

# A Quality Selection of Articles from American Journals

## 精选美国报刊文章阅读

王长松 编著



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## 编者的话

受美国马萨诸塞州克拉克大学的邀请，我于2004年8月至2005年7月在该大学美国语言与文化学院进行研习和交流。置身于美国社会的生活，通过与教授们、学生们零距离的交流与讨论，通过第一时间内收听收看广播、电视节目和阅读最新发行报刊，我更全面、深刻地理解了当今美国社会的多个维面。《精选美国报刊文章阅读》一书的出版就是在这一环境中孕育出来的。

20余年大学专业英语的教学实践使我深感国内英语专业学生在提升语言能力、理解和把握西方社会文化方面所受的环境制约。最具影响力的美国三大新闻周刊《时代》、《新闻周刊》和《美国新闻与报道》采用新颖、口语化的语言，全方位地报道，多角度、高层面地点评、剖析了全球，特别是当今美国政治、经济、外交、宗教、人物、文化及社会生活潮流等诸多方面，是学习今日“活”的美语的一种好方式，更是全景透视现时美国社会和文化的一个窗口。我们知道，语言的学习，归根到底是对这门语言背后所蕴含的文化的了解和把握。基于此认识并结合我国英语专业学习者的需求，我精心地从这三大期刊中每期的特别报道或评述中选编并加以分类。在查阅了大量的背景资料的基础上，配写了导读性提问、正文背景补充、语言难点注释、理解性提问及与之相关的参考资料，以帮助读者更好地理解原文，把握其内涵。

经过一年的努力，从一百余篇文章中精选出的三十篇，共七十余万字。原计划成书两册。现在，因出版的需要，不得不节选到十八篇，成书一册，可供英语专业大三或大四学生三十多课时的学习。

每篇文章分为六个部分：

### 一、预习性的讨论部分

针对将要学习的文章内容展开提问，起到“热身”的作用。目的是测试一下学生对这一问题了解多少。重要的是让学生表达自己的认识和看法。

### 二、正文部分

所选的文章全部是最近一年内对美国、对美国人颇有影响的事情或事件。读了这些文章，读者会对美国有一个较深刻的认识。知道美国人现在想什么，做什么，什么东西正影响着他们的生活，影响着他们的思维，影响着他们的决断。

### 三、正文背景补充

针对前面正文所产生的背景加以介绍。目的是帮助读者抓住文章的梗概，理解文章的内涵。同时理解文章所折射的历史、政治、宗教、文化等方面对今天美国社会的影响。

### 四、注释

每篇文章的注释除了对新的、较偏僻的词汇、习惯用语、影响文章理解的语言点及人物加以注释外，一般不作注释。这样做有两点考虑：增加读者的自学能力和思考能力，相信读者能独立看懂每篇文章。如果想将文章读细、读透的话，须参考英语字典或书后的英语词汇表，更高的要求则要在同学的相互讨论和教师的指导下才可完成；有利于教师

更好地把握教学，将文章从更高层次展开，讲解透彻。教学的重点应围绕更能反映美国社会、文化背景处来进行。

## 五、进一步讨论部分

通过课前的讨论和对正文及其注释的学习，本书再次提出问题，目的是希望读者能对文章所涉及的内容有一个更升华的认识，并能将其表述出来。

## 六、参考书部分

每篇文章后列出供读者参考的书籍和可以浏览的网站，便于对此有兴趣的读者和任课教师进一步学习和研究。相信它们有助于读者加深学习、扩大知识，同时更有助于教师讲好每一章节。

当代英文报刊中的文章对我国中等乃至中等以上水平的英语读者来讲是比较难的。其语言，既新颖、口语化，也因报道的内容广泛，词汇量很大。为了方便读者的阅读，书后将书中每篇文章所涉及的较难的词汇列出。为了使读者能更好地理解这些有一定难度的文章，词汇都采用了英语注释，为的是让读者尽量地摆脱汉语的束缚，适应用英语去思考英文，从而更能把握语言的深层含义，更准确地理解文章。注释以 Longman 字典为标准，用浅显的语言来解释生词，以避免出现新生词解释生词的现象。

