5 Cinema: The Image Comes Alive [5 电影：影像栩栩如生]

Whoever controls the motion picture industry controls the most powerful medium of influence over the people [谁控制了电影行业，谁就控制了影响人民的最强大的媒介]

Thomas Edison, New York Times, May 16, 1923 [托马斯爱迪生，纽约时报，1923 年 5 月 16 日]

Other [media] have sprung up in a night, almost unheralded; these too have fallen first into the hands of men of vigorous imagination and ruthless temper [and] ... aroused frenzies of fear and crusades of repression. [其他[媒体]一夜之间如雨后春笋般涌现，几乎无人问津；这些也首先落入了富有想象力和无情脾气的人手中[并且]……引起了恐惧的狂热和镇压的十字军东征。] The theater in the time of Shakespeare, the novel in the 18th century, the newspaper a century later, were also extravagantly hailed and extravagantly anathematized [莎士比亚时代的剧院、18世纪的小说、一个世纪后的报纸，也都受到了热烈的欢迎和诅咒。]

... [...]

Thomas H. [托马斯·H。] Dickinson, New York Times, July 6, 1923 [狄金森，纽约时报，1923 年 7 月 6 日]

1 Introduction [1 简介]

Cinema clobbers the senses, influencing the way people perceive each other and their world like nothing else. [电影破坏了感官，影响了人们对彼此和他们的世界的看法。] It's a very "cool" medium, in the sense that a well-crafted succession of images leads people to suspend disbelief with little effort. [这是一种非常“酷”的媒介，从某种意义上说，精心制作的一系列图像可以让人们毫不费力地消除怀疑。] No other medium requires so little active personal involvement or delivers ideas so deeply into the human psyche. [没有其他媒体需要如此少的积极个人参与或将想法深入人类心灵。]

Cinema is hotly controversial as well. [电影也备受争议。] Some films generate heated debate for decades, while others are so warmly remembered that they become generation spanning cliches. [一些电影引发了数十年的激烈争论，而另一些电影则被热烈地记住，以至于它们成为跨越几代人的陈词滥调。]

Although other types of media may have the power to reflect, deflect, and drive social change, none have achieved it with the artistic sweep and social force of cinema. [尽管其他类型的媒体可能具有反映、偏转和推动社会变革的力量，但没有一种媒体能够像电影那样具有艺术感染力和社会力量。] The story of cinema, from the Lumiere brothers to the Cohn brothers, from Hollywood to Bollywood, from the Oscars to Cannes, is a story that parallels the social revolutions of the twentieth and twenty-first centuries. [电影的故事，从卢米埃兄弟到科恩兄弟，从好莱坞到宝莱坞，从奥斯卡到戛纳，是一个与 20 和 21 世纪的社会革命平行的故事。]

When cinema first arrived, it was instantly seen as more powerful than any other media, and the first glimpse of a "movie" astonished some people so much that they would occasionally duck to avoid a head-on locomotive, or shout out warnings to images of endangered actors flickering across theater screens. [电影刚出现的时候，立刻被认为比任何其他媒体都强大，第一眼看到“电影”就让一些人震惊，以至于他们偶尔会躲避迎面而来的机车，或者对图像发出警告濒临灭绝的演员在剧院屏幕上闪烁。]

People were ready for cinema. [人们已经准备好去看电影了。] As early as the mid-1600s, long before cinema technology arrived, audiences would watch "magic lantern" shows that provided narration, music and moving images in darkened theaters. [早在 1600 年代中期，早在电影技术出现之前，观众就会在昏暗的剧院中观看提供旁白、音乐和动态图像的“幻灯”节目。] Magic lantern shows could also be visually complex, with a dozen slots for slides to project a foreground, middle, and background. [魔术灯笼表演在视觉上也可能很复杂，有十几个用于幻灯片放映前景、中间和背景的插槽。] Some of the later model lanterns had several lenses to allow for effects such as dissolves and wipes. [一些后来的模型灯笼有几个镜头，以实现溶解和擦拭等效果。] The story of a great naval battle, for example, could have waves in the foreground, ships in the middle, and a seascape in the back, and could dissolve to another slide set of close-ups of the action. [例如，一场伟大海战的故事可能在前景中有波浪，中间有船只，后面有海景，并且可以分解成另一组动作特写的幻灯片。] Technically, early cinema drew from existing media such as toys like flip books, the Zoetrope (US) and the Daedalus (Britain). [从技术上讲，早期电影借鉴了现有媒体，例如翻书、Zoetrope（美国）和代达罗斯（英国）等玩具。] They were the forerunners of the Kinetoscope and the Mutoscope systems, where lone viewers would crank handles on a machine. [它们是 Kinetoscope 和 Mutoscope 系统的先驱，在这些系统中，孤独的观众可以在机器上摇动手柄。] The "scopes" and the toys worked because the persistence of vision phenomena, in which a succession of images flashed in front of the eyes would appear to take on motion, to become "animated." [“望远镜”和玩具之所以起作用，是因为视觉现象的持久性，在这种视觉现象中，一系列在眼前闪烁的图像似乎开始运动，变成“动画”。]

Figure 5.1 Magic Lantern--Centuries before motion pictures, audiences could look at painted pictures on screens and, by the 1850s, photographs as well. [图 5.1 魔灯——在电影之前的几个世纪，观众可以在屏幕上看到彩绘，到 1850 年代，还可以看到照片。] Wikimedia Commons. [维基共享资源。]

Figure 5.2 Slides for magic lantern. [图 5.2 幻灯幻灯片。] Photo by Lin Burton. [林伯顿摄。]

Early cinema also drew from the experience of Eadweard Muybridge, a San Francisco photographer, who used glass plate photos to sequence images. [早期的电影还借鉴了旧金山摄影师埃德沃德·迈布里奇 (Eadweard Muybridge) 的经验，他使用玻璃板照片对图像进行排序。]

Muybridge got his start in motion studies in 1877 when California governor Leland Stanford hired him to settle a bet about the way horses run. [迈布里奇于 1877 年开始从事运动研究，当时加利福尼亚州州长利兰·斯坦福聘请他为马的奔跑方式打赌。] Stanford bet that there is a moment when a horse, at a full gallop, is not touching ground. [斯坦福打赌，有一匹马在全速奔跑时不会着地。] Muybridge set up an experiment involving a series of cameras with shutters hooked to trip wires, showing that a galloping horse does indeed leave the ground, and helped the governor win the bet. [迈布里奇进行了一项实验，该实验涉及一系列带有百叶窗的相机，这些相机与绊线挂钩，表明一匹疾驰的马确实离开了地面，并帮助州长赢得了赌注。]

Figure 5.3 Moving images--Eadweard Muybridge, a California photographer, set up a series of cameras in 1877 to take pictures of a galloping horse, winning a bet for then-governor Leland Stanford. [图 5.3 动态影像——加州摄影师埃德沃德·迈布里奇（Eadweard Muybridge）于 1877 年架设了一系列相机拍摄奔马的照片，赢得了当时州长利兰·斯坦福（Leland Stanford）的赌注。] The governor had bet that all four feet leave the ground when a horse is running. [州长打赌，当马奔跑时，四只脚都离开地面。] Library of Congress. [国会图书馆。]

2 Inventing the Movies [2 发明电影]

2.1 Thomas Edison's Kinetoscope [2.1 爱迪生的电影放映机]

Muybridge inspired other inventors, especially Thomas Edison, who had begun to consider ways to overcome the technical problems of animated pictures. [迈布里奇启发了其他发明家，尤其是托马斯爱迪生，他们已经开始考虑克服动画图片技术问题的方法。] In a February 27, 1888 meeting at the Edison labs, Muybridge proposed that he and [1888 年 2 月 27 日在爱迪生实验室的一次会议上，迈布里奇提议他和]

Edison work together on the problem of synchronizing sound and pictures. [爱迪生共同研究声音和图像的同步问题。] But Edison was never one to share the limelight, and he filed his own preliminary patent application in October 1888. [但爱迪生从来没有成为众人瞩目的焦点，他于 1888 年 10 月提交了自己的初步专利申请。]

Figure 5.4 Kinetoscope--Thomas Edison's vision for cinema was a one-person, hand-cranked viewer for short films. [图 5.4 电影放映机--托马斯·爱迪生 (Thomas Edison) 的电影构想是一个人的、手摇的观看短片的观众。] A viewer would drop a penny (or nickel) into the slot and watch the shows in halls lined with the machines. [观众会将一分钱（或镍币）放入插槽中，然后在排列着机器的大厅里观看节目。] W. [在。] K. [到。] L. [这。] Dickson, 1894. [迪克森，1894 年。] Wikimedia Commons. [维基共享资源。]

By the next summer, Edison was experimenting with some of George Eastman's new flexible celluloid film, and he realized that the key problem was allowing a regular advance and momentary halt of the film. [到第二年夏天，爱迪生正在试验乔治·伊士曼的一些新的柔性赛璐珞胶片，他意识到关键问题是让胶片有规律地前进和暂时停止。] Edison's mechanical engineers solved the problem with a stop-and-go disk mechanism, which was the first practical system for shooting and displaying film. [爱迪生的机械工程师用走走停停的磁盘机制解决了这个问题，这是第一个用于拍摄和显示电影的实用系统。]

Both the camera (the Kinetograph) and the viewing system (the Kinetoscope) were first exhibited on May 20, 1891. [相机（Kinetograph）和观察系统（Kinetoscope）于 1891 年 5 月 20 日首次展出。] The system was among the highlights of the Chicago World's Fair in 1893. [该系统是 1893 年芝加哥世界博览会的亮点之一。] During the next few years, Edison engineers shot dozens of very short films in the "Black Maria" studio in Orange, New Jersey, showing people doing rather ordinary things--sneezing, dancing, talking, working, kissing. [在接下来的几年里，爱迪生的工程师们在新泽西州奥兰治的“黑玛丽亚”工作室拍摄了几十部非常短的电影，展示了人们做着相当普通的事情——打喷嚏、跳舞、说话、工作、接吻。]

Kinetoscope projectors allowed people to watch individually, and one person would get to see a short film after putting a penny or a nickel (five US cents) into the machine's slot. [电影放映机允许人们单独观看，一个人将一美分或五美分（5 美分）放入机器的插槽后即可观看一部短片。] "Nickelodeon" halls, as they came to be called, quickly spread in the United States, much like video game parlors in the 1970s and 1980s. [“Nickelodeon”大厅，正如他们后来所称的那样，在美国迅速传播开来，就像 1970 年代和 1980 年代的电子游戏厅一样。] The technology spread slowly but then took off all at once. [该技术传播缓慢，但随后突然起飞。] Fourteen years after the World's Fair, there were only eighteen Nickelodeon halls in downtown Chicago. [世界博览会 14 年后，芝加哥市中心只有 18 个 Nickelodeon 大厅。] By 1910 there were hundreds in Chicago and over 500 in New York. [到 1910 年，芝加哥有数百人，纽约有 500 多人。] While Edison's Kinetoscope and a rival machine called a Mutoscope may have been popular, everyone knew their prospects were limited. [虽然爱迪生的 Kinetoscope 和一种叫做 Mutoscope 的竞争对手机器可能很受欢迎，但每个人都知道他们的前景是有限的。] Theatrical performances to large audiences watching one large screen together were much more interesting than individual viewing machines. [一起观看一个大屏幕的大量观众的戏剧表演比单独的观看机器有趣得多。] By 1896, Edison's group developed the Vitagraph projector to show films to theatrical audiences. [到 1896 年，爱迪生的团队开发了 Vitagraph 投影仪，用于向影院观众放映电影。] But Edison was just catching up with the Lumiere Brothers.a [但爱迪生只是在追赶卢米埃兄弟。a？？？？]

Figure 5.5 Fathers of film--George Eastman (left) and Thomas Edison pose behind a World War I-era movie camera. [图 5.5 电影之父——乔治·伊士曼（左）和托马斯·爱迪生在第一次世界大战时期的电影摄影机后面合影。] Library of Congress. [国会图书馆。]

2.2 The Lumieres: Getting the picture out of the box [2.2 Lumieres：开箱即用]

Cinema is simply too big a concept to be confined to little Nickelodeon boxes. [电影是一个太大的概念，不能局限于尼克国际儿童频道的小盒子。] That, at least, is what Antoine Lumiere concluded when he saw one of Thomas Edison's Kinetoscope machines exhibited in Paris in September 1894. [至少，这是安托万·卢米埃 (Antoine Lumiere) 在 1894 年 9 月在巴黎看到托马斯·爱迪生 (Thomas Edison) 的一台放映机时得出的结论。] He returned to his home in Lyon, France, with a big project for his sons Louis and Auguste. [他带着儿子路易斯和奥古斯特的大项目回到了法国里昂的家中。] "Get the picture out of the box," he told them. [“把照片从盒子里拿出来，”他告诉他们。] Put it on a big screen, in a theater, where everyone can see it. [把它放在一个大屏幕上，在剧院里，每个人都可以看到。]

The Lumieres were already the leading name in French photography. [Lumieres 已经是法国摄影界的领军人物。] Louis had patented a method for dry plate photography at the age of seventeen, and the Lumiere factory in Lyon employed dozens of workers churning out photo chemicals, plates, and papers. [路易斯在 17 岁时获得了一种干版摄影方法的专利，里昂的 Lumiere 工厂雇佣了数十名工人来生产照片化学品、印版和纸张。]

All through the fall of 1894, the brothers worked on the problem. [整个 1894 年秋天，兄弟俩都在努力解决这个问题。] Then one night, when Louis was unable to sleep, a solution came clearly to his mind. [然后有一天晚上，当路易斯无法入睡时，他的脑海中清晰地浮现出一个解决方案。] The film could be advanced, held, and exposed, using a mechanism similar to a sewing machine (Toulet 1995). [可以使用类似于缝纫机的机制（Toulet 1995）推进、固定和曝光胶片。] They tried it using a perforated paper tape, and then using a perforated light-sensitized film running at sixteen frames per second. [他们尝试使用穿孔纸带，然后使用以每秒 16 帧的速度运行的穿孔感光胶片。] With refinements, it worked, and on February 13, 1895, the Lumiere Brothers patented the first Cinematographe. [经过改进，它奏效了，1895 年 2 月 13 日，卢米埃兄弟获得了第一台电影摄影机的专利。] In March 1895, they showed their first film of workers leaving the photo factory. [1895 年 3 月，他们放映了第一部工人离开照相馆的影片。]

From the standpoint of cameras, the Lumieres were behind Edison, who had already used perforated film and similar kinds of advancing and escapement mechanisms. [从相机的角度来看，Lumieres 落后于爱迪生，爱迪生已经使用了穿孔胶片和类似的推进和擒纵机构。] But by creating a system of projecting motion pictures in theaters, the Lumieres developed a much larger vision for cinema. [但是通过创建在影院放映电影的系统，卢米埃家族为电影开发了一个更大的愿景。]

On December 28, 1895, the Lumieres first exhibited ten short films in the Grand Cafe in Paris. [1895 年 12 月 28 日，卢米埃家族首次在巴黎大咖啡馆展出了十部短片。] The films were projected on a theatrical screen, and the subjects were all filmed outdoors or on location, in contrast to Edison's "Black Maria" indoor movies. [电影放映在影院屏幕上，与爱迪生的“黑玛丽亚”室内电影形成鲜明对比的是，所有主题都是在户外或现场拍摄的。] Outdoor locations were possible because of the lightweight and portability of the Cinematographe system. [由于 Cinematographe 系统轻巧便携，因此可以在室外拍摄。]

Figure 5.6 Lumiere Brothers--Auguste and Louis Lumiere were already running one of Europe's major photographic factories when they invented a system for filming and showing motion pictures. [图 5.6 Lumiere Brothers——Auguste 和 Louis Lumiere 发明了一种电影拍摄和放映系统时，他们已经在经营欧洲主要的摄影工厂之一。] They called it the Cinematographe. [他们称之为电影摄影机。] Wikimedia Commons. [维基共享资源。]

Figure 5.7 Cinematographe--The system designed in 1894 by the Lumiere Brothers had both a film camera and projector for theatrical performances. [图 5.7 电影摄影机——1894 年由 Lumiere Brothers 设计的系统具有用于戏剧表演的电影摄影机和投影仪。] Wikimedia Commons. [维基共享资源。]

In fact, the system was so portable that the Lumieres were able to send seventeen photographic ambassadors around the world to shoot and show films. [事实上，该系统非常便携，以至于 Lumieres 能够派遣 17 位摄影大使到世界各地拍摄和放映影片。] One of these was Gabriel Veyre, a pharmacy graduate from the University of [其中之一是加布里埃尔·维尔 (Gabriel Veyre)，他是大学药学专业的毕业生。]

Lyon, who traveled to Mexico, Latin America, Canada, Japan, and China in 1896-8. [里昂于 1896-8 年前往墨西哥、拉丁美洲、加拿大、日本和中国。]

Veyre not only took films, he also showed the films he took to audiences in the countries where the films were taken. [Veyre 不仅拍摄电影，他还在电影拍摄地的国家向观众展示了他拍摄的电影。] He finished filming in Mexico on August 15, 1896, and the next evening, showed the films to an audience of 1,500 guests. [他于 1896 年 8 月 15 日在墨西哥完成了拍摄，第二天晚上向 1,500 名观众放映了这些电影。] "The applause and bravos make us foresee big potential," he wrote later. [“掌声和喝彩让我们预见到巨大的潜力，”他后来写道。]

