

Episode 023 - An unexpected encounter

Focus: arranging a private meeting with someone, times of day, leisure activities

Grammar: the modal verb *dürfen*, location preposition *in*

Harry's apparently not the only one stuck in a time warp. After the shocking message he received from a stranger, a hotel guest he's never seen before joins him at breakfast. The man seems to be trapped in time too.

IN THE HOTEL ROOM

NARRATOR:

Only a few minutes ago Harry learned that he might not be the only person in the universe who's in a time warp. A mysterious woman, probably stuck in time like himself, has given him a note. After that she's just disappeared. His hands are trembling as he reads over and over again the message she's given him.

HARRY:

'Harry Walkott! Du bist nicht allein. Vertraue niemandem! Er will dich töten!'

NARRATOR:

Well, Harry, do you know it by heart yet?

HARRY:

Hold on a minute. Even a hard-bitten old tough guy like me has to come to terms with a piece of news like this. I am not alone! Ich bin nicht allein.

NARRATOR:

Eine gute Nachricht. But as so often, the bad news is right behind.

HARRY:

'Vertraue niemandem. Er will dich töten.'

NARRATOR:

Someone wants to kill you.

HARRY:

I am not alone. Ich bin nicht allein.

NARRATOR:

Harry, where are you going?

HARRY:

Frühstücken!

Harry – gefangen in der Zeit

Begleitmaterialien

NARRATOR:

Im Schlafanzug?

HARRY:

And why should I bother to get dressed? By tomorrow everyone will have forgotten the way I looked anyway.

NARRATOR:

Your brain seems to have been a bit affected by everything you've gone through recently.

IN THE BREAKFAST ROOM

HARRY:

Guten Morgen!

GUEST 1:

Maria, Maria! Sieh mal! Der Mann im Schlafanzug!

NARRATOR:

Everybody's staring at you. Everybody's whispering.

GUEST 2:

Vielleicht ist das in seiner Heimat so üblich.

GUEST 1:

Quatsch! Der ist verrückt!

WAITRESS:

Sie wollen so frühstücken, ja?

HARRY:

Wie bitte?

WAITRESS:

Sie wollen im Schlafanzug frühstücken?

HARRY:

Warum nicht? Aber heute bitte Cornflakes mit Milch. Dazu ein Glas Orangensaft und einen Milchkaffee. Always the same old rolls; I'm getting rather sick of them.

WAITRESS:

Wie Sie meinen. Der Kunde ist König ... Spinner!

Harry – gefangen in der Zeit

Begleitmaterialien

HARRY:

She didn't repeat my order today. My German must be getting better all the time.

NARRATOR:

She thinks you're completely bonkers.

HARRY:

Do you see that guy over there - the one in the black suit?

NARRATOR:

I've never noticed him before.

HARRY:

Nor me. He's new here. That means, he's ...

NARRATOR:

... stuck in the time warp like you.

HARRY:

He's coming closer!

NARRATOR:

Watch out! Maybe he's the murderer!

ANDERSON:

Guten Morgen, darf ich mich setzen?

NARRATOR:

He's asking if he may sit down.

HARRY:

Why does he ask when he's doing it anyway?

NARRATOR:

He's using *darf* from *dürfen*. "May" is another modal verb.

ANDERSON:

Mein Name ist Anderson, Doktor Holger Anderson.

HARRY:

Walkott, Harry Walkott.

NARRATOR:

Anderson. That was the name of the doctor whom your psychiatrist phoned from the hospital. The one who's interested in time travellers!

Harry – gefangen in der Zeit

Begleitmaterialien

ANDERSON:

Herr Walkott, Sie und ich, wir haben viel gemeinsam.

HARRY:

What does he mean - *gemeinsam*? I've got nothing in common with him. Look at those staring eyes and that twitching mouth. Spooky.

ANDERSON:

Wir müssen uns treffen! Reden!

HARRY:

Tut mir leid. Ich verstehe Sie nicht.

NARRATOR:

He wants to meet you. To talk to you.

HARRY:

I know ... but he's very odd.

ANDERSON:

Unter vier Augen, nur Sie und ich!

NARRATOR:

Just you and him.

HARRY:

I wouldn't like to be alone with him for even one moment.

ANDERSON:

Ich weiß, Sie sind intelligent, ein kluger Kopf.

NARRATOR:

He's flattering you. He's saying you're intelligent, Harry.

ANDERSON:

Wir müssen reden, Herr Walkott.

HARRY:

Herr Anderson ...

ANDERSON:

Wann können wir uns treffen?

HARRY:

Heute habe ich keine Zeit.

Harry – gefangen in der Zeit

Begleitmaterialien

ANDERSON:

Heute ist der 31. April. Den Tag gibt es nicht.

HARRY:

Ich muss leider gehen - in Fitness-Studio.

NARRATOR:

in das Fitness-Studio - or if you want to say it more quickly: *ins Fitness-Studio* - to the gym. You use the preposition *in* - to mean to if you're entering a building.

HARRY:

Ja, ich gehe ins Fitness-Studio.

ANDERSON:

Aber, aber Herr Walkott, die Pinguine! Sie sehen auch die Pinguine!

HARRY:

Ich habe jetzt keine Zeit.

ANDERSON:

Gut. Und heute Nachmittag?

HARRY:

This afternoon?

ANDERSON:

So gegen 15 Uhr?

HARRY:

3 o'clock?

ANDERSON:

Ich hole Sie ab!

HARRY:

Abholen? Pick me up? Oh no! Ich habe keine Zeit. Ich gehe zu Kino.

NARRATOR:

in das Kino, ins Kino - into the building.

ANDERSON:

Und heute Abend? Um 19 Uhr?

HARRY:

Das geht leider auch nicht. Ich gehe ins Theater. "Faust" von Goethe. Literatur! And that lasts the whole night.

Harry – gefangen in der Zeit

Begleitmaterialien

ANDERSON:

Wo gehen Sie ins Theater?

HARRY:

Berlin.

NARRATOR:

When you're talking about countries and cities that you're travelling to, you use *nach* - to, for example: to Berlin - *nach Berlin*.

HARRY:

Ich fahre nach Berlin.

ANDERSON:

Ich komme mit nach Berlin.

HARRY:

Oh God, he wants to come with me. Tut mir leid. Äh, das Theater ist ... sold out, how do you say that again ... das Theater ist ausverkauft.

ANDERSON:

Wann können wir uns treffen?

HARRY:

When we can meet? How about tomorrow evening? Morgen Abend am 1. Mai. Am 1. Mai habe ich Zeit!

ANDERSON:

Es gibt keinen 1. Mai für uns. Aber warum?

HARRY:

Tut mir leid.

ANDERSON:

Warten Sie!

HARRY:

Auf Wiedersehen, Herr Anderson!

NARRATOR:

Perhaps Anderson is just looking for the way out of the time warp, like you. And perhaps he knows more about it and ...

HARRY:

... and if this Anderson just wants to do me in? No thank you.