中美两国人有着不同的文化和价值观，有些方面其差异是巨大的。语言的学习过程就是对这种差异的理解过程，同时也是了解、思考本族文化和价值观的过程。只有这样才能促进人们对本民族优秀文化和良好价值观的认识与了解。本书所选的文章一部分是与美国现今的政治有关。如果读者希望能从这三大最有影响力的期刊中读到纯粹客观的评述或报道，是不现实的。相信读者阅读后，会对此有深刻的了解。对于我们中国读者来讲，最重要的不是我们看到这些文章，而是如何来使用这些文章。

我衷心地希望此书能最大限度地满足我国中等以上水平的英语读者，特别是英语专业的学生对英语语言和美国文化的需求。这正是编者心之所愿。

在此书历时一年的编写过程中，本人得到了克拉克大学美国语言与文化学院的众多同行的帮助，没有与他们无数次的探讨，没有他们的细心指导，此书是很难顺利完成的。在此我向他们表示感谢。更应感谢的是教师 Michael Madden，他对此书进行了全程的把关和修改，Thomas P. Massey 和 James A. Welu 两位主任又进行了细致的校对。这才使得此书有较高的水准。错误之处，当是编者水平所限，望批评、指正。

在此我还要感谢南开大学出版社的热忱帮助。同时，我要以此书纪念我在美国时去世的母亲，刘兆华。

王长松

2005年12月30日于天津

# Contents

## Part One People

Section One: The Book of Bob ( <i>Newsweek</i> , October 4, 2004) .....	3
Section Two: Michael Moore and His <i>Fahrenheit 9/11</i> ( <i>Time</i> , July 12, 2004) .....	14
Section Three: The Real Lincoln ( <i>U.S. News</i> , February 21, 2005) .....	26

## Part Two Politics and Society

Section Four: Blue Truth, Red Truth ( <i>Time</i> , September 27, 2004) .....	43
Section Five: Class Conscious ( <i>U.S. News</i> , May 2, 2005) .....	57
Section Six: Lessons of the Schiavo Battle ( <i>Time</i> , April 4, 2005) .....	68

## Part Three Election

Section Seven: The Secret Money War ( <i>Newsweek</i> , September 20, 2004) .....	81
Section Eight: Inside the Debate Strategies ( <i>Time</i> , October 4, 2004) .....	90
Section Nine: Second Act ( <i>U.S. News</i> , November 15, 2004) .....	101

## Part Four Religion

Section Ten: Behind the First Noel ( <i>Time</i> , December 13, 2004) .....	115
Section Eleven: From Jesus to Christ ( <i>Newsweek</i> , March 28, 2005) .....	134



## Part Five International Relations

Section Twelve: Struggle for the Soul of Islam ( <i>Time</i> , September 13, 2004) .....	151
Section Thirteen: Road Warrior & Thawing Out ( <i>U.S. News</i> , February 28/March 7, 2005) .....	164

## Part Six Life

Section Fourteen: Plotting Your Savings Strategy ( <i>U.S. News</i> , September 6, 2004) .....	179
Section Fifteen: Social Security, Bush's Big Bet ( <i>Newsweek</i> , February 14, 2005) .....	189
Section Sixteen: Wither the Dollar & Bottom Dollar ( <i>Time</i> , December 20, 2004; <i>Newsweek</i> , March 21, 2005) .....	203

## Part Seven Science and Technology

Section Seventeen: Brain Check & Yoga Lessons ( <i>Newsweek</i> , September 27, 2004) .....	219
Section Eighteen: How to Live to Be 100 ( <i>Time</i> , August 30, 2004) .....	228
Glossary .....	240

## Section One

# Part One People

Before You Read:

1. What does pop music mean?
2. Do you know anything about Bob Dylan?
3. Do you think he is a great musician or not?

### The Book of Bob

Bob Dylan is about to publish a remarkably candid, long-awaited memoir. He gave us the first excerpt, and we sat down for an extraordinarily wide-ranging talk.

When I told Bob Dylan he's the last person I'd be expected to interview for a biography, he laughs and says, "Yeah, me too." It's not just that he guards his privacy so carefully that he's managed to most live a quiet, rural, somewhat idiosyncratic life in the Midwest—which is all he'd like us to specify—he talks about his

1. In the English, an autobiography was a person's own story. It is still in wide use, but "memoir" has become the more common term. In the French, "memoir" is used to refer to a person's story, but the word "memoir" is used to refer to the story of a person's life. In the French, "memoir" is used to refer to a person's story, but the word "memoir" is used to refer to the story of a person's life.



