

大学英语听力高级教程

经典影片精彩片段 语言评析

方 琰 曹 莉 孙郁根 编著



清华大学出版社

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内 容 提 要

本教程选择了《音乐之声》《三十九级台阶》《卡萨布兰卡》《绿野仙踪》《罗马假日》《就在那儿》《克莱默夫妇》《金色池塘》《美女与野兽》《阿甘正传》十部经典英文版影片中的精彩片断,配以录音带及人物介绍、故事梗概、人物对话、词汇表、口语练习等英汉文字资料,并结合作者多年从事科研和大学专业英语教学的成果和经验,尝试以功能语言学的理论、通俗的语言,对所选对话作了有一定深度的语言评析,力图为读者提供一条更科学有效的增强口语能力的途径。

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为帮助英语爱好者利用丰富多采的原声英美影片学习英语,为使他们更好地了解英语国家文化背景知识,我们编写了这本英语听力教程。本教程适合大学英语专业或非英语专业视听教学及所有英语自学者使用,其中的“对话分析”还可供研究生作语篇分析时参考。

本教程共涉及十部影片,其中多数是多年来一直深受观众喜爱的经典影片和荣获过影坛殊荣的电影作品。这些影片题材广泛,或表现纯真的爱情和友谊,或揭示现代社会的家庭伦理问题,或赞扬反法西斯的英雄行为,或反映在社会价值观发生极大变化的当代社会中仍保存的纯洁和善良的人性。其中有爱情故事片、惊险片、童话故事片、音乐片、卡通片。每部影片的介绍包括以下几个部分:人物简介、故事梗概、有代表性的人物对话、词汇和词组解释、对话语言分析、口语练习。音乐片还配有部分歌词及歌词词汇解释。其中故事梗概、人物对话、词汇和词组均配有译文。教程的目录根据影片拍摄的时间或故事反映的时代排列。使用者可根据自己的需要重新排序。

这本教程的最初轮廓是由方琰、Eugene Chao、Nick Rutledge 根据清华大学英语专业视听课的需要确定的,Eugene Chao、Nick Rutledge、Lisa Maria、孙郁根等曾教授过视听课的教师分别编写了人物介绍、部分故事梗概、部分词汇解释,以及记录了部分歌词。在此基础上,方琰、曹莉、孙郁根等补充、修改了故事情节介绍,扩大了词汇表并加上了译文,增加了对情节发展或人物性格刻画有重要意义的人物对话。方琰还根据责任编辑的建议,结合多年教学科研的成果,尝试应用功能语言学的理论、用通俗的语言分析了这些对话。曹莉、孙郁根各翻译了五部影片的故事梗概和人物对话。书稿最后由方琰修改、编辑完成。

由于编者水平有限,教程中可能还会存在一些不当甚至错误,应用功能语言学的理论分析电影对话也只是初步尝试,恳请使用 者提出宝贵的意见和批评。

编 者

2000 年 2 月

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The Sound of Music

音乐之声



Characters

Maria: a young woman studying to be a nun at the Abbey. She becomes the governess to the Von Trapp Family.

Georg (gee-org) Von Trapp: a retired wealthy naval captain, the father of seven children, widowed several years ago

The Von Trapp children: Lisel (16), Frederick (14), Louisa (13), Kurt (11), Brigitta (10), Marta (7), Gretel (5)

Max ("Uncle Max") Detweiler: a close family friend who manages various musical groups

The Baroness Elsa: a rich and beautiful woman who wants to marry Captain Von Trapp

Rolf: a young postman and Lisel's boyfriend; he later joins the Nazis.

Herr Zeller: a local Nazi official

Synopsis

This musical is an Oscar Winner. The story begins in Salzburg, Austria, during the last golden years of the 1930's. Maria is a young novitiate for the Convent, but several of the nuns have their doubts as to whether Maria should really be a nun. The Reverend Mother, the nun who is in charge of the Abbey (Convent), has to make a decision. She wonders just how to solve a problem like Maria, who means well but is

always late for preaches or getting into mischief of some sort. She finally decides to send Maria out of the Abbey for a while—not as punishment, but as a chance for Maria to think things over. Maria is given a temporary job as a governess to the Von Trapp Family. Captain Von Trapp is a retired officer of the imperial Navy and a widower; his wife died several years ago, leaving him with seven children. Maria is nervous about the job, but she decides to accept the challenge; as she travels to her new job, she sings: “I have confidence in me!”

