



步步高英语系列丛书

Level Five ★★

世界电影

CINEMA



翁燕珩

主编

北京理工大学出版社

步步高英语系列丛书

Level Five 2

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世界电影

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翁燕珩 主编

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——请读步步高英语系列丛书

《步步高英语系列丛书》是一套快速提高英语阅读能力, 扩大词汇量, 增强英语语感, 从而全面提高英语水平的好书。认真地阅读这套书, 一定会在短期内取得学习英语和使用英语的成功, 长期享用成功的快乐。

这套丛书具有大众性、普及性, 适用于各个不同水平层次的英语学习者。既适用于学生, 又适用于自学者。既适用于中学生, 又适用于大学生。水平偏低的可以用作学习材料, 水平较高的可以用作复习精品。作课内读物很好, 作课外读物亦佳。可精读, 可泛读, 可玩味英语语言之美, 也可领略人类体能和智能的奥妙。

这套丛书专门为非英语国家的人学英语而编, 又有针对中国人阅读理解难点而进行的注释。按照难易程度分为六级, 一级比一级增多 350 个新词和适量的新句型。一级接一级循序而读, 自然而然地由浅入深, 由简到繁, 不知不觉地由低水平上升到高水平, 体现了学习英语的最佳途径和方法。可使读者费力不多, 而收效甚大。

这套丛书内容信息性强, 知识层面广, 读来有趣, 引人入胜, 欲罢不能, 确实是同类书中的上品。因此我诚挚地向广大英语爱好者及有志于掌握英语这一工具的人推荐这套书。

北京师范大学外语系 胡春洞

致 读 者

随着不断的对外开放,人们越来越重视外语学习,各级各类学校对外语教学的要求也越来越高。但是,您是不是也同许多人一样遇到这么一个问题:英语学习多年,单词记了不少,语法也算熟悉,但每当需要用英语进行口头或文字表达时便不知所措,说出来的别人听不懂,写出来的别人看不懂。这主要是对常用词汇和语法缺乏具体感受,对英美文化缺乏一定了解的缘故。由此看来,多读英美国家的作品以增强语感和文化摄入,就显得十分必要了。可是,目前国内出版的选材合理、编排科学,集知识性、趣味性于一体的普及型英语读物实在是太少了。为解广大英语学习者之急需,我们选编了这套《步步高英语系列丛书》。这套丛书有以下几个特点:

取材广泛,内容新颖。这些英美作者的文章,短小精悍,妙趣横生。您从中既可以熟悉常用的词汇和语法,增强语感;又可以撷取大量的文化信息,提高您的阅读理解与表达能力。

分级编排,级级衔接。本丛书分为六级,词汇量分别为350、700……至2100。各级之间紧密衔接,成为一体,在一定程度上填补了目前我国高中与大学英语教学中存在的语言知识“断带”问题。

选词科学,难易适中。本书词汇均来源于《Longman Lexicon of Contemporary English》(《朗曼当代英语词汇》),是根据计算机统计的词频安排的。语法现象也是由易到难,精心设计。读者可以循序渐进,逐步提高。

略加注释,便于阅读。凡文中出现的个别难词、新词、俚

语、短语和比较复杂的语法现象,都略加注释,以免除读者查阅辞典之苦。每篇文章末尾配有练习题,可用以检测您的阅读与理解水平。

本书以国家教委颁布的《九年义务教育全日制初级中学英语教学大纲》初、高中学生应掌握的词汇量为依据,一、二级可供初中学生阅读;三、四级可供高中学生阅读;五、六级可供大专以上的学生阅读。全套书亦可用作英语教学的泛读辅助教材。

愿《步步高英语系列丛书》成为您的朋友!

编者

1993 年 3 月

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The movie industry

Although films may be a form of art, they are produced by an industry, the film or movie industry, for profit^①. It is a business, run by businessmen, and so the hard realities of money, costs, plans and budgets^② are very important in the world of cinema. This is not always clear to the audience, because the films they see mix both reality and illusion^③. What an audience sees on the screen is an illusion, because it is not really happening. The actors are only pretending to love, to hate, to kill the other characters. At the same time, the actors themselves are real, the characters they play often seem to be similar to real people, and the situations in the film often seem very similar to the problems and situations in the real life of the audience.

