



迈进电影的梦幻殿堂  
感受英语的永恒魅力

李欣/编著



上海大学出版社

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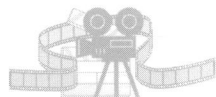


电影是一种图像的运动  
电影是一道感观的盛宴  
电影是一朵盛开的思想  
电影是一座文化的桥梁

电影是一次精神的散步  
电影是一片难忘的星空  
电影是一阵心灵的共振  
电影是一曲人生的交响

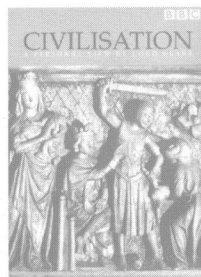
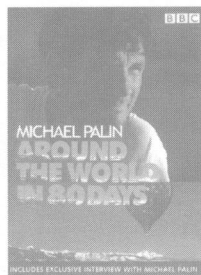
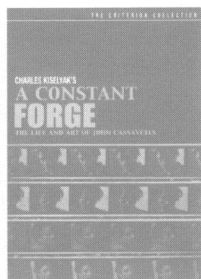
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让我们一起——  
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感受英语的永恒魅力！



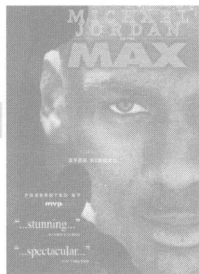
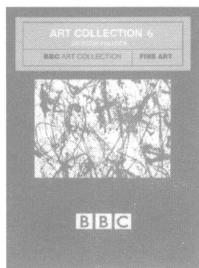
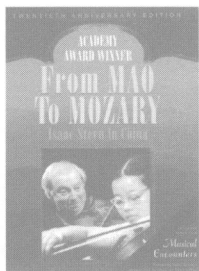


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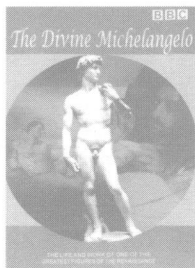
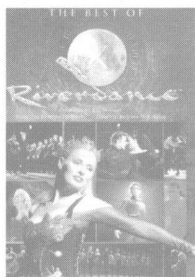
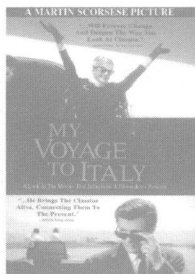
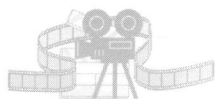
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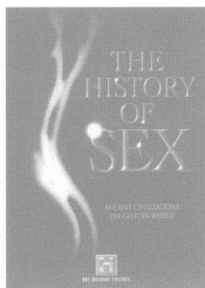
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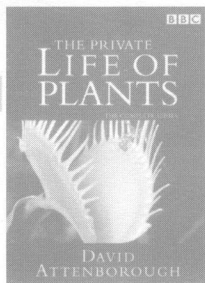
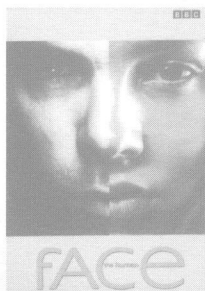
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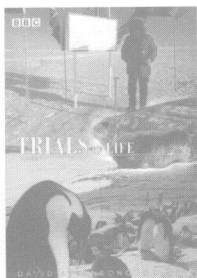
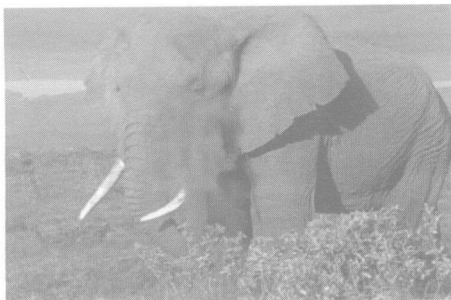
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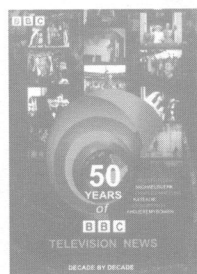
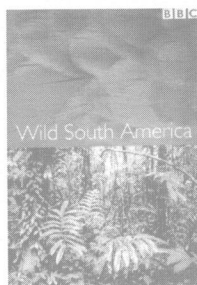
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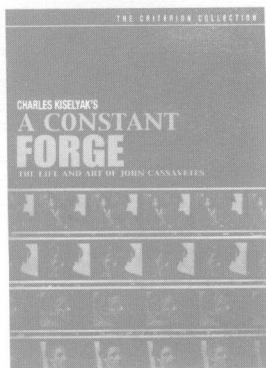
# A Constant Forge: The Life and Art of John Cassavetes