Part Five International Relations

Section Twelve: Struggle for the Strait of Hormuz  
 (The New York Times, February 13, 2000) ..... 151

Section Thirteen: The War in Iraq  
 (The New York Times, February 20, 2003) ..... 164

Part One

People

Section Fourteen: The 2002 U.S. Midterm Elections  
 (The New York Times, November 5, 2002) ..... 177

Section Fifteen: The 2004 U.S. Presidential Election  
 (The New York Times, November 3, 2004) ..... 184

Section Sixteen: The 2005 U.S. Midterm Elections  
 (The New York Times, March 21, 2005) ..... 203

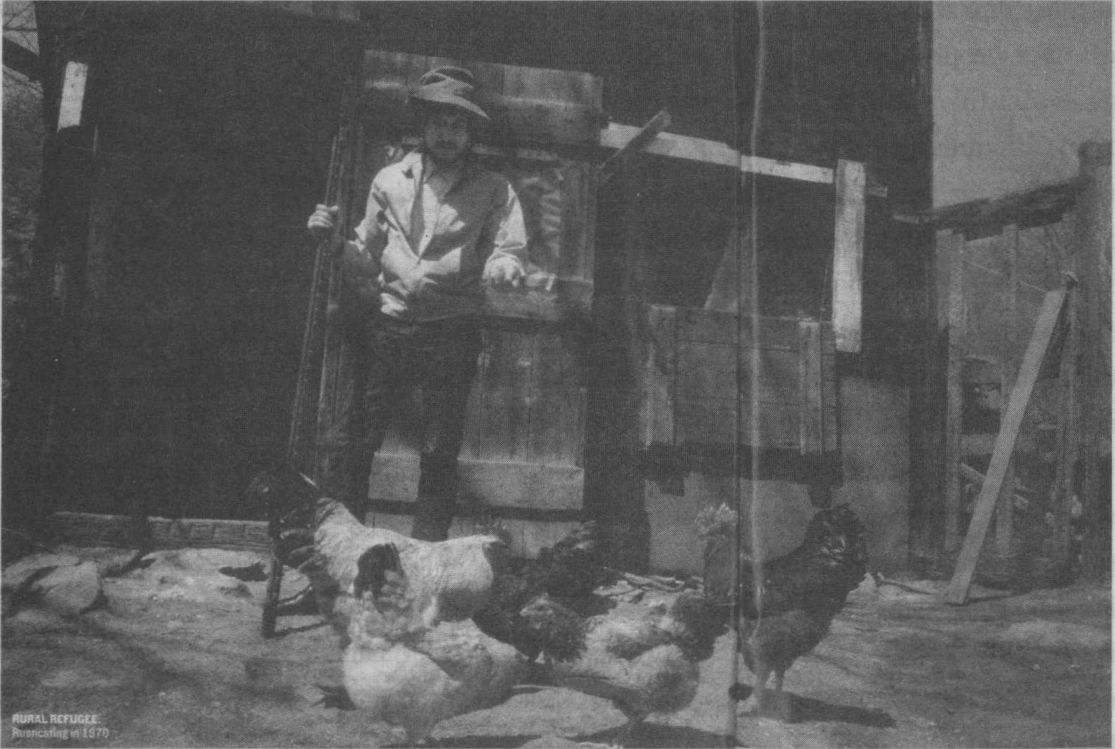
Part Seven Science and Technology

Section Seventeen: Brain Check: The 2004 U.S. Midterm Elections  
 (The New York Times, November 3, 2004) ..... 219

Section Eighteen: The 2004 U.S. Presidential Election  
 (The New York Times, November 3, 2004) ..... 228

Section Nineteen: The 2005 U.S. Midterm Elections  
 (The New York Times, March 21, 2005) ..... 237

# Section One



## Before You Read:

1. What does pop music mean?
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## The Book of Bob\*

**Bob Dylan is about to publish a remarkably candid, long-awaited memoir. He gave us the first excerpt, and we sat down for an extraordinarily wide-ranging talk.**

When I tell Bob Dylan he's the last person I'd have expected to turn autobiographer, he laughs and says, "Yeah, me too." It's not just that he guards his privacy so carefully that he's arranged to meet in a motel room someplace in the Midwest—which is all he'd like us to specify—to talk about his