"Everyone exclaimed 'Muy bonito,' or 'How beautiful, how beautiful!' [“每个人都惊呼‘鲣鱼鲣鱼’或‘多么美丽，多么美丽！'] (Jacquier, 1996). [（雅基尔，1996 年）。]

Figure 5.8 First ambassador of film--Gabriel Veyre was one of seventeen Lumiere company operators who traveled the world to shoot film and bring it back to France. [图5.8 第一位电影大使——Gabriel Veyre 是 Lumiere 公司的十七个运营商之一，他们周游世界拍摄电影并将其带回法国。] Wikimedia Commons. [维基共享资源。]

When they returned to Paris, Veyre and other operators showed their films at the 1900 Paris international exhibition on a 70-foot-wide screen to an audience of 20,000 people. [当他们回到巴黎时，Veyre 和其他运营商在 1900 年巴黎国际展览会上在 70 英尺宽的屏幕上向 20,000 名观众展示了他们的电影。] For the first time it was possible to get a glimpse of life, in motion, around the world. [第一次有可能瞥见世界各地运动中的生命。] It was a magnificent achievement that underscored the vitality and possibilities of documentary cinema in a way that Edison, for all his technical genius, never quite approached. [这是一项了不起的成就，以一种爱迪生尽管拥有所有技术天才却从未接近过的方式突显了纪录片电影的活力和可能性。]

Alice Guy-Blache, the First Director [Alice Guy-Blache，第一任导演]

Only a few months after the Lumieres premiered their ten short subjects in Paris, Alice Guy-Blache produced one of the first fictional film narratives. [Lumieres 在巴黎首映他们的十个短片仅仅几个月后，Alice Guy-Blache 制作了第一部虚构电影叙事之一。] Called The Cabbage Fairy, this 1896 film is only 50 seconds long, and it depicts, in the French theatrical feerie tradition, a woman finding babies growing under cabbage leaves. [这部 1896 年的电影被称为“卷心菜仙女”，时长只有 50 秒，它描绘了法国戏剧传统中的一位妇女在卷心菜叶子下发现婴儿的故事。]

Although predated by Louis Lumiere's short film The Gardner, The Cabbage Fairy was the first fictional film to be created by a full-time director at a film studio, which would give Guy-Blache a claim to be the first director in cinema, perhaps in competition with George Melies. [虽然早于路易斯·卢米埃的短片加德纳，卷心菜仙女是第一部由电影制片厂全职导演创作的虚构电影，这让盖伊·布拉奇声称自己是电影界的第一位导演，也许在与乔治梅利斯的比赛。] In any event, Guy-Blache produced hundreds of films while working as the head of production at the Gaumont in Paris. [无论如何，Guy-Blache 在巴黎 Gaumont 担任制作主管期间制作了数百部电影。] Among these were the 1906 Life of Christ, a major production for the era. [其中包括 1906 年的《基督生平》，这是那个时代的主要作品。] She was an early pioneer in special effects such as masking, double exposure, and synchronized sound. [她是掩蔽、双重曝光和同步声音等特殊效果的早期先驱。]

Guy-Blache left France for the United States in 1907 and worked for Gaumont with her husband in [Guy-Blache 于 1907 年离开法国前往美国，并与她的丈夫一起为 Gaumont 工作。]

New York, and in 1910 the couple formed Solax studios, where the motto was "Be Natural." [1910 年，这对夫妇在纽约成立了 Solax 工作室，其座右铭是“Be Natural”。]

The studios produced hundreds of films, including Falling Leaves, based on a popular O. [这些工作室制作了数百部电影，包括基于流行的 O.] Henry short story, about a sick woman who thinks she will die when the last leaf falls from a tree. [亨利的短篇小说，讲述了一个生病的女人，她认为当最后一片叶子从树上掉下来时，她就会死去。] Later, when she is cured, she learns that the leaves had been re-attached and painted onto the tree by her sister. [后来，当她痊愈时，她得知这些叶子是她姐姐重新贴上并涂在树上的。] She also directed Matrimony's Speed Limit, which concerned a wealthy woman's attempt to allay her poor boyfriend's fears before their marriage. [她还执导了婚姻的速度限制，该片涉及一位富有的女性在婚前试图减轻她可怜的男朋友的恐惧。] And she directed Algie the Miner about a gay man coping with life on the frontier. [她还导演了矿工阿尔吉关于一个同性恋者在边境应对生活的故事。] "She understood that telling a narrative story in film was going to require following the perspective of a single character," said Alison McMahan in a documentary film about Guy-Blache. [“她明白在电影中讲述叙事故事需要遵循单个角色的视角，”艾莉森麦克马汉在一部关于盖伊-布拉奇的纪录片中说。] "And it took a good ten years for other film directors to figure out exactly what she had done" (Green 2013). [“其他电影导演花了整整十年的时间才弄清楚她到底做了什么”（Green 2013）。]

Overall, Guy-Blache produced more than 1,000 films in her two-decade career. [总的来说，Guy-Blache 在她 20 年的职业生涯中制作了 1000 多部电影。] Only a few of her films survive, and Guy-Blache herself has long been neglected by film historians. [她的电影只有少数幸存下来，而盖伊-布拉奇本人长期以来一直被电影历史学家忽视。] Still, she was the first director, and well admired by Alfred Hitchcock, among others, for expanding narrative techniques in cinema. [尽管如此，她还是第一位导演，并因扩展电影叙事技巧而受到阿尔弗雷德希区柯克等人的赞赏。]

memorable special effects and a plot based on Jules Verne's book by the same name. [令人难忘的特效和基于儒勒·凡尔纳 (Jules Verne) 同名书的情节。] Wikimedia Commons. [维基共享资源。]

3 The New Theater [3 新剧院]

3.1 The business emerges [3.1 业务出现]

Watching the earliest of the silent films is a lot like watching a theatrical performance or a magic lantern show. [观看最早的无声电影很像观看戏剧表演或幻灯秀。] The camera, like the audience, is fixed, and the grammar and logic of film is barely visible. [摄影机和​​观众一样，是固定的，电影的语法和逻辑几乎看不见。]

For example, George Melies' 1902 film, A Trip to the Moon, is known for its early special effects, such as in-camera effects, miniatures, and matte painting. [例如，乔治·梅利斯 (George Melies) 1902 年的电影《月球之旅》(A Trip to the Moon) 以其早期的特殊效果而闻名，例如机内效果、微缩模型和哑光绘画。] But the film is also known for its lack of close-ups, medium shots, or complex transitions from one scene to the next, showing that the language of film was still being discovered. [但是这部电影也以缺乏特写镜头、中景镜头或从一个场景到另一个场景的复杂过渡而闻名，这表明电影的语言仍在被发现。] This is typical of the early stages of any media revolution as the new media starts by following the form of the old media. [这是任何媒体革命早期阶段的典型情况，因为新媒体开始遵循旧媒体的形式。] As we have seen, the first printed books were designed to look like hand-lettered manuscripts, and the first photographs were often taken in the style of portraiture or landscape paintings. [正如我们所见，第一批印刷书籍的设计看起来像手写手稿，第一批照片通常以肖像画或风景画的风格拍摄。] Similarly, radio followed the theatrical variety show format in the early years, and the first web pages resembled the prefabricated formats of newspapers and Internet service providers. [同样，早些年，广播沿用了戏剧综艺节目的形式，第一个网页类似于报纸和互联网服务提供商的预制形式。]

The earliest movies featured visualizations of then-familiar themes, including the lives of the saints, religious figures, Jules Verne's science fiction stories, and some geographic and educational topics. [最早的电影以当时熟悉的主题形象化为特色，包括圣人的生活、宗教人物、儒勒·凡尔纳的科幻故事，以及一些地理和教育主题。] But as the commercial prospects for film mushroomed, the topics became socially riskier--burglaries, train robberies, or a stolen kiss in a shoe store--and these themes were threatening to the old cultural elites. [但随着电影的商业前景如雨后春笋般涌现，这些主题变得更具社会风险——盗窃、火车抢劫或在鞋店偷吻——而这些主题正威胁着旧的文化精英。]

The very fact that young people were congregating in dark, crowded theaters instead of churches or lecture halls was alarming to advocates of refined culture, especially in the older generation. [年轻人聚集在黑暗、拥挤的剧院，而不是教堂或演讲厅，这一事实令崇尚精致文化的人感到震惊，尤其是在老一辈中。] Some who were alarmed, like social reformer Jane Addams, worried that the "corrupt" art of movies was replacing true drama, which was needed to satisfy the craving for a higher conception of life. [一些惊慌失措的人，如社会改革家简·亚当斯，担心电影的“腐败”艺术正在取代真正的戏剧，这是满足对更高生活观念的渴望所需要的。] If young people "forecast their rose colored future only in a house of dreams," Addams said, society would founder on a "skepticism of life's value" (Czitrom 1983). [亚当斯说，如果年轻人“只在梦想的房子里预测他们玫瑰色的未来”，社会就会因“对生命价值的怀疑”而崩溃（Czitrom 1983）。] A more immediate cause for trouble was the carnival atmosphere and sexually suggestive songs and dances found in movie districts. [更直接的问题是电影区的狂欢气氛和性暗示歌曲和舞蹈。]

Thomas Edison thought he had the cure. [托马斯爱迪生认为他已经治愈了。] He filed a patent lawsuit in 1908 against Biograph, Pathe, and other moviemakers, forcing them to work with his Vitagraph company in the US. [1908 年，他对 Biograph、Pathe 和其他电影制片人提起专利诉讼，迫使他们与他在美国的 Vitagraph 公司合作。] "One result of this combination will be a cleaning up of the lower class of moving-picture shows," said a February 12 report in the New York Times. [纽约时报 2 月 12 日的一篇报道称：“这种组合的一个结果将是清理低级电影节目。”] "The Edison interests are said to be determined to force the issue on this line." [“据说爱迪生的利益决定将这个问题强加于这条线上。”] The result was the Motion Picture Patents Company, also known as the Edison Trust (trust in this case is synonymous with monopoly). [结果就是电影专利公司，也被称为爱迪生信托（在这种情况下，信托是垄断的同义词）。]

Apparently the increased control was not enough to satisfy moralists. [显然，增加的控制不足以让道德家满意。] The showdown came on Christmas Day, 1908, in New York. [摊牌于 1908 年圣诞节在纽约举行。] Reacting to testimony from religious groups that movies involved "profit from the corruption of the minds of children," the mayor revoked the licenses of 540 motion picture halls. [针对宗教团体的证词，即电影涉及“从儿童思想的腐败中获利”，市长撤销了 540 家电影院的许可证。] Mayors in other cities quickly followed suit. [其他城市的市长们也纷纷效仿。] In response, movie theater owners formed an association and sued the city. [作为回应，电影院业主成立了一个协会并起诉该市。] "This sort of treatment can go in Russia, but it can't go in this country," one of the theater owners said (New York Times, December 29, 1908). [“这种待遇可以在俄罗斯进行，但不能在这个国家进行，”一位剧院老板说（纽约时报，1908 年 12 月 29 日）。]

By January 7, 1909, the moralists lost when the courts ruled that the mayor had no power to close all movie theaters, even though reasonable regulations over fire hazards and indecency could be imposed (New York Times, January 7, 1909). [到 1909 年 1 月 7 日，当法院裁定市长无权关闭所有电影院时，道德主义者输了，尽管可以对火灾危险和猥亵行为实施合理的规定（纽约时报，1909 年 1 月 7 日）。]

3.2 Racism and film censorship [3.2 种族主义和电影审查]

Another round in the early fight over film censorship involved the first African American heavyweight boxing champion, Jack Johnson. [早期关于电影审查的斗争的另一轮涉及第一位非裔美国重量级拳击冠军杰克约翰逊。] In a well-publicized July 1910 match, Johnson won the title, beating James Jeffries, a white boxer who had been styled as the "great white hope." [在 1910 年 7 月的一场广为人知的比赛中，约翰逊击败了被称为“伟大的白人希望”的白人拳击手詹姆斯杰弗里斯赢得了冠军。] Word of a black man's victory led to rioting in fifty US cities and an estimated 20 deaths. [一名黑人获胜的消息在美国 50 个城市引发骚乱，估计有 20 人死亡。] The film's ideological significance alarmed racists in Congress who passed a federal ban on interstate sales of all boxing films in 1912 (Berry and Berry 2007; Streible 2008). [这部电影的意识形态意义使国会中的种族主义者感到震惊，他们于 1912 年通过了一项联邦禁令，禁止在州际销售所有拳击电影（Berry and Berry 2007；Streible 2008）。] Historian Robert Niemi called it an "exceedingly ugly episode in the appalling annals of American racial bigotry" (Niemi 2006). [历史学家罗伯特·涅米（Robert Niemi）称其为“令人震惊的美国种族偏见史册中极其丑陋的一集”（Niemi 2006）。]

Another controversy blew up over films about prostitution a few years later. [几年后，关于卖淫的电影又引起了另一场争议。] Filmmakers used the pretext of a 1912 report on vice in New York to show supposedly moralistic films depicting the evils of the "white slave trade." [电影制作人以 1912 年纽约的恶习报告为借口，放映了描绘“白奴贸易”罪恶的所谓道德电影。] These "vice films" outraged moralists in the media. [这些“恶作剧”激怒了媒体中的道德家。] Films like Damaged Goods, The House of Bondage, and Guilty Man "will pour oil upon the flames of vice," the New York Times editorialized on November 4, 1913. [1913 年 11 月 4 日，《纽约时报》社论称，《损坏的货物》、《奴役之家》和《有罪的人》等电影“将给罪恶的火焰泼油”。]

The contrast, if not hypocrisy, is interesting. [这种对比，如果不是虚伪的话，也很有趣。] When newspaper publishers used the same sensationalistic tactics a generation before, they were well rewarded. [当报纸出版商使用上一代人相同的耸人听闻的策略时，他们得到了很好的回报。] William T. [威廉·T。] Stead, who published London's Pall Mall Gazette, made an enormous profit exposing the "virtual slave trade" of London in 1883, treating the subject as a moral lesson but providing plenty of salacious detail on the side. [Stead 出版了伦敦的 Pall Mall Gazette，他在 1883 年揭露伦敦的“虚拟奴隶贸易”获得了巨额利润，他将这个主题视为道德教训，但在侧面提供了大量淫秽的细节。] Pulitzer and Hearst also used the cloak of morality to present shocking tales of vice and intrigue. [普利策和赫斯特还用道德的外衣来呈现令人震惊的罪恶和阴谋故事。]

But film was new, and as a New York judge said in 1913, "tends to deprave the morals of those whose minds are open to such influences" (New York Times, December 29, 1913). [但电影是新的，正如 1913 年一位纽约法官所说，“往往会降低那些对这种影响持开放态度的人的道德”（纽约时报，1913 年 12 月 29 日）。]

Figure 5.11 Winning boxer--US boxing champion John Jackson's victories in the ring set off a string of race riots. [图5.11 冠军拳击手——美国拳击冠军约翰杰克逊在擂台上的胜利，掀起了一连串的种族骚乱。] The official reaction was to censor boxing films in 1912 to prevent more riots. [官方的反应是在 1912 年审查拳击电影以防止更多的骚乱。] Wikimedia [维基媒体]

Commons. [公地。]

Independent filmmakers insisted that they were fighting for freedom of expression and wondered why the newspapers were not on their side. [独立电影制作人坚称他们是在为言论自由而战，并想知道为什么报纸不站在他们一边。] Newspaper editorials cast the issue in terms of films being "withdrawn" rather than "censored," and some of the worst offenders by the standards of the day were retired by the Edison Trust's national censorship board. [报纸社论从电影被“撤回”而不是“审查”的角度提出了这个问题，并且一些按当时标准衡量的最严重的罪犯被爱迪生信托的国家审查委员会退休。]

Independent film companies, especially Solax Co. and the founders of [独立电影公司，尤其是 Solax Co. 和]

Universal, Paramount, and Twentieth Century Fox studios, never accepted the Edison Trust's control. [环球影业、派拉蒙影业和二十世纪福克斯制片厂，从未接受过爱迪生信托的控制。] They moved away from the East coast to California, where mild weather and distance from the Edison Company allowed the film industry room for creative expansion. [他们从东海岸搬到加利福尼亚，那里温和的天气和远离爱迪生公司的距离为电影业提供了创意扩张的空间。] Then, too, the dominance of European films such as Melies, Gaumont, and Pathe ended abruptly with the outbreak of World War I in 1914. [然后，随着 1914 年第一次世界大战的爆发，梅丽丝、高蒙和帕特等欧洲电影的统治地位也突然结束。]

The emerging film industry once again went to the courts for protection. [新兴电影业再次上法庭寻求保护。] In 1915, independent producers, contending that Edison's MPPC was an illegal monopoly, won a Supreme Court decision in United States v. [1915 年，独立制片人辩称爱迪生的 MPPC 是非法垄断，赢得了最高法院在美国诉美国案中的裁决。] Motion Picture Patents Company. [电影专利公司。]