## 不断锤炼——卡萨维茨的艺术生涯



国别：美国 年份：2000 年

在美国独立电影的历史上，卡萨维茨可算是一代宗师。卡萨维茨早年曾是电影演员，1960年开始导演生涯，他的处女作《影子》被视为独立电影美学的定义性作品，他放弃具体的叙事与剧本，依靠演员的即兴表演表现主题，并采用实景拍摄。影片别具一格的叙事方式、粗犷简约的影像风格成为独立电影的普遍美学标准。在本片中，许多与卡萨维茨合作过的演员追忆这位已故的电影大师。



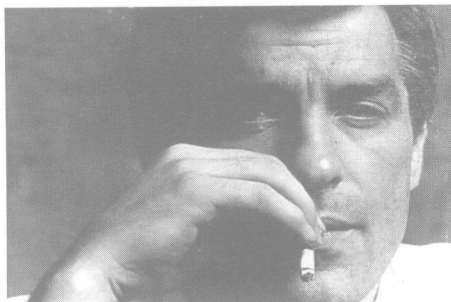
I don't know anybody who has an easy pattern of behaviour. I know people who are just sensational one minute and absolute bastards the next. And these moods come from specific things that I can't put my finger on because I don't know their whole life. So I've gotta depend on that actor to identify his role enough that he can express those things. And to get it on the screen is something miraculous.

I very often have likened his films to jazz because, much like jazz, his movies have this improvised and spontaneous feel. They allow for occasional solo flights, for uneven tempo, and for moments that you just go, "where did that come from?"

Everything that affects our lives is determined by the influence that one sex has upon the other.

我不知道谁会有简单的行为模式。我知道人会一下子完全理智，一下子又完全失控。而这些情绪来自于我无法触摸的具体事物，因为我不了解人的一生，所以我得依靠演员与角色融为一体，来表现那些东西，将之反映在屏幕上是一件奇妙的事。

我经常把他的电影比作爵士乐，因为同爵士乐非常相似的是，他的电影有一种即席性和自然感。允许偶然的独奏，不均匀





The relationships between men and women are permanently fixed in our instincts, not our minds.

I'm very concerned about the depiction of women on the screen. It wasn't decisively important how beautiful the photography was. The question was: what are we working for? And the obvious answer was that we were working for these people. We're not dealing with objects and walls to look better. Now, it doesn't really make any difference whether the wall behind them is white, dark, black. I don't think it means anything to anybody. It's what these people are thinking, what they're feeling, that's the drama of the piece. We were slaves to the actors. All we were there to do was record what they were doing.

Hollywood is not failing-it has failed. Film-making cannot survive without individual expression. Motion pictures cannot be made to please the producer's image of the public. Without individual creative expression, we are left with a medium of irrelevant fantasies that can add nothing to an already diversified world. The answer cannot be left in the hands of the money moon for their desire to accumulate material success is probably the reason they entered filmmaking in the first

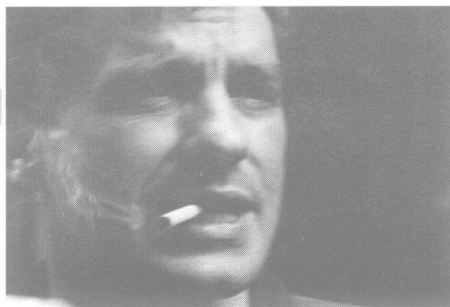


的节拍, 还有时你会想: “这是从哪来的?”