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\* In popular English, an author often uses a person's first name in article to make people feel "closer." Such cases frequently occur in the book. In fact, Bob Dylan is known to every household in America. (Take the reference of the latter part of Supplement to *Lessons of the Shiavo Battle*.)

forthcoming book, *Chronicles, Volume One*. (Dylan supposedly got in without being spotted, but there's a funny vibe here. Why is our pot of coffee on the house<sup>1</sup>?) His early public persona was built on self-protectively enigmatic statements and artful misdirection, like the yarns he used to tell about being a traveling carny<sup>2</sup>; even Robert Zimmerman's stage name was an invention. And the songs that made Dylan so burdensomely famous—exhibit A, *Like a Rolling Stone*<sup>3</sup>, with Miss Lonely, her diplomat and the Siamese cat on his shoulder—seemed to tell his personal truth, and a lot of other people's, by means of surreal evasion. "I'm used to writing songs," he says, "and songs—I can fill 'em up with symbolism and metaphors<sup>4</sup>. When you write a book like this, you gotta tell the truth, and it can't be misinterpreted." He's clearly proud of the book, but he didn't enjoy writing the thing. At all. "Lest we forget, while you're writing, you're not living. What do they call it? Splendid isolation? I don't find it that splendid."

Dylan, 63, looks younger and healthier than he did when I spoke with him in 1997, the year his spooky, world-weary album *Time Out of Mind* re-established him as a vital contemporary—after what he claims was a quarter century of artistic "downward spiral"<sup>5</sup>—and introduced him to a new generation of listeners. Back then, he was just recovering from a near-fatal infection of the tissues around his heart. Now, sitting at a small table with a view of the parking lot, sad little suburban trees<sup>6</sup> and a lowering sky, he seems like a wiry kid eager to get outdoors—but he's also perfectly happy, as before, to shoot the breeze<sup>7</sup> about music. "When I was talking to you earlier," he begins—as if it had been a couple of hours ago, rather than seven years. He gives a shout-out to Elvis Costello<sup>8</sup> ("Everyday I Write the Book"—I just *did* that") and to Carole King<sup>9</sup>: "*You've Got a Friend*' on some level means more to me than a lot of my songs do." He testifies to his admiration for Bing Crosby<sup>10</sup> and for Willie Nelson<sup>11</sup>, his informed skepticism about hip-hop<sup>12</sup> ("There's a lot of clever minds behind that, no question about it. But you know, less is more<sup>13</sup>."), and his overall pessimism about the present-day scene: "I don't think music is ever going to be the same as what it meant to us. You *hear* it, but you don't hear it." Like all modernists<sup>14</sup>, he's a nostalgic—what else would you be modernist about?—but he's clearly excited about his own recent music. These days, he says, with that familiar rising inflection, "I'm sort of doing what I want to do? I mean not *sort of* what I want to do, I *am* doing what I want to do. Or what I believe I was put here to do." He's got six or eight songs toward a new album, and he hopes to finish more before he goes back on the road next month. Then he wants to start re-recording many of his old songs, this time "with the proper structures. A lot of these songs can have, like, a dozen different structures to them. I can't hope to do all that. But I can provide a few things for future generations." He takes another sip from his Styrofoam cup<sup>15</sup>.

*Chronicles*, which will be in stores Oct. 5, may have been a detour from Dylan's real work: it occupied him on and off for three years, writing on a manual typewriter in capital letters, to make it easier for an assistant to read and retype. But it's hardly an arty curiosity like his post-Beat<sup>16</sup>, all-lowercase<sup>17</sup> 1966 novel *Tarantula*<sup>18</sup>. It's an attempt by the most influential cultural figure now alive—no? who else?—to give us a straightforward look at his life. It comes along, coincidentally, at a moment when mainstream literary writers are busy arguing for Dylan's importance: in the British critic Christopher Ricks' study *Dylan's Visions of Sin*, and soon in *Studio A*, a collection of