Maria soon finds, however, that the job is even bigger than she has expected. Captain Von Trapp is very strict, and he runs his household as if it were a ship in the navy—the children are trained to respond to a series of whistles as they’re ordered about.

The children fear and obey their father, but they are in fact badly behaved; they’ve driven away several governesses already. As Friedrich and Kurt say, they’re “impossible and incorrigible!”

Maria tells Von Trapp that she objects to a whistle being used; the Captain, for his part, insists upon maintaining discipline, orderliness and decorum (*See Dialogue I*). The children add to Maria’s troubles by trying to give her bad advice. Maria is not so easily fooled, however, and when the children play a trick on her, she gets even in the way that wins the children over to her.

During dinner, Lisel slips out to meet Rolf, the young man who has captured her heart. He has brought a telegram for the captain, and, as Von Trapp reads it, Lisel and Rolf meet at the small glass summer house, where Lisel tells Rolf that she’s 16 going on 17, and that she cares for him deeply.

Later, Lisel sneaks into the house, climbing through Maria’s bedroom window. Maria catches her, but keeps Lisel’s secret from her father. That evening there is a terrible storm, and Maria comforts the children, singing a song about her favorite things. Captain Von Trapp interrupts them, and orders the children to bed. He tells Maria that he is leaving for a few days. He is off to meet the Baroness Elsa in Vienna. Maria asks him if she can get clothes for the children, playclothes they can wear instead of their uniforms. Von Trapp refuses, and leaves the room.

When the Captain returns from Vienna, he is accompanied by Elsa a widow, and Max Detweiler, an old friend of the family—the children consider him as an uncle. When the Captain looks for the children, they’re nowhere to be found—they’re off

singing and playing with Maria. When they finally do arrive, the Captain becomes very angry, for they are wearing playclothes which Maria has made of curtain cloth for them. He has words with Maria, and she criticizes him for the way he treats the children. Von Trapp dismisses her from her job, telling her to go. But when he enters the house, he hears his children singing—he then realizes that Maria is right; he doesn't really know his children.

Soon after, Maria and the children entertain their guests by putting on a puppet show and singing songs. Elsa and Max are delighted, and Max gets an idea: he wants the children to appear in the Salzburg Folk Festival—he's sure that they can win the first prize. Von Trapp, however, won't allow it. He says that his children will never perform in public.

Elsa suggests a party so she can get to know all of the Captain's friends and acquaintances. Von Trapp agrees and soon the party is under way. It's a grand affair, with many wealthy and important people dressed in their finest clothes. During the party, Herr Zeller, a local official who is supportive of the Nazis, gets into an argument with Captain Von Trapp about the Austrian/German problem. Zeller supports the "anschluss"—the takeover of Austria by Germany. Von Trapp is against both the ideas and the Nazis, and he makes fun of Herr Zeller in a very subtle way.

During the party, the children sing a song for their guests. Max is more convinced than ever that the children should enter the Festival contest. He asks Maria to join them for dinner. Maria agrees after the Captain shows his approval, and goes upstairs to change her dress. The Baroness who senses that Maria is a potential rival for Von Trapp's affections, follows her upstairs. There, she tells Maria that the Captain loves her and that it is obvious that Maria loves the Captain too. She also gives Maria the impression that this is somewhat improper. Maria, a good-hearted person, decides that her feelings for the Captain are wrong and that she must leave at once. She packs her things and slips out of the house to return to the Abbey.

When the children find out that Maria is gone, they are miserable. They go to the Abbey to see her, but they are told that she is in seclusion—she wants to be alone so she can pray to God. The children reluctantly leave for home. There, the Baroness tries to be their friend, but they're not very interested in her—they miss Maria.

At the Abbey, the Reverend Mother sends for Maria. When she asks Maria why she has returned, Maria tells her that she can't face Captain Von Trapp because she

thinks she loves him. The Reverend Mother tells Maria that she must go back and face her problem—that she must live the life she is meant to live (*See Dialogue 2*).

When Maria returns, she is happily greeted by the children, but she finds out that the Captain and the Baroness will soon be married. It seems as if her feelings for the Captain didn't matter now.

Later in the evening, the Captain finds Maria in the garden, telling her that the engagement between the Baroness and him has been cancelled because the person he really loves is Maria (*See Dialogue 3*). To everybody's joy, they are soon happily married.

But shortly after they return from their honey-moon, Captain Von Trapp receives a telegram from the Navy of the Third Reich, ordering him to leave for Bremerhaven to accept a commission. They decide to leave their home and Austria that very night.