That same year, the court also opened the door for censorship in Mutual Film v. [同年，法院还为 Mutual Film v.] Industrial Commission of Ohio by ruling that films are not protected by the First Amendment. [俄亥俄州工业委员会裁定电影不受第一修正案的保护。] States were then free to set standards and film censorship boards of their own, and many did. [那时，各州可以自由地制定自己的标准和电影审查委员会，很多人都这样做了。] A week before the decision, director D. [在做出决定前一周，导演 D.] W. [在。] Griffith inserted a "Plea for the art of the motion picture" in his film Birth of a Nation: [格里菲斯在他的电影《一个国家的诞生》中插入了“对电影艺术的恳求”：]

We do not fear censorship, for we have no wish to offend with improprieties or obscenities, but we do demand, as a right, the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue--the same liberty that is conceded to the art of the written word--that art to which we owe the Bible and the works of Shakespeare. [我们不害怕审查，因为我们不想冒犯不正当或淫秽的东西，但我们确实要求，作为一项权利，自由展示错误的阴暗面，以便我们可以照亮美德的光明面——同样书写文字艺术的自由——圣经和莎士比亚的作品都归功于这种艺术。]

Fearing a patchwork of state censorship boards, and reacting to a series of Hollywood scandals sensationalized by the Hearst newspapers, the film industry formed the Motion Pictures Production and Distributors Association in 1922 (which became the Motion Picture Association of America in 1945). [由于担心国家审查委员会的错综复杂，以及对赫斯特报纸耸人听闻的一系列好莱坞丑闻的反应，电影业于 1922 年成立了电影制作和发行商协会（1945 年成为美国电影协会）。] Headed by Will H. [由 Will H.] Hays, the MPAA fought both federal proposals for film censorship and critics within the movie industry who charged that it was a way to establish a "complete monopoly" of major film producers over independent theater owners ("Theater Owners Open War on Hays," New York Times, May 12, 1925). [海斯，MPAA 与联邦的电影审查提案和电影行业内的评论家进行了斗争，他们指责这是一种建立主要电影制片人对独立剧院所有者的“完全垄断”的方式（“剧院所有者对海斯的公开战争”，新约克时报，1925 年 5 月 12 日）。] This fight over control of theaters began an antitrust lawsuit that was finally settled in the United States v. [这场对影院控制权的争夺引发了一场反垄断诉讼，最终以美国诉美国法院和美国诉。] Paramount case two decades later. [二十年后的派拉蒙案。]

The MPAA code said, "No picture shall be produced that will lower the moral standards of those who see it." [MPAA 规范说：“不得制作降低观看者道德标准的图片。”] Under the code, criminals could never win, and nudity, steamy sex scenes, and homosexuality were all strictly banned. [根据该法典，罪犯永远无法获胜，裸体、性感的性爱场面和同性恋都被严格禁止。] The code survived numerous court challenges until the 1960s, then changed to a rating system (G, PG, PG-13, R, and NC-17) that is still administered by the MPAA. [该代码在 1960 年代之前经受住了无数法庭挑战，然后更改为仍由 MPAA 管理的评级系统（G、PG、PG-13、R 和 NC-17）。] As a product of its times, the code did not prohibit narratives encouraging racism or anti-Semitism that came to be considered far more immoral in the later twentieth century. [作为其时代的产物，该法典并未禁止鼓励种族主义或反犹太主义的叙事，而这些在 20 世纪后期被认为是不道德的。]

The code also made it more difficult for independent filmmakers to compete against the big studios, and it contributed to the Hollywood domination of international cinema well into the twenty-first century. [该守则还使独立电影制作人更难与大制片厂竞争，并促成好莱坞在 21 世纪一直统治国际电影。] Critics contend that a secretive private ratings system, without an open appeals process, still amounts to a form of censorship. [批评者认为，一个秘密的私人评级系统，没有公开的上诉程序，仍然相当于一种审查制度。] (For example, see the 2006 documentary This Film Is Not Yet Rated.) [（例如，请参阅 2006 年的纪录片《这部电影尚未分级》。）]

4 The Silent Film Era [4 无声电影时代]

Now freed from the hobbles of Edison's monopoly and with the horrifying experience of World War I in the past, world cinema embarked on an era of innovation and development. [现在，摆脱了爱迪生垄断的束缚，经历了过去一战的惨痛经历，世界电影开始了一个创新发展的时代。] Four early films that set the pace were those by D. [四部开创先河的早期电影是 D.] W. [在。] Griffith, Lois Weber, Charlie Chaplin, and Sergei Eisenstein. [格里菲斯、洛伊斯·韦伯、查理·卓别林和谢尔盖·爱森斯坦。]

4.1 D. [4.1 D。] W. [在。] Griffith: Birth of a Nation [格里菲斯：一个国家的诞生]

The most innovative and controversial film of the silent era was D. [无声时代最具创新性和争议性的电影是 D.] W. [在。] Griffith's Birth of a Nation (1915), a film that told the story of families torn apart by the US Civil War. [格里菲斯的《一个国家的诞生》（1915），这部电影讲述了因美国内战而四分五裂的家庭的故事。] The movie featured broad panoramic views of battles and full command of the now emerging logic of cinema. [这部电影拥有广阔的战斗全景和对现在新兴的电影逻辑的全面掌控。] The plot was based on Thomas [情节是基于托马斯]

Dixon's book The Clansmen, which romanticized the slavery-era antebellum South and depicted Reconstruction-era African-Americans in the worst possible light as drunkards, rapists, and murderers. [Dixon 的书 The Clansmen 将南北战争前的奴隶制时代浪漫化，并将重建时期的非洲裔美国人描绘成最糟糕的酒鬼、强奸犯和杀人犯。] They were only thwarted from their evil designs when a heroic white vigilante group, the Ku Klux Klan, rode out to oppose them. [当一个英勇的白人义警团体三K党骑马出来反对他们时，他们的邪恶计划才被挫败。]

Critics were outraged, some saying the film was "unfair and vicious" (Outlook, 1915). [评论家感到愤怒，有人说这部电影“不公平和恶毒”（Outlook，1915）。] Riots broke out at theaters in major cities (Washington Post, April 18, 1915). [主要城市的剧院爆发了骚乱（华盛顿邮报，1915 年 4 月 18 日）。] Performances were shut down in eight states, and many others were picketed by the National Association for Colored People. [八个州的表演被关闭，还有许多其他表演被全国有色人种协会纠察。]

Then-president Woodrow Wilson watched the film at a White House performance and said "It is like writing history with lightning. [时任总统伍德罗·威尔逊在白宫的一场演出中观看了这部电影并说：“这就像用闪电书写历史。] And my only regret is that it is all so terribly true." [而我唯一的遗憾是，这一切都太真实了。”] Many versions of the film carried this remark in the opening credits. [这部电影的许多版本在片头字幕中都带有这句话。] Although Wilson later denied the remark, film critic Roger Ebert said, "My guess is that Wilson said something like it in private, and found it prudent to deny when progressive editorialists attacked the film" (Ebert 2003). [尽管威尔逊后来否认了这番言论，但电影评论家罗杰·埃伯特说，“我猜威尔逊私下里说过类似的话，并且发现当进步的社论攻击这部电影时否认是明智的”（埃伯特，2003 年）。]

Figure 5.12 and Figure 5.13 Racism on film--One of the least admired films of all time was D. [图 5.12 和图 5.13 电影中的种族主义——有史以来最不受欢迎的电影之一是 D。] W. [在。] Griffith's Birth of a Nation, depicting post-Civil War Southern women as victims of African-Americans who needed to be rescued by secret terrorist societies like the Ku Klux Klan. [格里菲斯的《一个国家的诞生》，将内战后的南方女性描绘成非洲裔美国人的受害者，她们需要被三K党等秘密恐怖组织拯救。] A wave of violence against African-Americans followed the release of the film in 1915. [1915 年这部电影上映后，一波针对非裔美国人的暴力浪潮。] The National Association for the Advancement of Colored People (NAACP) mounted numerous and strenuous protests about the message the film conveyed. [全国有色人种协进会 (NAACP) 就影片传达的信息发起了无数激烈的抗议活动。] Library of Congress. [国会图书馆。]

The romantic view of the American South, also expressed in later movies like Gone With the Wind, is called the Dunning historical school. [美国南方的浪漫主义观点，在后来的电影《乱世佳人》中也有所体现，被称为邓宁历史学派。] Wilson's own historical work was partly in this category. [威尔逊自己的历史著作部分属于这一类。] The Dunning school was a defensive, monocultural, one-sided and pro-Southern perspective that reanimated virulent racism in America and encouraged a culture of lynchings and intolerance. [邓宁学派是一种防御性的、单一文化的、片面的和亲南方的观点，它在美国复活了恶性种族主义并鼓励了私刑和不容忍文化。] As such, it also demonstrated the destructive power of historical myths amplified by media. [因此，它也展示了被媒体放大的历史神话的破坏力。]

Griffith was aware that his film had done more damage than intended, and in 1916 made Intolerance, a film showing the damage that intolerance can do. [格里菲斯意识到他的电影造成的伤害超出了预期，并于 1916 年制作了《不宽容》，一部展示了不宽容可能造成的伤害的电影。] Although depicting the intolerance of white lower-class people, it omitted a long list of injustices perpetrated by the Ku Klux Klan and other groups that he had glorified in 1915. [尽管描绘了白人下层阶级的不宽容，但它省略了三K党和他在1915年美化的其他团体犯下的一长串不公正行为。]

4.2 Lois Weber: The Blot [4.2 Lois Weber：印迹]

Far less recognized than D. [远不如 D 被认可。] W. [在。] Griffith, but equally talented, was Lois Weber (1879-1939), another of the early American directors with a unique creative vision. [格里菲斯同样才华横溢，是洛伊斯·韦伯（Lois Weber，1879-1939 年），他是另一位具有独特创意视野的早期美国导演。]

She started out as an evangelistic singer and musician, but started acting with Alice Guy-Blache's Gaumont studios in New York. [她最初是一名福音派歌手和音乐家，但开始在纽约的 Alice Guy-Blache 的 Gaumont 工作室表演。] After appearing in several movies, she wrote a film called Hypocrites, directed by Guy-Blache, and A Heroine of '76, which she co-directed with her husband Phillips Smalley and Edwin S. [在出演多部电影后，她写了一部名为 Hypocrites 的电影，由 Guy-Blache 执导，以及她与丈夫 Phillips Smalley 和 Edwin S.] Porter (who directed the famed Great Train Robbery). [波特（导演了著名的火车大劫案）。]

By 1912, Weber and Smalley had all taken over the small New York studios of Rex Motion Picture Company, which was merged with others into Universal films. [到 1912 年，韦伯和斯莫利都接管了 Rex 电影公司的纽约小型工作室，该公司与其他公司合并为环球电影公司。] They moved to Hollywood and made popular films using innovative techniques. [他们搬到好莱坞并使用创新技术制作流行电影。] In 1913, Weber produced The Jew's Christmas, telling the story of a rabbi's daughter who marries a Gentile man and is ostracized. [1913 年，韦伯制作了犹太人的圣诞节，讲述了一个拉比的女儿嫁给了一个外邦人并被排斥的故事。] Twelve years later, the rabbi meets an impoverished small child who turns out to be his granddaughter. [十二年后，拉比遇到了一个贫穷的小孩子，他原来是他的孙女。] The message of the film is to fight anti-Semitism with the idea that love is stronger than any religion or ideology. [这部电影的信息是用爱比任何宗教或意识形态更强大的思想来对抗反犹太主义。]

Figure 5.14 The Blot--US director Lois Weber made hundreds of films but received little credit later in life. [图 5.14 污点——美国导演洛伊斯·韦伯制作了数百部电影，但在后来的生活中几乎没有得到任何赞誉。] One film, The Blot, involved romance across the classes. [一部电影，The Blot，涉及整个班级的浪漫。] Wikimedia Commons. [维基共享资源。]

By 1917, with dozens of films completed, Weber began her own production company and was the only woman in the Motion Picture Directors Association. [到 1917 年，随着数十部电影的完成，韦伯开始了自己的制作公司，并且是电影导演协会中唯一的女性。] She was influenced by the trial and imprisonment of Margaret Sanger for indecently advocating scientific birth control, and produced that year's top money-maker for Universal, Where Are My Children? [她受到玛格丽特桑格因不雅倡导科学节育而被审判和监禁的影响，并为环球影业制作了当年的顶级赚钱机构，我的孩子在哪里？]

One of the best films she produced during this era was a 1921 masterpiece, The Blot. [她在这个时代制作的最好的电影之一是 1921 年的杰作《污点》。] The story follows the wife of a college professor whose meager income puts the family on a near-starvation diet. [故事讲述了一位大学教授的妻子，她微薄的收入使全家几乎挨饿。] When the couple's daughter becomes sick, the professor's wife steals a chicken. [当这对夫妇的女儿生病时，教授的妻子偷了一只鸡。] A rich suitor for the daughter, who is also the callow son of the college president, rescues the professor's family. [女儿的富贵追求者，同时也是大学校长的骨瘦如柴的儿子，拯救了教授的家人。] He also tells his dad that the paltry salaries paid to college professors are a "blot on the present day civilization." [他还告诉他的父亲，支付给大学教授的微不足道的薪水是“当今文明的污点”。]

In her day, Weber was widely considered to be the leading female director in Hollywood. [在她那个时代，韦伯被广泛认为是好莱坞的主要女导演。] Yet, as Hollywood changed in the 1920s, Weber's jobs involved smaller films, less income, and less independence. [然而，随着好莱坞在 1920 年代发生变化，韦伯的工作涉及较小的电影、较少的收入和较少的独立性。] She directed her last of 135 films in 1933 and died five years later. [1933 年，她执导了 135 部电影中的最后一部，五年后去世。]

4.3 Charlie Chaplin: The Immigrant [4.3 查理卓别林：移民]

The most famous icon of the silent era was Charlie Chaplin, whose "tramp" delighted audiences worldwide with a down-at-heel character who was refined but bewildered. [无声时代最著名的偶像是查理卓别林，他的“流浪汉”以一个优雅但困惑的低调角色取悦全世界的观众。] He said he created the character for film producer Mack Sennett when he was asked to put on a comic costume for a 1914 film: [他说，当他被要求为 1914 年的电影穿上漫画服装时，他为电影制片人麦克·森内特创造了这个角色：]

I had no idea what makeup to put on ... [不知道要化什么妆...] However, on the way to the wardrobe I thought I would dress in baggy pants, big shoes, a cane and a derby hat. [然而，在去衣柜的路上，我想我会穿着宽松的裤子、大鞋、手杖和德比帽。] I wanted everything to be a contradiction ... [我希望一切都是矛盾的......] I had no idea of the character. [我对这个角色一无所知。] But the moment I was dressed, the clothes and the makeup made me feel the person he was. [但是在我穿好衣服的那一刻，衣服和妆容让我感觉到了他。] I began to know him, and by the time I walked on stage, he was fully born. [我开始了解他，当我走上舞台时，他已经完全出生了。] (Chaplin 1964) [（卓别林 1964）]

By 1916, Chaplin had become one of the first great stars of the Silent Era, signing a contract with Mutual Films for over half a million dollars. [到 1916 年，卓别林已成为沉默时代的第一批伟大明星之一，与互惠电影公司签订了超过 50 万美元的合同。] Soon he owned his own studios, producing classic silent films like The Gold Rush and The Kid. [很快，他就拥有了自己的工作室，制作了《淘金热》和《小子》等经典无声电影。] Chaplin would often begin filming with only the barest outlines of a concept and no written script (Brownlow 1983). [卓别林开始拍摄时通常只有一个概念的最简略轮廓，而没有书面剧本（Brownlow 1983）。]

His film The Immigrants began as a comedy sketch about restaurant waiters, but ended as a film about a family's difficult journey across the Atlantic, through US immigration and a reunion in the restaurant. [他的电影《移民》一开始是一部关于餐厅服务员的喜剧小品，但最终却是一部讲述一个家庭穿越大西洋、经历美国移民和在餐厅重逢的艰难旅程的电影。] At one point, Chaplin gives a US immigration official a sneaky kick in the pants and then whistles innocently as the official looks in vain for the culprit. [有一次，卓别林偷偷摸摸地踢了一名美国移民官员的裤子，然后无辜地吹口哨，因为这位官员徒劳地寻找罪魁祸首。] The scene expressed Chaplin's own frustrations with the US government, and his impoverished youth. [这一幕表达了卓别林自己对美国政府和他贫困青年的不满。] It also endeared him to a generation of downtrodden workers. [这也让他受到了一代受压迫的工人的喜爱。] "The Immigrant touched me more than any other film I made," Chaplin said (Chaplin 1974). [“移民比我制作的任何其他电影都更让我感动，”卓别林说（卓别林 1974）。]

Some of Chaplin's other work, such as Modern Times, showed frustration with the dehumanizing pace of modernization. [卓别林的其他一些作品，例如《摩登时代》，对现代化的非人性化步伐感到沮丧。] His humane approach is also seen in the way he made fun of the stuffy and overwrought high culture in sketches like "Dance of the Cleaning Ladies." [他的人性化方法也体现在他在《清洁女工之舞》等草图中取笑沉闷和过度紧张的高雅文化的方式。]

