

**FOLLOW  
THROUGH**

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**跟我学**

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中国版 下册

● 续集

中央电视台教育节目用书  
中国广播电视出版社

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# FOLLOW THROUGH

## 跟 我 学

—— 续集

（下册）

中央电视台社会教育部 编

中国广播电视出版社

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## UNIT 9 Owing to an unforeseen difficulty

—Talking about cause and effect

*(BILLY IS ABOUT TO PUT MONEY INTO THE PARKING METER WHERE TED'S CAR IS PARKED. A TRAFFIC WARDEN PASSES BY.<sup>1</sup> BILLY WAITS UNTIL SHE HAS GONE ON, THEN HE FEEDS THE METER.)*

**BILLY**

*(TO CAMERA)* When I was little, my mother used to say to me, Billy, she'd say, remember this: in life one thing always leads to another. Well, she was wrong. This job leads absolutely nowhere.<sup>2</sup>



*(PRODIP, TED AND CORINNE ARE IN THE OFFICE. PRODIP PUTS A RECORD ON TO THE TURNTABLE, PLUGS IN HEADPHONES AND PRETENDS TO CONDUCT AN ORCHESTRA. TED APPROACHES FROM BEHIND.)*

**TED**

Prodip. I don't want to trouble you, but . . .  
*(HE REALISES THAT PRODIP CANNOT HEAR HIM AND SHOUTS.)* Prodip. Prodip.

*(TED UNPLUGS HEADPHONE JACK FROM ITS SOCKET. VIVALDI CAN BE HEARD.<sup>3</sup> TED SWITCHES OFF THE MUSIC. PRODIP IS IRRITATED.)*

**TED**

This is an office, not a concert hall, in case you didn't know.<sup>4</sup>

**PRODIP**

There is more to life than work, you know, Ted.<sup>5</sup>

**TED**

Oh. Oh, I see. Oh, well, in that case, I'm sorry I interrupted you. Please. Perhaps I should wear slippers so as not to disturb you.<sup>6</sup>

**CORINNE**

I can't stand Mozart.<sup>7</sup>

**PRODIP**

That wasn't Mozart. That was Vivaldi.

**CORINNE**

It all sounds the same to me.

**PRODIP**

Your ignorance, Corinne, means you are missing one of the greatest pleasures of life. I've got my own pleasures, thank you very much, Prodip. *(SHE EXITS.)*

**TED**

Listen, Prodip. Owing to . . . um . . . an

unforeseen difficulty, I need someone to come with me for an hour. Would you mind ... ?<sup>8</sup>

**PRODIP**

Not at all. You're right, Ted. Work comes first.

**TED**

Yes. Well, it's not actually work. I'm going over to south London to pick up a washing machine and since it's rather heavy, I —

**PRODIP**

You needed someone to help you carry it into the car.

**TED**

Exactly.

*(TED WALKS OVER TO CORINNE'S DESK.)*

Corinne, if Mr Smith rings, could you tell him I'm in a meeting?

**CORINNE**

Yes, Mr Stenhouse.

**TED**

I'd have asked them to deliver it to my home, but that would cost almost as much as the washing machine itself.

*(TED AND PRODIP HEAD FOR THE DOOR, WHERE THEY MEET BILLY AND SARAH ENTERING.)*

Ah, Billy. Perhaps you could —

**PRODIP**

That's all right. I enjoy lifting washing machines.

*(BILLY EXITS PUZZLED.)*

Oh, Sarah. The cassette you wanted is on your desk. I'm afraid I have to go out —

important office business, you know.

SARAH

Right. Thanks.

*(SHE WALKS OVER TO HER DESK.)*

SARAH

*(PICKING UP A CASSETTE)* Billy, could you fetch me some tea, please?

BILLY

I've probably got more important things to do than make tea.

SARAH

All right, all right.

CORINNE

Well now that you're here, Billy, you can help me read Ted's handwriting.<sup>9</sup>

BILLY

I doubt it. I doubt it very much.<sup>10</sup>

\* \* \*

*(IN THE CAFETERIA, MRS BELMONT IS BEHIND THE COUNTER. JOE IS SEATED AT A TABLE READING A NEWSPAPER.)*

MRS BELMONT

If you ask me,<sup>11</sup> Mr Ralston, all this bad weather's being caused by nuclear bombs.

JOE

What nuclear bombs?

MRS BELMONT

And those nuclear power stations, they're no better. And did you know, the earth's getting hotter? Any day now the North Pole will melt and we'll all be flooded.<sup>12</sup>

JOE

I don't think things are as bad as all that, Mrs Belmont.