Just as they are pushing their car quietly out of their gate, they are found out and stopped by Herr Zeller and his men, who have come to bring him to Bremerhaven. Von Trapp says he can't go because he and his family must go to sing in the Folk Festival. Herr Zeller "agrees" to "escort" the family to the festival and wait until they finish their performance (*See Dialogue 4*). At the festival, the Von Trapp family's singing is warmly applauded by the Austrians. They come out the first. But when it is announced that they should go for their prize, they are nowhere to be found (*See Monologue*).

They have run to the Abbey where the Nazis come later and search rather thoroughly. With the help of the Reverend Mother and the nuns, they finally succeed in fleeing Austria.

故事梗概译文

这部音乐片曾荣获奥斯卡金像奖。故事发生在 20 世纪 30 年代末奥地利的萨尔斯堡。玛丽亚是一位修道院年轻的见习修女,然而,有几位修女怀疑她是否应该继续留在修道院里。为此,院长嬷嬷必须做出最后决定。她为玛丽亚的事情费尽脑筋,最后决定先将她送出修道院一段时间。这并非惩罚,而是好让玛丽亚有时间再好好想一想。玛丽亚得到一份临时工作:去冯·特拉普家当家庭教师。冯·特拉普是一位帝国海军的退休军官,他妻子几年前已经去世,撇下他和七个孩子。一开始,玛丽亚对新的工作感到紧张,但她决定去面临这一挑战。在去冯·特拉普家的路上,她唱道:“我充满自信!”

不久,玛丽亚发现这份工作比她想象的要难得多。冯·特拉普舰长对人要求十分严格,对待家庭如同军舰一样。孩子们接受训练,服从父亲哨声的命令。他们虽然表面上敬畏父亲,服从父亲的命令,但实际上非常顽皮,他们把前几任家庭教师都给撵走了,正如弗里德里克和科特所说的那样,他们已经是“无可救药”了。

玛丽亚告诉冯·特拉普说她反对使用哨子,可舰长坚持要孩子们严守纪律,保持秩序,听从命令(见对话1)。孩子们不断地为玛丽亚出坏点子,给她本来已很困窘的处境雪上加霜。不过,玛丽亚并不是轻易好愚弄的,每当孩子们对她玩弄花招时,她总能想方设法反过来赢得他们的好感。

吃晚饭时,莉塞尔偷偷溜出去与自己心爱的年轻人罗福会面。罗福带来一份给舰长的电报,趁舰长看电报之机,莉塞尔和罗福来到玻璃房子幽会。莉塞尔对罗福说,她今年十六,快要十七了,并表白了自己对他的爱恋之情。

后来,莉塞尔偷偷从玛丽亚卧室的窗户溜进屋子,被玛丽亚看见。不过,玛丽亚为她保守了秘密。当晚雷电交加,下了一场可怕的暴风雨,玛丽亚怕孩子们受到惊吓,就给他们唱歌,歌中唱的都是她最喜欢的东西。冯·特拉普打断了他们,命令孩子们立刻上床睡觉。他告知玛丽亚他要离开几天,去维也纳接伊尔莎男爵夫人。玛丽亚问能否给孩子们找些平时玩的时候穿的衣服,这样他们就可以不穿制服了。冯·特拉普拒绝了玛丽亚的请求,转身离开了。

舰长从维也纳回来时,身边带着已丧夫的伊尔莎男爵夫人和马克斯先生。马克斯是全家的老朋友,孩子们管他叫叔叔。舰长到家后哪儿都找不见孩子。等找到时,孩子们正和玛丽亚一起穿着玛丽亚刚用窗帘新做的便装在野外唱歌、玩耍。舰长见此情景,勃然大怒,他想找玛丽亚谈谈。玛丽亚责怪舰长不该这样对待孩子。冯·特拉普解雇了她,让她离开,可是,当他进屋时,却听到了孩子们的歌声。他猛然意识到玛丽亚是对的,他“并不了解自己的孩子”。

不久,玛丽亚和孩子们排练了一部木偶剧招待客人。看了他们的表演和歌唱,伊尔莎和马克斯非常高兴。马克斯想让孩子们去萨尔斯堡民间音乐节上表演,相信他们一定会获大奖,可冯·特拉普舰长没有允许:他永远不会让他的孩子在公众场合表演。

