

Day 5
Review
Recall
Relearn

高效阅读

Why? How?

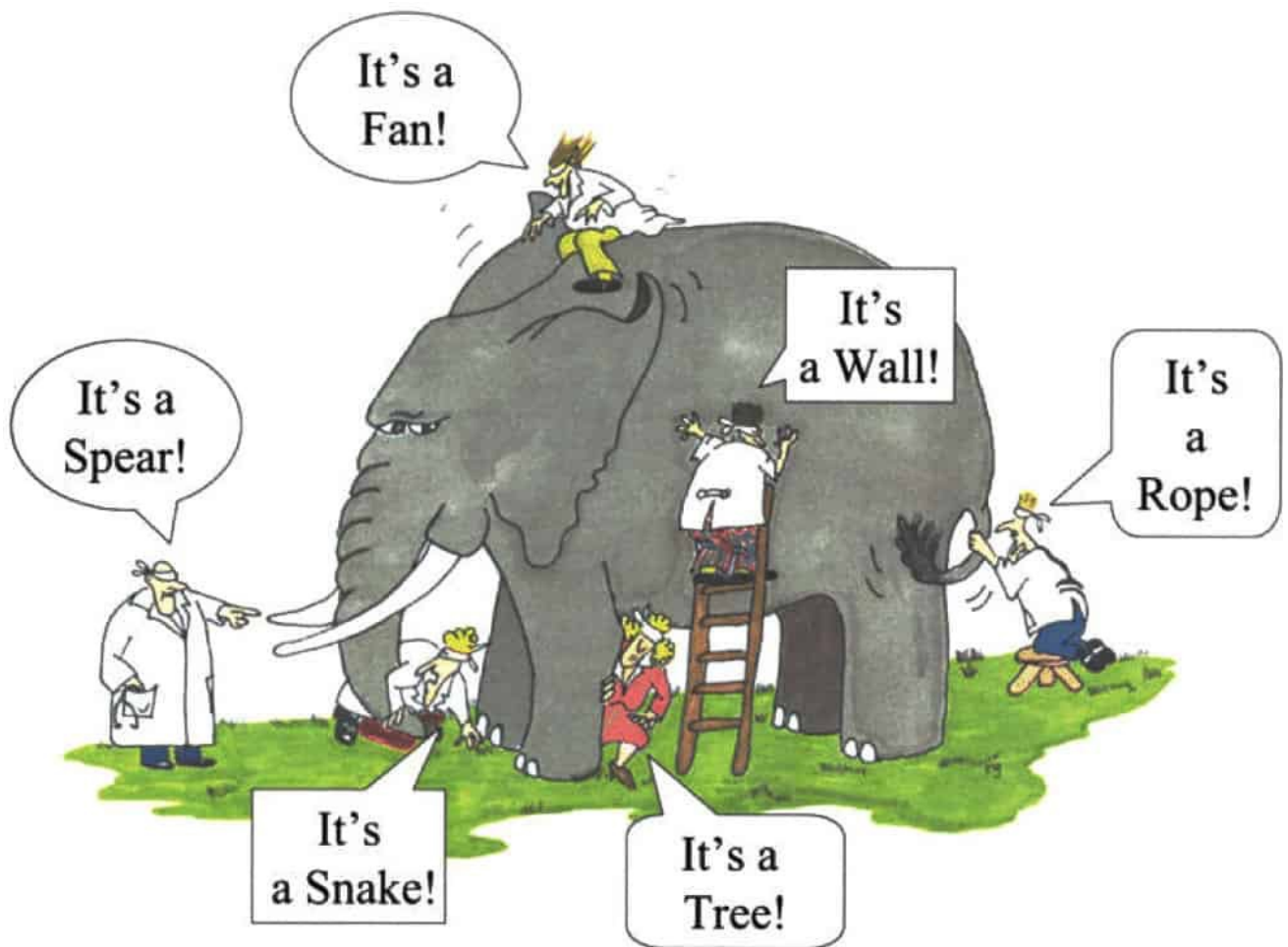
「低效阅读」

Why? How?

“Slow is the new fast.”

高效阅读

Why? How?



see the big picture

see the forest for the trees

内容优先 主动阅读 抓大放小

如何高效阅读？

1. 解读标题，提问预判
2. 一览全局，首尾寻宝
3. 大卸八块，跳读段落

「低效阅读」
Why? How?



① The implications are profound because banks are not ordinary firms.

② It is one thing for Blockbuster Video to be wiped out by a technological shift, but quite another if the victim is Bank of America.

③ It is not just that banks have over \$100trn of assets globally. Using the difficult trick of “maturity transformation” (~~turning deposits that you can demand back at any time into long-term loans~~) they enable savers to defer consumption and investment and borrowers to bring them forward.

④ Banks are so vital that the economy reels when they stumble, as the crisis of 2008–09 showed.

 《经济学人》读写马拉松

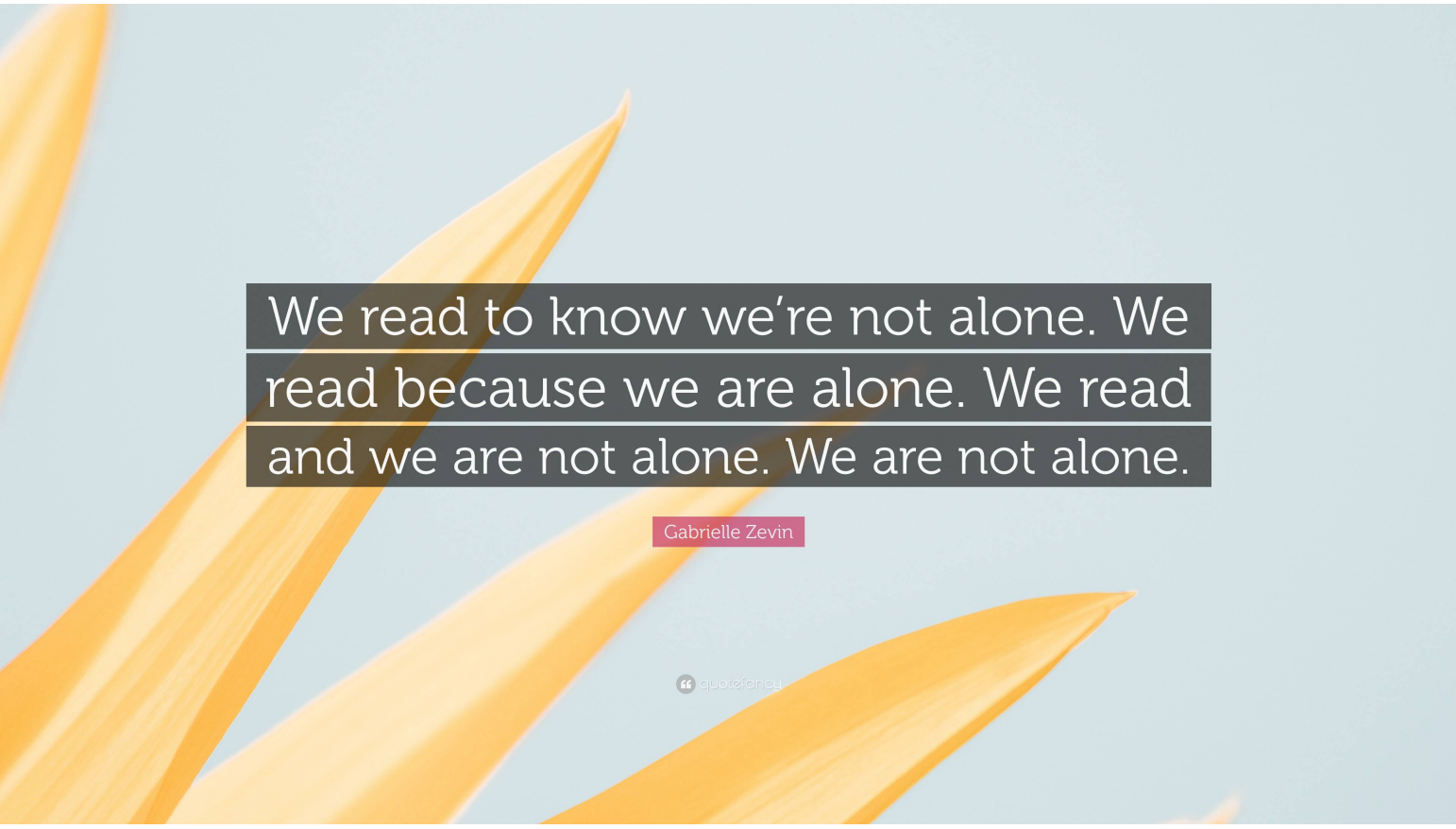
练习 1:

1) Besides praising Mr Johnson, with whom he spoke by phone, Mr Trump sought meetings with Jeremy Hunt, ~~the foreign secretary, whom he said would make a good prime minister,~~ and with Michael Gove, ~~the environment secretary, whom he claimed not to know.~~ The White House has clearly decided these are the three strongest candidates to succeed Mrs May. It is not obvious that Mr Trump's support will prove helpful, any more than was Barack Obama's backing for the Remain campaign in 2016. Yet it could weigh with some Tory party members. Certainly Mr Hunt and Mr Gove seemed pleased.