pieces on Dylan by the likes of Jonathan Lethem, Rick Moody and Sam Shepard<sup>19</sup>, as well as Dylan himself. (Simon & Schuster<sup>20</sup> has also issued an updated collection of Dylan's lyrics—and Scribner has reprinted *Tarantula*.) *Chronicles*, written at the urging of Simon & Schuster publisher David Rosenthal, is neither a cradle-to-one-foot-in-the-grave autobiography nor a true memoir, tightly focused on a single crucial period. Instead, as Dylan puts it, "It's like I had a full deck<sup>21</sup>, and I cut the cards and whatever you see you go with that. I realize there's a great gap in it." What he saw ended up as an evocation of his early days in Greenwich Village, chapters on the genesis of two lesser-known albums<sup>22</sup>, *New Morning* (1970) and *Oh Mercy* (1989), and a section on his forced retreat from his own celebrity. (It's the subject of the exclusive excerpt that follows this piece<sup>23</sup>.) The Biblical title Rosenthal suggested made intuitive sense to Dylan. "*Chronicles* just means—I'm not sure what it means"—he laughs—"but it would seem to be some kind of thing where you can make right use of the past."

Critics may complain that the book doesn't include the back pages<sup>24</sup> they want most: his famous 1966 motorcycle accident gets a single sentence<sup>25</sup>, and there's nothing about his 1977 divorce, his 1978 conversion to evangelical Christianity or the origin and the making of such masterworks as *Blood on the Tracks* (1975), *Slow Train Coming* (1979), *Infidels* (1983) or *Time Out of Mind*. (He did write about *Blood on the Tracks*; that chapter, and much more that he's written, may appear in subsequent volumes—"When I slink into the corner, maybe.") But Dylan has a different sense of priorities. "I mean, I'm in (possession) of what really matters." And one thing that seems to matter overwhelmingly is other people. He's written sharp-eyed portraits of everyone from the poet Archibald MacLeish<sup>26</sup>—who wanted Dylan to collaborate on a musical play—to the opium-smoking bohemian couple who put him up in the Village. Jack Dempsey even gets a cameo on<sup>27</sup> the first page: "You know how I would remember stuff? I would remember people," he says. "Once I figured out who was there, I could make something of it. I didn't go strong on anybody, you know? I think I went rather light. But in saying that, I'm not a big fan of polite literature, so there would have to be an edge to it." Dylan's songs have always teemed with people, from the real-life Hattie Carroll and Hurricane Carter<sup>28</sup> to such indelible figures as the clueless Mr. Jones in *Ballad of a Thin Man* and the back-stabbing wanna-be<sup>29</sup> in *Positively Fourth Street*. But *Chronicles* should dispel any notion that Dylan spends his real life exclusively absorbed in the splendid isolation of his private visions. While everybody was obsessively watching Dylan, he was watching them.

There's always been something uniquely strange about Dylan's fame, the often-creepy intensity with which people have been drawn to him—or rather, to his mystique. "The songs definitely had a lot to do with it," he says. Well, yeah. It went dangerously past ordinary adulation. At its worst, in the late 1960s and early '70s, Dylan experienced a disorienting, terrifying and downright infuriating combination of stalking and deification. As he writes in *Chronicles*, "It would have driven anybody mad"—and it goes a long way toward explaining why arranging for an interview with him still feels like setting up a meeting to pass nuclear secrets.

As Dylan sees it, his fame distorted not only his life but his art; he reacted to it with new music calculated to baffle expectations, and he ended up baffling himself. "I didn't know what it was I was

really doing. I was going on reputation. Which buys you a certain sum, but you're not in control. And until you gain control, you're never quite sure you're doing the right thing? In my case anyway? So I went for a long time precisely on that fame that we're talking about. But, it was like a bag of wind. I didn't realize it was slipping away until it had slipped away." And how long did this go on? "Artistically speaking, it would have to have begun sometime in Woodstock<sup>30</sup>—not personally, but in a public way—till maybe when that *Time Out of Mind* record came out." I command myself to keep my mouth shut. He's talking about the 25 years that produced *Blood on the Tracks*, *Slow Train Coming*, *Shot of Love*, *Infidels* and its sublime outtakes<sup>31</sup>, and—no. Let's not argue with the man who's in possession of what really matters. I take another sip from my cup. A china cup. Not being Bob Dylan, I had no problem making a run to the restaurant down the hall<sup>32</sup>, though the coffee was still on the house.