伊尔莎建议开一个晚会,好让她有机会结识舰长的朋友和熟人,舰长同意了。晚会开得很热闹,来了不少衣着考究的要人。晚会上,一贯支持纳粹的地方官赫·采乐先生与冯·特拉普舰长就奥地利和德国关系的问题争论起来。赫·采乐赞成德国接管奥地利,而冯·特拉普不仅反对这种观点,而且反对纳粹,他以微妙的方式嘲弄了采勒。

晚会上,孩子们为客人唱歌,此时马克斯更觉得孩子们应该去参加音乐节的比赛。他邀请玛丽亚共进晚餐,玛丽亚见舰长同意便答应了;在她上楼换衣服的时候,担心玛丽亚有可能成为自己情敌的男爵夫人也跟着上了楼。她对玛丽亚说舰长爱上了她,而

且玛丽亚也显然爱上了舰长,并暗示这样做有些不合适。男爵夫人的话使心地善良的玛丽亚感到自己不该对舰长有这种感情。于是,她决定马上离开。她很快整理好行李,悄然回到了修道院。

孩子们发现玛丽亚走了,都感到十分伤心。他们来到修道院看望玛丽亚时,被告知她正把自己关在屋里。她想一个人单独呆一会儿,好默默地向上帝祈祷。孩子们不情愿地回了家。男爵夫人一心想做他们的朋友,可他们对她毫无兴趣,他们心里留恋着玛丽亚。

在修道院,院长嬷嬷把玛丽亚叫来问她为什么回来,玛丽亚回答说无法面对冯·特拉普舰长,因为她认为自己已经爱上了他;院长嬷嬷劝说玛丽亚必须马上回去,要敢于面对自己的问题,选择自己应该走的生活道路(见对话2)。

玛丽亚回来了,受到了孩子们的热烈欢迎。但她得知舰长很快要和男爵夫人结婚,觉得自己对舰长的感情已经不再重要了。

夜深了,舰长在花园里找到了玛丽亚,告诉她他和男爵夫人的婚约已经解除,因为他真正所爱的是玛丽亚(见对话3)。他们很快就结了婚,每个人都为他们的幸福结合感到高兴。

刚度完蜜月回家,冯·特拉普舰长就接到了第三帝国海军打来的电报,命令他马上启程赴布莱默海温上任。当晚他们决定离开家,离开奥地利。

正当他们把汽车悄悄推出大门的时候,被专门前来接舰长去布莱默海温的赫·采乐及其手下的人拦住了去路。冯·特拉普舰长称他现在不能去,因为他和全家人还要去参加民间音乐节的唱歌比赛。赫·采乐“同意”“奉陪”他们一起去参加比赛,等到表演结束后再去布市(见对话4)。音乐节上,冯·特拉普全家的表演赢得了在场奥地利人的热烈掌声,最后他们荣获了一等奖(见独白)。当宣布他们上台领奖时,发现他们早已不知去向了。

他们逃到了修道院。在院长嬷嬷和修女们的帮助下,他们躲过了纳粹的严密搜查,胜利地逃出了奥地利。

Dialogues

Dialogue 1

(Maria arrives at Von Trapp's house. She enters and is asked to be waiting at the lobby. Amazed at the grandness of the house, she wanders about and curiously opens the door of the ball-room. Just as she is imitating the gestures of a gentleman

at a dance , the door opens. It is Captain Von Trapp.)

Von Trapp: In the future you will kindly remember that there're certain rooms in this house which are not to be disturbed.

Maria: Yes, Captain, Sir.

(They come out of the ball-room.)

V. T. : And why do you stare at me that way?

Maria: Well, you don't look tall like a sea captain, Sir.

V. T. : I'm afraid you don't look very much like a governess. *(Suddenly notices her dress)* Turn round, please.

Maria: What?

V. T. : Turn. Hat off. The dress, you have to put on another one before you meet the children.

Maria: But I haven't got another one. When we enter the Abbey, our worldly clothes are given to the poor.

V. T. : What about this one?

Maria: The poor didn't want this one.

V. T. : Hm.

Maria: Well, I would have made myself a new dress but there wasn't time. I can make my own clothes.

V. T. : Well, I'll see you get some material—today if possible. Now, Fraulein . . .

Maria: Maria.

V. T. : Fraulein Maria, I don't know how much Mother Addises has told you.

Maria: Not much.

V. T. : You're the twelfth along a long line of governesses who've come to look after the children since their mother died. I trust that you are an improvement than the last one. She stayed only two hours.

Maria: What's wrong with the children, Sir?

