

中央人民广播电台英语教学节目专用教材

星期日广播英语

编译 蔡文美

Radio English
on Sunday



外语教学出版社

北京语言学院

Radio English on Sunday
星期日广播英语

蔡文美 编译
张 力 审订



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内 容 提 要

星期日广播英语是由中央人民广播电台主办的英语教学节目,着重介绍英语国家风土人情、礼仪习俗,题材广泛,内容丰富,为广大英语爱好者提供了大量饶有趣味的社会文化背景知识。全书收 45 篇文章,篇篇脍炙人口,英汉对照,详细注释,将由中央人民广播电台陆续播讲。

前 言

中央人民广播电台主办的“星期日广播英语”(Radio English on Sunday)节目,是为具有中等或中等以上英语程度的听众服务的,旨在向他们介绍英语国家的社会状况和文化背景知识,并帮助他们提高听力和阅读水平。

“星期日广播英语”不同于其它英语教学节目之处是,它没有固定的课本,而是每周播讲一个专题,分别由英、美、加、澳籍专家主讲,使听众每周都能听到地道的英语,并获得新鲜的第一手资料。

“星期日广播英语”的英文原稿和译文在节目播出前两周刊登在中央人民广播电台出版的《中国广播报》上,便于听众预习和收听,确保收到较好的学习效果。

“星期日广播英语”自1981年开播以来,已有400多位外国朋友参加播讲,受到听众的热烈欢迎。目前,该节目已成为中央台的名牌节目之一。

编者从1987年主持“星期日广播英语”节目以来,得到中央人民广播电台高级编辑,该节目的创始人张力同志的帮助和几位责任编辑的通力合作。几年来,本人不断收到听众来信,要求将节目汇编成册,便于保存和进一步学习。为此,本书收进了45篇英文稿件和中文译文,并附上有关的背景和语言注释。在编译过程中又得到北京第二外国语学院王文炯教授和北京广播学院美籍专家詹姆士·达瑞(James Derry)的指导,兹特借本书出版之机,谨向他们致以谢意。

蔡文美

1992年2月

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I II III IV

1. American Country Music

Cai Wenmei Charlse Hutzler

C: Charlse, I'm interested in American country music. It's getting more and more popular in China. I just wonder how long it has been popular in the United States.

H: Well, it has been popular for a long time. So far as I know, it developed from old folk music traditions. The very first country music recording made, a simple fiddle tune, "Sally Gooden," was performed by Edward Robinson in 1922. (music)

The early country music recordings were instrumental, no singing, and most of them were just simple old time fiddling songs. Sometimes the rhythm was provided by several other stringed instruments, such as guitar and banjo. Would you like to listen to a bit of that?

C: Oh, yes. I'd love to. (music)

C: What is it?

H: It's "Wednesday Night Waltz."

C: The music is good for dancing, isn't it?

H: Yes. The music was perfect for enticing people in the old days to dance. At that time country folks lived far distances from each other, and they would like to get together at least once a week and dance, usually in a barn. That is why these occasions were called *barn dances*. The dances would be held in the barn of a nearby farm. At the dance, men and women would line up opposite to each other in the shape of a square. So these dances are called *square dances*.

C: So you Americans also dance to country music. But could you

please tell me the origins of your country music?

H: Certainly. Our country music traces its origins to the folk music created and performed in the southern Appalachian mountain region of the United States. The origins of that music can be traced back to the ballads of the British Isles, songs with a story usually with a moralistic message.

C: Then how did country music develop from the Appalachian folk music?

H: Once the Appalachian musicians started to record their instrumental music, in the early 1920s, someone would decide to sing along. And very quickly the people playing the instruments moved to the background. And the singer became the focus of attention. Here is song called "Little Old Log Cabin in the Lane" in 1923. (music)

As the singers became more important, the talented people who played the fiddles, banjos and guitars were relegated to a new role — that of making the singer sound good. Now let's listen to a song called "Waiting for a Train" by Jimmy Rogers, who was considered to be father of country music. The recording was made in 1928. (music)

C: What do the singers usually sing about?

H: Country music is generally concerned with themes that reflect the life of the Appalachian mountains — singers sing of the hardships and joys of life — the difficulties of making ends meet working on small farms or in the coal mines. These were the main occupations of the people in that region. They sing of the comfort of family and religion. They also sing of love, both lost and found.

C: Do the singers create their own songs?