 《经济学人》读写马拉松

阅读，读懂，知道这个知识的节点。

阅读，触动，读进去跳出来，有感受有思考。



We read to know we're not alone. We
read because we are alone. We read
and we are not alone. We are not alone.

Gabrielle Zevin

 quotezency

The Economist

Farewell to the man eclipsed by 

DeSantis's elusive foreign policy

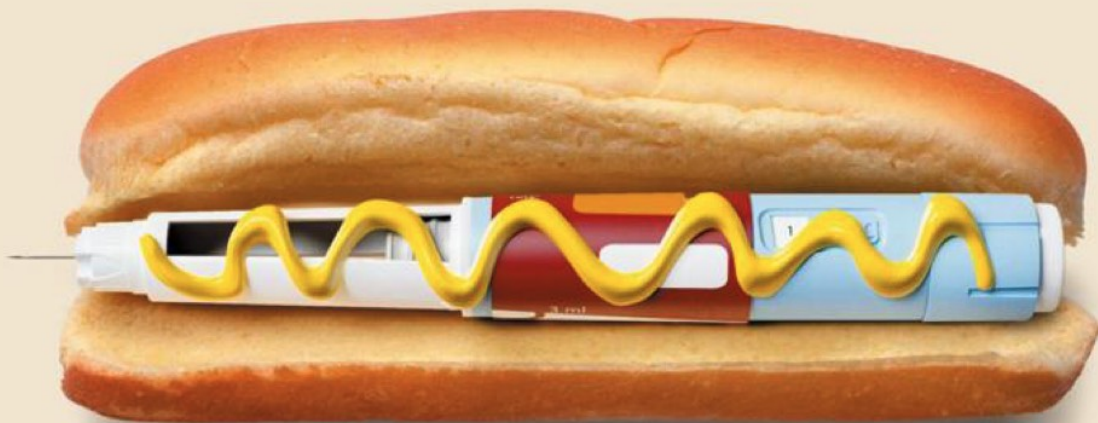
Venture capital: back to basics

Rainforests need laws, not saws

MARCH 4TH-10TH 2023

EAT INJECT REPEAT

Curing obesity, worldwide



The Economist

How China sells to the West

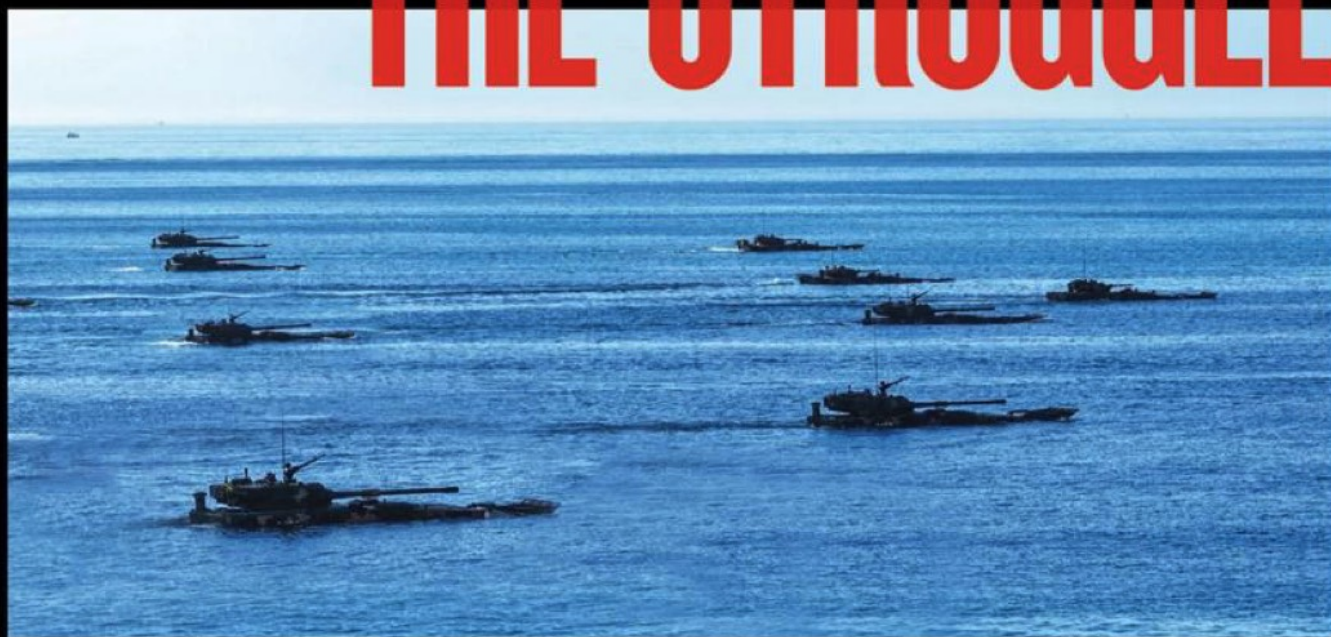
The rich world's employment miracle

Biden and the Democrats' bench

War at the Oscars

MARCH 11TH-17TH 2023

THE STRUGGLE



FOR TAIWAN

**A SPECIAL REPORT
ON THE NEW
COLD WAR'S FLASHPOINT**

- The world this week ✓
- Leaders
- Letters ✗
- By Invitation ✗
- Briefing

- Asia
- China
- United States
- Middle East & Africa
- The Americas
- Europe
- Britain
- International

- Business
- Finance & economics
- Science & technology

- Culture
- Economic & financial indicators
- Graphic detail
- The Economist explains
- Obituary

⚡ A new class of drugs for weight loss could end obesity

They promise riches for drugmakers, huge savings for health systems and better lives for millions

Mar 2nd 2023



Pablo Delcan

HOW DID Kim Kardashian, a reality TV star, lose enough weight to fit into a slinky dress once worn by Marilyn Monroe? She has talked about a diet and exercise, but lots of her fans think it could also be thanks to new weight-loss drugs that many far-from-fat celebrities are said to be taking to keep their figures supremely svelte. There is no need to speculate about Elon Musk, a famed entrepreneur: he readily admits that one such drug, Wegovy (semaglutide), has helped him shed weight. In fact, social media are awash with pictures of delighted patients flaunting before-and-after snaps ~~that prove just how effective these novel medicines are.~~

Eli Lilly, another pharmaceutical firm, hopes to start selling a similar treatment for obesity, called Mounjaro (tirzepatide), as early as this summer. In trials, recipients shed an astonishing 20% of their weight on average. UBS, a bank, thinks it could become the “biggest drug ever”. Jefferies, an investment bank, says that by 2031 the market for these drugs, collectively known as GLP-1 agonists, will exceed \$150bn (see chart 1). That is on a par with all drugs to treat cancer, sales of which amounted to about \$185bn in 2021.

Even such head-turning numbers do not fully capture the drugs’ potential, however. Obesity is a problem of staggering global proportions—and one that afflicts few celebrities, but legions of ordinary people. In 2023 the World Obesity Federation (WOF), an NGO, says 1.1bn people aged older than five, or roughly 14% of all people in that age bracket, were obese. A further 1.6bn, or 24% of all the world’s over-fives, were overweight. In a report to be published on March 3rd, to mark World Obesity Day, the federation projects that 4bn people—half of everyone over five—are likely to be overweight or obese by 2035 (see chart 2, left-hand panel).