Outside the window, rain's now falling on the parking lot. Dylan must have seen so many of these gloomy Midwestern days when he was growing up in northern Minnesota. The photo on the cover of *Chronicles* shows Times Square in 1961, the year he came to New York, but as a kid, he says, "I had no idea of what a city was like. And I think it probably made me who I am today. The country where I came from—it's pretty bleak. And it's cold. And there's a lot of water. So you could dream a lot. The difference between me now and then is that back then, I could see visions. The me now can dream dreams<sup>33</sup>." His early songs, he says, were visionary, however much they drew on his meticulous observation of the real world around him. "What you see in *Chronicles* is a dream," he says. "It's already happened."

You would have to be Bob Dylan—which is what all those stalkers must ultimately have wanted from him—to grasp fully what he's trying to tell you. But it must have to do with his having to accept the loss of his original mode of creation, in which the songs seemed to come to him without his knowing what he was doing. Does he still have that same access to—I don't know how to put the question. He helps me out. "No, not in the same way," he says. "Not in the same way at all. But I can get there, by following certain forms and structures. It's not luck. Luck's in the early years. In the early years, I was trying to write and perform the sun and the moon. At a certain point, you just realize that nobody can do that." In the myth that he's structured to explain himself to himself—and he really *is* the one in possession of that truth—*Time Out of Mind* must mark the point of that acceptance<sup>34</sup>. *Chronicles*, the "dream" in which he found himself constrained to tell the literal truth, is his attempt, at long last, to explain himself to us.

*Newsweek*, October 4, 2004

David Gates

Supplement to *The Book of Bob*:

Bob Dylan, American folk-rock singer and composer, was born in Duluth, Minn., U.S., on May 24, 1941. His original name was Robert Allen Zimmerman, later he took the name of Dylan in honor of the poet Dylan Thomas. He briefly attended the University of Minnesota in 1960 and then went to New York City, where he met folk musician Woody Guthrie, who was his idol and would have a

great influence upon his career. After performing in Greenwich Village's The Café Wha?, Dylan, who played the guitar and harmonica, appeared at Carnegie hall in 1961. In 1962, he recorded his first album and wrote his famously lyrical *Blowing in the Wind*, and his rise to fame was meteoric. Bob was the most influential musician to emerge from the social unrest of the early 1960s, and he dramatically expanded the aesthetic and political boundaries of popular song. Recognized almost immediately as the voice of his generation, Dylan began his brilliant career by performing blues, folk ballads, and his own topical, atypical compositions, many of which addressed issues of racial injustice and protested against the threat of nuclear war. By 1965 he transformed himself into a folk-rock star, the first of many metamorphoses he would undergo over the next three decades. Mercurial, iconoclastic, and enigmatic, Dylan variously presented himself as a poet, gospel singer, bluesman, country musician, and minstrel. After recording more than thirty albums, selling more than 58 million albums, and writing more than 500 songs, he won a Grammy for lifetime achievement during the 1991 Gulf War and was finally placed among the major popular artists of the twentieth century.

Among Dylan's best-known compositions are: *The Times They Are A-changin'* (1964), *Mr. Tambourine Man* (1965), *Just Like a Woman* (1966), *Lay Lady Lay* (1969), *Blood on the Tracks* (1975), *Desire* (1976), *Slow Train Coming* (1979), *Infidels* (1983), *Unplugged* (1995), *Time Out of Mind* (1997).

Bob Dylan is over sixty years old now, but he is still going around America and giving tour performances. He is a real legend in American pop music, even in the world's music. His over two score years' music career is a window on American pop music. His influence has been far beyond the American music sphere. He and his music have been a part of American culture.

Before Bob Dylan's autobiography was placed on the shelves of bookstores throughout America, *Newsweek's* David interviewed Bob in a quiet and unnoticeable motel. In this article, David simply introduces Bob's new book, and especially tries to unveil Bob Dylan's persona, on which *Chronicles: Volume One* is going to shed more light for readers. Because he is known in America primarily for the nature of his personality, understanding the persona of Bob Dylan can teach us many things about American popular culture: why it can be appealing when celebrities are reclusive, how celebrities react to fame, and how celebrities are made in the first place.

