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INTENSIVE  
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研究生  
英语精读  
(上册)

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复旦大学出版社

# 研究生英语精读

## (上册)

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复旦大学出版社

## 内 容 提 要

本书根据国家教委 1992 年颁布的《非英语专业研究生英语教学大纲》编写而成,供硕士研究生英语课使用。课文材料全部选自当代英美原著,内容涉及政治、经济、社会、文化和科普各个方面,课文后配有大量练习,以培养学生的语言使用能力。

**(沪)新登字 202 号**

责任编辑 陈锡鏢

**研究生英语(上册)**

复旦大学出版社出版

(上海国权路 579 号)

新华书店上海发行所发行 上海长阳印刷厂印刷

开本 850×1168 1/32 印张 12 字数 300,000

1994 年 6 月第 1 版 1994 年 6 月第 1 次印刷

印数 1—8,000

ISBN7-309-01318-2/H·238

定价: 10.60 元

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## 前 言

1983年国家教委(原教育部)颁布了《研究生外语学习和考试的规定(试行草案)》。这一指令性文件促进了我国研究生外语教学的发展。根据《规定》的精神,我们研究生英语教学小组全体教师于1985年编写了一册研究生英语精读教材并在校内使用了多次,得到好评。

1991年国家教委研究生工作办公室主持并组织编制《非英语专业研究生英语教学大纲(试行稿)》的工作。1992年国家教委公布了《大纲》。我们全组教师深受鼓舞,积极投入已开始的新教材的编写工作。全组教师从编者到主编,都是不脱产的,大家齐心协力终于编出了现在这本教材。参加本册编写的有曾道明、雷烈江、陆效用、俞耀生、孙靖、蔡基刚、薛福清、潘宁、姚元坤、吴安平和杨永荟。陈伟德、黄绍勋提供了部分素材。本书由杨永荟任主编,雷烈江、曾道明、陆效用任副主编。

本书在编写过程中受到杨福家校长、研究生院李大潜院长、培养处刘碧英、叶绍梁、廖文武等同志的关注。大学英语部邱匡林、孙健同志在后勤方面给予帮助。本书的部分内容承董亚芬、瞿象俊两位教授审阅,谨在此一并表示感谢。

由于编写时间紧,又限于水平,错误或不妥之处,请读者提出宝贵意见。

编 者

1993年12月

## 编辑说明

自恢复研究生招生以来,我校广大的研究生指导教师及担任研究生教学工作的同志,结合教学任务,编写讲稿,编印讲义,在研究生的教材建设方面进行了大量的工作,但由于种种条件的限制,目前正式出版的研究生教材为数很少。为了进一步提高研究生的教学质量,方便广大研究生和有志深造的同志学习或自学,并有利于学术交流,都有必要迅速改变这一状况,大力加强研究生的教材建设。

这套研究生丛书,正是适应为国家培养高层次人材这一需要而编辑出版的。本丛书分文科及理科两大类,目前将主要出版硕士研究生专业基础课的教材,同时也酌情出版一些适应面较广、并具有较高质量的硕士研究生选修课教材及博士研究生专业基础课教材。我们的目标,是逐步地建设起一套比较完整的研究生教材,使它们不仅可用作研究生专业基础课或选修课的教材或参考书,部分内容也可用作大学高年级学生的选修课教材或补充读物,同时也可用作有关的自学和课外阅读材料。

收入本丛书的教材大都是在编成讲义后经过教学实践,再修改定稿。但由于我们对编辑工作缺乏经验,仍可能存在某些不妥和不足之处,热忱欢迎广大读者提出宝贵意见,以便将来再版时改正。

复旦大学研究生院

1994年7月

## 使用 说 明

本书为硕士研究生(非英语专业)英语精读上册。

本册包括十个单元,供一学期使用。材料全部选自美英原著,少数课文略有删改。选材时注意了文章的趣味性和知识性。

每篇课文前有作者或选文简介,主要为学生提供必要的背景材料。

课文中出现的生词或短语(指研究生教学大纲中规定的以外的单词)均列入 New Words and Expressions 中,全部采用英语解释。

课文注释以介绍背景知识为主,对个别难以理解的词句也适当作了解释,供学生预习时参考。

本册强调语言基本功的训练和语言实用能力的培养,因此每篇课文后都配有较多的练习,其中包括课文理解、句子或短语意译、词汇运用、完形填空、改错、翻译、写作和阅读等。词汇运用包括三个部分(A、B、C),第一和第二部分为同义词和反义词练习,第三部分难度较大些,不仅要求学生掌握某些词汇在课文中的意思,而且还要求学生掌握这些词汇的其它含义,因此这一部分练习可由老师和学生一起做。翻译练习包括句子和段落翻译,其中有汉译英和英译汉。单数课文后是汉译英,双数课文后是英译汉。写作练习要求学生首先写出要点,然后写作,本册第一课就如何写要点和写作作了专门示范。对于其它练习,每项练习前都有说明,这里就不一一赘述了。

除上述练习外,每单元后还有一些附加练习。这些练习包括语法、改错、词汇、完形填空以及习语如何使用等,其目的主要是帮助基础较好的学生巩固已学的语法知识,进一步提高语言运用能

PAB 28/02<sup>-1-</sup>

力。学生可根据本人的实际情况,在课后选做其中一部分或全部,这无疑是颇有益处的。

编者

1993年12月



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# LESSON 1

## BIRTH OF A DRIVE-IN<sup>1</sup>

Albert Benderson

### ABOUT THE AUTHOR AND THE ARTICLE

Albert Benderson is a professor of film at Rider College (founded in 1865) in Trenton, a city in New Jersey on the Delaware River. Mr. Benderson is a freelance writer. His article "Birth of A Drive-in" was published in October 1978 in *New Jersey Monthly*.

