



英汉对照名人传记系列



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Steven Spielberg

史蒂文·斯皮尔伯格

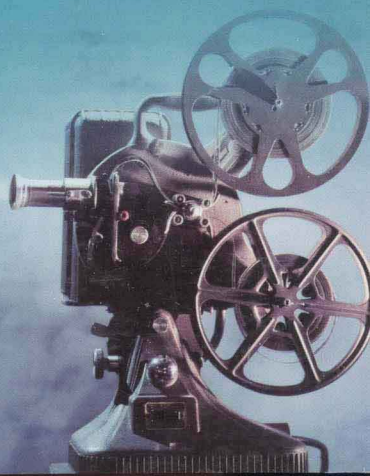
【美】詹姆斯·帕里什◎著

李小蕾◎译

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史蒂文·斯皮尔伯格 Steven Spielberg

[美] 詹姆斯·帕里什 著

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内 容 提 要

本书是“英汉对照名人传记系列”之一。史蒂文·斯皮尔伯格是美国好莱坞知名电影导演,凭借影片《辛德勒名单》和《拯救大兵瑞恩》两次问鼎奥斯卡最佳导演奖。迄今为止,斯皮尔伯格的代表作在美国国内票房的总收入已经超过 31 亿美元,成为美国电影史上最具商业价值的电影制作人。本书详细介绍了他的生活和艺术成就。

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1 A SUPREME FILMMAKER

In mid-2003 for its annual ranking of “The 100 Most Powerful People in Movies” *Premiere* magazine placed filmmaker Steven Spielberg at the top of its list. In making this rating, the magazine described Spielberg as a “culture-shaping, blockbuster-making, Oscar-winning, studio-owning icon of cinema.” To date, Spielberg’s feature films have grossed over \$3.1 billion at the domestic box office, making him the most commercially successful moviemaker in the history of American cinema.

Knowing the Audience

Spielberg, who has won two Best Director Academy Awards to date, is a talented craftsman whose artistic vision has shaped and been shaped by the sensibilities of the average filmgoer. Spielberg has a great ability to play upon people’s hopes, fears, and shared experiences in a compelling way. Over the decades he has worked in many movie genres, including thriller (*Jaws*, 1975), science fiction (*Close Encounters of the Third Kind*, 1977), farce (*1941*, 1979), adventure (*Raiders of the Lost Ark*, 1981), horror (*Poltergeist*, 1982), drama (*Schindler’s List*, 1993), war (*Saving Private Ryan*, 1998), and action (*Minority Report*, 2002). No matter what type of motion picture he undertakes, he instinctively

looks for those underlying elements that can be best appreciated by most of the audience.

Searching to Improve Himself

Like most serious artists, Spielberg is always searching to improve his creative output. He admits that he is never fully satisfied with his past pictures, despite the fact they have pleased millions of viewers. According to Steven: "I can watch my own movies up to a point, and then I become too critical about choices and missed opportunities and better shots, that a year later seem more vivid in my mind than what I'd remembered a year before."

Spielberg has been consistently successful from early in his career. However, he has come to accept that his many achievements in the entertainment industry at a relatively young age may have distracted him from greater artistic goals over the years. In accepting the honorary Irving G. Thalberg Academy Award in March 1987 for "creative producing," he observed, "Most of my life has been spent in the dark watching movies. Movies have been the literature of my life." While in his forties, he realized the following about himself and his generation: "In our romance with technology and our excitement at exploring all the possibilities of film and video, I think we've partially lost something that we now have to reclaim. I think it's time to renew our romance with the word. I'm as culpable as anyone of exalting the image at the expense of the word." In other words, Steven wanted to make the emotions — the artistic center — in his films just as compelling as the visual elements for which he became famous. Receiving the prestigious Oscar tribute, he said,



Steven Spielberg accepts the Irving G. Thalberg Academy Award. (Photofest)
史蒂文·斯皮尔伯格接过欧文·G·撒尔伯格纪念奖。

“reminds me of how much growth as an artist I have ahead of me in order to be worthy of standing in the company of those who have received this before me.” He realized that, as a primary maker of mass entertainment, he has a responsibility to stimulate moviegoers’ intellect as well as amusing them. This strong moral obligation has since become a key factor in all of Spielberg’s endeavors: as filmmaker, studio owner, business entrepreneur, charity giver, and family man.