## Notes:

1. Why is our coffee on the house?—Bob Dylan is a very famous singer, and also very reclusive, so he has asked the *Newsweek* reporter David Gates to interview him at a small motel to attract less notice. He is expressing suspicion that the motel has taken notice of his celebrity and given him free coffee, "on the house," as is customarily given to famous people.
2. carny—carney or cannie, a person traveling with a carnival, which is a traveling enterprise that offers amusement in various forms. "Carnies" are usually very poor people, with a reputation for itinerance, indigence, and fraudulence.
3. *Like a Rolling Stone*—Soon after making a name for himself in the folk music, he began to



experiment with new sounds and stunned folk purists by releasing *Like a Rolling Stone*. This lengthy diatribe against a former girlfriend, backed by a full rock band, contains the famous scornful refrain *How does it feel?* The *Miss Lonely* of the song is a former girlfriend, who has, like Dylan did years earlier, taken to the streets of Greenwich Village to search for her purpose in life. He is critical of her endeavor because he knows what it is like and what will be its results. *Like a Rolling Stone* is No. 1 on the top list of American 500 popular songs. (The song is so elusive that people may have different understanding of it. The lyrics are given in References below.)

4. fill 'em—colloquial English for “fill them.” Below in the article there are similar formations: “gotta” means “got to” or “must”; “wannabe” means “wants-to-be” or “one-who-wants-to-be.” (Informal language is common in journals of this type, especially in articles based, like this one, on interviews.)
5. “downward spiral”—Bob Dylan believes that, from the 1980s to the early 2000s, the level of artistry in pop music has been declining.
6. sad little suburban tree—or, one might say, “little sad suburban tree.” Here the syntax emphasizes “sadness.”
7. to shoot the breeze—to converse idly
8. Elvis Costello (1954- )—British singer-composer. His first album, *My Aim Is True*, became the top-selling album of the 1970s in the American market. In subsequent years Costello has created a body of work that solidified his reputation as a worldwide important and influential star of popular music. Costello has written more than three hundred original songs, cover versions of which have been recorded by scores of other big-name artists. Critics have sometimes favorably compared Costello’s music to that of folk-rock icon Bob Dylan.
9. Carole King (1942- )—also known as Carole Klein or Carol Klein. She began her music career in 1962 and retired in 1983. After a long hiatus, she came out again in 1998. Carole King has had two of the most successful careers in rock history: first as a member of early rock 'n' roll's best known songwriting team: Gerry Goffin (her husband), Carol King, and Kirshner, and then as the best-selling singer/songwriter of the 1970s. Along the way, she proved there was a place in rock 'n' roll for someone who wrote and sang pleasant, unpretentious songs, without stage theatrics, sexual abandon, or any other gimmicks.
10. Bing Crosby (1903-1977)—is one of the most influential entertainers of all time. He first came to popularity as American's most popular crooner during the 1930s. During his long career from 1926 to 1977, he recorded more than sixteen hundred songs. He also won an Oscar for Best Actor for his role in the film *Going My Way* (1944).
11. Wille Nelson (1933- )—in a career that began in the 1980s, Nelson has recorded more than 100 albums and many hit singles in a wide variety of genres and styles. He is a significant cross-cover artist. His music *Texas Sound* draws liberally on rock, blues, and folk motifs.
12. hip-hop—also known as Rap music, this controversial form of music/poetry became especially popular and influential among urban, black, and Latino communities from the 1980s to 1990s. While hip-hop began as a musical-political movement, it has more recently become associated