V. T. : There's nothing wrong with the children, only the governesses. They were completely unable to maintain the discipline. Without it the house cannot be properly run. Will you remember that, Fraulein?

Maria: Yes, Sir.

V. T. : Every morning you must drill the children in their studies. I will not permit them to dream away there on some other days. Each afternoon, they'll march on

the ground, breathing deeply. Bedtime is strictly observed. No obsessions.

Maria: Excuse me. When do they play?

V. T. : You will see to it they conduct themselves at all times at utmost orderliness and decorum. I entrust you in all command.

Maria: Yes, Sir.

(The Captain uses a whistle and the seven children all come out at once.)

V. T. : *(Introducing Maria)* Now, this is your new governess, Fraulein Maria. As I sound your signal, you step forward and give your name. You Fraulein, listen carefully. Learn the signal so that you can call them when you want them. *(He whistles the signal of every child who steps forward immediately.)* Now let's see how well you listened.

Maria: Oh, I... I won't need to whistle for them, Reverend Captain. I mean I'll use their names and they've such lovely names.

Captain: This is a large house. The grounds are very extensive and I will not have anyone shouting. *(Gives a whistle to Maria.)* Will you take this please, and learn how to use it. The children will help you. Now when I want you, this is what you'll hear.

Maria: No, I'm sorry Sir. I could never answer to a whistle. Whistles are for dogs and cats and other animals, not for children and definitely not for me. It would be too humiliating.

V. T. : Fraulein, were you this much trouble at the Abbey?

Maria: Oh, much more.

V. T. : Hm. *(About to leave.)*

Maria: *(Whistles to stop him.)* Excuse me, Sir. I don't know your signal.

V. T. : You may call me Captain. *(Then leaves.)*

Dialogue 2

(Sister Margaretta Tells Maria that she is expected by the Reverend Mother in her office. Maria follows her in.)

Reverend Mother: You've been unhappy, I'm sorry.

Maria: Reverend Mother.

R. M. : Why did they send you back to us?

Maria: They didn't send me back, Mother. I left.

R. M. : Sit down, Maria. Tell me what happened.

Maria: Well, I . . . I was frightened.

R. M. : Frightened? Were they unkind to you?

Maria: Oh, no. I was, I was confused. I felt . . . I felt . . . I never felt that way before. I couldn't stay—and I knew here I would be away from it. I'll be safe.

R. M. : Maria, our Abbey is not used to be as an escape. What is it that you can't face?

Maria: I can't face him again.

R. M. : Him? (*To Sister Margareta*) Thank you Sister Margareta. (*Sister Margareta leaves the room.*) Captain Von Trapp? Are you in love with him?

Maria: I don't know, I don't know. The Baroness said I was. She said that he was in love with me, but I didn't want to believe it. Oh, there were times when we looked at each other, oh. Mother, I could hardly breathe.

R. M. : Did you let him see how you felt?

Maria: If I did, I didn't know it. That's what's been torturing me. I was there on God's errand. To have asked for his love would have been wrong. I couldn't stay, I just couldn't. I am ready at this moment to take my vows. Please help me.

R. M. : Maria, the love of a man and a woman is holy too. You have a great capacity to love. What you must find out is how God wants you to spend your love.

Maria: But I've pledged my life to God. I've pledged my life to his service.

R. M. My daughter, if you love this man, it doesn't mean you love God less. Now you must find out. You must go back.

Maria: Oh, Mother, you can't ask me to do that. Please let me stay. I beg you.

R. M. : Maria, these walls were not built to shut out problems. You have to face them. You have to live the life you were born to live. (*Then sings the song "Climb Every Mountain".*)

Dialogue 3

(*Von Trapp finds Maria wandering about in the garden.*)

V. T. : Hello, I thought I just might find you here.

Maria: Was there . . . , was there something you wanted?

V. T. : Hm, no, no. Sit down. Sit down, please. Please. (*After Maria sits down*)

May I? (*Laughing*) You know I was thinking, I was wondering about two things: why you did run away to the Abbey and what was it that made you come back?

Maria: Well, I ... I had an obligation to fulfil. I came back to fulfil it.

V. T. : Is that all?

Maria: And I miss the children.

V. T. : Yes, only the children?

Maria: No, yes. Isn't it right that I should miss them?

V. T. : Oh, yes, yes, of course. I was only hoping perhaps you ... perhaps you might ...

Maria: Yes?

V. T. : Well, nothing was the same when you were away. And it will be all wrong again after you leave. And I just hope you might change your mind?