Mounjaro, meanwhile, activates the same GLP-1 receptors as Wegovy, but also mimics a second hormone involved in the regulation of appetite. In trials it stimulated an astonishing 20% reduction in body weight on average.

Many other drug companies, sensing a possible bonanza, are working on similar products.



Not to everyone’s taste

The new treatments are not without their flaws. For one thing, there are side-effects, including vomiting and diarrhoea, which were severe enough to cause 3% of patients to stop using them in a survey conducted by the Mayo Clinic, an American hospital. In addition, they are supposed to be taken as part of a broader programme of dieting and exercise—although it is not clear how essential this is to the weight loss. Semaglutide, specifically, appears to increase the risk of a rare type of pancreatitis. There are also concerns over the use of the drugs during or just before pregnancy. And studies in animals have shown a higher incidence of thyroid cancer.

The fact that a growing share of humanity has more than enough to eat and no need to exhaust itself through constant, gruelling physical labour should be cause for celebration. Indeed, to most people, it would seem an obvious sign of progress. Yet those same heartening trends are also entombing billions of people in a shroud of fat. The misery associated with this global epidemic of obesity is vast. It kills millions, makes many more sick, costs huge sums—and is an unfathomable well of stigma and shame for those afflicted. If the new drugs being deployed against obesity can reduce this unhappy tally by even a small amount, they should be welcomed with open arms. ■



SQUEEZED ON THREE sides by India and on the fourth by the Bay of Bengal, Bangladesh, the world's eighth-most populous country, is both a much-praised model of development and a significant regional economy. Since a brutal war of independence from Pakistan in 1971, it has made remarkable social and economic progress.

A billiard-table-flat land on the combined floodplain of some of Asia's biggest rivers, the country was once a byword for poverty, famine and natural disasters. Today, with a population of 170m, devastating human losses to cyclones are, thanks to shelters and warning systems, a thing of the past. So, too, are widespread food shortages. Child mortality rates are slightly better than the global average and half those of Pakistan. Female literacy, not long ago abysmal, is now 73%. The share of women in paid work has climbed from 4% at independence to 35%, largely thanks to a thriving garment industry.

Young South Koreans are embracing fractional investing

Tiny shares of non-traditional assets represent a beguiling, not entirely safe, entry-level investment

Mar 2nd 2023 | SEOUL



Reuters

WHEN A VIDEO of the Brave Girls performing “Rollin” went viral in early 2021, Kim Seong-min saw an opportunity. He knew and liked the K-pop group from his time in the army, during which it had often performed for the troops. He therefore logged onto Musicow, a platform launched in 2016 where users can buy a small percentage of the rights to music royalties, and got himself some shares to the song for 670,000 won (\$506) apiece. A few months later their value had doubled. Encouraged, he bought more.

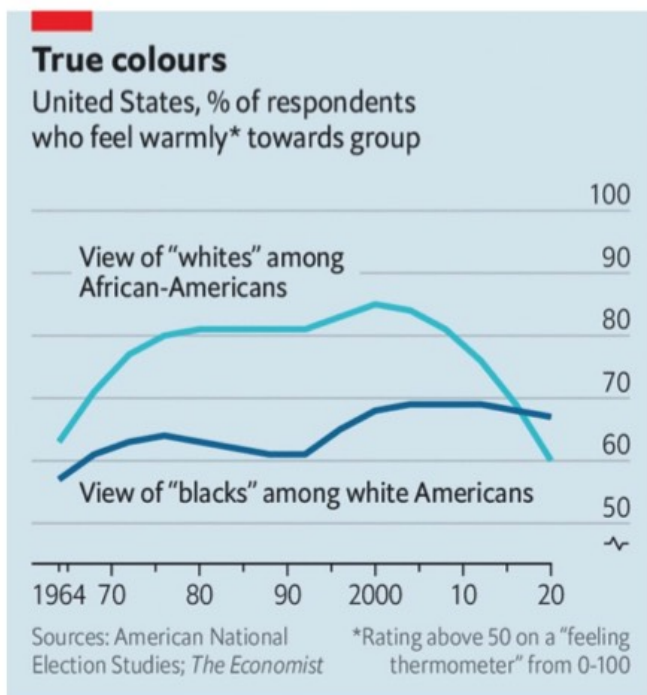
In search of Ron DeSantis's foreign-policy doctrine

It's not Trumpism, but it's not not Trumpism either. As far as we can tell. Maybe

Mar 1st 2023 | MIAMI



ONE SIGN of an impending presidential campaign is the appearance of a memoir marketed as a tell-all that, in fact, tells little. On February 28th [Ron DeSantis](#), the Republican governor of Florida, who many donors think is the party's [best chance](#) to thwart Donald Trump's re-run for the White House, gave his entry to that literary tradition when he published his book, "The Courage to Be Free". Mr DeSantis owes his status among Republican primary voters, who are torn (early opinion polls suggest) between him and the former president, to his [bare-knuckled prosecution](#) of domestic culture wars around the teaching of critical race theory, covid-19 lockdowns and censorship of conservatives on social media. But while an ambitious governor may concern himself only with a war on wokeness, a president must manage war.



The Economist

Social scientists tend to ask people how they feel about racial groups using a "feeling thermometer" scale. That is where a respondent ranks a group on a scale of "coldly" to "warmly" from 0 to 100. According to *The Economist's* analysis of such data from the American National Election Studies, a quadrennial academic survey, 60% of black Americans in 2020 rated whites warmly (at least a 51 out of 100). Meanwhile 67% of whites rated "blacks" warmly. Until recently, black Americans felt more warmly towards whites than vice versa. That changed in 2016 (see chart).

According to the Anti-Defamation League, the statement "it's OK to be white" was created by white supremacists on 4chan, a message-board site, as a way to provoke progressives into condemning the statement—proving how unreasonable they were being. A non-partisan pollster would probably have avoided asking such a question.

Mark Mitchell, Rasmussen's head pollster, defended the survey against the "haters" and "anti-polling troglodytes" questioning his methods. He says that the firm is asking reasonable questions that "the media" is not covering; that he knows what America "really thinks" and it's not what's being reported by the news. Perhaps what Rasmussen Reports is really after is attention. If so, it got what it wanted. ■

Predicting which of the two will win is tricky. Mr Vallas has run a disciplined and effective campaign, focused almost exclusively on crime. He promises to hire more cops. His route to the top of the ticket, however, was almost certainly helped by the fact that he was the only white candidate in the race.



He drew the most support from wards on the outer edge of the city, heavily populated by what Chicagoan politicians still occasionally call “white ethnics”. To win, he will have to pick up a reasonable chunk of more conservative black and Latino voters. That perhaps explains why, having attacked her for months, in his election-night speech he praised Ms Lightfoot.

The reality is that whoever wins will face formidable challenges. Should Mr Johnson triumph, he will struggle with economic reality. The pressure of a huge pensions deficit and already-high tax rates limit the amount any mayor has to spend on social projects. Mr Vallas, for his part, may find it hard to reduce crime without reforming a police department that sometimes seems to think beating people up is an alternative to investigating murders. Still, Chicago’s voters for once have a clear choice. Politicians in other cities will be watching closely. ■

Europe's new power balance

The war in Ukraine has made eastern Europe stronger

But will the EU's new balance of influence endure?

Feb 27th 2023 | WARSAW



A VISIT FROM the German chancellor to the White House would once have been considered the pinnacle of Euro-American diplomatic relations. Yet when Germany's Olaf Scholz arrives in Washington for talks with Joe Biden on March 3rd, it might not even count as the American president's most important contact with Europe that fortnight. During a trip to Poland last week, Mr Biden met leaders of the EU's eastern fringe, heaping praise on them for their help with the war in Ukraine, from which he had [just returned](#). The sense that the war has rejigged the map of who matters in Europe was palpable.

How Britain's Conservative Party channels Milhouse from The Simpsons

↳ *Everything's coming up Rishi!*

Mar 2nd 2023



WATCHING RISHI SUNAK enjoy his best day as prime minister, it was impossible not to be reminded of the biggest loser in the western canon. As the Conservative leader talked MPs through his renegotiation of the Northern Ireland Protocol, the spectre of Milhouse from “The Simpsons” loomed.