It is often difficult for the audience to see the difference between illusion and reality—and many people think that the actors they have seen are as nice or as beautiful or as frightening in real life as they were on the screen. Some actors have the same problem, and when they become stars they live in a world of illusion. Many stars see themselves as special people, who do not have to follow the same rules as ordinary people.

But if films and their stars create a world of illusion,

the industry which makes the films is firmly based in the world of business. No film can be made before a complicated budget and shooting^④ schedule^⑤ have been prepared. Making films is so expensive that even the big companies have to calculate every minute of film, every hour of shooting, and try to make sure the film-makers^⑥ follow the plan.

In the plan it is necessary to put together all the scenes^⑦ that need the same actors, or the same locations^⑧, so that they can be filmed^⑨ at the same time. This happens even if the scenes are from different parts of the film. So if a famous actor is needed for scenes at the beginning and at the end of the film, these scenes will be filmed together. This means that expensive actors are only used for a few days, while their scenes are shot^⑩—during the rest of the film-making they are working somewhere else. The audience usually does not realise that the film scenes they see on the screen were made in a different order from the order they appear in the story. This is another part of the illusion that the film can create in the mind of the audience. It is obvious, then, that the making of a film will be influenced by both economic and artistic interests. This starts before the film can be planned, for many films never get as far as the planning stage^⑪. Before a film can be planned, before the film-maker's or writer's idea is accepted, the economic questions must be answered. The first question the film company manager or producer will want to ask is: 'How much will

it cost to make?' The second question will be: 'Will it make a profit?' In order to make a profit, the film will need to be popular with millions of people around the world, and so the idea of the film must be acceptable to a wide range of people.

This explains why the big film companies, who are the centre of the film industry, often refuse to accept an idea for a film which would be new, different or unusual. An unusual film may be artistically successful, but lose millions for the company. So it is easier, and less of a risk, to make films whose ideas are known to the audience, and have made money before. It is interesting to see that as films become more expensive there are more 'repeat' films that continue the story of an earlier film. It seems less of an economic risk to make a film that is similar to, or continues the story of, a film that has already been seen by millions of people. In the 1970s and 1980s this has become the fashion. *Superman* became *Superman II* and then *Superman III*. *Star Trek* became *Star Trek II* and then *Star Trek III*. *Star Wars* became *The Empire Strikes Back* then *The Return of the Jedi*. *Rocky* became *Rocky I* and *The Rocky III*... the list is a long one.

Not only the idea of a film is studied from an economic point of view. When the filming is finished, the film company may want to put the scenes together in a way that is more 'popular', and different from the plan of the film-maker. It

has often happened that a film has been changed by the film company after the film-maker has finished work. Scenes may be taken out because they are too shocking; or the ending may be changed because it is too sad. A happy ending can perhaps make a film more popular, and bring in a bigger profit for the company.

It is important to be fair to the film companies. Films are expensive, costing \$10 million to \$40 million each, and no company can afford to make films at this price, if there is a large loss after the film is shown. It seems impossible to avoid a battle between the economic and artistic needs of the industry, unless the government can be persuaded to support the making of some films. It is perhaps not right that the artistic work of creating a film is done by an industry, which must make a profit or die.

The products of the film industry, the films, are very different from the products of other industries, and also very different from the other types of art that are created. The main difference is the large number of people who are involved in the making of the film. The audience usually only knows the names of star actors in the film, and sometimes the name of the director^②. But there may be hundreds of other people involved, whose work is very important and necessary to the quality of the film that is seen on the screen. It is very strange, for example, that people often know the names of photographers, whose work is seen in

newspapers or magazines, but audiences usually have no idea of the name of the cameraman who made a film they have seen.

Notes

- ① profit 利润, 赢利。
- ② budget 预算。
- ③ illusion 幻觉, 错觉。
- ④ shooting (电影的摄制)。
- ⑤ schedule 时间表。
- ⑥ film-maker 电影制作人, 制片人。
- ⑦ scene 场, 幕。
- ⑧ location (电影的)外景拍摄地。
- ⑨ film 拍摄, 胶卷。
- ⑩ shot (电影或电视的)连续镜头。
- ⑪ stage (进展的)阶段, 时期。
- ⑫ director 导演。

Exercises

Decide whether the following statements are facts or opinions.

1. what an audience sees on the screen is actually an illusion, because it is not really happening.
2. If a famous actor is needed for scenes at the beginning and at the end of the film, these scenes will be filmed together.