Chaplin was also an innovator in business, founding United Artists in 1919 along with D. [卓别林还是商业创新者，于 1919 年与 D.] W. [在。] Griffith, Mary Pickford, and Douglas Fairbanks. [格里菲斯、玛丽·皮克福德和道格拉斯·费尔班克斯。] The distribution company provided an important alternative to the studio system, through which a few executives at five big studios dominated the industry in its early years. [发行公司为工作室系统提供了一个重要的替代方案，通过该系统，五个大工作室的少数高管在早期主导了该行业。] By the late 1940s, United Artists pioneered the backing of independent films--a business model that eventually toppled the big studios (Balio 1987). [到 1940 年代后期，United Artists 率先支持独立电影——这种商业模式最终推翻了大制片厂 (Balio 1987)。]

Figure 5.15 The Immigrant--This 1917 Charlie Chaplin film began as a comedy sketch about restaurant waiters, but turned into an allegory about the American experience. [图 5.15 移民——这部 1917 年查理卓别林的电影起初是一部关于餐厅服务员的喜剧小品，但后来变成了关于美国经历的寓言。] Wikimedia Commons. [维基共享资源。]

Charlie Chaplin, Superstar [查理卓别林，超级巨星]

Chaplin drew a crowd wherever he went, such as this plea for Liberty Bonds in Washington, DC, in 1917. [卓别林所到之处都吸引了大量人群，例如 1917 年在华盛顿特区为自由债券辩护。] Charlie Chaplin's celebrity reached such heights that he could set off near-riots by his mere presence. [查理卓别林的名气达到了如此之高，以至于他的出现足以引发几近骚乱。] Historian Corey Ross described a visit to Berlin in 1931 in which frenzied crowds surrounded the hotel and besieged the train station when he arrived. [历史学家科里·罗斯 (Corey Ross) 描述了 1931 年对柏林的访问，当时他到达时，疯狂的人群包围了酒店并包围了火车站。] Left wing newspapers of the day celebrated the working-class genius. [当时的左翼报纸颂扬这位工人阶级天才。] Conservative newspapers said it was inappropriate that he should be so highly celebrated. [保守派报纸称，他受到如此盛名是不合适的。] And Nazi papers said they were disgusted by the reception given to the "Jewish film clown," even though Chaplin was not Jewish; when asked, he would respond, "I do not have that honor" (Schickel 2006). [纳粹报纸说他们对“犹太电影小丑”的接待感到厌恶，尽管卓别林不是犹太人；当被问到时，他会回答：“我没有那个荣誉”（Schickel 2006）。]

The episode shows the rising power of media and the way political parties started defining themselves in relation to a film star, not the other way around. [这一集展示了媒体不断上升的力量，以及政党开始根据电影明星来定义自己的方式，而不是相反。] "Chaplin's trip to Berlin ... highlights not only the vital importance of the media to social and cultural life in the 1930s, but also their political impact, the challenge they posed to traditional values, their transcendence of social and national boundaries, and the complex relationship between cultural producers and their audiences" (Ross 2008). [“卓别林的柏林之行……不仅突出了媒体对 1930 年代社会和文化生活的重要性，而且突出了它们的政治影响、它们对传统价值观构成的挑战、它们对社会和国家界限的超越，以及文化生产者与其受众之间的复杂关系”（Ross 2008）。]

4.4 Sergei Eisenstein: Battleship Potemkin [4.4 谢尔盖爱森斯坦：战舰波将金号]

By the 1920s cinema had begun to emerge as the dominant art form of the age as directors discovered that cinema has its own language and logic. [到 1920 年代，随着导演们发现电影有自己的语言和逻辑，电影开始成为那个时代的主要艺术形式。] One of the most significant new directors in the 1920s was Sergei Eisenstein (1898-1948), a Russian whose 1925 film, Battleship Potemkin, glorified an early episode in the Russian Revolution. [1920 年代最重要的新导演之一是谢尔盖·爱森斯坦 (Sergei Eisenstein)（1898-1948 年），他是一位俄罗斯人，其 1925 年的电影《波将金号战舰》美化了俄罗斯革命的早期情节。]

Potemkin was among the first films to use montage, which is a compilation of shots, including extreme close-ups and details, to convey a strong overall impression. [波将金是最早使用蒙太奇的电影之一，蒙太奇是镜头的汇编，包括极端特写和细节，以传达强烈的整体印象。] The montage of the Odessa Steps in Potemkin is considered mustviewing for students of film history and production. [波将金敖德萨阶梯的蒙太奇被认为是电影史和制作专业的学生必看的电影。] In the montage, Eisenstein would continue the motion of different objects from one shot into the next, or punctuate the visual impression of a shot with a different shot, or, in later films, music written specifically to accompany the montage. [在蒙太奇中，爱森斯坦将不同物体的运动从一个镜头延续到下一个镜头，或者用不同的镜头打断一个镜头的视觉印象，或者在后来的电影中，专门为蒙太奇而写的音乐。]

Eisenstein led a challenging life; first as a Soviet film director, whose credits also included a 1927 film version of John Reed's book Ten Days that Shook the World (described in Chapter 3). [爱森斯坦过着充满挑战的生活；他最初是一位苏联电影导演，他的作品还包括 1927 年约翰·里德 (John Reed) 的书《震撼世界的十天》的电影版本（在第 3 章中描述）。] Between 1928 and 1933 he traveled through Europe and the US, and collaborated with muckraker Upton Sinclair on a film about the Mexican Revolution. [1928 年至 1933 年间，他周游欧洲和美国，并与扒手厄普顿辛克莱合作拍摄了一部关于墨西哥革命的电影。] Artists Diego Rivera and Frida Kahlo were also involved. [艺术家 Diego Rivera 和 Frida Kahlo 也参与其中。]

Eisenstein returned to the Soviet Union at a time of turmoil, Communist party purges, and ideological violence. [爱森斯坦在动荡、共产党清洗和意识形态暴力的时期回到了苏联。] Although he managed to avoid the wrath of dictator Joseph Stalin, like other artists under the Russian thumb at the time, Eisenstein's every move was scrutinized for ideological deviance. [尽管他设法避免了独裁者约瑟夫·斯大林的愤怒，就像当时受俄罗斯控制的其他艺术家一样，但爱森斯坦的一举一动都因意识形态偏差而受到审查。]

Figure 5.16 Bullets in Odessa--The nurse in Sergei Eisenstein's famous 1925 Battleship Potemkin film is shot during the famous Odessa Steps sequence. [图 5.16 敖德萨的子弹——谢尔盖·爱森斯坦 1925 年著名的波将金战舰电影中的护士是在著名的敖德萨台阶序列中拍摄的。] Wikimedia Commons. [维基共享资源。]

In 1937, Eisenstein was allowed to make Alexander Nevsky, a film about the thirteenth-century war between the Teutonic knights of Germany and Russia. [1937 年，爱森斯坦被允许制作亚历山大·涅夫斯基（Alexander Nevsky），这是一部关于 13 世纪德国和俄罗斯条顿骑士团之间的战争的电影。] With brilliant music by Russian composer Sergei Prokofiev, the film was a critical hit, and was especially welcomed by the Kremlin within the political context of rising tensions between Communist Russia and Nazi Germany. [凭借俄罗斯作曲家谢尔盖·普罗科菲耶夫 (Sergei Prokofiev) 的精彩音乐，这部电影大受欢迎，在共产主义俄罗斯和纳粹德国之间日益紧张的政治背景下，这部电影尤其受到克里姆林宫的欢迎。] Eisenstein continued making films and teaching, but his health was failing. [爱森斯坦继续拍摄电影和教学，但他的健康状况不佳。] After completing most of his Ivan the Terrible trilogy, he died in 1948. [在完成了他的伊凡雷帝三部曲的大部分之后，他于 1948 年去世。]

4.5 Expressionism and experimental film [4.5 表现主义与实验电影]

In the years following the devastating aftermath of World War I, German artists and filmmakers moved away from traditional historical, romantic, and adventure themes and began pursuing darker topics of crime, madness, and betrayal (MOMA 2015). [在第一次世界大战的毁灭性后果之后的几年里，德国艺术家和电影制作人摆脱了传统的历史、浪漫和冒险主题，开始追求犯罪、疯狂和背叛等更黑暗的主题（MOMA 2015）。]

Members of this artistic movement embraced new and dramatically different styles of film production, including sets with bizarre jarring angles and painted shadows that contradicted the films lighting. [这一艺术运动的成员接受了新的、截然不同的电影制作风格，包括具有奇异不和谐角度的场景和与电影灯光相矛盾的阴影。] Among leading examples of Expressionist films are Robert Wiene's Cabinet of Dr. [表现主义电影的主要例子包括罗伯特·维恩 (Robert Wiene) 博士的内阁。] Caligari (1921), a dream about an insane doctor, and F. [Caligari (1921)，一个关于疯狂医生的梦，以及 F.] W. [在。] Murnau's Nosferatu, a 1922 adaptation of the Dracula story. [Murnau 的 Nosferatu，1922 年改编自德古拉的故事。]

Fritz Lang's Metropolis (1927) was one of the most sophisticated films from the Expressionist movement, using expensive matts and models to give the impression of a giant city in the year 2000, where clashes are taking place between striking workers and an authoritarian industrialist. [弗里茨·朗 (Fritz Lang) 的《大都会》(1927) 是表现主义运动中最复杂的电影之一，使用昂贵的垫子和模型给人一种 2000 年的大城市印象，罢工工人和专制实业家之间正在发生冲突。] The industrialist builds a robot to substitute for a young woman who has inspired the workers. [这位实业家制造了一个机器人来代替激励工人的年轻女性。] In end, the industrialist's son and the young woman symbolically unify workers and capital on the steps of a cathedral. [最后，这位实业家的儿子和这位年轻女子在大教堂的台阶上象征性地统一了工人和资本。]

German Expressionism is significant in film history because it had a major influence on mainstream cinema. [德国表现主义在电影史上意义重大，因为它对主流电影产生了重大影响。] Famed British director Alfred Hitchcock, for example, worked on films for British companies in Germany during the 1920s, met some of the other directors (Murnau, for instance), and absorbed some of the Expressionist techniques. [例如，著名的英国导演阿尔弗雷德·希区柯克 (Alfred Hitchcock) 在 1920 年代为在德国的英国公司制作电影，遇到了其他一些导演（例如穆尔瑙），并吸收了一些表现主义技巧。] Murnau and others migrated to Hollywood, first for better opportunities, and later, in the 1930s, to avoid Nazi oppression. [穆尔瑙和其他人移居好莱坞，首先是为了更好的机会，后来在 1930 年代，为了避免纳粹压迫。] These directors made or influenced the style of cinematic genres such as horror (Phantom of the Opera, Dracula) and film noir (Citizen Kane, Maltese Falcon). [这些导演创造或影响了恐怖电影（歌剧魅影、德古拉）和黑色电影（公民凯恩、马耳他之鹰）等电影类型的风格。]

Figure 5.18 Cabinet of Dr. [图 5.18 博士柜] Caligari--One of the leading films of the German expressionist movement, the 1920 film explored the issue of how to define sanity in an insane world. [卡里加里——德国表现主义运动的主要电影之一，1920 年的电影探讨了如何在一个疯狂的世界中定义理智的问题。] Wikimedia Commons. [维基共享资源。]

Because the language of cinema had not been well developed at this point, all kinds of other film experiments flourished in this era. [由于此时电影的语言还没有得到很好的发展，其他各种电影实验在这个时代蓬勃发展。] One of the most interesting was Man with a Movie Camera (1929) by Dziga Vertov, a montage of urban life in the Russian cities of Kiev, Kharkov, Moscow, and Odessa. [其中最有趣的是 Dziga Vertov 的 Man with a Movie Camera (1929)，这是俄罗斯基辅、哈尔科夫、莫斯科和敖德萨等城市生活的蒙太奇。] Another experimental film that same year was American artist Ralph Steiner's short film H2O, a cinematic "tone poem" about flowing water. [同年的另一部实验电影是美国艺术家拉尔夫·施泰纳 (Ralph Steiner) 的短片《H2O》，这是一首关于流水的电影“音调诗”。] And, also in 1929, in Spain, director Luis Bunuel made Un Chien Andalou, a surrealistic film starring Salvador Dali and following a kind of free-association dream logic. [而且，同样是在 1929 年，在西班牙，导演路易斯·布努埃尔 (Luis Bunuel) 制作了《安达卢》(Un Chien Andalou)，这是一部由萨尔瓦多·达利 (Salvador Dali) 主演的超现实主义电影，遵循一种自由联想的梦想逻辑。]

5 End of the Silent Film Era [5 无声电影时代的终结]

Hollywood moguls believed that they had reached the pinnacle by the mid-1920s and saw no reason to change things. [好莱坞大亨相信他们在 1920 年代中期达到了顶峰，认为没有理由改变现状。] When Jack Warner agreed to spend $10,000 to build a sound stage in 1927, those who knew him got construction underway within minutes. [1927 年，当杰克华纳同意斥资 10,000 美元建造一个摄影棚时，认识他的人在几分钟内就开始施工。] When he changed his mind a few hours later, he found that construction was already too advanced to stop. [几个小时后，当他改变主意时，他发现施工已经太先进了，根本停不下来。]

The new sound stage used Vitaphone equipment, developed over the previous years by AT&T. [新的声场使用了 AT&T 在前几年开发的 Vitaphone 设备。] It was used for a film about a vaudeville entertainer, and despite low box-office expectations, The Jazz Singer, starring Al Jolson, turned out to be a major hit. [它被用于一部关于杂耍艺人的电影，尽管票房预期很低，但由艾尔乔森主演的爵士歌手却大受欢迎。] Although Jolson's blackface act is stereotypical and offensive by modern standards, it was meant to be clownish and sentimental at the time. [尽管 Jolson 的黑脸行为以现代标准来看是陈规定型和冒犯性的，但它在当时意味着小丑和多愁善感。]

The combination of sound and film changed everything, said film historian Scott Eyman. [电影历史学家斯科特艾曼说，声音和电影的结合改变了一切。] "It changed how movies were made, of course, but more importantly, it changed what movies were." [“当然，它改变了电影的制作方式，但更重要的是，它改变了电影的本质。”] Where silent film demanded participation in the experience, talking films were immersive but stylistically shallow. [在无声电影需要参与体验的地方，有声电影是身临其境的，但风格很浅。] "Talkies were not an evolution, but a mutation, a different art form entirely; as a result, an art form was eliminated and hundreds of careers were extinguished" (Eyman 1997). [“谈话不是一种进化，而是一种突变，一种完全不同的艺术形式；结果，一种艺术形式被淘汰，数百个职业生涯消失”（Eyman 1997）。]

Figure 5.19 First "talkie"--Al Jolson's routine in The Jazz Singer was a cinematic hit in 1927 because audiences could hear him sing. [图 5.19 第一个“对讲机”——艾尔乔森在爵士歌手中的套路在 1927 年在电影中大受欢迎，因为观众可以听到他唱歌。] The blackface routine is offensive by today's standards but was meant to be clownish at the time. [以今天的标准来看，黑脸套路是令人反感的，但在当时是小丑。] Library of Congress. [国会图书馆。]

Early sound film technology limited camera movement and actors gestures, and often forced shooting indoors. [早期的有声电影技术限制了摄像机的移动和演员的手势，并且经常被迫在室内拍摄。] "Cinema became far less cinematic," said Mark Cousins in his epic Story of Film. [“电影变得不那么电影化了，”马克考辛斯在他的史诗电影故事中说。] The emphasis on flexibility in studio work meant more generic lighting and shot composition (Cousins 2011). [工作室工作对灵活性的强调意味着更通用的照明和镜头构图（Cousins 2011）。] Some of the narrative sweep of silent films was lost for the time being. [无声电影的一些叙事风格暂时丢失了。]

Talking pictures produced new stars in the late 1920s. [会说话的照片在 1920 年代后期产生了新的明星。] These included Walt Disney's Mickey Mouse, whose debut in the first fully-synchronized sound cartoon made Disney the nation's leading animator. [其中包括沃尔特迪斯尼的米老鼠，它在第一部完全同步的声音卡通片中的首次亮相使迪斯尼成为全国领先的动画师。] And sound led to fame for new directors like Alfred Hitchcock, whose first sound film, Blackmail, was also an enormous hit with audiences. [声音让阿尔弗雷德·希区柯克这样的新导演声名鹊起，他的第一部有声电影《勒索》也深受观众欢迎。]

The last major silent film, Modern Times by Charlie Chaplin, was originally written as a "talkie," but Chaplin balked, fearing that his tramp character would hardly seem as romantic or wistful. [查理·卓别林 (Charlie Chaplin) 的最后一部重要的无声电影《摩登时代》最初是作为“有声电影”写成的，但卓别林犹豫不决，担心他的流浪汉角色不会显得那么浪漫或渴望。] Although Modern Times was a big hit in 1936, the motion picture audience had come to expect music and dialogue, and Chaplin's film was seen as the last of the silent era. [尽管《摩登时代》在 1936 年大受欢迎，但电影观众已经开始期待音乐和对话，卓别林的电影被视为无声时代的最后一部电影。]

6 Golden Age of Cinema [6 电影的黄金时代]

By the 1930s, cinema was one of the most visible businesses in America, and most people were going out to movie theaters at least once a week. [到 1930 年代，电影院是美国最引人注目的行业之一，大多数人每周至少去电影院一次。] With better sound and film technology emerging, the industry was able to pursue new directions, entering a golden age of creativity and exploration. [随着更好的声音和电影技术的出现，该行业能够追求新的方向，进入一个创意和探索的黄金时代。] Although partly fettered by censorship, the American film industry epitomized glamour and attracted audiences with strong narratives, romantic characters, and hair-raising exploits. [尽管部分受到审查制度的束缚，美国电影业仍以强烈的叙事、浪漫的角色和令人毛骨悚然的功绩，彰显了魅力并吸引了观众。]