- with violence, frivolous lifestyles, expensive fashion trends, and artists of questionable character. Hip-hop is not just music, but also a culture, and it has changed drastically since the 1990s.
13. less is more—Dylan is critical of the excesses of hip-hop. He sees too much focus on fashion and other extraneous aspects in the hip-hop culture, and suggests that because of this focus the music of hip-hop lacks the essence of art.
  14. modernist—Modernism is a very complicated concept. What is certain is that although modernism was not to everybody's taste, it was a movement which best described and shaped our modern consciousness. Modernism is a highly cultural phenomenon which has generated a variety of different opinions and an immense critical literature. Beginning with his famous album *Blonde on Blonde* critics started characterizing his songs as modernist. So after 1966, he is called modernist by some critics.
  15. Styrofoam—a brand mark, a kind of expanded rigid polystyrene plastic cup (硬树脂塑料杯)
  16. post-Beat—Beat refers to the Beat Generation, a term used to describe the vanguard of a movement that swept through American culture after World War II, especially during the Eisenhower years (1953-1961). The term Beat Generation was apparently coined by Jack Kerouac, whose 1957 misfit-picaresque novel *On the Road* is considered a kind of manifesto for the movement. Post-Beat here refers to the movement and people's attitude towards art, music, and literature after the 1960s.
  17. all-lowercase—all in small letters. Dylan's use of all-lowercase letters devalues what he wrote, as he is iconoclastic, and demonstrated his rejection of the old and traditional system of writing, much as the Beat poets had done years earlier.
  18. *Tarantula*—his 1966 work on a collection of poems entitled *Tarantula* (eventually published in 1971). It records Dylan's difficult experience with music as a career, from 1965 to 1966.
  19. Sam Shepard (1943- )—is a playwright, actor, and director. He is a serious and distinguished playwright whose works are performed by his peers and admired by critics. In many countries, however, and particularly in the United States, he is most popularly known as a movie actor, notably in the *The Right Stuff* (1983). (Jonathan Lethem and Rick Moody are Bob Dylan's contemporary singers. It seemed that they are good friends. Both of them recorded his songs in the early 1960s.)
  20. Simon & Schuster—name of a publishing company. Bob Dylan's autobiography *Chronicles: Volume One* was published by the Company in October 2004. The Scribner below is also a publishing company.
  21. a full deck—a pack of playing cards. Here a metaphor for the collected details of Dylan's life.
  22. chapters on the genesis of two lesser-known albums—His book has five chapters, he uses two old songs of the albums as the titles of Chapters Three and Four.
  23. (It's the subject of the exclusive excerpt that follows this piece)—After this article, *Newsweek* published one part of Chapter Three, New Morning of Bob's forthcoming autobiography, entitled *On the Run* for readers to read first.
  24. the back pages—colloquial expression for descriptions of the past

25. gets a single sentence—Dylan doesn't tell his readers the details of the incident—Indicates the events are important to Dylan's story, and that the audience would desire to read about them, but Dylan does not tell them.
26. Archibald MacLeish (1892-1982)—American poet and graduated from Yale, 1915, Bachelor of Law, Harvard, 1919. *The Fall of the City* (1937) reveal his deepening concern with the rise of Fascism in the world. He was Librarian of Congress (1939-44) and Undersecretary of State (1944-45). From 1949 to 1962 he was Boylston professor of rhetoric at Harvard. He appreciated Bob Dylan's lyrics and hoped to co-write a play with him, but Bob declined his invitation.
27. gets a cameo—a "cameo" (from the word "camera") is a surprise or incidental appearance by a known celebrity in any form of media. Jack Dempsey is an unlikely person to appear in the first pages of Dylan's autobiography; thus, he gets an unexpected, "cameo" appearance from the author. (Jack Dempsey was a professional boxer. Bob met him by accident and had a short talk. In fact, Bob didn't know him before that. But their dialogue was meaningful.)
28. Dylan's songs have always teemed with people, from the real-life Hattie Carroll and Hurricane Carter—*Hurricane* was the angriest song Dylan had recorded since *Master of War*. This fierce narrative impugned the American justice system for convicting the former professional boxer Rubin "Hurricane" Carter of murder on slight evidence. Hattie Carroll was a Baltimore hotel kitchen employee innocently killed by a drunken white guest. The sentence indicates that many of Bob Dylan's creative materials came from reality.
29. the back-stabbing wanna-be—backstabbing, to attack (a person) behind his back. This is a metaphor for an act of treachery, which is committed by a character in the song *Positively Fourth Street*.
30. Woodstock—a town in the Catskill Mountain area of New York State where he chose to live and hoped to have a quiet and peaceful life, after he was well-known. More importantly, the site of a revolutionary 1969 concert of the same name that reaffirmed the youth movement in music and culture, at which Bob Dylan performed.
31. outtake—a recorded musical selection not included in a record album
32. I had no problem making a run to the restaurant down the hall—the writer of the article is stating, "I'm not so famous and accomplished that I would not go down the hall for coffee," contrasting his own anonymity relative to the fame of Dylan, for whom it is not as simple to "go down the hall for coffee."
33. "I could see visions. The me now can dream dreams."—Dylan is saying when he was younger he could look into the future (visions), but now in *Chronicles* this is more about the past (dreams).
34. *Time Out of Mind* must mark the point of that acceptance.—See References.

## Further Discussion:

1. What does a great popular musician have to do with popular culture, and even with human