MRS BELMONT

Oh, don't you? Well you haven't been reading the papers. *(HOLDING UP A SPOONFUL OF COFFEE)* Black?

JOE

What?

(HE TURNS AROUND TO MRS BELMONT AND SEES THAT SHE IS TALKING ABOUT COFFEE AND LAUGHS.)

Yeah. Yes. Yes, please.<sup>13</sup> (HE GETS UP AND PAYS FOR HIS COFFEE.) Maybe I should go back to the States.

**MRS BELMONT** Things are just as bad in America, you know.  
**JOE** Yeah, I know (TAKING A SIP OF COFFEE) but the coffee is better.

\* \* \*

(TED AND PRODIP ARE ON THEIR WAY TO PICK UP TED'S WASHING MACHINE. TED IS DRIVING.)

**TED** I don't want people to work hard out of a sense of obligation,<sup>14</sup> Prodip. But people today are lazy, and careless.

**PRODIP** Yes.

**TED** As a result, nothing is done properly. Through carelessness, millions of pounds are lost



every year. Now, if people were more careful —

**PRODIP**

Ted, be —

*(TED SLAMS ON HIS BRAKES BUT THEY COLLIDE WITH ANOTHER CAR.)*  
— be careful!

\* \* \*

*(TED'S CAR HAS CRASHED INTO THE BACK OF ANOTHER. THE DRIVER OF THE OTHER CAR AND A POLICEMAN ARE PRESENT. PRODIP HAS GONE TO TELEPHONE THE OFFICE. HE RE-APPEARS.)*

**PRODIP**

There was no reply. I presume there was no one in the office.

**TED**

What did I tell you? Laziness. *(TO THE OTHER DRIVER)* Hey. What do you think you're doing?

*(THE OTHER DRIVER IS TAKING PHOTOGRAPHS OF THE CRASH.)*

**DRIVER**

I'm taking photographs, just in case you try to tell the police it was my fault.<sup>15</sup>

**TED**

Well it was your fault.

*(A POLICEMAN APPROACHES.)*

**POLICEMAN**

Now, sir. These cars are causing an obstruction.<sup>16</sup> Consequently, I must ask you to move your car to the side of the road.

*(THE OTHER DRIVER APPROACHES.)*

**TED**

*(POINTING TO THE OTHER DRIVER)*

**DRIVER** Why don't you tell her to move her car? I don't see why you're so angry.<sup>17</sup> This is all due to your stupidity.

**POLICEMAN** Since you two don't seem to agree, may I suggest that I do the talking?

**TED** Yes, officer. As an experienced driver, I realised of course that this woman here was driving too fast. So I put on my brakes to avoid her —

**DRIVER** Oh. That's not true. You went through a red light, so you were bound to hit me.<sup>18</sup>

**TED** That's absurd. The light was green. Naturally, I assumed that you —

**POLICEMAN** *(INTERRUPTING)* In my experience, road accidents generally give rise to a certain nervous reaction.

**PRODIP** Yes. Exactly. He's suffering from shock, officer.<sup>19</sup>

**TED** I am not suffering from shock. Because of this woman's stupidity, I was forced to —

**POLICEMAN** You seem to be in rather an aggressive mood, sir. I'm afraid I shall have to deal with this situation in the appropriate manner. I am reporting you for careless driving, madam.<sup>20</sup>

*(HE GIVES HER A TICKET.)*

**DRIVER** What? Me?

**TED** *(TO PRODIP)* Hah. You see? The British policeman. The defender of justice in

an unjust world.<sup>21</sup> (*TO THE POLICEMAN*)

Thank you, officer.

**POLICEMAN**

And I am also reporting you for careless driving, sir.



(*IN THE PRODUCTION OFFICE CORINNE IS PILING UP ENVELOPES INTO BILLY'S ARMS.*)

**CORINNE**

This one's urgent. And this one's urgent. I think they're all urgent.

**BILLY**

This job makes me sick.

**CORINNE**

It's all those apples you eat.<sup>22</sup>

(*SARAH COMES OVER.*)

**SARAH**

Isn't Ted back yet?

**CORINNE**

No. He's probably been held up by the traffic.<sup>23</sup>

(*TED AND PRODIP ENTER.*)

**BILLY**

Oh, hello, Mr Stenhouse. Were you held up by the traffic?

**TED**

(*ANGRILY*) Yes.

(*HE GOES OVER TO HIS DESK.*)

**BILLY**

I think he was held up by the traffic.  
(EVERYONE LAUGHS.)