Hollywood was the incubator for six primary genres in the 1930s, according to historian Mark Cousins: comedies, musicals, cartoons, horror films, gangster films, and, most American of all, the western. [根据历史学家马克考辛斯的说法，好莱坞是 1930 年代六种主要类型的孵化器：喜剧、音乐剧、卡通片、恐怖片、黑帮片，最重要的是美国西部片。]

Products of the Golden Age include a long list of movies that are now seen as classics: The Wizard of Oz, Stagecoach, Mr. [黄金时代的产品包括一长串现在被视为经典的电影：绿野仙踪，驿马车，先生。] Smith Goes to Washington, Casablanca, It's a Wonderful Life, It Happened One Night, King Kong, Citizen Kane, Some Like It Hot, All About Eve, The Cocoanuts, Duck Soup, Singin' in the Rain, and many more. [史密斯去华盛顿，卡萨布兰卡，美好的生活，发生在一个晚上，金刚，公民凯恩，有人喜欢热，关于夏娃，椰子，鸭汤，雨中唱歌等等。]

At the time, Hollywood was operating like a factory, and the "studio system" churned out thousands of films, permanently employing tens of thousands of actors, extras, and technicians. [当时，好莱坞像工厂一样运作，“制片厂系统”制作了数千部电影，永久雇佣了数万名演员、临时演员和技术人员。] The studio system offered stable incomes and long-term contracts, and as a result, studios like Paramount (formed in 1912), Columbia Pictures (1920), Warner Brothers (1923), Metro-Goldwyn-Mayer (1924), RKO Pictures (1928), and Twentieth Century Fox (1935) were able to draw talent from all over the nation and the world. [制片厂系统提供稳定的收入和长期合同，因此，派拉蒙（成立于 1912 年）、哥伦比亚影业（1920 年）、华纳兄弟（1923 年）、Metro-Goldwyn-Mayer（1924 年）、RKO 影业（ 1928）和二十世纪福克斯（1935）能够从全国和世界各地吸引人才。]

The studio system provided stability but it had many faults as well. [演播室系统提供了稳定性，但也存在许多缺陷。] Actors and directors who did not comply with the demands of studio executives found that their stars could fall as quickly as rise. [不听从工作室高管要求的演员和导演发现，他们的明星可能会像上升一样迅速下降。] Theaters that were owned by individual studios did not serve audience interests as they promoted their lower grade films along with the hits. [由个别工作室拥有的剧院并没有为观众的利益服务，因为他们在宣传他们的低档电影和热门影片时。] Independent theaters were often forced to sign [独立影院常被迫签约]

"block booking" contracts that guaranteed screens for unpopular films along with the popular ones. [“大块预订”合同保证不受欢迎的电影和受欢迎的电影一起放映。] A lawsuit started in 1938 over block booking reached the US Supreme Court as United States v. [1938 年开始的一场关于大宗预订的诉讼以美国诉联邦案告至美国最高法院。] Paramount Pictures, Inc. in 1948. [派拉蒙影业公司，1948 年。] The court's order to break up the link between theaters and film studios under antitrust law was the beginning of the end for the studio system. [法院根据反托拉斯法要求打破影院和电影制片厂之间的联系，这是制片厂制度终结的开始。]

Many of the same genres once explored in silent films were repeated and more fully explored in the Golden Age. [许多曾在无声电影中探索过的相同类型在黄金时代得到了重复和更充分的探索。] Westerns, costume dramas, musicals, comedies, cartoons, and horror films all found enthusiastic audiences. [西部片、古装剧、音乐剧、喜剧片、卡通片和恐怖片都吸引了热情的观众。] New genres, like "film noir," involving hard-bitten but soft-hearted detectives, such as Humphrey Bogart in The Maltese Falcon, found niche audiences before attaining cult-like status for later generations. [新类型，如“黑色电影”，涉及顽固但心软的侦探，如马耳他之鹰的亨弗莱鲍嘉，在为后代获得类似邪教的地位之前，找到了小众观众。]

It's interesting that the most widely discussed film of the Golden Age was produced not only through the studio system, but also in spite of it. [有趣的是，黄金时代讨论最广泛的电影不仅是通过工作室系统制作的，而且还是通过电影制片厂系统制作的。] Citizen Kane, voted the most influential film of the twentieth century by the American Film Institute, was produced and directed for RKO Pictures in 1941 by Orson Welles, a brash and volatile radio and theater director famed for scaring American radio listeners with his War of the Worlds broadcast of 1938. [《公民凯恩》被美国电影学会评为 20 世纪最具影响力的电影，1941 年由奥森·威尔斯为 RKO Pictures 制作和导演，奥森·威尔斯是一位傲慢而易变的电台和戏剧导演，以用他的战争吓唬美国电台听众而闻名。 1938年的世界广播。] Welles had never before produced or directed a film in his life, but he threw all of his genius into making the movie. [威尔斯一生中从未制作或导演过一部电影，但他将自己所有的天才都投入到制作这部电影中。]

Figure 5.20 Citizen Kane--A parody of the life of William Randolph Hearst by Orson Welles, Citizen Kane used innovative techniques that were decades ahead of the times. [图 5.20 《公民凯恩》——奥逊·威尔斯对威廉·伦道夫·赫斯特 (William Randolph Hearst) 生平的模仿，《公民凯恩》使用了领先于时代数十年的创新技术。] Hearst hated the movie and forced RKO to retire it to the vaults, where it remained until rediscovered in the 1960s. [赫斯特讨厌这部电影，并迫使 RKO 将其退到金库中，直到 1960 年代才被重新发现。] In the American Film Institute's [在美国电影学会的]

Citizen Kane is about the search for the identity of a newspaper tycoon who used his family wealth to build a powerful empire, promote his mistress, and crush his opponents. [《公民凯恩》是关于寻找一名报业大亨的身份，他利用家族财富建立了一个强大的帝国，提升了情妇，并粉碎了他的对手。] The film was intended to be a biting parody of the life of William Randolph Hearst, a powerful newspaper publisher who did in fact use his newspapers to promote his mistress and crush his opponents. [这部电影旨在模仿威廉·伦道夫·赫斯特 (William Randolph Hearst) 的生平，这位强大的报纸出版商实际上确实利用他的报纸来宣传他的情妇并粉碎他的对手。] Hearst saw the movie as a frontal assault on his reputation, and he did everything in his power to wreck the emerging career of Orson Welles. [赫斯特认为这部电影是对他名誉的正面攻击，他竭尽全力破坏奥森·威尔斯的新兴事业。] RKO "retired" the film after a few weeks, and both Welles and Hearst ended up losing, according to an excellent documentary, The Battle Over Citizen Kane. [根据一部优秀的纪录片《公民凯恩之战》，RKO 在几周后“退休”了这部电影，威尔斯和赫斯特最终都失败了。]

Another Golden Age film worth a special mention is The Grapes of Wrath, starring Henry Fonda as a farmer who takes his family from the "dust bowl" of Oklahoma to the promised land of California. [另一部值得特别一提的黄金时代电影是《愤怒的葡萄》，由亨利·方达主演，他饰演一位农民，他将家人从俄克拉荷马州的“尘土”带到了加利福尼亚的乐土。] Based on the novel by John Steinbeck, the film used a style of cinematography based closely on the Depression era photography of Dorothea Lange, especially her Migrant Mother series. [根据约翰·斯坦贝克的小说改编，这部电影采用了一种密切基于多萝西娅·兰格 (Dorothea Lange) 大萧条时期摄影作品的摄影风格，尤其是她的《移民母亲》系列。] Even the few critics who scoffed at the Depression-era social message conceded that the film transcended the issues of the time with an enduring human story. [即使是少数对大萧条时代的社会信息嗤之以鼻的评论家也承认，这部电影以经久不衰的人类故事超越了当时的问题。]

6.1 A Global Golden Age [6.1 全球黄金时代]

Film historians with a more international perspective believe that it is a mistake to consider the 1930s as the golden age of Hollywood, rather than as a golden age of world cinema. [具有更国际视野的电影史学家认为，将 1930 年代视为好莱坞的黄金时代而不是世界电影的黄金时代是错误的。] The emergence of British cinema, with Hitchcock's 39 Steps (1935) and The Lady Vanishes (1938), and French cinema, with Jean Renoir's Grand Illusion (1937) and Rules of the Game (1939), are as significant as any Hollywood production of the era. [英国电影的出现，如希区柯克的 39 步（1935 年）和《消失的夫人》（1938 年），以及法国电影的出现，如让雷诺阿的《大错觉》（1937 年）和游戏规则（1939 年），与好莱坞的任何电影制作一样重要。时代。]

So, too, was French director Marcel Carne's beautiful and haunting Shadows on a Pier (Quai des Bromes) (1938), although it was said to be so defeatist that someone accused Carne of helping France lose the opening battles of World War II. [法国导演马塞尔·卡恩 (Marcel Carne) 美丽而令人难忘的《码头阴影》(Quai des Bromes) (1938) 也是如此，尽管据说它是如此失败，以至于有人指责卡恩帮助法国输掉了二战的开战。] Carne replied: "You'd blame a storm on a barometer" (Cousins 2011). [Carne 回答说：“你会把风暴归咎于晴雨表”（Cousins 2011）。]

The 1930s marked the beginning of the golden age of Mexican cinema with Ferdanando de Fuentes' Alla en el Rancho Grande (1936) involving a conflicted love triangle, and the unfinished Sergei Eisenstein film of 1930, Â¡Que viva Mexico! [1930 年代标志着墨西哥电影黄金时代的开始，Ferdanando de Fuentes 的《Alla en el Rancho Grande》（1936 年）涉及一段相互冲突的三角恋，以及 1930 年未完成的谢尔盖·爱森斯坦电影，墨西哥万岁！]

At the same time, China was going through its own "golden age" with films like The Goddess (a.k.a. [与此同时，中国正在经历自己的“黄金时代”，比如《女神》（又名《女神》）等电影。] Shen Nu, 1934), written and directed by Wu Yonggang and starring Ruan Ling-Yu. [《神女》(1934)，由吴永刚编剧、导演，阮玲玉主演。] It is a story about a prostitute (known as a "goddess" in slang at the time) who is trying to protect her son (Christian 2006). [这是一个关于妓女（当时在俚语中被称为“女神”）试图保护她儿子的故事（Christian 2006）。] The film is known for a heartbreaking plot and exquisite montages of pre-war Shanghai at night. [这部电影以令人心碎的情节和战前上海夜晚的精美蒙太奇而闻名。] Another from the era is Classic for Girls (1934), a melodrama describing the hard life of a young Shanghai woman. [另一个时代的经典是《少女经典》（1934），这是一部描写上海年轻女子艰苦生活的情节剧。] The Fate of Graduates (also known as Plunder of Peach and Plum, 1934) is another describing attempts by educated people to reform a corrupt system. [毕业生的命运（也称为桃李的掠夺，1934 年）是另一个描述受过教育的人试图改革腐败制度的尝试。]

In other countries, the "golden age" of cinema took place following World War II. [在其他国家，电影的“黄金时代”发生在二战之后。] In Japan, for instance, the 1950s are called the "golden age," and three films stand out in world cinema history: Rashomon, Tokyo Story, and The Seven Samurai (1950, 1953, 1954). [例如，在日本，1950 年代被称为“黄金时代”，三部电影在世界电影史上脱颖而出：《罗生门》、《东京物语》和《七武士》（1950、1953、1954）。]

Italian cinema also flourished after WWII in its golden neorealism period, with films such as Roberto Rossellini's Open City (1945), and Federico Fellini's La Strada (1954) and Vittorio De Sica's Bicycle Thieves (1948), along with De Sica's Two Women (1960), for which Sophia Loren won an Oscar for Best Actress. [二战后，意大利电影在黄金新现实主义时期也蓬勃发展，如罗伯托·罗西里尼的《开放城市》（1945 年）、费德里科·费里尼的《拉斯特拉达》（1954 年）和维托里奥·德西卡的《偷自行车的人》（1948 年），以及德西卡的《两个女人》（1960 年） )，索菲亚罗兰因此获得了奥斯卡最佳女主角奖。] All used low-budget location shots and non-professional actors to depict the everyday struggle for survival. [全部使用低预算的外景镜头和非专业演员来描绘日常的生存斗争。]

Similarly, the golden age for "Bollywood" --India's cinema--is considered to be the 1940s and 1950s, after Indian independence from Britain. [同样，“宝莱坞”——印度电影——的黄金时代被认为是印度从英国独立后的 1940 年代和 1950 年代。] The era started on a high note with a Cannes Festival Best Film award for the social realist film Neecha Nagar (Lowly City, 1946), a story about the gulf between rich and poor featuring sitar music by Ravi Shankar. [这个时代以社会现实主义电影 Neecha Nagar（低地城，1946 年）获得戛纳电影节最佳电影奖而开始，这是一个关于贫富差距的故事，拉维·香卡 (Ravi Shankar) 以西塔琴音乐为特色。] Among the best known directors of the era was Guru Dutt, with two movies in the Time magazine top 100: Pyaasa (Thirsty, 1957), about a poet and a prostitute, and Kaagaz Ke Phool (Paper Flowers, 1959), about a director who falls in love with the leading lady. [那个时代最著名的导演是 Guru Dutt，有两部电影进入时代杂志前 100 名：Pyaasa（口渴，1957），关于一个诗人和一个妓女，以及 Kaagaz Ke Phool（Paper Flowers，1959），关于一个导演谁爱上了女主角。]

7 Animation and the Cinema [7 动画与电影]

Perhaps the earliest surviving stop-motion animation was a call to support British troops in the Boer War of 1899. [也许现存最早的定格动画是在 1899 年布尔战争中呼吁支持英国军队。] Made by Arthur Melbourne Cooper, the animated short film showed matchsticks writing an appeal on a black wall. [这部动画短片由亚瑟·墨尔本·库珀 (Arthur Melbourne Cooper) 制作，展示了火柴棍在黑墙上写下的诉求。] Cooper was a decade ahead of animation pioneers in the United States, where, for example, Windsor McCay's animated cartoon Gertie the Dinosaur debuted in 1914. [库珀比美国的动画先驱早了十年，例如，温莎麦凯的动画卡通恐龙格蒂于 1914 年首次亮相。] McCay had to redraw every background scene in every frame of the fiveminute cartoon--a tedious process that made the film look jittery. [麦凯不得不重新绘制这部五分钟卡通片的每一帧中的每个背景场景——这是一个乏味的过程，让这部电影看起来很紧张。]

Cel animation was a way to get around the jitters. [Cel动画是一种解决紧张情绪的方法。] Invented at the John Bray studios in 1914, celluloid ("cel") animation allowed backgrounds to remain stable while moving characters were inked on transparent sheets. [1914 年由 John Bray 工作室发明，赛璐珞（“cel”）动画允许背景保持稳定，同时在透明纸上绘制移动角色。] Another innovation was the introduction of cartoon "stars" like Felix the Cat by Otto Mesmer and Mickey Mouse by Walt Disney. [另一项创新是引入卡通“明星”，如 Otto Mesmer 的 Felix the Cat 和 Walt Disney 的 Mickey Mouse。]

The innovation that catapulted Disney to success was the marriage of sound with animation in 1928. [使迪斯尼获得成功的创新是 1928 年声音与动画的结合。] Only a year after The Jazz Singer amazed audiences with synchronized dialogue and music, Disney produced a Mickey Mouse cartoon called Steamboat Willie, with tightly synchronized sound effects and orchestrated background music. [仅在《爵士歌手》以同步对话和音乐让观众惊叹的一年后，迪士尼制作了一部名为“威利汽船”的米老鼠卡通片，具有紧密同步的音效和精心编排的背景音乐。] The cartoon was a takeoff on Buster Keaton's silent classic, Steamboat Bill, released earlier that year. [这部卡通片是对巴斯特·基顿 (Buster Keaton) 当年早些时候发行的无声经典《汽船比尔》(Steamboat Bill) 的改编。]

Short animated films preceded a main feature movie at the time, but Disney achieved another first with the first feature-length animation, Snow White and the Seven Dwarfs, released in 1938. [当时的动画短片出现在主要故事片之前，但迪士尼凭借 1938 年发行的第一部长篇动画《白雪公主与七个小矮人》取得了另一个第一。] The cartoon used naturalistic figure drawing (as opposed to the unrealistic "rubber hose" approach used in other cartoons). [这部卡通片使用了自然主义的人物画（与其他卡通片中使用的不切实际的“橡胶软管”方法相反）。] It also was the first to use full color. [它也是第一个使用全彩色的。] Despite early doubters (even Disney's wife Lillian said no one would ever pay to see 'a dwarf picture'), the film premiered to wildly enthusiastic audiences. [尽管早期有人怀疑（即使是迪斯尼的妻子莉莲也说没有人愿意花钱看“侏儒电影”），这部电影还是向狂热的观众首映。] Snow White was followed by animation classics like Pinocchio in 1940, Dumbo in 1941, Bambi, Cinderella, and many others. [紧随《白雪公主》之后的是 1940 年的《匹诺曹》、1941 年的《小飞象》、《小鹿斑比》、《灰姑娘》等经典动画。]