第 1 章 顶级电影制作人

在 2003 年中旬美国《首映》杂志公布的“电影界的百位大腕”的年度名单中，史蒂文·斯皮尔伯格位居榜首。在作出评价时，该杂志把斯皮尔伯格描述成一个“塑造文化、打造大片、勇夺奥斯卡、雄霸摄影棚的电影巨匠”。迄今为止，斯皮尔伯格的长片电影在美国国内票房的总计收入已经超过 31 亿美元，这使他成为美国电影史上最具有商业价值的电影制作人。

了解观众的需求

已经两次问鼎最佳导演奖的斯皮尔伯格是一位才华横溢的大师，他的艺术观点既左右着影迷的欣赏品位，同时又受到他们兴趣爱好的影响。斯皮尔伯格尤其擅长以一种引人入胜的方式来激发人们内心的希望、恐惧和共鸣。在过去的几十年间，他涉及各种风格的影片，包括惊悚片（《大白鲨》，1975 年）、科幻片（《第三类接触》，1977 年）、荒诞片（《1941》，1979 年）、冒险片（《夺宝奇兵》，1981 年）、恐怖片（《鬼驱人》，1982 年）、剧情片（《辛德勒的名单》，1993 年）、战争片（《拯救大兵瑞恩》，1998 年）和动作片（《少数派报告》，2002 年）。无论执导哪种类型的电影，他总是凭借直觉去探寻影片背后最能打动观众的元素。

提高自身的素养

和大多数严谨的艺术家一样，斯皮尔伯格一直致力于提高自身

的创造性表现。尽管斯皮尔伯格的电影娱乐了数以百万的观众，他却坦言自己从未百分之百满意过往的作品。据斯皮尔伯格所言：“我对自己作品的观赏只能达到某一个度，然后我就会变得非常挑剔，错过时机和最佳镜头，如此一来，一年后在我脑海中的场景显得比一年前的记忆还要生动。”

斯皮尔伯格的电影生涯从起步伊始就一片坦途。而后，他渐渐地意识到自己早期在娱乐界所取得的诸多成绩有可能阻碍他实现更高的艺术目标。1987年3月，斯皮尔伯格因其“富有创意的制片”而收获了欧文·G·撒尔伯格纪念奖，他这样说道：“我一生中的大部分时光都在黑暗之中观赏电影。电影就是我生命中的文学。”在年逾四旬的时候，斯皮尔伯格对于自己以及那个时代的人做出了如下总结：“我们借助与科技的密切关系在电影的世界中发掘它的无限可能，这令人兴奋，但我发现在这一过程中我们部分地丧失了某种东西，而现在我们必须把它找回来。我想已经到了与那个词恢复友好邦交的时候了。我们以牺牲那个词为代价高举形象，在这一点上，我和其他人一样都该受到谴责。”换句话说，斯皮尔伯格想让情感元素——艺术的核心——变得同他电影中令人称道的视觉效果一样引人入胜。在奥斯卡奖的获奖致辞中，他说道：“这一奖项提醒着我，为了能和同样获此殊荣的前辈们并肩站在一起，我的面前还有很长的路要走，我离艺术家的称号还很远。”斯皮尔伯格意识到，作为一位大众娱乐业的领军人物，他有责任在娱乐观众的同时也启发他们的智慧。从那以后，无论是作为电影制作人、投资人、企业家，还是作为慈善活动家和有家室之人，这种强烈的责任感都成为斯皮尔伯格所有努力的核心。

2 MOVIES AS A WAY OF LIFE

Steven Allan Spielberg was born December 18, 1946, in Cincinnati, Ohio. He was the first-born child of Arnold and Leah (Posner) Spielberg, followed by three sisters: Anne (1949), Sue (1953), and Nancy (1956). Steven's first three years were spent in Avondale, a suburb of Cincinnati with a large Jewish community.