As a regional magazine in the U.S., *New Jersey Monthly* began publishing in November 1976, and it features interviews with important residents and exposés of incompetent and unethical bureaucratic activities, and how-to articles about living a "better" life in New Jersey, along with regular columns on sports, media, money and the arts.

### TEXT

In the grand corporate vision of the American future, stepping behind the wheel of the family car becomes analogous to returning to the womb. Detroit, for one<sup>2</sup>, longs for the day when the American motorist can fulfill all needs and gratify all desires

without ever leaving the driver's seat. This vision has given birth to a variety of live-in<sup>3</sup> automobile accessories, such as the car refrigerator, telephone, and tape deck, as well as a number of uniquely American institutions such as the drive-in restaurant, the drive-in bank, and the drive-in funeral parlor. Somehow all these innovations are vaguely associated with California in the popular imagination, as if all schemes to mate man with the motorcar emanate from the West Coast. In fact, however, the grand daddy of them all—the drive-in movie theater—is strictly a product of the New Jersey imagination.

On June 6, 1933, Richard Hollingshead opened the World's First Automobile Movie Theater in Camden<sup>4</sup>, New Jersey. In a single bold stroke, Hollingshead fused the two distinctive contributions of New Jersey to the American scene—the motion pictures (via Thomas Edison<sup>5</sup>) and the turnpike—into a revolutionary theatrical experience that was to reshape the American landscape.

“Sit in your car and enjoy the talkies,” the opening night ads proclaimed. “Individual driveways three times the length of your car.” The initial advertisement didn't mention the name of the film to be shown that fateful night; *Wife Beware* with Adolphe Menjou<sup>6</sup>. The real attraction was clearly the theater itself.

Newspapers of the period suggested that the theater was an immediate success. On opening night it was jammed to capacity with six hundred cars. The fact that patrons had to pay a hefty twenty-five cents for the privilege of parking their cars at the drive-in, as well as an additional twenty-five cents per person or \$ 1 per family, apparently did not deter these pioneer film buffs

on wheels. Indeed, the theater continued to prosper throughout that first summer in the face of competition from conventional theaters attempting to lure audiences with offers of free "Diamond Gold Tableware" or "Beautiful Crystal Glassware."

First-night patrons no doubt found it difficult to hear the premier film above the roar of competing attractions on all sides of the theater, for the drive-in was located in the midst of several rather noisy enterprises surrounding what is now the Admiral Wilson traffic circle. Next door to the theater was a short-lived but equally audacious experiment in motorcar entertainment, the Auto Roller Coaster. Here customers laid down their money for the thrill of piloting their model A's<sup>7</sup> and Pierce Arrows<sup>8</sup> up and down wooden ramps designed to simulate the experience of riding a real roller coaster. One can easily imagine the screams of these thrill seekers punctuating the sound track of the Auto Theater's nightly feature at regular intervals as their cars clattered up and down the ramps of the coaster.

The coaster noise was merely the dominant strain in a cacophony of sounds emitted by nearby establishments. For instance, a dog track<sup>9</sup> was located across the street from the theater. Nearby was the Camden Airport, at that time the only airport serving Philadelphia. The popular Hofbrau Restaurant, which featured dance marathons hosted by an obscure comedian named Red Skelton, was the social center-piece of the airport. Added to all these distractions was the constant road noise from nearby highways. Clearly, the bedlam concentrated in this small area must have been considerable.

Moreover, in '33 the technology permitting individual car

speakers had not yet been developed. After his initial, unsuccessful experiment with three large speakers, Hollingshead strategically placed twelve speakers at various points in the ground throughout the theater and turned them up to full volume so that they could be heard if the audience kept its car windows rolled down. He was unable, however, to drown out the intense background noise generated by his neighbors and was eventually compelled to install individual in-ground speakers over each parking spot. The sound from these hundreds of speakers turned up to full volume apparently was more than sufficient to drown out the competition. In fact, it was so prodigious that when the wind blew the wrong way, residents in Merchantville<sup>10</sup>, two miles from the theater, complained about the noise.

As for the films themselves, Hollingshead seems to have taken a *Reader's Digest* approach to the exhibiting of popular features. According to an article in the June 7 *Camden Courier-Post*<sup>11</sup>, "Abridged features, with all dull or uninteresting parts omitted, will be featured at the theatre, which will give three shows nightly." Hollingshead soon succumbed to the logistical difficulties of cramming three shows, even of abridged features, into a single evening, and bowing to the realization that it took longer to empty a drive-in than a conventional theater, he reduced the schedule to two shows nightly at 8:45 and 10 P. M.

Certainly there are still many in the Camden area who remember warm, summer evenings spent at the Auto Theater, perhaps behind the wheel of a new Buick<sup>12</sup> or in the back seat of Dad's car. Some probably were in that very first audience on June 6 and, therefore, were participants in an event ranking in historic

significance somewhere between the first trans-Atlantic flight and the eating of the first McDonald's<sup>13</sup> hamburger. No doubt the first baby conceived during the late show at an American drive-in was born during the spring of '34 in Camden.

After perfecting his sound system during a couple of experimental seasons in Camden, Hollingshead moved his operation to Union<sup>14</sup>, New Jersey, where his Union<sup>14</sup> Drive-In still stands on Route 22. Only a vacant lot remains to remind us of his first, pioneering enterprise. No plaque or monument has yet been erected to celebrate the glorious moment in theatrical and social history that occurred there forty-five years ago. But some local residents maintain that on a warm summer evening, when the wind is right, one can still hear in the distance the tinny, amplified voices of long-departed film stars drifting slowly through the thick New Jersey night on that eternal journey to Merchantville.

# NEW JERSEY COUNTY SEATS