Disney was by far the most successful, in both artistic and commercial terms. [迪斯尼在艺术和商业方面都是迄今为止最成功的。] Still, the Disney studio's factory approach shows "the studio system's best and worst effects on the development of animation as an art form," said Michael Crandol in his History of Animation, since many talented animators were eclipsed by Walt Disney himself (Crandol 2010). [尽管如此，迪士尼工作室的工厂方法显示了“工作室系统对动画作为一种艺术形式的发展的最佳和最坏影响，”迈克尔·克兰多尔在他的动画史中说，因为许多有才华的动画师都被沃尔特·迪斯尼本人黯然失色（Crandol 2010） .] Attempts to increase recognition and salary at the Disney studios were ignored and, in the animated film Dumbo, parodied by a parade of drunken clowns singing "Oh, we're gonna ask the big boss for a raise." [迪斯尼工作室提高知名度和薪水的努力被忽视了，在动画电影《小飞象》中，一群喝醉的小丑唱着“哦，我们要向大老板要求加薪”。] Many of Disney's talented animators went on to create their own cartoons or found their own studios: Ub Iwerks left Disney during the 1930s to create Flip the Frog and Porky Pig; Hugh Harman and Rudy Ising went on to create Loony Tunes for MGM in the 1930s; Don Bluth left the Disney studios in 1979 to create The Secret of Nimh (1982), An American Tale (1986), and The Land Before Time (1988), among others. [迪斯尼的许多才华横溢的动画师继续创作自己的卡通片或找到了自己的工作室：Ub Iwerks 在 1930 年代离开了迪斯尼，开始创作 Flip the Frog 和 Porky Pig； 1930 年代，休·哈曼 (Hugh Harman) 和鲁迪·伊辛 (Rudy Ising) 继续为米高梅创作了 Loony Tunes；唐·布鲁斯于 1979 年离开迪斯尼工作室，创作了尼姆的秘密 (1982)、美国故事 (1986) 和时间之前的土地 (1988) 等。]

Figure 5.22 Cartoon King--Walt Disney founded a studio that produced thousands of cartoon shorts and features, including the first full-length animation, Snow White and the Seven Dwarfs, in 1938. [图 5.22 卡通王——华特迪士尼于 1938 年成立了一家工作室，制作了数千部卡通短片和故事片，包括第一部全长动画《白雪公主和七个小矮人》。] Library of Congress. [国会图书馆。]

Hugh Harman's 1939 animated short, Peace on Earth, was another break from the Disney tradition of animation. [休·哈曼 1939 年的动画短片《地球上的和平》是对迪士尼动画传统的又一次突破。] The cartoon was a serious plea for peace on the eve of World War II. [这幅漫画是二战前夕对和平的严肃呼吁。] It depicted never-ending wars and the last people on earth killing each other, followed by animals rebuilding society using the helmets of the soldiers. [它描绘了永无休止的战争和地球上最后的人互相残杀，接着是动物使用士兵的头盔重建社会。] The cartoon was nominated for an Academy Award-- and the Nobel Peace Prize. [这部卡通片获得了奥斯卡奖和诺贝尔和平奖的提名。] Other animators departed from Disney's naturalistic storytelling techniques to create physics-defying characters. [其他动画师背离了迪士尼的自然主义讲故事技巧，创造了挑战物理的角色。] Tex Avery, for instance, created Red Hot Riding Hood in 1943, in which a wolf 's mouth is seen dropping down to its feet, while its eyes bulge out and its tongue unrolls. [例如，特克斯·艾弗里 (Tex Avery) 在 1943 年创作了《红热骑兜帽》，其中可以看到一只狼的嘴垂到脚下，同时它的眼睛向外凸出，舌头张开。] "That is the most wonderfully liberating spectacle," said Monty Python animator Terry Gilliam in a review of his ten favorite animations (Gilliam 2001). [“这是最美妙的解放奇观，”巨蟒动画师 Terry Gilliam 在回顾他最喜欢的十部动画时说（Gilliam 2001）。]

Another wave of animation began in the 1940s in Japan with the release of [随着 1940 年代的日本上映，另一波动画开始了]

Osamu Tezuka's Astro Boy, the first anime cartoon. [手冢治虫的第一部动画漫画《阿童木》。] Japanese animators like Hayao Miyazaki, inspired by Tezuka and Disney, developed dozens of popular cartoons such as My Neighbor Totoro (1988) and Princess Mononoke (1997). [日本动画师宫崎骏等受手冢和迪斯尼的启发，开发了数十部流行卡通，如龙猫 (1988) 和幽灵公主 (1997)。]

8 Propaganda Films [8 宣传片]

The World War II era might be considered the "golden age" of propaganda films. [二战时期可以说是宣传片的“黄金时代”。] While silent films (such as the 1915 US film Birth of a Nation and the 1925 Russian film Battleship Potemkin) could be effective in advancing reactionary or revolutionary agendas, sound-on-film could be more effectively used to play on emotions and deceive audiences. [虽然无声电影（例如 1915 年的美国电影《一个国家的诞生》和 1925 年的俄罗斯电影《波将金号战舰》）可以有效地推进反动或革命议程，但电影声音可以更有效地利用情感来欺骗观众。]

A classic of the propaganda genre is Leni Riefenstahl's Triumph of the Will, made to glorify the Nazi party in 1935 and celebrate Germany's return to power after its defeat in World War I. [宣传类型的经典之作是莱妮·里芬斯塔尔 (Leni Riefenstahl) 的《意志的胜利》(Triumph of the Will)，该作品旨在颂扬 1935 年的纳粹党，并庆祝德国在第一​​次世界大战战败后重新掌权。] Using long tracking shots, triumphal music, and masterful montage, the film depicted the 1934 Nazi party rally at Nuremburg. [这部电影使用长距离跟踪镜头、凯旋音乐和精湛的蒙太奇，描绘了 1934 年在纽伦堡举行的纳粹党集会。] Given the Nazi control of all German media at the time, Triumph of the Will was the only image the German people had of the Nazi party, and Riefenstahl's film helped Hitler consolidate power in the years before World War II. [鉴于当时纳粹对所有德国媒体的控制，《意志的胜利》是德国人民对纳粹党的唯一印象，而里芬斯塔尔的电影帮助希特勒在二战前的几年巩固了权力。]

Riefenstahl later claimed that she had no choice in making the film, and that she had no knowledge of Nazi concentration camps. [里芬斯塔尔后来声称她在制作这部电影时别无选择，而且她对纳粹集中营一无所知。] She also claimed that artists should not be held responsible for the political problems their art causes. [她还声称，艺术家不应为他们的艺术引起的政治问题负责。] She spent several years in detention after the war but was never convicted of war crimes. [战后她被关押了几年，但从未被判犯有战争罪。]

"Leni Riefenstahl is a monster," the New Republic (1994) said, mincing no words in reviewing a documentary about her life. [“莱妮·里芬斯塔尔是个怪物，”新共和国（1994 年）在评论一部关于她的生活的纪录片时毫不含糊地说。] We can admire her work, the magazine said, in the same way that we admire Soviet masterworks of film "for their art despite the heavy irony of their now blood-drenched enthusiasm." [该杂志称，我们可以欣赏她的作品，就像我们欣赏苏联电影杰作一样，“因为他们的艺术，尽管他们现在血淋淋的热情充满了讽刺意味”。]

Even more monstrous was the 1940 Nazi propaganda film The Eternal Jew, a violently anti-Semitic pseudo-documentary that provoked racial hatred in Germany with its comparisons of Jews to rats and other vermin. [更可怕的是 1940 年的纳粹宣传片《永恒的犹太人》，这是一部暴力反犹太主义的伪纪录片，将犹太人与老鼠和其他害虫进行比较，在德国激起了种族仇恨。] It was directed by Fritz Hippler, head of the film department in the Nazi government. [它由纳粹政府电影部门负责人弗里茨·希普勒 (Fritz Hippler) 执导。] "If one compares the directness and intensity of the effect that the various means of propaganda have on the great masses," he said, "film is without question the most powerful" (Hippler 1937). [“如果比较各种宣传手段对广大群众的影响的直接性和强度，”他说，“毫无疑问，电影是最强大的”（Hippler 1937）。] After the fall of the Nazis in 1945, Hippler was sentenced to two years in prison for his propaganda work against Jewish people. [1945 年纳粹垮台后，希普勒因对犹太人进行宣传工作而被判处两年徒刑。] Months before his death in 2002, he added this postscript to his life: "If it were possible to annul everything [about the film] I would. [在他 2002 年去世前几个月，他在自己的生活中添加了这个后记：“如果有可能取消[关于电影]的一切，我会的。] Terrible things happened and I had many sleepless nights because of this." [可怕的事情发生了，因此我有很多不眠之夜。”]

Figure 5.23 Glorifying evil--Leni Riefenstahl's Triumph of the Will is a feature-length depiction of the 1934 Nazi party celebrations in Nuremberg, Germany. [图 5.23 美化邪恶——莱尼·里芬斯塔尔 (Leni Riefenstahl) 的《意志的胜利》(Triumph of the Will) 是对 1934 年德国纽伦堡纳粹党庆祝活动的长篇描述。] It is considered a classic in technique but monstrous in its social impact. [它被认为是技术上的经典，但其社会影响却是巨大的。] Riefenstahl denied that she was anything but naive for having given so much support to the Nazis, but her three years of imprisonment demonstrated a link between social responsibility and artistic creations. [里芬斯塔尔否认她对纳粹给予如此多的支持绝不是天真，但她的三年监禁证明了社会责任与艺术创作之间的联系。] Library of Congress. [国会图书馆。]

By depicting Jewish people as subhuman, Nazi cinematographers like Hippler and Riefenstahl opened the floodgates of barbarism and encouraged the Holocaust. [通过将犹太人描绘成非人类，像希普勒和里芬斯塔尔这样的纳粹电影摄影师打开了野蛮的闸门，并鼓励了大屠杀。] Similar dehumanization through media has paved the way for genocide at other times in history, most recently in Rwanda and Bosnia in the 1990s, explaining, perhaps, why The Eternal Jew is still banned in Europe. [通过媒体进行的类似非人化为历史上其他时期的种族灭绝铺平了道路，最近一次是在 1990 年代的卢旺达和波斯尼亚，这或许可以解释为什么《永恒的犹太人》在欧洲仍被禁止。]

8.1 Fighting fascism with film [8.1 用电影打击法西斯主义]

Counter-propaganda involved both comedy and serious documentary work in the US and Britain during the time of World War II. [反宣传包括二战期间美国和英国的喜剧和严肃纪录片。] In 1940, Charlie Chaplin's film The Great Dictator used biting sarcasm and hilarious slapstick to attack the cruelty of the Nazi regime. [1940年，查理卓别林的电影《大独裁者》用尖刻的讽刺和爆笑的闹剧来抨击纳粹政权的残暴。] At one point, dictator Adenoid Hinkle of Tomania carelessly tosses a balloon globe into the air, only to have it pop at the end. [有一次，Tomania 的独裁者 Adenoid Hinkle 不小心将一个气球球抛向空中，结果它最终弹出。] Hinkle's lookalike, a Jewish barber, is mistaken as the dictator and gives a speech at the end that reverses fascist ideology. [欣克尔的长相是一名犹太理发师，被误认为是独裁者，并在最后发表了一场颠覆法西斯意识形态的演讲。] "We are coming out of the darkness into the light," Chaplin's character says at the end of the film. [“我们正在走出黑暗走向光明，”卓别林的角色在影片结尾说道。] "We are coming into a new world, a kindlier world, where men will rise above their hate, their greed and brutality." [“我们正在进入一个新世界，一个更友善的世界，在那里人们将超越仇恨、贪婪和暴行。”]

Chaplin's moral courage in satirizing Hitler and defending Jewish people should not be underestimated, since few people in 1940 would have predicted the end of Nazi rule only five years later. [卓别林讽刺希特勒和捍卫犹太人民的道德勇气不容小觑，因为在 1940 年，很少有人会预测纳粹统治仅在五年后结束。] Film critics have seen The Great Dictator as Chaplin's way of symbolically reclaiming the Little Tramp's moustache from Hitler, but it was far more than that. [影评人将《大独裁者》视为卓别林象征性地从希特勒手中收回小流浪汉胡子的方式，但远不止于此。] His was a small and courageous voice standing up at a time when Hollywood was shackled by fear, isolationism, and the Hays Code, which supposedly discouraged political messages in films and required that the "people and history of other nations ... be presented fairly" (Herschthal 2008). [在好莱坞被恐惧、孤立主义和海斯法典束缚的时候，他是一个勇敢而渺小的声音，据称该法典不鼓励电影中的政治信息，并要求“其他国家的人民和历史...... ”（赫施塔尔 2008 年）。]

Other comedies were also heavy-handed and perhaps equally courageous. [其他喜剧也很严厉，也许同样勇敢。] The Three Stooges, for instance, released a film called You Nazty Spy lampooning events in "Moronia." [例如，三个臭皮匠在“Moronia”中发行了一部名为 You Nazty Spy 讽刺事件的电影。] The film was released nine months ahead of Chaplin's Great Dictator, in January of 1940. [这部电影比卓别林的大独裁者早于 1940 年 1 月上映九个月。] Two of the actors, Moe Howard and Larry Fine, said that You Nazty Spy was their favorite. [两位演员 Moe Howard 和 Larry Fine 说你最讨厌间谍是他们的最爱。]

Disney also released a cartoon called Der Fuehrer's Face in 1943 that was circulated for a limited time during the war. [迪士尼还于 1943 年发行了一部名为《元首的脸》的卡通片，在战争期间限量发行。] Another set of cartoons, produced by Warner Brothers between 1943 and 1945, showed "Private Snafu" doing everything wrong--and helping educate soldiers and sailors about how to handle the challenges they faced. [华纳兄弟在 1943 年至 1945 年间制作的另一组卡通片展示了“Private Snafu”所做的一切都是错误的——并帮助教育士兵和水手如何应对他们所面临的挑战。]

The most significant American documentary of the era was Why We Fight, first released in 1942 and directed by Frank Capra, who was chosen by the War Department because, they said, the director of Mr. [那个时代最重要的美国纪录片是《我们为何而战》，该片于 1942 年首次发行，由弗兰克·卡普拉执导，他被战争部选中是因为，他们说，他的导演是弗兰克·卡普拉。] Smith Goes to Washington and You Can't Take It With You understood American ideals. [史密斯去了华盛顿，但你不能随身携带它了解美国的理想。] Capra said he was challenged by Leni Riefenstahl's propaganda films and tried to create a stylistic as well as ideological alternative. [卡普拉说，他受到莱妮·里芬斯塔尔 (Leni Riefenstahl) 宣传片的挑战，并试图创造一种风格和意识形态的替代方案。] Rather than refute enemy claims, Capra worked with writers to craft a positive message. [卡普拉没有反驳敌人的说法，而是与作家合作来传达积极的信息。] The documentary was intended as a substitute for morale-building lectures by army officers, but it became emblematic of the beliefs of the nation. [这部纪录片的目的是取代军官的士气建设讲座，但它成为了国家信仰的象征。] Although loaded with plodding patriotic music and gimmicky devices, the film lived up to Capra's ambition to combat Nazi propaganda and help win "a fight between a slave world and a free world." [尽管充满了乏味的爱国音乐和花哨的装置，这部电影实现了卡普拉打击纳粹宣传并帮助赢得“奴隶世界和自由世界之间的斗争”的雄心。] The film was thought so important that President Franklin Roosevelt ordered it released to the general public. [这部电影被认为非常重要，以至于富兰克林·罗斯福总统下令向公众上映。]

Figure 5.24 Giving a damn--Unlike John Wayne, Ronald Reagan, and other WWII-era actors, Clark Gable went into real combat and risked his life, then made training films for pilots. [图 5.24 见鬼去吧——与约翰·韦恩、罗纳德·里根和其他二战时期的演员不同，克拉克·盖博投入实战并冒着生命危险，然后为飞行员制作了训练电影。] US National Archives and Records Administration. [美国国家档案和记录管理局。]

Films made for entertainment during World War II usually also had a moral about the war. [二战期间为娱乐而制作的电影通常也有关于战争的寓意。] Mrs. [太太。] Miniver, produced in 1942, depicted an ordinary British family caught up in the Dunkirk evacuation and other war scenes. [Miniver 制作于 1942 年，描绘了一个陷入敦刻尔克撤离和其他战争场景的普通英国家庭。] It concluded with a sermon in a bombed-out church emphasizing the novelty of a "people's war," that involved everyone. [它以在一座被炸毁的教堂里的布道结束，强调了“人民战争”的新颖性，它涉及每个人。] British Prime Minister Winston Churchill said the film was "more powerful to the war effort than the combined work of six military divisions" (Parish and Mark 1981). [英国首相温斯顿·丘吉尔说，这部电影“比六个军事师的联合工作对战争的影响更大”（Parish and Mark 1981）。]