The blue-haired, bespectacled Milhouse is Bart's best friend and a glutton for misfortune. Sometimes, however, things go his way. When a flood hits Springfield, water gushes into Milhouse's bedroom and over his short-legged trousers. “My feet are soaked but my cuffs are bone dry!” he cries with delight, as he triumphantly squelches out of his ruined home. “Everything's coming up Milhouse!”

A Milhousian short-term delight even when things look terrible long-term is the order of the day for the Conservatives. True, 25 points behind in the

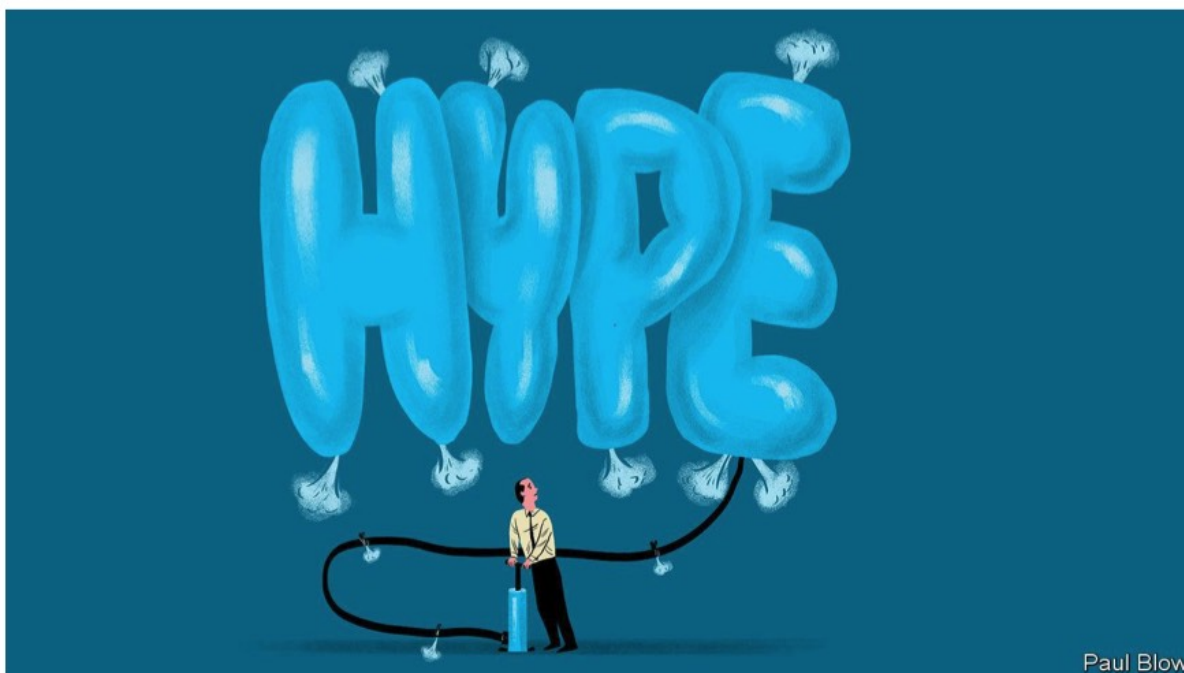


Bartleby

The uses and abuses of hype

How excitement can help and hinder entrepreneurs

Mar 2nd 2023



HYPE AND absurdity go together. As excitement about the next big thing builds, people fall over themselves to get on board. A year and a half ago, the metaverse was the future. Companies appointed chief metaverse officers, and futurologists burred about web 3.0. The idea has not gone away. Colombia held its first court case in the metaverse last month (imagine a video game called Wii Justice and you get the picture). But the excitement has evaporated, at least for now. Microsoft disbanded its industrial metaverse team last month; the career prospects of chief metaverse officers are more virtual than even they would like.

Other technologies have suffered the same reversal. There was a point when it was deeply fashionable to rave about the blockchain, crypto and non-fungible tokens. Now the attention of users, investors and managers is firmly fixed on artificial intelligence (AI). Since ChatGPT, an AI chatbot, was made available to the public at the end of November, it has generated another wave of hype. Over 100m people have asked it to rewrite IKEA

The pros and cons of hype have also been apparent in the short public life of ChatGPT. Hype helped make it the fastest-growing consumer technology in history. But the flaws in the technology now attract as much attention. Microsoft, which has integrated a souped-up version of the chatbot into its Bing search engine, has restricted access to the new version and set limits on how many questions users can ask it in a row (an idea well worth adopting in all meetings). As Mr Grimes points out, entrepreneurs who are pushing entirely new products are expected to distort reality without overinflating expectations. How they handle hype can help determine whether they can pull off this difficult balancing act. ■



Schumpeter

Lessons from Novo Nordisk on the stampede for obesity drugs

Dos and don'ts on how to handle a gold rush

Mar 2nd 2023



Brett Ryder

PAUL INGRAM, who manages a ranch in rural Texas, is not the type you would normally associate with a weight-loss fad. But a year ago he finally got fed up with lugging his 320lb (145kg) frame around all day in the heat. His family has a history of heart disease. As a result of covid-19, he had become painfully aware of the risks of obesity. His efforts to lose weight through diet and exercise had gone nowhere. "I needed some help."

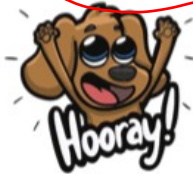
So his doctor, a family friend, suggested he use an injectable drug from Novo Nordisk, a Danish drugmaker, that is approved for type-2 diabetes but, as a fringe benefit, helps with weight loss, too. To start off, the price, at about \$1,000 a month, was out of Mr Ingram's reach. Because he didn't suffer from diabetes, his insurer wouldn't cover it. Then he discovered an online Canadian pharmacy that shipped it to him for \$350 a month. Since using it, he has shed 60lb. When he goes to the gym and picks up two 30lb barbells, he thinks, "I used to carry this much more weight around on me all"

jostle
↓
/ and

obesity market's huge promise, it is better to advance steadily than to rush.

Skinny pens, fat profits

Last, plan for the long haul. Profits are booming, which delights investors. But many of those who need obesity drugs are unable to afford them. According to a survey by Jefferies, an investment bank, Americans who earn less than \$15,000 a year have the highest BMIs. Novo has every right to reap rewards for its innovations. Insurers may cover most of the costs. But to avoid a political backlash, it is important that those who need them most can





I meant an expression involves skinny something fat something, something means a possible word



I see! Here are a few examples of expressions that use the "skinny something fat something" format:



1. "Skinny latte, fat wallet" - this expression is often used humorously to describe someone who spends a lot of money on fancy coffee drinks, but still manages to save up a lot of money.
2. "Skinny love, fat heart" - this expression is used to describe a kind of unrequited or unfulfilled love that is deep and intense, even though it may not be reciprocated or fulfilled.
3. "Skinny jeans, fat chance" - this expression is used to indicate that something is unlikely or impossible to happen. It plays on the idea that skinny jeans are difficult to wear or uncomfortable for many people, so the phrase suggests that the outcome being discussed is similarly difficult or uncomfortable.
4. "Skinny dipping, fat risk"

🔄 Regenerate response

play on words that

access them. In order for obesity drugs to extend to other diseases, such as cardiovascular ones, it will be crucial to maintain goodwill. Like diabetes, obesity may be the start of another 100-year business. ■

~~Read more from Schumpeter, our columnist on global business:~~

It's time for Alphabet to spin off YouTube (Feb 23rd)

AI-wielding tech firms are giving a new shape to modern warfare (Feb 16th)

What would Joseph Schumpeter have made of Apple? (Feb 9th)

This article was downloaded by calibre from <https://www.economist.com/business/2023/03/02/lessons-from-novo-nordisk-on-the-stampede-for-obesity-drugs>



Photograph by Dina Litovsky for The New Yorker

In ~~Lolita Chakrabarti's~~ stage adaptation of Yann Martel's novel **"Life of Pi"** (previews begin March 9 at the Gerald Schoenfeld Theatre), a Bengal tiger called Richard Parker crowds into a lifeboat with a boy named Pi (Hiran Abeysekera), who is lost at sea. This is no run-of-the-mill apex predator: for the London show, Richard Parker's operators won an Olivier Award for supporting actor—the first time the trophy was given collectively to seven puppeteering performers, not to mention the first time it went to a big cat.