## Words & Expressions

traffic warden ['træfik 'wɔ:dn]	交通警, 交通管理人员
to remember [ri'membə] <i>vt.</i>	记得, 记住
absolutely [æbsə'ljʊ:tli] <i>ad.</i>	绝对地, 完全地
record ['rekɔ:d] <i>n.</i>	唱片, 唱盘, 记录
turntable ['tɔ:n,teibl] <i>n.</i>	唱机的转盘
plug [plʌg] <i>n.</i>	电器的插头, 塞子, 栓
to plug [plʌg] <i>vt.</i>	(把插头)插入(插座)
headphone ['hed,fəʊn] <i>n.</i>	耳机
to conduct [kən'dʌkt] <i>vt.</i>	指挥(乐队)
orchestra ['ɔ:kistrə] <i>n.</i>	管弦乐队
jack [dʒæk] <i>n.</i>	插头
socket ['sɒkɪt] <i>n.</i>	插座
to switch off	关上(灯、收音机等)
to irritate ['irɪteɪt] <i>vt.</i>	激怒, 使……恼怒
concert hall	音乐厅
to disturb [dis'tɜ:b] <i>vt.</i>	打搅, 妨碍
ignorance ['ɪgnərəns] <i>n.</i>	无知, 愚昧
to miss [mɪs] <i>vt.</i>	错过, 没有得到
owing to	由于
unforeseen [ʼʌnfə:'si:n] <i>a.</i>	意料之外的
washing machine	洗衣机
to deliver [dɪ'livə] <i>vt.</i>	交付, 交货
to head for	走向

North Pole	北极
obligation [ˌɒbliˈgeɪʃən] <i>n.</i>	义务, 责任
lazy [ˈleɪzi] <i>a.</i>	懒惰的
to crash [kræʃ] <i>vt.</i>	碰撞, 坠落
to reappear [ˈriːəˈpiə] <i>vi.</i>	再度出现
to presume [priˈzju:m] <i>vt.</i>	假定
laziness [ˈleɪzɪnis] <i>n.</i>	懒惰
consequently [ˈkɒnsɪkwəntli] <i>ad.</i>	结果, 因而
stupidity [stju(:)ˈpɪdɪti] <i>n.</i>	愚蠢, 愚笨
experienced [ɪksˈpiəriənst] <i>a.</i>	有经验的, 熟练的
absurd [əbˈsɜ:d] <i>a.</i>	荒谬的, 可笑的, 愚蠢的
to assume [əˈsju:m] <i>vt.</i>	假定, 承担, 接受
accident [ˈæksɪdənt] <i>n.</i>	意外的事, 事故
generally [ˈdʒenərəli] <i>ad.</i>	一般说来, 通常地
to give rise to	引起, 导致
appropriate [əˈprɒpriɪt] <i>a.</i>	适当的, 恰如其分的
to report [riˈpɔ:t] <i>vt.</i>	报告, 告发, 揭发
justice [ˈdʒʌstɪs] <i>n.</i>	正义, 公正
envelope [ˈenvɪləʊp] <i>n.</i>	信封
urgent [ˈɜ:dʒənt] <i>a.</i>	紧急的, 迫切的

## Notes

1. A traffic warden passes by. (一名交通监察员从旁边走过。)
  2. ... This job leads absolutely nowhere. (我这个职务是绝对不会有出路。)
- To lead 这个动词在这个句子里有“引向”、“导致”的意思, 正如前面那句话 “one thing al-

ways leads to another” 中的 leads 的意思一样。本注引文中的 nowhere（什么地方都不）是一个副词，它形容 leads。

3. TED UNPLUGS HEADPHONE JACK FROM ITS SOCKET. VIVALDI CAN BE HEARD. (Ted 把耳机的插销从插座上拔了下来。电唱机发出了 Vivaldi 作的乐曲声。) 录音机和电唱机如果插上了耳机录音带或唱片上的乐声就只能传入耳机，把耳机的插销拔下来之后，乐声就通过录音机或电唱机的喇叭传出来了。Antonio Vivaldi (1678—1741) 是十八世纪意大利巴洛克式艺术在音乐方面的杰出代表，以歌剧、教堂音乐和小提琴协奏曲著称。以作曲家的名字代替他的作品做法在西方语文中是常见的现象，例如，I like Beethoven but he prefers Mozart. (我喜欢贝多芬的作品，他爱好莫扎特的乐曲。)
4. ...in case you didn't know. (如果你不懂得的话。) 这里的 in case 等于 if it should happen that (如果；如果发生了以下情况的话)。这个连接词短语后应跟一个从句。例如，Let me know, in case he comes. (他来了就告诉我。)
5. There is more to life than work, ... (生活不光是工作嘛，……) 这里的 to life 这个短语，起着限定 there is more than work 这个句子的范畴的作用，直译起来，可以理解为：对于生活而言（或：在生活这方面），还有比工作更多的东西。这是 Prodip 解释他为什么在演播室听音乐而提出的遁词。
6. Oh, well, in that case, I'm sorry I interrupted you. (哦，既然如此，对不起，打搅了。) 这里的 in that case 这个副词短语的意思是：如果是这样的话，它起着说明主句的原因或限定其条件的作用。Please. Perhaps I should wear slippers so as not to disturb you. (请吧。也许我应该穿拖鞋，那样就不会惊动你了。) 这是 Ted 挖苦 Prodip 的话。
7. I can't stand Mozart. (我可接受不了莫扎特的乐曲。这