Also significant as a war film was Casablanca, a 1942 film featuring Humphrey Bogart who encounters his lost love (Ingrid Bergman) fleeing the Nazi occupation of France to North Africa in the hope of finding passage to the United States. [同样重要的战争电影是 卡萨布兰卡，这是一部 1942 年的电影，主角是汉弗莱鲍嘉，他遇到了他失去的爱人（英格丽褒曼），他逃离纳粹占领的法国到北非，希望能找到通往美国的通道。] In one stirring scene, a group of Nazi officers try to sing "Die Wacht am Rhein," a patriotic German song. [在一个激动人心的场景中，一群纳粹军官试图唱一首爱国的德国歌曲“Die Wacht am Rhein”。] In response, a French patriot asks the house band to play "La Marseillaise," the French national anthem. [作为回应，一位法国爱国者要求家庭乐队演奏法国国歌“La Marseillaise”。] It's one reason--and there are many others--why film critic Roger Ebert called Casablanca the best-loved film in cinema history (Ebert 1996). [这是电影评论家罗杰·艾伯特（Roger Ebert）称卡萨布兰卡为电影史上最受欢迎的电影的原因之一——还有很多其他原因（Ebert 1996）。]

Despite fears that propaganda films like Why We Fight would make post-war Americans unwilling to be gracious in victory, the line-up of films of the late 1940s and early 1950s emphasized light entertainment. [尽管担心像《我们为什么而战》这样的宣传片会让战后的美国人不愿意在胜利中表现出优雅，但 1940 年代末和 50 年代初的电影阵容强调了轻松的娱乐。] But there were also reconciliation stories about people caught up in the war years, such as It's a Wonderful Life by Frank Capra about a guy who stayed on the home front and held life together for his community. [但也有关于人们在战争年代陷入困境的和解故事，例如弗兰克·卡普拉 (Frank Capra) 的《美好生活》(It's a Wonderful Life) 讲述了一个人留在家中并为他的社区维系生活的故事。]

Similar reconciliation films would be seen after Vietnam (Forrest Gump), the end of the Cold War (K-19, The Hunt for Red October) and the fall of the Berlin Wall (Goodbye Lenin). [类似的和解电影将在越南（阿甘正传）、冷战结束（K-19，寻找红色十月）和柏林墙倒塌（列宁再见）之后上映。]

9 The HUAC Hearings and Hollywood Communism [9 HUAC 听证会和好莱坞共产主义]

Back in the United States, concerns about the influence of communists in Hollywood led to an investigation by the House Un-American Activities [回到美国，对共产主义者在好莱坞的影响的担忧导致众议院非美活动进行调查]

Committee beginning in 1947. [1947 年成立的委员会。] As the hearings began, Walt Disney, Ronald Reagan, and other prominent Hollywood actors and directors testified, and, without evidence, agreed that the threat of communism to the film industry was serious. [听证会开始时，沃尔特·迪斯尼、罗纳德·里根和其他著名的好莱坞演员和导演出庭作证，并且在没有证据的情况下同意共产主义对电影业的威胁是严重的。] The committee also called a number of writers and actors and asked the question, "Are you now or have you ever been a member of the Communist party?" [该委员会还召集了一些作家和演员，并提出了一个问题：“你现在或曾经是共产党员吗？”]

Figure 5.25 Blacklisted--Dalton Trumbo, a brilliant scriptwriter, refused to testify in 1947 congressional hearings about suspected communist influence in Hollywood films. [图 5.25 列入黑名单——才华横溢的编剧道尔顿·特朗博 (Dalton Trumbo) 拒绝在 1947 年国会听证会上就好莱坞电影中涉嫌共产主义影响作证。] After spending eleven months in jail, Trumbo was not permitted to write for Hollywood studios. [在入狱 11 个月后，特朗博被禁止为好莱坞制片厂写作。] Unofficially, Trumbo wrote dozens of awardwinning scripts after being blacklisted for films like Exodus and Spartacus, eventually winning two Oscars. [非正式地，特朗博在因《出埃及记》和《斯巴达克斯》等电影被列入黑名单后，编写了数十部获奖剧本，最终赢得了两项奥斯卡奖。] Library of Congress. [国会图书馆。]

Ten of these who tried to answer by framing the question as a breach of their constitutional rights were convicted of contempt of Congress the following year and barred by the MPAA from employment in the film industry--a practice known as "blacklisting." [其中 10 名试图通过将问题定为侵犯其宪法权利来回答的人在次年被判藐视国会，并被 MPAA 禁止在电影业就业——这种做法被称为“黑名单”。] As the investigation rolled on, no evidence concerning attempts by actual communists to influence Hollywood productions was ever uncovered. [随着调查的进行，没有发现任何关于实际共产主义者企图影响好莱坞制作的证据。] Yet by 1951, a booklet called Red Channels, produced by the FBI, listed 151 names to be blacklisted. [然而到了 1951 年，FBI 制作的一本名为 Red Channels 的小册子列出了 151 个被列入黑名单的名字。] Most were forbidden from working in the US film industry, including Charlie Chaplin, Zero Mostel, and writer Dalton Trumbo, who was jailed for eleven months. [大多数人被禁止在美国电影业工作，包括查理卓别林、零莫斯特尔和作家道尔顿特朗博，后者被判入狱 11 个月。]

Some actors courageously stood up to the HUAC investigations. [一些演员勇敢地站出来反对HUAC的调查。] These included Humphrey Bogart, Lauren Bacall, Danny Kaye, and director John [其中包括汉弗莱鲍嘉、劳伦白考尔、丹尼凯伊和导演约翰]

Huston, who organized the Committee for the First Amendment to protest the hearings. [休斯顿，他组织了第一修正案委员会来抗议听证会。] Bogart explained his position in an article entitled "I'm No Communist" in the March 1948 issue of Photoplay. [博加特在 1948 年 3 月的 Photoplay 杂志上的一篇题为“我不是共产主义者”的文章中解释了他的立场。] He reminded readers, "liberal-minded folks are pure Americans ... devoted to our democracy" (Bogart 1948). [他提醒读者，“思想自由的人是纯粹的美国人……致力于我们的民主”（Bogart 1948）。]

It's important to remember that most of those blacklisted were simply liberals and young people of the 1930s who saw the communist movement reflecting idealism. [重要的是要记住，被列入黑名单的大多数人只是 1930 年代的自由主义者和年轻人，他们看到了反映理想主义的共产主义运动。] Russian communists were US and British allies during World War II, and were lionized in Hollywood productions like Days of Glory. [俄罗斯共产党人在二战期间是美国和英国的盟友，并在好莱坞电影《光辉岁月》中备受推崇。]

Hunting for communists in the post-war Hollywood seemed to be little more than an excuse to victimize innocent people in order to gain political power. [在战后好莱坞追捕共产主义者似乎只不过是为了获得政治权力而伤害无辜人民的借口。] The highly publicized committee hearings dovetailed with witch hunts in other areas, and led to the "McCarthy era" in which US Senator Joseph McCarthy made wildly paranoid accusations about communist influence in government. [高度宣传的委员会听证会与其他领域的猎巫活动相吻合，并导致了“麦卡锡时代”，其中美国参议员约瑟夫麦卡锡对共产主义对政府的影响进行了疯狂的偏执指责。] The real victim, in the end, was Hollywood. [最后，真正的受害者是好莱坞。] Despite the eagerness of Hollywood executives to root out supposed communists, many came under fire themselves. [尽管好莱坞高管渴望铲除所谓的共产主义者，但许多人自己也遭到了抨击。] One studio owner, RKO's Floyd Odlum, was so unnerved by the controversy that he simply sold his company. [一位工作室老板，RKO 的 Floyd Odlum，对争议非常不安，他干脆卖掉了他的公司。] The chaos at RKO led to its early settlement of the Paramount antitrust case of 1948. [RKO 的混乱导致其提前解决了 1948 年的派拉蒙反垄断案。]

10 Movies bring Empathy to the Racial Divide [10部电影为种族鸿沟带来了同理心]

One of the most important stories about Hollywood takes place not in a single film or production company, but over a span of decades in hundreds of films. [关于好莱坞最重要的故事之一不是发生在单一电影或制作公司中，而是发生在数十年的数百部电影中。] It's the story of how African-Americans came to be treated as equals on and off the screen, and how their contributions to cinema came to be respected. [这是一个关于非裔美国人如何在银幕内外被平等对待，以及他们对电影的贡献如何受到尊重的故事。] But the story is still one of a lack of serious influence in Hollywood or other mainstream media institutions in America, according to historians S. [但根据历史学家 S.] Torriano Berry and Venise T. [Torriano Berry 和 Venise T.] Berry (Berry and Berry 2007). [贝瑞（贝瑞和贝瑞 2007）。]

In the earliest days, films featuring white actors in "blackface" portrayed disgusting, degrading, and ridiculous themes, such as the Watermelon Eating [在早期，以“黑脸”白人演员为主角的电影描绘了令人作呕、有辱人格和荒谬的主题，例如吃西瓜]

Contest and The Wooing and Wedding of a Coon. [比赛和浣熊的求爱和婚礼。] The 1914 film Uncle Tom's Cabin should have been an exception, since the original book was an indictment of slavery and the original Uncle Tom was beaten to death for refusing to reveal the location of runaway slaves. [1914 年的电影《汤姆叔叔的小屋》应该是个例外，因为原著是对奴隶制的控诉，而原作汤姆叔叔因拒绝透露逃跑奴隶的位置而被殴打致死。] However, in the film, the main character is transformed into a subservient stereotype. [然而，在影片中，主角变成了一个屈从的刻板印象。] Independent productions by black filmmakers included the 1912 Railroad Porter and others, and the new talking pictures led to studio productions in 1929 like Hearts in Dixie, the first all-black musical. [黑人电影制片人的独立制作包括 1912 年的铁路波特等人，新的有声电影在 1929 年被工作室制作，如第一部全黑人音乐剧《迪克西的心》。] One star from Hearts in Dixie was Lincoln Perry, whose character Stepin Fetchit exaggerated stereotypes of African-Americans as ignorant, shiftless, and witless. [来自《迪克西之心》的一位明星是林肯·佩里，他的角色斯蒂芬·费奇特夸大了对非裔美国人的刻板印象，认为他们无知、无动于衷和无知。]

Fighting these stereotypes, black entertainers showed they could perform with dignity and style. [与这些刻板印象作斗争，黑人艺人表明他们可以有尊严和风格地表演。] When Bill "Bojangles" Robinson tap-danced alongside white child-star Shirley Temple in the 1930s, the underlying message was that the races could set aside their differences. [1930 年代，Bill “Bojangles” Robinson 与白人童星雪莉·坦普尔（Shirley Temple）一起跳踢踏舞，传达的基本信息是种族可以搁置分歧。] The Nicholas Brothers' spectacular dancing abilities were also widely recognized as a serious contribution. [尼古拉斯兄弟惊人的舞蹈能力也被广泛认为是一项重大贡献。] Yet often these dance numbers would be cut out of films shown in the American South by movie owners who were all too aware that humane images of AfricanAmericans could speed reconciliation between the races. [然而，在美国南部放映的电影中，这些舞蹈演员往往会被电影所有者删除，他们都非常清楚非裔美国人的人道形象可以加速种族之间的和解。]

Strong images of African-Americans were often stereotyped in the 1930s and 1940s. [非洲裔美国人的强烈形象在 1930 年代和 1940 年代经常被刻板印象。] Paul Robeson's Emperor Jones, in 1933, produced by United Artists, depicted an ex-convict who takes control of a remote Caribbean island and is caught up in voodoo and dishonest scams. [保罗·罗伯逊 (Paul Robeson) 的《琼斯皇帝》(Emperor Jones) 于 1933 年由 United Artists 制作，描绘了一名前罪犯控制了一个偏远的加勒比海岛屿，却被卷入巫毒教和不诚实的骗局。] Hattie McDaniel, who played the Oscar-winning role of Mammy in Gone with the Wind, is an example of a strong but still stereotyped image of black Americans. [Hattie McDaniel 在《乱世佳人》中饰演获得奥斯卡奖的妈妈一角，她是美国黑人形象强烈但仍然刻板印象的一个例子。]

In the World War II era, the expression of ideals in films like Why We Fight required that some of those same ideals be better honored at home. [在二战时期，《我们为何而战》等电影中理想的表达要求在国内更好地尊重其中一些相同的理想。] One film that featured the first fully glamorized African-American woman was Twentieth Century Fox's movie, Stormy Weather, with singer-actress Lena Horne. [一部以第一位魅力四射的非裔美国女性为主角的电影是二十世纪福克斯与歌手兼女演员莉娜·霍恩合作的电影《暴风雨天气》。] "They didn't make me into a maid, but they didn't make me anything else, either," Horne said later. [“他们没有让我成为女仆，但他们也没有让我做任何其他事情，”霍恩后来说。] "I became a butterfly pinned to a column, singing away in Movieland." [“我变成了一只钉在柱子上的蝴蝶，在电影世界里唱歌。”]

Horne was an important figure "because she was able to bridge the gap between black and white in a way that others could not," said Eugene Robinson (Robinson 2010). [霍恩是一个重要人物，“因为她能够以其他人无法做到的方式弥合黑白之间的差距，”尤金罗宾逊说（罗宾逊 2010）。] Social issues were gingerly explored in the aftermath of the war, for example in the 1949 film Pinky, in which a black woman with light skin passes for white, but then realizes that she had almost lost her sense of humanity. [战后对社会问题进行了谨慎的探讨，例如在 1949 年的电影《粉红》中，一个肤色浅的黑人女性被视为白人，但随后意识到她几乎失去了人性。] Fully realized human characters emerged slowly, but are evident in films like Daryl F. [完全实现的人类角色缓慢出现，但在 Daryl F.] Zanuck's Island in the Sun (1957), starring Harry Belafonte and Dorothy Dandridge. [Zanuck's Island in the Sun (1957)，由 Harry Belafonte 和 Dorothy Dandridge 主演。] The film featured some light interracial romance. [这部电影以一些轻松的跨种族浪漫为特色。]

One of the most significant attempts to bridge the racial divide was To Kill a Mockingbird (1962), a film about a Southern American town torn apart by racial injustice. [弥合种族鸿沟的最重要尝试之一是《杀死一只知更鸟》（1962），这是一部关于美国南部小镇因种族不公而四分五裂的电影。] The film stars Gregory Peck as a lawyer who defends a black man falsely accused of raping a white woman. [这部电影由格雷戈里·派克饰演一名律师，他为一名被诬告强奸白人妇女的黑人辩护。] Author Harper Lee said the book was based on events from her childhood in the 1930s but also on many actual events in the South, such as the trial of the Scottsboro Boys. [作者哈珀·李说，这本书是根据她 1930 年代童年的事件改编的，但也改编自南方的许多真实事件，例如斯科茨伯勒男孩的审判。]

Important racial reconciliation films included the1963 film, Lilies of the [重要的种族和解电影包括 1963 年的电影《百合花》]

Field, for which Sidney Poitier was awarded an Oscar, and the 1967 Guess Who's Coming to Dinner, starring Poitier, Spencer Tracy, and Katharine Hepburn. [菲尔德，西德尼·波蒂埃获得奥斯卡奖，以及 1967 年猜猜谁来参加晚宴，由波蒂埃、斯宾塞·特雷西和凯瑟琳·赫本主演。] This film depicted an interracial couple who were intent on obtaining their parents' permission to get married. [这部电影描绘了一对异族夫妇，他们打算获得父母的许可结婚。] Like Horne, Poitier bridged the black- white gap in a way that attracted and educated audiences. [像霍恩一样，普瓦捷以一种吸引和教育观众的方式弥合了黑白鸿沟。]

11 Social Upheaval and Antiheroes [11 社会动荡和反英雄]

Movies from the 1960s onward tended to both reflect and lead a major shift in world culture, away from patriotism and simple heroics toward tolerance, introspection, and personal growth. [1960 年代以后的电影往往反映并引领世界文化的重大转变，从爱国主义和简单的英雄主义转向宽容、内省和个人成长。] The era is often described as post-classical cinema, characterized by an undermining of cultural hubris and a devolution into artistic chaos. [这个时代通常被描述为后古典电影，其特点是文化傲慢的破坏和艺术混乱的下放。] But the edgier new approach also gave audiences something that could not be seen on television. [但更前卫的新方法也给了观众一些在电视上看不到的东西。]

Many films reflected relatively new social themes, for example Rebel Without a Cause (1955) about teenage rebellion, and Easy Rider (1969) about a drug fueled motorcycle quest for personal freedom. [许多电影反映了相对较新的社会主题，例如关于青少年叛逆的 Rebel Without a Cause (1955) 和关于以毒品为燃料的摩托车寻求个人自由的 Easy Rider (1969)。] Heroes were now seen as mere mortals, and life was depicted in many shades of gray instead of black and white. [英雄现在被视为凡人，生活被描绘成许多灰色而不是黑色和白色。] Bonny and Clyde, an oddly sympathetic 1967 film about two 1930s gangsters, was one of the films that showed this change of intellectual climate. [邦尼和克莱德是一部 1967 年关于两个 1930 年代黑帮的奇怪同情电影，是展示这种知识分子气候变化的电影之一。] Another was The Graduate (also 1967), about an after-college romance. [另一个是《毕业生》（也是 1967 年），讲述的是一段大学毕业后的恋情。]