3. It is usually less of an economic risk to make a film that is similar to, or continues the story of, a film that has already been seen by millions of people.
4. It is important to be fair to the film companies, for film-making really costs greatly.
5. The products of the film industry are very different from the products of other industries and other types of art.

2

The early days of the cinema

The history of the cinema can be followed back as far as the 1700s, when the 'magic lantern'^① was popular. This was the first projector^②, which could show pictures on the wall. It was very simple; a picture was painted on glass, and then put between a light (usually a candle) and a lens^③. The picture could then be seen on the wall or a screen.

The next step happened in 1816, when a French scientist, Niepce, developed material that was able to change when light fell on it, and so could hold a permanent record of a picture that was projected on to it. His ideas were improved by Louis Daguerre^④, who produced the Daguerrotype^⑤ camera.

Then, in 1878, an Englishman in California, Eadweard Muybridge, produced the first photographs of moving things. He used twenty-four cameras next to each other in a line, to take pictures of horses running. By showing these pictures on a projector, one after the other, it was possible to show the movement of the horses. Soon other people tried to find a way of doing this with only *one* camera.

In 1888, George Eastman^⑥, who started the Kodak film company, made the next important step forward by de-

veloping[®] the first film, which could be used for more than one picture at a time. Up to that time, the photographers had to use a piece of glass for every picture.

At the end of 1890, the famous American, Thomas Edison[®], and his English assistant William Dickson, developed a new machine called the Kinetoscope[®]. This contained a long piece of film, which ran through the machine over an electric light, and under a glass lens. By looking through the lens people could see moving pictures. Although only one person could watch the film at one time, the machines became very popular, and were soon working all over the world. In every large city a Kinetoscope hall was opened, where people could go and put money into the machines and watch a film.

In 1893 Edison opened the first film studio[®] in New Jersey[®], where he made short film for the Kinetoscope. The first film stars in these films were the famous Buffalo Bill and Annie Oakley, the stars of the cowboy[®] world.

It was obvious at this time that more money could be made if more than one person could watch the film at the same time, and so several people tried to develop a machine like the magic lantern that would project the photographs in the film on to the wall or a screen. This was done in 1895 by the Latham family[®] in America, at the same time as the Lumiere brothers[®] in France. Louis and Auguste Lumiere were more successful, and opened the first cinema in Paris in De-

cember 1895. They showed a programme of ten films, each about two minutes long. They repeated this programme twenty times each day, and therefore were able to reach very large audiences.

The Lumiere's machine was called the Cinematographe[®], and it was able to photograph, print and project moving pictures. With this, Louis Lumiere made and showed about fifty films, each one or two minutes long.

Similar machines were soon made by Edison (the Vitascope)[®] and others in England. Within a year, there were real cinemas in every big city, including London, Moscow, Bombay[®] and Tokyo. In the next few years, shops and halls in every country were turned into cinemas, and new buildings to hold bigger audiences were built everywhere. Films were shown in small village halls, at fairs[®], and in theatres. Soon the first advertising started. The films were short, and so between the films the cinemas showed photographs which advertised shops, products or future film shows. These early films were very simple; they were usually photographed from only one position, as the cameras could not move around. The first film to use a moving camera, which could show much more interesting action, was made in 1905. It was called *Rescued by Rover* and showed a dog running and swimming in a river.

By the end of the 19th century, the cinema had been born and it was a great success all over the world. The films

were very short and simple, and looked like what they were—a line of moving photographs. They were shown in cinemas with advertising photographs and films, in programmes of ten to twenty films. The films were about the world as it was—the idea of using actors to make a story was not yet developed.

From now on, new ideas came quickly as more and more people started making films and developing new machines. New types of film were made; stories which used actors, although the actors were not named. Serials[®], which were stories that continued each week with a new film. The news film, the newsreel[®], was developed to show the news of the week or the month on the screen. One of the first pieces of news to be shown in this way was the death of Queen Victoria[®].

New methods of making films were developed by Georges Melies[®], who first designed scenes and stories for actors. The famous American film-maker, D W Griffith, first used the idea of close-up shots[®] of an actor in his films, and so helped to create the film star. Another American, Edwin Porter, took a big step forward in 1902 when he found that it was possible to join together pieces of film photographed on different days in different places. In this way it was possible to build a story, as in a book. He made one of the most popular films of the early cinema, *The Great Train Robbery*, in 1903. It was Porter, in fact, who gave D