GOINGS ON BY CATEGORY

Art

nerves of steel. (*Streaming on the Criterion Channel.*)—Richard Brody

Infernal Affairs

 [Share Event](#)

This crime drama, from 2002, delivers mole-on-mole action, revolving around a couple of Hong Kong cops (Tony Leung and Andy Lau). One works undercover, reporting from the entourage of a jolly and merciless drug lord (Eric Tsang). The other works openly for the police department but secretly as a snitch for the same villain. Neither policeman knows what the other looks like, and it takes a flurry of nervous pursuits and rooftop encounters before the scales fall from their eyes. The movie presents itself as a stack of character studies, but the leads are constructed from layers of impassive cool, and the roles for women—a shrink, an old flame—are comically fleeting. What makes the picture work is its unflagging devotion to the play of gleam and shadow—to a vision of Hong Kong as a natural hotbed of treason and double cross. With Anthony Wong as the police chief, who suffers an amazing fall from grace. Directed by Andrew Lau and Alan Mak. (*Streaming on Apple TV.*)—Anthony Lane

GOINGS ON BY CATEGORY

Art

Dance

I'll start with the cocktails at Eyval, a Persian restaurant that opened last year—and so should you. [Gin tends not to agree with me, and yet I couldn't help but steal sips of a friend's orange-blossom Negroni, a cold and viscous concoction that lingered on my tongue and in my memory (I can taste it now!), the intoxicating, floral perfume of the orange-blossom water achieving thrilling alchemy with the herbal gin, bitter Aperol, and sweet vermouth.



Lamb ribs are glazed in date and tamarind and finished with walnuts, barberries, and pickled hot chilies.

For myself, I ordered a ~~Conference of the Birds~~—a sour-

For myself, I ordered a Conference of the Birds—a sour-candy-like mix made with more orange-blossom water and Aperol, plus vodka, lemon, and honey—and the tart, smoky Limoo Margarita, featuring mezcal infused with limoo amani (dried lime), an ingredient used in Iran in soups and stews, the rim of the glass coated in coarse salt and flakes of mild, fruity Aleppo pepper.



The kitchen's spin on the eggplant dish known as kashke bademjan involves roasting an eggplant whole and drizzling it in thick squiggles of salted whey, topped with fried garlic and onions, mint oil, and fresh mint.

The Talk of the Town

Steve Coll on the Republican primary field; Black Panther posters; Jamie Dack's portrait of a teen; secondhand private planes; Jane Lynch.

COMMENT

THE REPUBLICANS BEGIN TO EYE 2024

It's been a winter of garish factional disputes in the G.O.P., and Donald Trump remains a seismic force of instability.

By Steve Coll



EPHEMERA DEPT.

LOUD AND PROUD: BLACK PANTHER PARTY EPHEMERA

At Poster House, an exhibition called "Black Power to Black People" includes graphic gems that escaped the fate of the wheat-paste bucket.

By Adlan Jackson



COMMENT MARCH 13, 2023 ISSUE

THE REPUBLICANS BEGIN TO EYE 2024

It's been a winter of garish factional disputes in the G.O.P., and Donald Trump remains a seismic force of instability.

By Steve Coll

March 5, 2023

On August 6, 2015, Donald Trump appeared at the first Republican Party primary debate of the 2016 Presidential cycle, hosted by Fox News. Bret Baier asked all the candidates onstage if they would endorse the eventual Republican nominee, whomever that might be, and rule out running as an Independent. Trump alone declined, stating, “I cannot say.”

Come next August, another season of Republican Presidential-primary debates is set to begin, and candidate Trump is again a seismic force of instability in the G.O.P. Last week, the Republican National Committee chair said that, during the 2024 cycle, all participants in its televised primary debates should first sign a “loyalty pledge” promising to support whichever candidate is finally selected to take on the Democratic nominee—presumably Joe Biden. Trump has not indicated that he will sign such a pledge; last month, he told the radio host Hugh Hewitt that his support for the Republican standard-bearer in 2024 “would have to depend on who the nominee was.” Some of Trump’s most ardent Republican opponents feel similarly; Asa Hutchinson, a former governor of Arkansas, who is considering joining the race, told the *Washington Post* that he has doubts about promising to back Trump if he becomes the nominee.

STRAWBERRY DOUGHNUTS AND HALF-SMOKED BUTTS

The seventeen-year-old heroine of "Palm Trees and Power Lines," the director Jamie Dack's début feature film, navigates between bleak choices.

lock, stock, and barrel

1. 完全,全部

- Before they were repatriated, they sold all their possessions, lock, stock, and barrel.

他们被遣返回国之前,把全部财产统统变卖了。

sinker

1 [PHRASE 短语] 完全地;毫无保留地; You can use hook, line, and sinker to emphasize that someone is tricked or forced into a situation completely. [PHR after v]
[emphasis]

We fell for it hook, line, and sinker...

我们对它完全是一见倾心。

I was caught hook, line and sinker.

我被深深吸引了。

I HAVE QUESTIONS FOR CHATGPT

By Alyssa Brandt

March 6, 2023

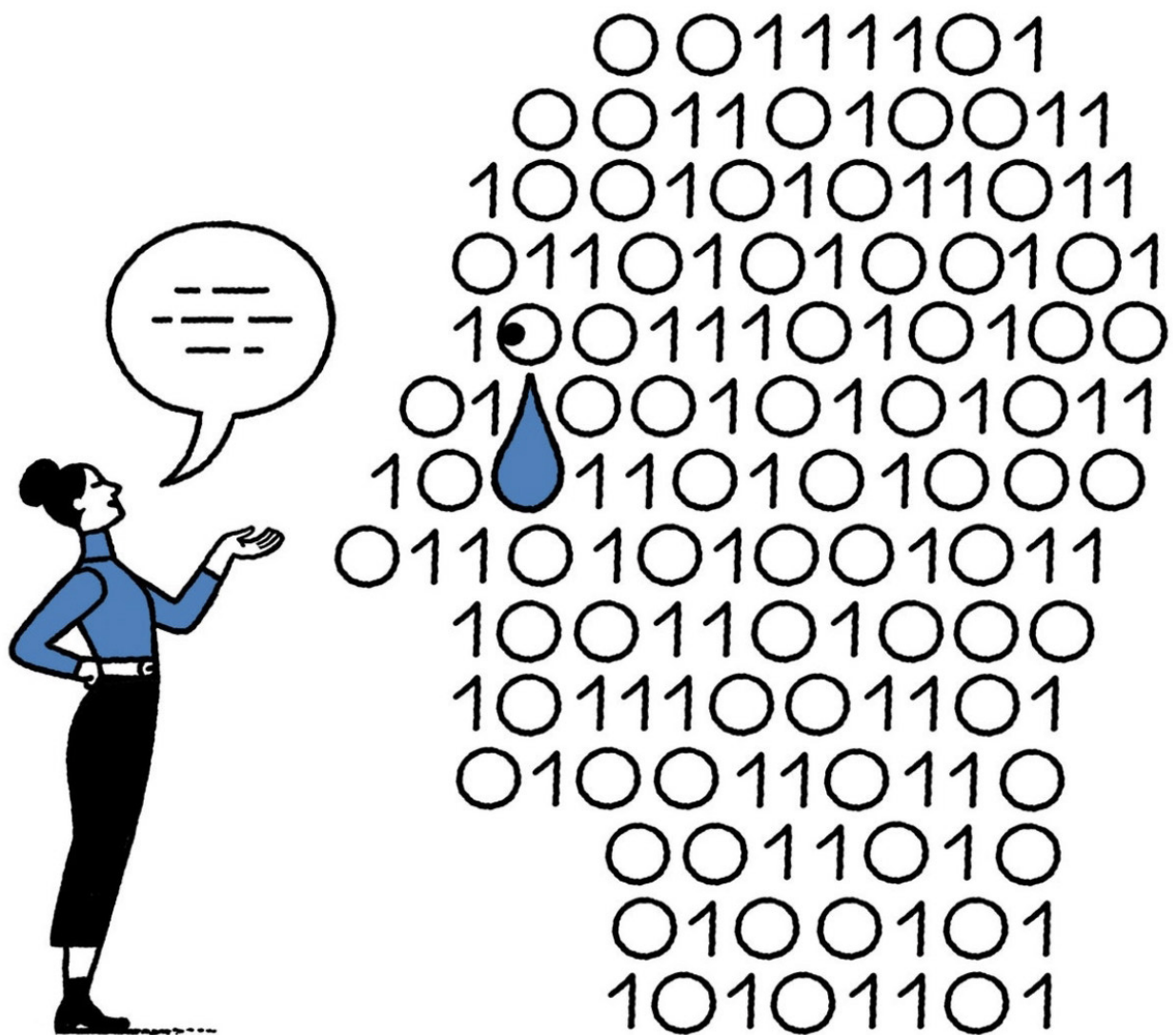


Illustration by Luci Gutiérrez

ChatGPT enables users to ask questions or tell a story, and the bot will respond with relevant, natural-sounding answers and topics.