影响我们生活的一切都取决于一种性别的人对另一种性别的人的影响。男女之间的关系永远扎根于我们的本能, 而非头脑之中。

我非常注重银幕上女性的刻画。画面有多美并不关键, 问题是: 我们为何工作? 显然, 答案是为这些人工作。我们处理道具和背景的目的不是要拍得更好看。他们身后的墙是白、深、黑并不重要。我不觉得这对任何人有任何意义。关键是这些人的想法、感受, 那才是戏剧的中心。我们是演员的奴隶。我们在那所做的就是记录下演员的行动。

好莱坞不是正在失败——而是已经失败了。没有个人的表现方式, 电影拍摄无法维系下去。拍电影不能是为了取悦制片人心中公众的形象。没有个人独创的表现方式, 我们手中只剩下表现毫不相干的荒诞想法的媒介物, 不能给已经多变的世界带来任何东西。答案不能留给有钱人, 因为他们有积累财富的欲望, 这可能正是他们涉足制片的初衷。答案必须来自艺术家本





place. The answer must come from the artist himself. He must become aware that the fault is his own; that art and the respect due his vocation as an artist is his own responsibility. Money is the last refuge of people who've been scared by life, whose only way to survive is to acquire as much money and power as they can to protect themselves. But from what? The more you have, the more difficult it is to find out what really matters and to get it for yourself.

Robert Grave once said that before he wrote a poem, he asked himself, "Is this poem necessary?" All that required for him to write a poem was a pencil and a piece of paper. To make a film requires an enormous equipage and personage beyond a pencil and a paper, all the more reason we should ask ourselves before we make films, "Is this film necessary?" There are mostly unnecessary films, particularly today.

I want to put on the screen the way people can relate to each other, the way people want love, not money, not anything else, and the chances they will take to have it. My films are certainly expressive of a culture that has had the possibility of attaining material fulfillment while at the same time finding itself unable to accomplish the simple business of



人。他必须明白错误是他自己造成的，艺术以及艺术家这个职业应该受到的尊重是他自己的责任。金钱对于受到生活惊吓的人来说是最后的庇护者，他们生存的唯一方式是获取尽可能多的金钱和权势，以此保护自己。但是抵御什么呢？钱越多，越难发现真正的问题所在，越难为自己去争取。

罗伯特·格雷夫曾说，在他动笔写诗之前，他问自己，“这首诗有必要写吗？”对他来说要写诗只需要一支铅笔和一张纸。拍电影除了笔和纸外还需要大量的人力物力。所以在拍之前更有理由问自己：“有必要拍这部电影吗？”大部分电影都可有可无，今天尤其如此。

我想把这些搬上银幕，人们之间的关系，人们想得到爱，而不是金钱、不是任

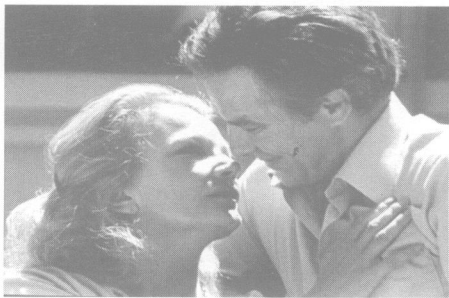
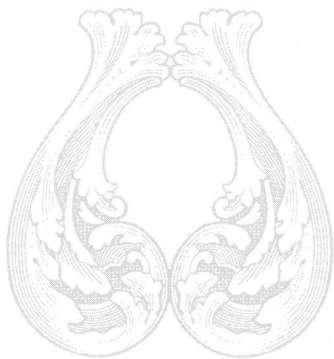




conducting human lives. We have been sold a bill of goods as a substitute for life. What is needed is a reassurance in human emotions, a reevaluation of our emotional capacities. I strongly believe that we are social animals, and that the nature of living is defined not by money, political power and the like, but by virtue of the fact that we are social beings. In my opinion, these people and these small emotions are the greatest political force there is. These small emotions, these character disagreements, are a vital necessity.



何东西的方式，以及他们愿意冒的风险。我的电影当然是表现一种文化，这种文化能够实现物质的追求，而同时又发现自己无法完成人生这件简单的事情。我们买大量东西来代替生活，我们所需要的是肯定人类的情感，重新衡量情感的容量。我固执地相信我们是群居的生物，生活的本质不是用金钱、政治势力以及诸如此类来定义的，而是通过我们是群居动物这个事实来定义的。以我之见，这些人和这些小情绪是最伟大的政治力量。这些小情绪，这些性格差异，是不可或缺的。◆