Family Influences

From his earliest years, Steven's family life formed enduring memories, wishes, and frustrations, many of which would find their way eventually into the screen works of this future filmmaker. Steven's father, an electrical engineer, and his mother, a former concert pianist, were emotional opposites. Their contrasting approaches to life had a great effect on their son. Steven's dad was a workaholic, constantly concerned with providing for his family. Arnold Spielberg was usually too preoccupied with his career in technology to focus much attention on his gifted boy who, from an early age, was always asking questions, wanting to know about everything.

In contrast, Leah Spielberg, with her strong love of the creative arts, was a doting and somewhat eccentric mother who

overindulged her youngest child. Steven learned quickly how to win his way with her and others in the household. It set a pattern for life. Years later Leah said, “I didn’t know that everybody didn’t have kids like him If I had known better, I would have taken him to a psychiatrist, and there never would have been an *E. T.*”

Philip and Jennie Posner, Steven’s maternal grandparents, also pampered him. His grandfather was an able storyteller who entranced his grandson with accounts of his immigration from Russia to America decades earlier, and explanations of the family’s Orthodox Jewish roots in the old country. (These colorful stories later inspired Spielberg’s animated feature, *An American Tail* [1986].) Philip’s gift for spinning tales was passed on to his grandson.

Grandmother Jennie, who loved going to the movies, taught English to survivors of the Holocaust — the victims of Nazi persecution during World War II. Often, while visiting his grandparents’ home, Steven heard from these adult “students” firsthand narratives of the brutality they had suffered in Europe during the 1930s and 1940s. These vivid descriptions made a deep impression on the boy and later helped to shape his interest in making *Schindler’s List* as a motion picture.

Imagination and Change

When Steven was three years old, the family moved to Camden, New Jersey, where Mr. Spielberg had accepted a position with the RCA Corporation. This was the first of several emotionally jarring changes in young Steven’s life. As he has recalled, “Just as

I'd become accustomed to a school and a teacher and a best friend, the For Sale sign would dig into the front lawn And it would always be that inevitable good-bye scene." (Spielberg would also say, "The older I got the harder it got.") By the age of four, the insecure youngster had become a nail-biter, a habit that he still has.

Possessing a tremendous imagination, the boy was spooked by his new environment. "I was afraid of trees, clouds, the wind, the dark." In particular, there was a raggedy maple tree outside his bedroom window, which at nighttime — due to the nearby streetlights — created creepy shadows on the walls of his room. Steven found the tree to be menacing. He also was convinced that sinister ghosts lurked under his bed, in the closet, and in a large crack on the wall. Even such a harmless toy as a clown doll took on frightening overtones in his vivid imagination. These intense feelings of being scared led to some of the frightening scenes in Spielberg's film *Poltergeist*.

Steven saw his first movie in 1952, the year the Spielbergs moved to a house in Haddon Township, a few miles from Camden. His father took him to see *The Greatest Show on Earth*, a film about circus performers. At first the youngster was disappointed to discover that the real-life circus he thought he was going to witness was actually just flickering images on a screen. However, he quickly became fascinated by the movie spectacle, especially by a scene showing a gigantic train wreck. Steven, with his active imagination, was awed and frightened by what he had seen in the film, just as he would be by films such as Walt Disney's *Bambi* and *Snow White and the Seven*

Dwarfs.

What amazed Steven the most about movies was how a plot unfolding on the big screen could absorb him completely. Later, when Spielberg became a filmmaker, one of his goals would be to make audiences feel “transported” by the picture, just as he had been so effectively transported as a child.

Finding Entertainment

When not reading comic books, practicing magic tricks in the basement, building model planes, joining neighborhood friends in playing war games with toy soldiers, or deliberately frightening his young sisters with eerie stories, Steven was a devout TV watcher. His father tried to persuade him to spend more time studying — especially mathematics, which Steven dreaded — but the boy was preoccupied with watching television.

Sometimes, to bond with his son and draw him away from the television, Mr. Spielberg would describe his own adventures during World War II. The elder Spielberg had been a serviceman in the Southeast Asian country of Burma fighting the Japanese, who were then the enemy. His father’s vivid accounts had a great impact on Steven’s future work and artistic sensibilities. Regarding World War II and the 1940s in general, Steven has said, “I love that period It was the end of an era, the end of innocence, and I have been clinging to it for most of my adult life.”