Hi, Chat,

A friend ^{re}gifted me a fancy designer bucket hat that she swore she didn't want anymore. Then we had a misunderstanding, and she ghosted my birthday party. Then I blocked her. And put a potato in her tailpipe. And slept with her ex. Can our friendship be saved? If not, do I have to give back the hat?

WHY are there suddenly so many different kinds of Oreos? What are Birthday Cake Flavor Creme Oreos really like? Occasionally sampling a blueberry in the produce section is one thing—and, before you say a word, have you seen the price of blueberries lately? If I'm plunking down eight dollars on a container of jumbo organic blueberries, I'm making sure they're worth it. But I can't have a full package of Birthday Cake Flavor Creme Oreos hanging around the house because the manager made me buy the whole bag again. So, are they like Golden Oreos? Because—pro tip for you, Chat—Golden Oreos are just O.K.

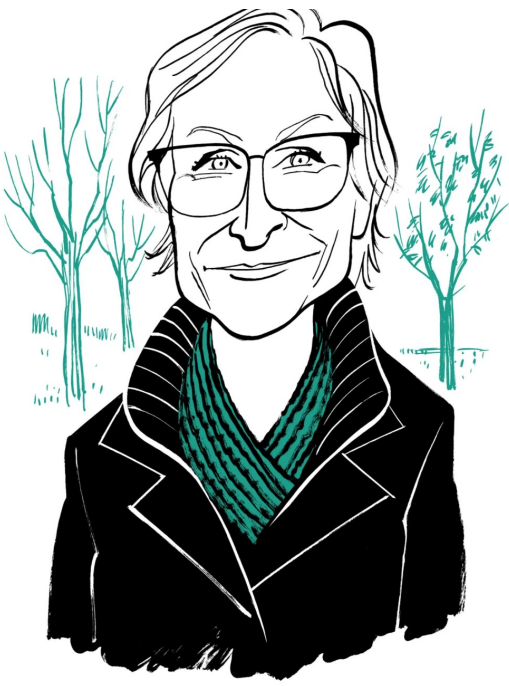
WHY didn't I go to Oberlin?

SHOULD I paint the small bathroom Benjamin Moore's Antique Pearl or Venetian Marble? The swatches have been taped up for months, but you know how color changes with the light—of course you do!—so it's been hard to decide. One shade is a little cooler, one a little warmer. My family refuses to discuss it any further, and they've begun to (unfairly) characterize my gentle queries every time they come out of the small bathroom as "gotcha" questions. They've actually stopped using the small bathroom altogether, which is fine, because none of them remember to jiggle the handle just so (even though I posted a detailed schematic on the wall and have shown them how to do it numerous times). So the color choice is up to me, but I could use a second opinion. What do you think?

ONCE, when I was sixteen and was walking along a tree-lined street in the Village with my mom, we saw Matthew Broderick on the sidewalk, and she told me to go up to him and say hi, and I was mortified because . . . who does that? He probably would have been really nice about it. He wasn't even with what's-her-face yet. Why didn't I just do it? Maybe I would have said something clever, and he would have laughed, and now I'd be living with him and our adorable children in our adorable brownstone on that adorable tree-lined street. Not that I care anymore, but my mom wants to know: Why didn't I listen to her?

WHY didn't I get those expensive boots from that shop on Fifty-fifth Street all those years ago? I really wanted them, and I bet I'd still have them, and they'd be perfectly broken in by now and be the kind of boots that other women notice when I walk by. The kind of boots that make other women say, "Excuse me, do you mind if I ask where you got your boots?" Allowing me to casually reply, "I can't remember," even though I do *so* remember. And not just midtown women but SoHo women would ask me this. But, no, I bought a less expensive pair that I gave away, like, three pairs ago. Why do I cheap out when, really, I'm worth the extra bucks, especially if I prorate the cost over a lifetime of wear? I'm worth two dollars a day, aren't I, ChatGPT? ♦

Alyssa Brandt is a humor writer who lives in Cincinnati, Ohio.



REBOOT DEPT. MARCH 13, 2023 ISSUE

JANE LYNCH, BORN NOT TO SERVE

The actor, now starring in the reboot of “Party Down,” strolls around Central Park with a pal and details why she wasn’t cut out for catering.

By Rachel Syme
March 6, 2023

The actor Jane Lynch (sixty-two, ostrich-tall, short platinum hair in meringue-like peaks) met up with a friend, the podcast host George Hahn (fifty-two, clean-shaven, smart peacoat), at Fifth Avenue and Seventy-second Street the other day.

“I love your hair!” Lynch exclaimed. “Who did it for you?”

Hahn ran his fingers through his boingy coif. “Oh, this *bar-ber* I went to,” he said, drawing out the word. He offered Lynch his arm, and they strolled into Central Park. “I wanted to sit in a barber’s chair, you know?” he continued. “The sound of clippers! The dude chitchat! I love the smell of Barbicide and Pinaud. It makes me want to wear Sansabelt pants.”

“The training they have to have to become a barber?” Lynch said. “They’re not fucking around.”

“The best barbers have really been under the wing of masters,” Hahn said. “The master and apprentice is a relationship that we’re really losing.”

“Do you know Tom Nichols?” Lynch asked. “He wrote a book called ‘The Death of Expertise,’ about how everybody’s, like, opining about things they don’t know about.”

“Like me, on MSNBC,” Hahn said, with a little snort. (He is a regular guest on the network.)

“No! You’re a generalist,” she said. “But you are *basically* smart.”

Lynch lives with her wife, Jennifer Cheyne, in the California wine-country hamlet of Montecito. “My neighbors are Meghan and Prince Harry,” she said. “I haven’t actually seen them. I *have* seen Rob Lowe around, though. He’s a man of the people.” Hahn has lived in Manhattan for twenty years, except for a sojourn in his home town of Cleveland. “It was a clarifying experiment,” he said. “I had become one of those hackneyed old queens who was getting bitter about how the city was changing. After about a year, I missed it.”

Lynch and Hahn met and began what Lynch calls “a beautiful love story” two years ago, after she came across Hahn’s grooming tips on Twitter. “Back then, I was on there *big time*,” she said.

Hahn fanned out his free hand. “Jane: The Twitter Years!” he said. “That’s the memoir chapter.”

George would shave every morning, live on Twitter,” Lynch said. “And he uses a real razor as opposed to a plastic one.”

“Actually, we met on Grindr,” Hahn joked.

“I should have been a gay man,” Lynch said.

“You kind of are!” Hahn said.

“And *you’re* kind of a gay woman,” Lynch said.

Talk turned to acting work—and to the odd jobs the two did to support themselves early on. Lynch is currently starring in the Starz reboot of “Party Down,” which ran for two seasons, beginning in 2009. The show follows a ragtag team of Hollywood cater waiters who serve tuna tartlets to rich people while wearing pink bow ties and dreaming about their big breaks. Lynch plays Constance Carmel, a has-been B-movie actor who lucks into marrying a wealthy movie producer, who dies before signing a prenup. In the reboot, Constance, now a well-to-do widow, owns the catering company.

“It was a workplace comedy that kind of got lost at the time,” Lynch said. “But we didn’t jump the shark. It was just the same thing every week. Same shit, different party.”

“I did some time as the cater waiter,” Hahn said.

“I was a terrible server,” Lynch said. “I did some temp work in Chicago, where I answered phones, and I was pretty good at the switchboard.”

Hahn mimed picking up a phone and affected a transatlantic accent: “*Applewhite, Bibberman, Widdicombe, and Black!*”

“What’s that from?” Lynch asked.

“ ‘Auntie Mame,’ ” Hahn said. “Now, *you* would be an amazing Mame.”