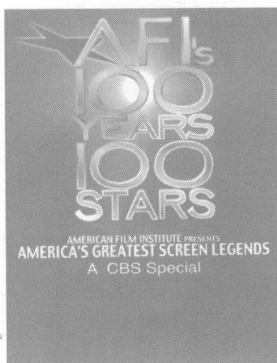
# America's Greatest Screen Legends

## 美国最伟大的电影明星



国别：美国 年份：1998 年

为了纪念美国电影业的百年庆典，美国电影协会邀请电影制片人、历史学家、评论家和其他人士，从五百多位影星的演技、成就、受欢迎程度、历史背景还有所谓的“明星气质”等方面，评选出历史上最值得纪念的男女明星。他们的表演艺术给予我们启迪，鼓舞着我们的勇气，丰富着我们的梦想。



### I

Shirley Temple Black:

Good evening and welcome to AFI's One Hundred Years One Hundred Stars. Tonight we celebrate those men and women who, by the force of their talents and personalities, define what we now think of as American films' classic era. Sitting here in this beautiful Stanford Theatre in California, I cannot help but feel grateful that there are places like this and national organizations like the America

雪莉·邓波儿·布莱克:

晚上好，欢迎收看美国电影学院的《百年电影百位明星》。今晚我们要纪念那些男女演员，他们通过展示自己的才华和个性，奠定了我们现在所认为的美国电影经典时代。坐在加州这个华丽的斯坦福剧院里，我由衷地感谢有这样的剧院和美国电影学院这样的国家性机构，使我们充满魅力的电





Film Institute to keep our glamorous movie going past alive. The legends we celebrate on this program were selected by film makers, historians and critics and other leaders from the American film community, who were asked to consider the craft and legacy of over 500 stars, their popularity and the historical context in which they worked, and finally that indefinable something known as “star quality”. In revealing the 25 women and 25 men that they chose, we hope to honor everyone who, by their playing, stirred our hearts, lifted our spirits and vastly enriched our dreams.

## II

There are, as we've seen, as many definitions of stardom as there are stars. But maybe this generalization applies to all of them. A star is someone who wears our heart on their sleeve, someone who clarifies the complexities, daring and vulnerability of life, its sass, sorrow and spunk. Putting us in touch with their feelings, they put us in touch with our own. Magic, it always is. It's been my pleasure to share it with you. Goodnight.

影风采永驻。我们在这个节目中要纪念的传奇影星全部是由电影制片人、历史学家、评论家和美国电影界的其他领军人物评选出来的。要求他们考虑五百多位影星的演技和历史成就、受欢迎程度以及工作的历史背景，还有就是那个难以定义的所谓的“明星气质”。通过揭示他们选出的这25位女明星和25位男明星，我们希望歌颂每一位用他们的表演给予我们以启迪，鼓舞我们的精神，大大丰富我们梦想的每一位演员。

## 二

正如我们看到的，有多少明星就有多少对明星所下的定义。不过也许这句概括的话适用于所有场合。明星演绎常人的情感，使生活的复杂、勇敢和脆弱，粗鲁、哀伤和活力变得一目了然。我们在了解他们喜怒哀乐的同时也了解自己的喜怒哀乐。明星永远充满魅力。很高兴和大家分享这一切。祝您晚安。◆





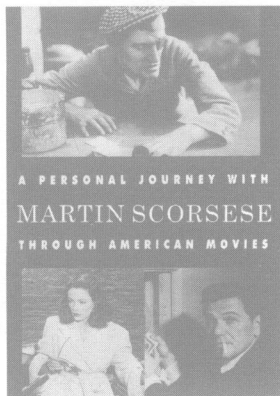
# A personal Journey with Martin Scorsese through American Movies

## 随马丁·斯科塞斯穿越美国电影



国别：美国 年份：1995 年

在这部将近四小时的纪录影片中，著名导演马丁·斯科塞斯以其特有的导演风格，回顾了20世纪美国电影史上的重要电影和导演，并分五个部分详尽地论述了各种类型的影片和导演的相互关系。马丁·斯科塞斯不仅在剧情故事片方面具有出色的成就，而且在拍摄纪录片上也独树一帜，具有相当的艺术功力。



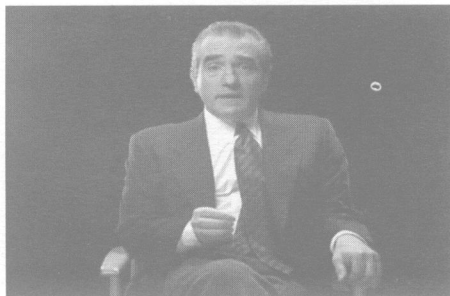
### I

“Film is a disease,” Frank Capra said. When it infects your bloodstream, it takes over as the number one hormone. It plays Iago to your psyche. As with heroin, the antidote to film is more film.