H: Yes. In the earliest days of country music most songs were

created by the same people who sang them, Jimmy Rogers, Hank William Sr. and others. And then for a period of time it seemed that most of the popular singers were recording music written by someone else. Nowadays about one third of the songs are written by the artist or band that performs them, and two thirds by full-time song writers. Some song writers like to force themselves to write songs just like a factory worker builds machines, that is, make it a regular, nine-to-five job. Other song writers wait for a special thought or inspiration to come to them before writing down the melody or lyric. Whichever way they do it, the result is a three to five minute package designed to catch our attention.

C: I hear there is an award in the United States every year for the best country singers?

H: Yes, it's the *Grammy Award*¹. As they have done it since 1957 members of the National Academy for Recording Arts and Sciences give awards for performing and technical excellence in different categories of music. In the category of country music, the Academy chooses what it believes are the five best songs recorded during the past year. A single outstanding song from among those five is awarded a Grammy for country music. Awards are given for best male and female vocalists, best vocal group, best song writer and so forth. These awards are given for country music, rock and roll, jazz and other types of music. In 1986 for country and western music among those nominated for a Grammy is a tender tone about a father's love written and recorded by Holly Dunn "Daddy's Hands." (song)

C: It sounds beautiful. Did you say the song was both written and recorded by the singer?

H: Yes. Holly Dunn, who is 29, is from San Antone, Texas. She

wrote "Daddy's Hands" several years ago, as a tribute to her father. In Daddy's Hands she describes her father's hands, worn from hard work. Holly had come to realize that her father's touch, whether offering praise and encouragement, or showing disapproval, was always full of love.

C: I find it hard to catch the words of some English songs. Could you tell me the words of "Daddy's Hands"?

H: Sure! It reads as follows:

Daddy's Hands

I remember Daddy's hands
Held silently in prayer,
And reaching out to hold me
When I had a nightmare.

You could read quite a story
In the calluses and lines.
years of work and worry
Had left their mark behind.

I remember Daddy's hands
How they held my momma tight,
And patted my back
For something done right.

There are things that I've forgotten,
That I loved about men.
But I'll always remember
The love in Daddy's hands.

Daddy's hands were

Soft and kind when I was crying.
Daddy's hands were
Hard as steel when I'd done wrong.
Daddy's hands weren't always gentle,
But I've come to understand
There was always love in Daddy's hands.

I remember Daddy's hands
Working till they bled,
Sacrificed unselfishly
just to keep us all fed.
If I could do things over,
I'd live my life again,
And never take it for granted
The love in Daddy's hands.

美国乡村音乐

蔡文美采访韩村乐

蔡：查尔斯，我对美国乡村音乐很感兴趣。这种音乐现在在中国越来越盛行。我很想知道它在美国已流行多久了？

韩：唔，很长时间了。乡村音乐是从古老的传统民间音乐发展起来的。据我所知，美国第一张乡村音乐的唱片叫“萨利古登”，是爱德华·罗宾逊在 1922 年演奏的。是一首朴素的小提琴乐曲。（音乐）

早期乡村音乐的唱片都是器乐演奏，没有歌唱部分。而且大多数都是古老简朴的提琴曲子。有时，也由其它弦乐器演奏，如：吉它和班卓琴等。你想听听这类曲子吗？

蔡：好，我很想听。（音乐）

蔡：这首乐曲叫什么名字？

韩：“星期三晚上的圆舞曲”。

蔡：这首乐曲很适合跳舞，是吗？

韩：是的，这些乐曲过去是很吸引人们来跳舞的。那时候农村人口住得很分散。人们喜欢每星期至少聚会一次，跳跳舞。一般是在农庄上的谷仓里。这就是为什么这些舞会被称为“谷仓舞”。舞会通常在就近农场的谷仓里举行。跳舞时，男女面对面，分站两排，成为一个正方形。因此这种舞也叫做“方形舞”。

