

—— 世 界 名 人 ——

英文传记

ENGLISH BIOGRAPHIES
OF WORLD'S
CELEBRITIES

詹姆斯·罗伯特·帕里什/著



STEVEN
SPIELBERG

斯蒂芬·斯皮尔伯格

好 莱 坞 教 父 级 大 导 演 被 人 们 称 为
“ 电 影 奇 才 ”

中国书籍出版社

—世界名人英文传记—

斯蒂芬·斯皮尔伯格

詹姆斯·罗伯特·帕里什/著

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A SUPREME^① 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**^② 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**^③, making him the most commercially successful moviemaker in the history of American cinema.

① supreme [su:ˈpri:m] *adj.* 极度的, 极大的, 至高的, 最高的

② blockbuster [ˈblɒk,bʌstə] *n.* 一鸣惊人者

③ box office *n.* 票房, 票房收入

Knowing the Audience

Spielberg, who has won two Best Director Academy Awards to date, is a talented **craftsman**¹ whose artistic vision has shaped and been shaped by the sensibilities of the average **filmgoer**². 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 fiction³ (*Close Encounters of the Third Kind*, 1977), **farce**⁴ (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)⁵. No matter what type of motion picture he undertakes, he instinctively looks for those **underlying**⁶ **elements**⁷ that can be best appreciated by most of the audience.

1 craftsman ['krɑ:ftsmən] *n.* 技工, 巧匠, 工艺师

2 filmgoer [film'gəʊə] *n.* 上电影院的人, 影迷, 常看电影的人

3 fiction ['fɪkʃən] *n.* 虚构, 编造, 小说

4 farce [fɑ:s] *n.* 喜剧, 笑剧, 滑稽戏

5 斯皮尔伯格著名电影: 大白鲨(1975)、第三类接触(1977)、1941(1979)、法柜奇兵(1981)、鬼追魂(1982)、辛特勒名单(1993)、拯救大兵瑞恩(1998)、少数派报告(2002)

6 underlying [ˌʌndəˈlaɪɪŋ] *adj.* 潜在的, 根本的

7 element ['elɪmənt] *n.* 元素



Steven Spielberg accepts the Irving G.Thalberg Academy Award.(Photofest)

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**¹ 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**² 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

¹ honorary ['ɒnərəri] *adj.* 作为一种荣誉而授予的

² literature ['lɪtərəʃəl] *n.* 文学; 文学作品

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**¹ Oscar **tribute**², he said, "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**³ has since become a key factor in all of Spielberg's **endeavors**⁴: as filmmaker, studio owner, business **entrepreneur**⁵, charity giver, and family man.

1. prestigious [pre'stɪdʒəs] *adj.* 有名望的

2. tribute ['trɪbjʊt] *n.* 表示尊敬或赞美的言辞或行为

3. obligation [ˌɒblɪ'geɪʃən] *n.* (道义上或法律上的)义务, 责任

4. endeavor [ɪn'devə] *n.* 努力, 尽力

5. entrepreneur [ˌɒntrəprə'nɔː] *n.* 事业创办人

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**^① of Cincinnati with a large Jewish community.

Family Influences^②

From his earliest years, Steven's family life formed enduring memories, wishes, and **frustrations**^③,

① suburb ['sʌbə:b] *n.* 市郊, 郊区

② influence ['influəns] *n.* 影响, 作用

③ frustration [frʌs'treɪʃən] *n.* 挫折, 失败, 挫败

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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**¹, **constantly**² **concerned**³ with providing for his family. Arnold Spielberg was usually too **preoccupied**⁴ 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**⁵ mother who **overindulged**⁶ 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**⁷, and there never would have been an E. T."

1 workaholic [ˌwɜːkəˈhɒlɪk] *n.* 工作第一的人; 专心工作的人

2 constantly [ˌkɒnstəntli] *adv.* 不断地; 时常地

3 concern [kənˈsɜːn] *vt.* 使关心

4 preoccupy [ˌpriːɒkjʊpaɪ] *vt.* 使全神贯注; 使入神

5 eccentric [ɪkˈsentɹɪk] *a.* 偏心的, 异常的, 古怪的

6 overindulge [ˌəʊvərɪnˈdʌldʒ] *v.* 溺爱; 放纵

7 psychiatrist [saɪˈkaɪətrɪst] *n.* 精神病医师; 精神病学家

Philip and Jennie Posner, Steven's maternal grandparents, also **pampered**¹ 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**² 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

¹ pamper ['pæmpə] *vt.* 纵容, 姑息, 娇养

² persecution [ˌpəːsi'kjuːʃən] *n.* 迫害

the first of several emotionally **jarring**¹ 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**², a habit that he still has.

Possessing a **tremendous**³ 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**⁴ maple tree outside his bedroom window, which at nighttime—due to the nearby streetlights—created **creepy**⁵ shadows on the walls of his room. Steven found the tree to be menacing. He also was **convinced**⁶ that sinister ghosts **lurked**⁷ 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

1 jar [dʒɑː] *vt.* 震动, 摇动; 给……不快之感, 刺激(神经)

2 nail-biter ['neɪlbaitə] *n.* 咬指甲的人

3 tremendous [tri'mendəs] *adj.* 可怕的; 极大的, 巨大的

4 raggedy ['ræɡədi] *adj.* 有些参差不齐的

5 creepy ['kri:pi] *adj.* 令人毛骨悚然的; 不寒而栗的

6 convinced [kən'vɪnst] *adj.* 确信的, 深信的

7 lurk [lə:k] *vi.* 潜伏, 埋伏

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**¹ images on a screen. However, he quickly became **fascinated**² by the movie spectacle, especially by a scene showing a **gigantic**³ train wreck. Steven, with his active imagination, was **awed**⁴ 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**⁵ 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**⁶ transported as a child.

① flicker ['flikə] *vi.* 闪动, 闪烁, 摇动 *vt.* 使摇曳, 使闪烁

② fascinate ['fæsineɪt] *vt.* 迷住, 使神魂颠倒; 强烈地吸引

③ gigantic [dʒaɪ'gæntɪk] *adj.* 巨大的, 庞大的

④ awed [ɔ:d] *adj.* 充满敬畏的; 惊叹的; 畏怯的

⑤ absorb [əb'sɔ:b] *vt.* 吸引

⑥ effectively [ɪ'fektɪvli] *adv.* 有效地, 有力地; 给人深刻印象地

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**¹ frightening his young sisters with **eerie**² 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**³. 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

1 **deliberately** [di'libərɪtli] *adv.* 故意地,蓄意地

2 **eerie** ['iəri] *adj.* 令人毛骨悚然的,神秘的;怪异的

3 **sensibility** [ˌsensɪ'bɪlɪti] *n.* 敏感性