? How long have ... you and I known each other? How long have your ... Dad and I been partners?
- Ben** – Quite a while.
- Robinson** – Mm ... mm ..., huh, I watched you grow up, Ben.
- Ben** – Yes, sir.
- Robinson** – In ... many ways I feel as if you were my own son.
- Ben** – Thank you.
- Robinson** – So I ... hope you won't mind my giving you ... a friendly piece of advice.
- Ben** – I'd like to hear it.
- Robinson** – Ben, ... I think ... I think you ought to be taking it a little easier right now than you seem to be.
- Ben** – Hm ...
- Robinson** – Sow a few wild oats, take things as they come, have a good time with the girls and so forth ...
- Mrs Robinson** – Don't get up.
- Robinson** – I ... I was just telling, eh ...
- Ben** – Ben.
- Robinson** – Ben here ... that he ought to sow a few wild oats, ... have a good time while he can ... You think that's sound advice?
- Mrs Robinson** – Yes. I do.
- Ben** – I've got to go.
- Robinson** – I think, you'll have your sop of a few flings this summer. I bet you're a ladies' man, ah?

- Ben** – Oh, no.  
**Robinson** – What? You look to me like the kind of guy who has to fight them all. Doesn't he look to you like the kind of guy who has to fight them all?  
**Mrs Robinson** – Yes, he does.  
**Robinson** – Oh, I say, Elaine gets down from Berkley on Saturday.  
**Ben** – Oh, yes.  
**Robinson** – I wish you to give her a call.  
**Ben** – I will

### Vocabulary and comments

*swell* [swel] – (US) (разг.) отлично

*appreciate* [ə'pri:ʃieɪt] – ценить

*stand guard* ['stænd 'gɑ:d] – охранять

*nightcap* ['naɪtkæp] – стаканчик на ночь

*age* [eɪdʒ] – возраст

*sound* [saund] – разумный, здравый

*sop* [sɒp] – взятка, подачка; кусочек хлеба (и т.п.), смоченный в молоке (и т.п.)

*fling* [flɪŋ] (*love affair*) – роман

*A friendly piece of advice* – один дружеский совет (В английском языке *advice* – абстрактное существительное, не обладающее категорией числа, поэтому оно употребляется всегда без неопределенного артикля. Количественный признак передается с помощью словосочетания *a piece of advice*.)

*I appreciate* – (US) – Благодарю, спасибо.

*You look a little shaken up* – Ты выглядишь немножко взвинченным.

*You ought to be taking it a little easier right now* – Тебе не следует так серьезно ко всему относиться сейчас (выражение *take it easy* соответствует русскому *не волнуйся; не напрягайся*)

*Sow a few wild oats* – Поразвлекайся немного (выражение *sow one's wild oats* означает отдать дань увлечениям молодости; перебеситься)

*You'll have your sop of a few flings* – ты полакомишься любовными приключениями

*I bet you're a lady's man* – спорю (бьюсь об заклад), что ты дамский угодник

*has to fight them all* – ни одной не пропустит

## Episode 27

### *Who Was It, Birdie?* (from "You've Got Mail")

*Birdie* – Jean Stapleton, *Christina* – Heather Burns,  
*Kathleen* – Meg Ryan

Two young girls, Kathleen and Christina, have come to visit their elderly friend Birdie at her home. Christina sees a photograph of Birdie on the bureau and wants to know where it was taken. Then they sit down to the tea table to have their afternoon tea. They talk about the crisis with their little bookshop and, of course, about love!

#### Tapescript 27A

- Birdie** – Thank you for the scones. They look lovely.  
**Christina** – Birdie, where was this one taken? (about a photograph)  
**Birdie** – Seville.  
**Christina** – When you fell madly in love?  
**Birdie** – Yes. So, dearie, what have you decided to do?  
**Kathleen** – Close. We're going to close.  
**Christina** – Close.  
**Birdie** – Closing the store is the brave thing to do.  
**Kathleen** – Oof, you're such a liar. But thank you.  
**Birdie** – You are daring to imagine that you could have a different life. Oh, I know it doesn't feel like that. You feel like a big fat failure now. But you're not. You are marching into the unknown, armed with ... nothing. Have a sandwich.  
**Kathleen** – Well, not nothing. I have a little money saved.  
**Birdie** – If you need more, ask me. I'm very rich. I bought Intel at six. Now I suppose, you want me to tell you who it was I fell madly in love with. But I'm not going to tell.  
**Christina** – Who was it, Birdie? Come on, tell. Oh, it's so mean. But so romantic.

- Birdie** – It wasn't meant to be.  
**Kathleen** – Why not?  
**Birdie** – He ran Spain.  
**Christina** – Spain?  
**Birdie** – The country. He ran it. It was his job. And then he died. Just as well ... Milk or lemon?

### Vocabulary and comments

*scone* [skəʊn] – кекс

*brave* [breɪv] – храбрый

*liar* ['laɪə] – лгун(ья)

*dare* [deə] – осмеливаться, отваживаться

*imagine* [ɪ'mædʒɪn] – вообразить

*arm* [ɑ:m] – вооружать

*mean* [mi:n] – (US) (*разг.*) неподдающийся, вредный

*run* [rʌn] – управлять (компанией, страной)

*job* [dʒɒb] – работа

*I know it doesn't feel like that* – Я знаю, такого чувства нет (так не кажется)

*I bought Intel at six* – имеются в виду акции компании, которые героиня купила в возрасте шести лет

*It wasn't meant to be* – Этому не суждено было осуществиться

*Just as well* – да и ладно; даже и хорошо

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