Maria: I'm sure the Baroness will be able to make things fine for you.

V. T. : Maria, there isn't going to be any Baroness.

Maria: There isn't?

V. T. : No.

Maria: I don't understand.

V. T. : Well, we've called off the engagement, you see and ...

Maria: Oh, I'm sorry.

V. T. : Yes ... You are?

Maria: Hm ... You did?

V. T. : Yes, well, you can't marry someone when you're in love with someone else, can you? (*Looks into her eyes and kisses her.*)

Maria: Reverend Mother always says when the Lord closes the door, somewhere he opens the window.

V. T. What else does the Reverend Mother say?

Maria: That you have to look for your life.

V. T. : Is that why you came back? And have you found it, Maria?

Maria: I think I have, I know I have.

V. T. : I love you.

Maria: Oh, can this be happening to me? (*Sings the song "Somewhere in My Youth or Childhood".*)

V. T. : Do you know when I first started loving you? That night at dinner table you sat on that ridiculous pine cone.

Maria: What? I knew it was the first time when you blew that silly whistle.

V. T. : Oh, my love. (*Sing the same song with Maria.*) Maria, is there anyone that I should go to ask permission to marry you?

Maria: Well, why don't we ask ...

V. T. : The children?

Dialogue 4

(*Herr Zeller orders a soldier to help start the engine of Von Trapp's car, which the Captain claims to be out of order. The soldier finds no problem to start it.*)

Herr Zeller: Excellent car! I've not asked where you and your family are going, nor you've asked me why I'm here.

V. T. : Well apparently, we are both suffering from a deplorable lack of curiosity.

H. Z. : You were sent a telegram but you did not answer, a telegram from the Admiral Von Schreiber, the Navy of the Third Reich.

V. T. : I was under the impression, Herr Zeller, that the contents of telegrams in Austria are private, at least the Austria I know.

H. Z. : I had my orders. And they are to take you personally to Bremerhaven tonight where you'll accept your commission.

V. T. : I'm afraid that's going to be quite impossible. You see we, all of us, the entire family will be singing in the Festival tonight. As a matter of fact, that's where we're going now. Couldn't possibly let them down now.

Maria: I just hope we're not too late.

V. T. : Yes.

H. Z. : And you ask me to believe this that you, Captain Von Trapp, are singing in the concert.

Max: Believe me it will be a performance beyond anything even I've dreamed of.

V. T. : Like you, Herr Zeller, I, too, am a man of hidden talents.

Max: Yes, Sir. Here, the program.

H. Z. : It says only the names of the children.

V. T. : It says the Von Trapp family singers and I'm the head of the Von Trapp family, am I not?

H. Z. : These ... these travel clothes that you wear ...

Maria: Our costumes naturally, Herr Zeller. The night air is not good for the children's voices.

H. Z. : Well, a slight delay of my orders will not be serious. Therefore, you will sing. You will all sing but only that's the way I want it to be. It will demonstrate that nothing in Austria has changed. And when you've finished singing, you, Captain Von Trapp, will be taken to Bremerhaven. Now if you all get into your car, we'll escort the Von Trapp family singers to the Festival.

V. T. : No escort will be necessary, Herr Zeller.

H. Z. : Necessary, a pleasure, Captain. After all, we'll not want you to get lost in the crowds, will we?

V. T. : No.

Monologue

(After the whole family singing, Von Trapp is going to sing a solo.)

V. T. : My fellow Austrians, I shall not be seeing you again perhaps for a very, very long time. I would like to sing for you now a love song. I know you share this love. I pray that you'll never let it die.

Words and Expressions of the Story

1. Abbey (*n.*): a monastery or a convent; 修道院
2. governess (*n.*): a female teacher who lives in a family and educates their children at home; 女家庭教师
3. Baroness (*n.*): a female baron; 男爵夫人
4. widower (*n.*): a man whose wife has died; 鳏夫
5. novitiate (*n.*): a person who has been received into a religious order for a period of probation before taking vows; 见习修女
6. Convent (*n.*): a community devoted to religious life; 女修道院
7. Reverend Mother; title of respect given to the nun in charge of a convent; 修道院里的女住持
8. mischief (*n.*): bad, but not seriously bad, behavior or actions; 调皮, 捣蛋, 恶作剧
9. whistle (*n.*): a small instrument for making a high sound; 口哨; (*v.*) to make the sound of a whistle esp. with the mouth; 吹口哨