I guess I have to say that when I was growing up in the '40s and '50s, I spent a lot of time in movie theatres. I became obsessed with movies. At that time there was nothing really available that I could find written on film except one book, sort of my first film book, although I couldn't afford to buy it, and couldn't find a copy except the only one available from the New York Public Library. I borrowed it from the Library repeatedly. It's called A Pictorial History of the Movies by Deems Taylor, and it was a pictorial history of the movies in black-and-white stills year by year up to 1949. The book cast

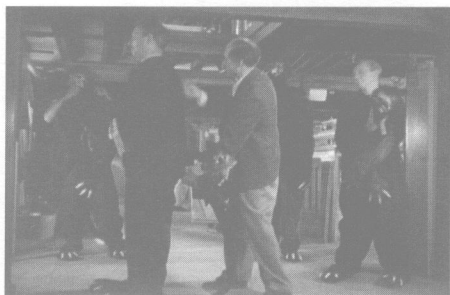
弗兰克·卡普拉说过：“电影是一种病。”当它感染你的血液时，它就像最强的荷尔蒙一样控制着你。它对你心理的影响就像《奥塞罗》中的伊哥一样。如同吸毒，抑制的办法就是看更多的电影。

我想我得说40和50年代我成长的时候，我经常去看电影，我对电影着了迷。当





a spell on me, because back then I hadn't seen many of the films shown here in the book. So all I had at my disposal to experience these films were these black-and-white stills. I'd fantasize about them and they would play into my dreams, and I was so tempted to steal some of these pictures from the book—a terrible urge. After all, it's a book from the public library. Well, I confess—once or twice I did give in to that urge.



I remember quite clearly—it was 1946 and I was four years old. My mother took me to see king Vidor's *Duel in the Sun*. I was fanatical about westerners. My father usually took me to see them, but this time my mother took me. You see, it had been condemned by the church, "*Lust in the Dust*", they dubbed it, so I guessed my mother used me as an excuse to see it herself, obviously. From the opening titles alone, I was mesmerized. Bright blasts of deliriously vibrant colour; the gunshots; the savage intensity of the music; the burning sun; the overt sexuality. Jennifer Jones was a half-breed servant girl, and Gregory Peck was the villain, a ruthless rancher's son who seduced her. Now for a child it was a puzzle. I mean, how could the heroine fall for the villain? It was all quite overpowering. Frightening, too. The final duel in the sun, where Jennifer Jones shoots Gregory Peck was too intense for this 4-year-old. I covered my eyes through most of it. A flawed film, but nevertheless, the hallucinatory quality of the imagery has never weakened for me over the years. It seemed that the two protagonists could only consummate their passion by killing each other.

时我发现没有什么关于电影的论述，除了一本书，算是我看的第一本影评，虽然我买不起，而且只能在纽约公共图书馆找到唯一的一本。我反复地借阅，那是迪恩斯·泰勒写的《电影插图本》，是电影史的黑白插图本，一直讲到1949年。那本书迷住了我。因为当时书上的很多电影我都未看过，所以我唯一能够体验这些电影的方法就是看这些黑白图片。我幻想着这些电影，它们常常进入我的梦中，我产生了偷走书里一些图片的欲望——可怕的欲望。毕竟书是公共图书馆的。我承认——有几次我的确屈服于这种欲望。

我清楚地记得——1946年我4岁时，我母亲带我去看金·维多的《阳光下的决斗》。我对西部片非常痴迷。我父亲通常带我去看西部片，不过这回是母亲带我去。你知道，这部片子被教会指责，说它是“肮脏的欲望”，所以我想母亲明显是用我做借口自己想看。从电影开始的字幕出来，我就被震撼了，鲜艳刺激的色彩冲击着我：枪战、密集喧闹的音乐、燃烧的太阳、赤裸裸的性。珍妮弗·琼斯是个混血女仆，格里高利·派克是片中的恶棍。他是一个残忍的农场主的儿子，他引诱了珍妮弗。对