In early 1957 the Spielbergs moved yet again because of the father’s career. This time they relocated across the country to Phoenix, Arizona. They soon took up residence in a ranch-style

house that would be the inspiration for the homes shown in several of the budding moviemaker's works: *Close Encounters of the Third Kind*, *Poltergeist*, and *E. T. the Extra-Terrestrial* (1982). If Steven had felt displaced before, when his family had moved from Ohio to New Jersey, he felt more so now in this conservative Arizona community where there were few other Jewish families. At school, because he considered himself a nerd and was not good at sports, he felt different and left out. As a result, he withdrew more into himself.

However, one of the most astonishing adventures of Steven's childhood occurred not long after the Spielbergs relocated to the Grand Canyon state. Late one evening, his dad woke him up and told him to get dressed. Without further explanation, the two drove off in Mr. Spielberg's car. A half-hour later they pulled over to the side of the road. Spreading a blanket on the ground, they lay down and looked up at the night sky. Steven's father pointed at a wondrous meteor shower that was in progress. While his dad gave Steven a technical explanation for the spellbinding occurrence, the boy was entranced by the sight of these magical "falling stars." Years later, this heavenly display would be the inspiration for the spectacular images in Spielberg's feature film *Close Encounters of the Third Kind*.

Not long after settling into their residence in Arcadia, a section of Phoenix, Steven became absorbed with the eight-millimeter movie camera that his dad had received recently as a gift from Mrs. Spielberg. (It was a simple, fixed-focus model, typical of this time before the invention of video camcorders, digital cameras, and the like.) Intrigued with his new hobby, the youngster began

filming diaries of the family's weekend camping trips.

Soon Steven was making short movies for his own amusement and, in the process, learning more about this exciting craft. One of his first personal efforts was the three-minute *The Last Train Wreck*, which showed his electric trains crashing into one another. Even at this early age, he had a natural instinct for the camera. He would edit his "stories" in the camera, stopping the filming to set up the next sequence in his little story. Another of the youngster's early films was based on asking his indulgent mother to boil several cans of cherry pie filling in her kitchen pressure cooker. When the ingredients eventually exploded, Steven gleefully captured the red, juicy mess on camera. This was a sneak preview of an interest in special effects that would become an important part of Steven's directorial style. (He left it to his lenient mother to clean up the cherry goo all over the kitchen.)



The Arizona night sky of Spielberg's childhood inspired scenes such as this one, from *Close Encounters of the Third Kind*. (Photofest)

在斯皮尔伯格的童年时代，亚利桑那州的夜空激发了诸如影片《第三类接触》中的场景。

The Amateur Filmmaker

While Spielberg was not the only youth in his neighborhood making home movies, he was certainly among the most persistent. In 1958, he was a member of the local Boy Scout troop. To win a merit badge in photography, he made his own western (*The Last Gunfight*). A major prop in this nine-minute silent entry was a red stagecoach stationed outside a steakhouse restaurant in nearby Scottsdale. Not only did Steven convince his dad to help organize the film venture, but he also persuaded neighborhood youngsters to appear in the story.

What especially impressed Steven about this movie shoot was that, by being in charge of the little film, he could command the attention of other children who often ignored him in daily life. Even more exciting for Spielberg, was his discovery that through the filmmaking process he could make “something happen that I could relive over and over again, something that would only be a memory without a camera in my hand.” When the finished result (which had cost \$8.50) was screened for the Boy Scouts, the audience was enthusiastic. Steven was thrilled! It made him more obsessed than ever with filmmaking.

To earn money to pay for the raw materials for his picture-making activity, 12-year-old Steven showed rented professional movies to the neighborhood kids. His parents and sisters helped with the home theater, even making and selling refreshments. While Mr. Spielberg insisted that the proceeds from the ticket sales be donated to charity, he allowed Steven to keep the profits from the refreshments.

In this period, Steven's most ambitious motion picture project