“Thank you,” Lynch said. “I looked into doing it, and then I read the play, and it does go all over the place.”

“That guy who wrote ‘Mame’ was a servant,” Hahn said. “Some of it is autobiographical. He did have an eccentric aunt who lived in the Village.”

A

The Atlantic

ARTS & CULTURE

WE'RE ALREADY LIVING IN THE METAVERSE



By

MEGAN GARBER

REALITY IS BLURRED.
BOREDOM IS INTOLERABLE.
AND EVERYTHING IS ENTERTAINMENT.

搜索: What is the Atlantic known for?

Who is the main audience of the Atlantic?

Who is the Audience of The Atlantic Magazine? According to the Atlantic, their content is aimed at **people who have brave thinking and an appreciation for bold ideas**. The Atlantic is an American magazine and multi-platform publisher, which is owned by Laurene Powell Jobs. It was founded in 1857. 2022年6月30日



allthedifferences.com

<https://allthedifferences.com> › the-atlantic-vs-the-new-yo...

The Atlantic vs. The New Yorker (Magazine Comparison)

What are the Differences Between The New Yorker and The Atlantic Magazine?

A major difference between the Atlantic and the New Yorker magazine is in the content they produce. While the New Yorker covers news as a part of daily life, the Atlantic covers more general interest topics.

The difference also lies in their audiences. The New Yorker was created for specifically the urban and urbane population. Its main target was a subset of people who are smart and literate.

On the other hand, the Atlantic focused on a wider audience. This magazine was edited for all smart and literate people everywhere who cared about important things.

Moreover, according to a few reviews, the Atlantic is thought to be as more provocative. This means that people believe that this particular magazine is more aware of the need for change or action. They believe that it's more valuable.

Whereas, the New Yorker is believed to be more thought-provoking.

The New Yorker's content has always been highly subjective. People appreciated the fact that this magazine never pretended to be unbiased. Rather, it provided verifiable facts for its extreme satire.

We've Lost the Plot

Our constant need for entertainment has blurred the line between fiction and reality—on television, in American politics, and in our everyday lives.

by Megan Garber

This article was featured in One Story to Read Today, a newsletter in which our editors recommend a single must-read from The Atlantic, Monday through Friday. [Sign up for it here.](#)

“Do a Dance”

The trend started, as so many do, on TikTok. Amazon customers, watching packages arrive through Ring doorbell devices, asked the people making the deliveries to dance for the camera. The workers—drivers for “Earth’s most customer-centric company” and therefore highly vulnerable to customer ratings—complied. The Ring owners posted the videos. “I said bust a dance  move for the camera and he did it!” read one caption, as an anonymous laborer shimmied, listlessly. Another customer wrote her request in chalk on the path leading up to her door. DO A DANCE, the ground ordered, accompanied by a happy face and the word SMILE. The driver did as instructed. His command performance received more than 1.3 million likes.

Watching that video, I did what I often do when taking in the news these days: I stared in disbelief, briefly wondered about the difference between the dystopian and the merely weird, and went about my business. But I kept

About 1,690,000 results (0.31 seconds)

www.youtube.com › watch

Mailman Dances In Front Of Ring Video Doorbell ... - YouTube

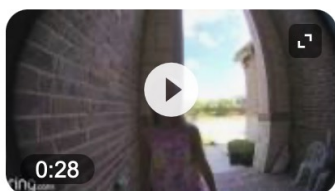


A mailman does a **dance** and sings a song in front of Ring **Video Doorbell**. He thanks the account owner for the snacks. Build Yo...

YouTube · Ring · Mar 23, 2564 BE

www.youtube.com › watch

Ring Doorbell Dance | Trista, Tried & True - YouTube



Asked my daughter to test our new **Ring doorbell** for me.---
#ringdoorbell #doorbelldance #kiddancing.

YouTube · Tried And True By Trista · Jul 21, 2560 BE

www.youtube.com › watch

Sometimes You Just Need To Dance! Ring Video Doorbell ...



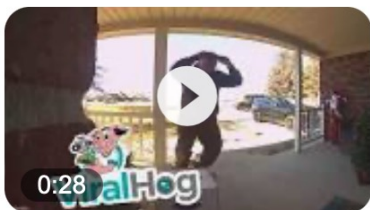
Kevin uses his Ring **Video Doorbell** to make sure his family is safe when he has to travel for work. On this night, the kids were



Mashable

<https://mashable.com> › Life › Digital Culture

UPS delivery driver spots a doorbell camera and busts out a ...



'Tis the season for holiday greetings and spreading joy, even if that's just a little **dance** for a **doorbell** camera.

Mashable · ViralHog · Dec 20, 2561 BE



The Independent

<https://www.independent.co.uk> › World › Americas

Amazon workers 'feel forced to dance' for customers amid viral ...

Feb 3, 2565 BE — ... in which a **delivery** driver was “forced to **dance**” in front of a **doorbell video** camera, with workers keen on attracting positive reviews.

thinking about those clips, posted by customers who saw themselves as directors and populated by people who, in the course of doing one job, had been stage-managed into another.

→ Dystopias often share a common feature: Amusement, in their skewed worlds, becomes a means of captivity rather than escape. George Orwell's [*1984*](#) had the telescreen, a Ring-like device that surveilled and broadcast at the same time. The totalitarian regime of Ray Bradbury's [*Fahrenheit 451*](#) burned books, yet encouraged the watching of television. Aldous Huxley's [*Brave New World*](#) described the "feelies"—movies that, embracing the tactile as well as the visual, were "far more real than reality." In 1992, Neal Stephenson's sci-fi novel [*Snow Crash*](#) imagined a form of virtual entertainment so immersive that it would allow people, essentially, to live within it. He named it the metaverse.

In the years since, the metaverse has leaped from science fiction and into our lives. Microsoft, Alibaba, and ByteDance, the parent company of TikTok, have all made significant investments in virtual and augmented reality. Their approaches vary, but their goal is the same: to transform entertainment from something we choose, channel by channel or stream by stream or feed by feed, into something we inhabit. In the metaverse, the promise goes, we will finally be able to do what science fiction foretold: live *within* our illusions.

 No company has placed a bigger bet on this future than Mark Zuckerberg's. In October 2021, he [rebranded Facebook as Meta](#) to plant a flag in this notional landscape. For its new logo, the company redesigned the infinity symbol, all twists with no end. The choice was apt: The aspiration of the renamed company is to engineer a kind of endlessness. Why have mere users when you can have residents?

For now, Meta's promise of immersive entertainment seems as clunky as the goggles required to access all that limitless fun. But the promise is also redundant: Zuckerberg positions himself as an innovator, but the environment that Meta is marketing already exists. Where were those Amazon drivers doing their dancing, if not in the metaverse?

In the future, the writers warned, we will surrender ourselves to our entertainment. We will become so distracted and dazed by our fictions that

we'll lose our sense of what is real. We will make our escapes so comprehensive that we cannot free ourselves from them. The result will be a populace that forgets how to think, how to empathize with one another, even how to govern and be governed.

That future has already arrived. We live our lives, willingly or not, within the metaverse.

A Vaster Wasteland

by choice

When scholars warn of the United States becoming a “post-truth” society, they typically focus on the ills that poison our politics: the misinformation, the mistrust, the president who apparently thought he could edit a hurricane with a Sharpie. But the encroachments of a post-truth world are matters of culture as well.

In 1961, Newton Minow, just appointed by President John F. Kennedy to lead the Federal Communications Commission, gave a speech before a convocation of TV-industry leaders. He was blunt. The executives, he said, were filling the air with “a procession of game shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, Western bad men, Western good men, private eyes, gangsters, more violence, and cartoons.” They were turning TV into “a vast wasteland.”

Shadowland: Megan Garber on how the mechanisms of reality TV taught us to trust no one

 The epithet stuck. Minow's speech is best remembered for its criticism of TV, but it was also a **prescient** acknowledgment of the medium's power. TV beamed its illusions into home after home, brain after brain. It shaped people's views of the world even as it distracted them from reality.

Minow made his speech in an era when television was contained to three broadcast channels, to certain hours of the day, and, for that matter, to the living room. Today, of course, screens are everywhere; the entertainment environment is so vast, you can get lost in it. When we finish one series, the streaming platforms humbly suggest what we might like next. When the

algorithm gets it right, we binge, disappearing into a fictional world for hours or even days at a time, less couch potato than lotus-eater.