蔡：这样看来，你们美国人跳舞时也用乡村音乐伴奏。能向我谈谈你们乡村音乐的起源吗？

韩：当然。乡村音乐的起源可追溯到美国阿巴拉契亚的山南部地区所创作和演奏的民间音乐。这种音乐起源于英国的民谣。这些民谣通常都含有宣扬道德意义的故事。

蔡：那么乡村音乐是怎样从阿巴拉契亚山区的民间音乐发展起来的呢？

韩：本世纪二十年代阿巴拉契亚的音乐家们开始录制他们的器乐时，有的人决定加入伴唱。不久，演奏器乐的人反而退到次要的地位，而歌手却成为人们注意的中心。

这儿有一首歌叫做“乡村小道上的一座古屋”，是1923年录制的。（歌曲）随着歌手们的地位变得越来越重要，演奏提琴、班卓琴、或吉他的艺人的地位降格了，成为充当伴奏的新角色——他们的任务就是使歌手们听起来更悦耳。现在让我们来欣赏一首由杰米·罗杰斯在1928年录制的叫“等火车”的歌，罗杰斯被认为是“乡村音乐之父”。

（歌曲）

蔡：乡村歌手们通常都唱些什么歌呢？

韩：乡村音乐歌唱的主题一般是阿巴拉契亚山区人民的生活。歌手们唱出了生活中的艰辛和喜悦，唱出了在小农场和煤矿里干活谋生的困苦，而这种活儿是该地区人民的主要职业。他们也歌唱家庭的温暖和宗教的安慰。他们还歌唱爱情，既唱出了失去爱情的痛苦，也唱出了得到爱情的幸福。

蔡：歌手们自己创作歌曲吗？

韩：是的，在乡村音乐的早期，大多数歌曲都是由歌手们自己创作的，像

吉米·罗杰斯，老汉克·威廉等。后来有一个时期，好像大多数著名的歌手都演唱由别人谱写的歌曲。目前，大约有三分之一的歌曲是由表演艺人或乐队谱写；三分之二由专职作曲家谱写。有些作曲家喜欢强制自己创作，写起歌来就像工厂工人制造机器一样。也就是说，把写作当做正常的上班，从上午九点干到下午五点。其它一些作曲家则不然，他们要等到有了特别的想法或灵感后，才把旋律或歌词写下来。不管他们采用哪种方式，其结果都是创作出一首三至五分钟的歌来吸引我们的注意力。

蔡：我听说美国每年举行大奖赛，鼓励最优秀的乡村歌手。是吗？

韩：是的。有个“格莱迷”大奖赛。全美录音艺术和音响科学学会从1957年起给各种优秀的音乐表演和音响技术发奖。在乡村音乐方面，该学会每年从前一年录制的歌曲中选拔出它认为最优秀的前五名，而五名中最突出的歌曲即可获“格莱迷”乡村音乐奖。这个奖颁发给最佳男声、女声、合唱及歌曲创作等。奖给乡村音乐、摇滚乐、爵士乐以及其它各种音乐。

1986年大奖女声独唱的提名候选人之一是由赫利·唐创作并录制的一首描写父爱的温柔动听的曲调，叫做“爸爸的双手”。

(歌曲)

蔡：听起来真美！你是说这首歌是由唐自己作曲填词，自己演唱的吗？

韩：是的，赫利·唐，现年29岁，她来自德克萨斯州的圣安东尼奥。几年以前，她写下了这首歌，表示对她父亲的敬意。在这首歌里，她描写了父亲的双手，因艰苦的劳动而变得衰老，赫利自小从她父亲的抚摸中感受到，无论是赞美、鼓励，或者是责怪，这双手始终充满了爱。

蔡：我们中国人听英文歌词相当困难，你能把“爸爸的双手”这首歌的歌词告诉我吗？

韩：当然。这首歌的全文是：

爸爸的双手

我记着爸爸的双手
在祈祷时十指静静地交叉。
而当我做恶梦时，

是这双手伸出来紧紧地抱着我。

那坚硬的老茧和密密的皱纹，

说明了多少问题。

长年累月的劳碌，

在他手上留下了印记。

我记得爸爸的双手，

紧紧地搂着妈妈，

而当我做对了什么事情时，

轻轻地在我背上拍着。

许多事情我都会忘记，

甚至忘掉过去的爱情。

但我永远不会忘记，

爸爸手中的爱。

当我哭泣的时候，

爸爸的双手温柔而慈爱，

当我做错了什么事，

爸爸的双手却硬得像钢板。

爸爸的双手并不总是那么温柔。

但我理解了，

爸爸的手里永远有爱。

我记得爸爸的双手

因干苦活而鲜血直流。

为使我们得到温饱，

他无私地做出牺牲。

要是往事可以弥补，

我愿重新做起，

珍惜爸爸的慈爱，