里的) stand 等于 bear 或 endure (忍受)。

8. I need someone to come with me for an hour. Would you mind ...? (我要找个人陪我走一趟, 得花一个小时。你有意见吗?) 这里, mind 这个动词之后省略了 coming with me 一语, 意思是: 你对跟我走一趟有意见吗? 注意: 在下面那段话里, Prodip 的回答是 not at all, 等于 I wouldn't mind coming with you at all. 这种回答的方式同 mind 这个字的用法有关。一般说来, 对方在用 mind 这个字提问的情况下, 如果你确实并不介意或反对, 在回答中应首先用否定语气, 然后再用肯定语气表示自己的态度或重复对方提问的内容, 以示赞同。例如, 当有人问你: Do you mind my smoking (in your presence)? 应当首先回答: No. Not at all. 然后说: Go ahead, please. 不要一上来就说: Yes. You may smoke here. 因为这里的 yes 的含意是 Yes, I do mind it. 这样, 就会使对方感到尴尬。
9. Well now that you're here, ... (既然你在这里, ...) 这个句子里的 now that ... 是一个说明原因或理由的引导状语从句, 这里的 now that 这个短语等于 since, 是个常见的表现形式。例如: Now that science and technology are developing very rapidly, we must work hard and achieve modernisation as quickly as possible.
10. I doubt it very much. (我很怀疑我能否做到。) 这句话的实际含意是 I don't think I can (help you read Ted's handwriting). (我想我帮不了你的忙—指帮助 Corinne 认 Ted 的笔迹。) 原句是一种委婉的说法。
11. If you ask me, Mr Ralston, ... (以我之见, Ralston 先生, ...) 这个句子里的 if you ask me 的含意等于 in my opinion, 是一种在社交场合或朋友攀谈中引起话题的常用的表现形式。它并不意味着对方已经向说这句话的人提出了问题, 只不过是

了开个头而已。

12. And did you know, the earth's getting hotter? Any day now the North Pole will melt and we'll all be flooded. (你知道吗, 地球越来越暖和了? 指不定哪一天北极就会融化, 咱们大伙都得叫水给淹了。) Did you know 也是一种引起话题的表现形式, 但它给人以更为耸人听闻的印象, 如果说话的口气再强烈一些, 可能使人感到说这话的人有点大惊小怪的味道。Mrs Belmont 就给人这种感觉。她在 did you know 这句话里之所以用过去时态是因为她要问的是在 Joe 听到她下面这番话之前是否已经知道这种说法。
13. What? Yeah. Yes. Yes, please. 这段话在语气上有几个转折。What? 这句话含有震惊, 也有点恼怒的意思。这是因为 Joe 没有看到 Mrs Belmont 拿着一茶勺咖啡而只听到她说了一声 Black? (黑的?) 就以为她是在叫他黑人, 因而感到震惊恼怒。实际上 Mrs Belmont 是在问他是不是要黑咖啡 (即不加牛奶和糖的咖啡)。及至 Joe 转过身去, 看到 Mrs Belmont 拿着咖啡, 明白了她的意思, 于是笑了起来, 并且赶忙称是, 但在仓卒之中, 忘记了自己身在伦敦, 因此用了 yeah 这个美国的用语。但他立即意识到了这一点, 故而又改用比较正规的英语说: Yes. Yes, please.
14. I don't want people to work hard out of a sense of obligation, Prodip. (Prodip, 我并不是要大家出于无可奈何的心情去努力工作。) 这里的 out of a sense of obligation 等于 because they feel they have to (因为他们觉得非干不可)。
15. ... just in case you try to tell the police it was my fault. (以防你到警察那儿告我, 说是我的错。) 这个句子里的 just in case 是个连接词短语, 其含意等于 if it should happen that way (万一发生这种情况的话)。
16. These cars are causing an obstruction. (这两辆车在这有