Social media, meanwhile, beckons from the same devices with its own promises of unlimited entertainment. Instagram users peer into the lives of friends and celebrities alike, and post their own touched-up, filtered story for others to consume. TikTok's endless talent show is so captivating that members of the intelligence community fear China could use the platform to spy on Americans or to disseminate propaganda—feelies as a weapon of war. Even the less photogenic Twitter invites users to enter an alternate realm. As [the New York Times columnist Ross Douthat has observed](#), “It’s a place where people form communities and alliances, nurture friendships and sexual relationships, yell and flirt, cheer and pray.” It’s “a place people don’t just visit but inhabit.”

Each invitation to be entertained reinforces an impulse: to seek diversion whenever possible, to avoid tedium at all costs.

I’ve inhabited Twitter in that way too—just as I’ve inhabited Instagram and Hulu and Netflix. I don’t want to question the value of entertainment itself—that would be foolish and, in my case, deeply hypocritical. But I do want to question the hold that all of the immersive amusement is gaining over my life, and maybe yours.

Dwell in this environment long enough, and it becomes difficult to process the facts of the world through anything except entertainment. We’ve become so accustomed to its heightened atmosphere that the plain old *real* version of things starts to seem dull by comparison. A weather app recently sent me a push notification offering to tell me about “interesting storms.” I didn’t know I needed my storms to be interesting. Or consider an email I received from TurboTax. It informed me, cheerily, that “we’ve pulled together this year’s best tax moments and created your own personalized tax story.” Here was the entertainment imperative at its most absurd: Even my Form 1040 comes with a highlight reel.

Such examples may seem trivial, harmless—brands being brands. But each invitation to be entertained reinforces an impulse: to seek diversion whenever possible, to avoid tedium at all costs, to privilege the dramatized

version of events over the actual one. To live in the metaverse is to expect that life should play out as it does on our screens. And the stakes are anything but trivial. In the metaverse, it is not shocking but entirely fitting that a game-show host and Twitter personality would become president of the United States.

In the years since Minow delivered his speech, the language of television has come to saturate the way Americans talk about the world around us. People who are deluded, we say, have “lost the plot”; people who have become **pariahs** have been “canceled.” In earlier ages, people attributed their circumstances to the will of gods and the whims of fate; we attribute ours to the artistic choices of “the writers” and lament that we may be living through America’s final season. These are jokes, of course, but they have an uneasy edge. They suggest a creeping realization that we truly have come to inhabit our entertainment.

Last May, 19 children and two of their teachers were murdered at Robb Elementary School in Uvalde, Texas. The next day, Quinta Brunson, the creator and star of the ABC sitcom *Abbott Elementary*, shared a message—one of many—that she’d received in response to the massacre: [a request from a fan that she write a school-shooting story line into her comedy](#). “People are that deeply removed from demanding more from the politicians they’ve elected and are instead demanding ‘entertainment,’” Brunson wrote on Twitter. “I can’t ask ‘are y’all ok’ anymore because the answer is ‘no.’”

Brunson’s frustration was understandable. Yet it’s also hard to blame the fans who, as they grieved a real shooting, sought comfort in a fictional one. They have been conditioned to expect that the news will instantaneously become entertainment.

[Read: A grim new low for internet sleuthing](#)

Almost as soon as a big event happens, a production company repurposes it as a pseudo-fiction. In 2019, two Boeing 737 Max airplanes crashed, killing 346 people; by early 2020, *Variety* was announcing, “[Boeing 737 Max Disaster Series in Works](#).” In July 2020, *The Hollywood Reporter* shared that Adam McKay’s next project at HBO would “[take on the timeliest of subjects: the race to develop a vaccine for COVID-19](#).” In January 2021, Reddit users [collaborated to inflate the stock of the video-game store GameStop](#); a week later, MGM announced that it had landed the film rights to a book proposal—a book *proposal*, not an actual book—about the story. In the metaverse, history repeats itself, first as tragedy, then as wry dramedy on HBO Max.

Producers have been ripping plots from the headlines for as long as there have been headlines to rip them from. The difference today is the speed and the scale of the conversion. There are commercial reasons for this frenzy of optioning. In general, plundering reality is much easier and cheaper than inventing something new. The streaming platforms wouldn’t keep making the series, however, if viewers didn’t watch them. And watching them can be disorienting.

The tagline at the start of every episode of *Inventing Anna*, the 2022 Netflix series, neatly sums up the approach of the new “ripped from the headlines”

Here my TV-loving self interrupts, indignantly and a little defensively: *It's just TV. It's all in good fun.* And that's true. I enjoyed *Gaslit*. And when *Super Pumped* cast Uma Thurman as Arianna Huffington and gave her one apparent note—*more camp*—I had no choice but to watch. (Taken together, though, such series start to destabilize our sense of what is true and what has been invented—or elided—to tell a good story.)

> Consider the Theranos scandal. Elizabeth Holmes's company was covered meticulously in real time by journalists, most prominently at *The Wall Street Journal*, and the full arc of her deceptions was described masterfully by the *Journal*'s John Carreyrou in his book, *Bad Blood*. But the fraud has proved so irresistible that it is now also the subject of a documentary, a true-crime podcast called *The Dropout*, a Hulu drama also called *The Dropout*, and, soon, an Adam McKay feature film, adapted from Carreyrou's *Bad Blood*, which will also be called *Bad Blood*. The consumer of all this news and entertainment can be forgiven for mixing up where she got her facts—and whether they're facts at all.

In a surreal twist, the fictionalization of the Theranos debacle has now become part of the nonfiction story line. Last March, the fraud trial of the former Theranos COO Sunny Balwani was complicated when two of the potential jurors who had been selected to hear the case were dismissed; they had seen episodes of *The Dropout* and might have been prejudiced by its depiction of the events at issue in the trial.

In the 1990s, media critics worried—rightly—that the news was becoming frivolous, whether in the form of histrionic shoutfests like *Crossfire*, lurid news magazines like *Dateline*, or the overheated coverage of the O. J. Simpson trial. Then came a boom in entertainment that pretended to be news and to many viewers was indistinguishable from it: Jon Stewart, Stephen Colbert, Samantha Bee. Today, the critiques that the news channels were obsessed with ratings, or that too many people had abandoned the 6 o'clock news for *The Daily Show*, seem quaint. There is no longer any distinction: The news has become entertainment, and entertainment has become the news.

In January 2021, Britain's Sky TV announced that Kenneth Branagh would be starring as Boris Johnson in a miniseries about the coronavirus pandemic.

Asked about the role in September 2022—asked, in particular, about the logic of airing a history of an event that was still unfolding—Branagh demurred. “I think these events are unusual,” he said, “and part of what we must do is acknowledge them.”

Neither a pandemic that has now killed more than 200,000 Britons nor a leader who bungled his way through the disaster was in danger of going unacknowledged by the BBC or *The Times* of London. Yet Branagh’s comment was telling. The rise of these hyperreal TV shows coincides with the decline of the institutions that report on the world as it is. The semi-fictions stake their claims while journalism flails. We have gradually accommodated ourselves to the idea that if an event doesn’t become a limited series or a movie, it hasn’t happened. When news breaks, we shrug. We’ll wait for the miniseries. And take for granted that its version of the story will be true—except for the parts that are totally made up.

The Main Character



By the mid-20th century, the historian Warren Susman argued, a great shift was taking place. American values had traditionally emphasized a collection of qualities we might shorthand as “character”: honesty, diligence, an abiding sense of duty. The rise of mass media changed those terms, Susman wrote. In the media-savvy and consumption-oriented society that Americans were building, people came to value—and therefore demand—what Susman called “personality”: charm, likability, the talent to entertain. “The social role demanded of all in the new Culture of Personality was that of a performer,” Susman wrote. “Every American was to become a performing self.”

That demand remains. Now, though, the value is not merely interpersonal charm, but the ability to broadcast it to mass audiences. Social media has truly made each of us a performing self. “All the world’s a stage” was once a metaphor; today, it’s a dull description of life in the metaverse. As the journalist Neal Gabler foresaw in his book *Life: The Movie*, performance, as a language but also as a value, bleeds into nearly every facet of experience.

A recent H&M ad campaign promised that the brand would make sure that “you are the main character of each day.” In September, my partner booked