11.1 War movies: No more cowboys and Indians [11.1 战争片：不再有牛仔和印第安人]

The cultural shift is seen early in war movies that explored personal tragedy and human values more than heroics or the glory of combat. [这种文化转变在战争电影中很早就出现了，这些电影探索个人悲剧和人类价值观，而不是英雄或战斗的荣耀。] For example, where the 1941 film Sergeant York depicted an unvarnished backwoods hero of World War I, American cinema began exploring more nuanced themes of betrayal, unwilling sacrifice, and personal doubts. [例如，在 1941 年的电影约克中士描绘了第一次世界大战中一位未经修饰的荒野英雄时，美国电影开始探索更微妙的背叛、不情愿的牺牲和个人怀疑等主题。] These include From Here to Eternity (1953), The Bridge on the River Kwai (1957), The Guns of Navarone (1961), Dr. [这些包括从这里到永恒（1953），桂河大桥（1957），纳瓦罗内的枪（1961），博士。] Strangelove (1962), and The Dirty Dozen (1967). [Strangelove (1962) 和 The Dirty Dozen (1967)。]

Moral ambiguity is evident in this line from The Guns of Navarone, when Captain Keith Mallory (Gregory Peck) says, "The only way to win a war is to be just as nasty as the enemy. [在《纳瓦罗内之枪》的这一行中，道德模棱两可很明显，当时基思·马洛里上尉（格雷戈里·派克）说：“赢得战争的唯一方法就是和敌人一样卑鄙。] The one thing that worries me is we're liable to wake up one morning, and find we're even nastier than they are." [让我担心的一件事是，我们很可能有一天早上醒来，发现我们比他们更讨厌。”]

One 1968 film, The Green Berets with John Wayne, tried to maintain that unvarnished Hollywood heroism, but it didn't work. [1968 年的一部电影，约翰·韦恩主演的绿色贝雷帽，试图保持好莱坞那种朴实无华的英雄主义，但没有奏效。] Film critic Roger Ebert said at the time, "The Green Berets simply will not do as a film about the war in Vietnam. [影评人罗杰·艾伯特当时说：“绿色贝雷帽根本不会像一部关于越南战争的电影那样做。] It is offensive not only to those who oppose American policy but even to those who support it ... [这不仅对那些反对美国政策的人，而且对那些支持它的人都是冒犯的......] We certainly do not need a movie depicting Vietnam in terms of cowboys and Indians. [我们当然不需要用牛仔和印度人来描绘越南的电影。] That is cruel and dishonest and unworthy of the thousands who have died there" (Ebert 1968). [这是残忍和不诚实的，不值得在那里死去的数千人”（Ebert 1968）。]

What was needed, Ebert and other critics suggested, was a more realistic view of the complexities of war, not simple-minded propaganda. [埃伯特和其他批评者认为，需要的是对战争复杂性的更现实的看法，而不是头脑简单的宣传。] More realistic antiwar films about Vietnam did come along in the late 1960s and 1970s, including Platoon, The Deer Hunter, Full Metal Jacket, and Apocalypse Now. [1960 年代后期和 1970 年代确实出现了关于越南的更现实的反战电影，包括《排》、《猎鹿人》、《全金属外壳》和《现代启示录》。]

11.2 Westerns: Print the legend [11.2 西部片：打印传奇]

Western genre movies also emerged from the wooden plot structure with a new kind of antihero. [西方类型的电影也从木结构的情节结构中出现了一种新的反英雄。] The Magnificent Seven (1960) was a direct takeoff from Akira Kurosawa's 1954 Japanese film, The Seven Samurai, in which a group of downon-their-luck samurai defend a poor farming village from marauding bandits. [The Magnificent Seven (1960) 直接取自黑泽明 1954 年的日本电影《七武士》，影片中一群倒霉的武士保护一个贫穷的农村免受盗贼的袭击。] The Man Who Shot Liberty Valance (1962), directed by John Ford, featured actors John Wayne and Jimmy Stewart and tells the story of a heroic legend who wasn't as much of a hero as his friend. [The Man Who Shot Liberty Valance (1962) 由约翰·福特执导，演员约翰·韦恩和吉米·斯图尔特主演，讲述了一个英雄传奇的故事，他不像他的朋友那样是英雄。]

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An "anti-establishment" take on the western genre was also seen in Little Big Man (1970). [在《小大人》（1970）中也看到了对西方流派的“反建制”。] The movie follows a naive Dustin Hoffman as he moves back and forth between white and Indian societies, finding both to be attractive and yet difficult. [这部电影讲述了一个天真的达斯汀霍夫曼在白人和印度社会之间来回穿梭，发现两者都很有吸引力但又很困难。] It was one of the first films that portrayed American Indians with any depth or sympathy. [这是最早以任何深度或同情描绘美国印第安人的电影之一。]

The problem of the portrayal of American Indians came home to Hollywood when Marlon Brando turned down his Oscar for The Godfather in 1972 and said: "The motion picture community has been as responsible as any for degrading the Indian and making a mockery of his character, describing his as savage, hostile and evil. [1972 年，当马龙·白兰度 (Marlon Brando) 拒绝为《教父》颁发奥斯卡奖时，美国印第安人的刻画问题就回到了好莱坞，他说：“电影界对贬低印第安人和嘲弄他的角色负有同样的责任，形容他是野蛮、敌对和邪恶的。] It's hard enough for children to grow up in this world. [孩子在这个世界上长大已经够难的了。] When Indian children watch television, and they watch films, and when they see their race depicted as they are in films, their minds become injured in ways we can never know" (New York Times, March 30, 1973). [当印度儿童看电视，看电影，当他们看到电影中描绘的种族时，他们的心灵会以我们永远无法知道的方式受到伤害”（纽约时报，1973 年 3 月 30 日）。] Later films about Indians such as Jeremiah Johnson (1972) and Dances with Wolves (1990) tended to romanticize the frontier experience. [后来关于印度人的电影，如 Jeremiah Johnson (1972) 和 Dances with Wolves (1990) 倾向于将边境体验浪漫化。]

Although the western genre was fairly well exhausted by the twenty-first century, variations such as the sci-fi and space western resulted in popular fusion films like Back to the Future (1990) and Serenity (2005). [虽然西方类型在 21 世纪已经相当枯竭，但科幻和太空西部等变体导致了流行的融合电影，如回到未来 (1990) 和宁静 (2005)。]

11.3 Science fiction [11.3 科幻]

Science fiction and horror genre films also moved from Cold War proxy threats attacking from outside, as in the film Invasion of the Body Snatchers (1956), to the monsters lurking within apparently ordinary human beings, as in Alfred Hitchcock's Psycho (1960), featuring Anthony Perkins as a schizophrenic motel owner. [科幻小说和恐怖类型电影也从冷战代理威胁从外部攻击（如电影《夺身者入侵》（1956））转变为潜伏在看似普通人体内的怪物，如阿尔弗雷德·希区柯克（Alfred Hitchcock）的《惊魂记》（1960），以安东尼·帕金斯饰演精神分裂症汽车旅馆的老板。]

An early outstanding example of the science fiction genre is The Day the Earth Stood Still (1951), a story about an ambassador from outer space who tries to deliver a warning about self-destruction to the nations of earth. [科幻小说类型的早期杰出例子是地球停转之日（1951 年），这是一个关于一位来自外太空的大使试图向地球上的国家发出自我毁灭警告的故事。]

Despite the popularity of the science fiction genre, most films had poor special effects and plot, and few equaled the quality of The Day the Earth Stood Still until the release of 2001: A Space Odyssey (1969) and Star Wars (1977). [尽管科幻小说很受欢迎，但大多数电影的特效和情节都很差，在 2001 年太空漫游（1969 年）和星球大战（1977 年）上映之前，很少有人能媲美地球静止不动的日子。]

11.4 Blockbusters and special effects [11.4 大片和特效]

With the demise of the Hollywood studio system, and the increasing erosion of old distribution models in the cinema business, two basic market approaches were apparent: the high-stakes, big budget "blockbuster" movie, and the lower budget independent films that would reach for the remaining market share. [随着好莱坞制片厂系统的消亡，以及电影院行业旧发行模式的日益侵蚀，两种基本的市场方法变得明显：高风险、大预算的“大片”电影，以及将达到的低预算独立电影。对于剩余的市场份额。]

Blockbusters are expensive because of stars and marketing, but also, increasingly, because of the need for elaborate special effects. [大片之所以昂贵是因为明星和营销，但也越来越多地是因为需要精心制作的特效。] Creating the "wow" moment in a film with special effects was one way to stand out and present audiences with something new and different. [在具有特殊效果的电影中创造“哇”时刻是一种让观众脱颖而出并向观众展示新事物和不同事物的方式。]

Special effects had always been a part of cinema, from George Melies' 1902 film, A Trip to the Moon, to Fritz Lang's 1927 Metropolis, which also featured effective miniatures and mattes. [特效一直是电影的一部分，从乔治梅利斯 1902 年的电影“月球之旅”到弗里茨朗 1927 年的大都会，其中也有有效的微缩模型和遮罩。] Stop motion animation reached a new peak with Willis Obrien's work in the 1933 movie King Kong. [随着威利斯·奥布赖恩 (Willis Obrien) 在 1933 年的电影《金刚》中的作品，定格动画达到了一个新的高峰。] Ray Harryhausen extended the technique in adventure movies like Jason and the Argonauts (1963), with animated monsters and skeletons fighting live actors. [雷·哈里豪森（Ray Harryhausen）在《杰森与阿尔戈英雄》（1963）等冒险电影中扩展了这种技术，动画怪物和骷髅与真人演员战斗。] Although extraordinarily influential, Harryhausen's films tended to be box office disappointments. [尽管具有非凡的影响力，哈里豪森的电影往往票房令人失望。] Ironically, most studios closed down their special-effects units by the mid-1970s just as the digital revolution was knocking on Hollywood's door (Zoglin 1986). [具有讽刺意味的是，在数字革命敲响好莱坞的大门时，大多数工作室在 1970 年代中期关闭了他们的特效部门（Zoglin 1986）。]

A new generation with interests in fantasy and science fiction made special effects a major element in developing the "blockbuster" film of the late twentieth and early twenty-first centuries. [对奇幻和科幻小说感兴趣的新一代将特效作为发展 20 世纪末和 21 世纪初“大片”电影的主要元素。] And independent film producers, with more independence and new special-effects technologies, were in a better position to create blockbusters than the old studios where they rented back lots. [独立电影制片人拥有更多的独立性和新的特效技术，比他们租回地段的老电影制片厂更有能力制作大片。]

Star Wars, which started as a back-lot experiment with new modeling and special effects techniques to bring viewers closer to the action, grossed $4.3 billion in the thirty years since the first film was made in 1977. [《星球大战》一开始是通过新的建模和特效技术让观众更接近动作的幕后实验，自 1977 年第一部电影制作以来的三十年里，它的总收入为 43 亿美元。] The relatively low-budget first film was successful, in part, because of special effects supervisor John Dykstra, who used large models and lightweight cameras to give a more realistic look to space exterior shots. [预算相对较低的第一部电影取得了成功，部分原因在于特效总监约翰·戴克斯特拉 (John Dykstra)，他使用大型模型和轻型相机为太空外景拍摄提供了更逼真的外观。] The effects crew went on to become [效果团队继续成为]

Industrial Light and Magic Co., creating special effects for blockbusters such as Harry Potter, Indiana Jones, Back to the Future, Terminator, Avatar, and many others. [Industrial Light and Magic Co.，为《哈利波特》、《印第安纳琼斯》、《回到未来》、《终结者》、《阿凡达》等大片制作特效。]

The transition away from animated models to full digital special effects took place around 1991 during the production of Jurassic Park. [从动画模型到全数字特效的转变发生在 1991 年侏罗纪公园的制作期间。] Originally, director Stephen Spielberg intended to use stop-motion animation from Stan Winston Studio, while Industrial Light and Magic was to add a few minor digital effects. [最初，导演斯蒂芬斯皮尔伯格打算使用斯坦温斯顿工作室的定格动画，而工业光魔则是添加一些小的数字效果。] But ILM animator Steve Williams roped together a computer system that created a highly realistic digital dinosaur. [但 ILM 动画师史蒂夫威廉姆斯将一个计算机系统连接在一起，创造了一个高度逼真的数字恐龙。] One of the stop-motion animators watching the first trials said, "I think I'm extinct" (Watercutter 2014). [一位观看第一次试验的定格动画师说，“我想我已经灭绝了”（Watercutter 2014）。]

An interesting related issue came up with Avatar in 2010. [阿凡达在 2010 年提出了一个有趣的相关问题。] The film won three Oscars--for Art Direction, Cinematography, and Visual Effects--but nothing for the actors. [这部电影赢得了三项奥斯卡奖——艺术指导、摄影和视觉效果——但演员一无所获。] The movie, made with "performance capture" technology, placed human actors into computer-animated scenes. [这部电影采用“表演捕捉”技术制作，将人类演员置于计算机动画场景中。] Director James Cameron insisted that the actors deserved to be considered, arguing that the process was "actordriven," and not simply made up in the computer as an effect (Abramowitz 2010). [导演詹姆斯卡梅隆坚持认为演员应该被考虑，认为这个过程是“演员驱动的”，而不是简单地在计算机中作为一种效果（Abramowitz 2010）。]

12 Independent and International films [12 部独立和国际电影]

With the advent of on-demand video, viewers by the second decade of the twenty-first century had increasingly broad choices of content. [随着点播视频的出现，到 21 世纪的第二个十年，观众的内容选择范围越来越广。] This meant that the once dominant Hollywood system was now competing with, and sometimes promoting, films made in Asia and Europe. [这意味着曾经占主导地位的好莱坞体系现在正在与亚洲和欧洲制作的电影竞争，有时也在推广。] Films like Crouching Tiger, Hidden Dragon, a martial arts film made in China in 2000, proved enormously successful in US and European markets. [2000 年中国出品的武侠电影《卧虎藏龙》等电影在欧美市场大获成功。] Other foreign-language films that have achieved hit status in English-speaking markets included the loveable, colorsaturated Amelie (French); Lagaan, an Indian film about poverty in the time of British rule; Spirited Away, a Japanese anime that was the first to win an Oscar; and Slumdog Millionaire, an Indian film about modern poverty. [其他在英语市场上取得成功的外语电影包括可爱、色彩丰富的 Amelie（法国）； Lagaan，一部关于英国统治时期贫困的印度电影；千与千寻，日本动漫第一部获得奥斯卡奖；和贫民窟的百万富翁，一部关于现代贫困的印度电影。]

Film production companies are increasingly considering international audiences. [电影制作公司越来越多地考虑国际观众。] Inglorious Bastards, a violent 2005 fantasy by Quentin Tarantino, was created in German, French, and English to broaden its appeal. [2005 年昆汀·塔伦蒂诺 (Quentin Tarantino) 创作的《无耻混蛋》(Inglorious Bastards) 以德语、法语和英语创作，以扩大其吸引力。] In 2014, the song "Let It Go" in Disney's Frozen was produced in forty-one languages before it was released. [2014 年，迪士尼《冰雪奇缘》中的歌曲《Let It Go》在发行前以 41 种语言制作。] The song was so well known from advance publicity that people sang along with the film on its opening weekend. [这首歌因预先宣传而广为人知，以至于人们在首映周末与电影一起演唱。]

European films have made a worldwide comeback by virtue of an artistic content that is often superior to formulaic Hollywood approaches. [欧洲电影凭借其通常优于好莱坞公式化方法的艺术内容而在全球范围内卷土重来。] One interesting development in Europe was the Dogme 95 group, which has attempted to prove that high-quality films can be made without huge Hollywood budgets. [欧洲一个有趣的发展是 Dogme 95 小组，该小组试图证明高质量的电影可以在没有巨额好莱坞预算的情况下制作。] Directors using the Dogme 95 approach use hand-held shots and onlocation sounds only, avoiding gimmicks and special effects. [使用 Dogme 95 方法的导演仅使用手持拍摄和现场声音，避免噱头和特效。]

India overtook the US and Europe as the world's largest film producer in the [印度超越美国和欧洲成为世界上最大的电影制片人]

1970s. [1970 年代。] The Indian film industry is centered in Mumbai, and is informally called "Bollywood." [印度电影业以孟买为中心，非正式地称为“宝莱坞”。] Like film industries everywhere, Bollywood caters primarily to mass audiences. [像世界各地的电影业一样，宝莱坞主要迎合大众观众。] Productions range from crime and action dramas to familyoriented comedies and musicals. [制作范围从犯罪和动作剧到面向家庭的喜剧和音乐剧。] However, an alternative to commercial Bollywood is the socially realistic Parallel Cinema movement. [然而，商业宝莱坞的另一种选择是社会现实的平行电影运动。]

In the early twenty-first century, Nigeria overtook the US as the world's second largest film producer after India, according to UNESCO (2012). [根据联合国教科文组织（2012）的数据，21 世纪初，尼日利亚超过美国成为仅次于印度的世界第二大电影制片人。] Known as "Nollywood," the Nigerian movie industry is based mostly in the capital city of Lagos and shares a tradition of filmmaking with Ghana ("Ghallywood"). [被称为“诺莱坞”的尼日利亚电影业主要位于首都拉各斯，与加纳（“加莱坞”）有着共同的电影制作传统。] Nollywood movies deal with issues of poverty, culture, justice, and moral dilemmas facing Africans, but most of all they are about love and passion. [诺莱坞电影处理非洲人面临的贫困、文化、正义和道德困境等问题，但最重要的是它们是关于爱和激情的。] One popular film, One God One Nation, is about a Muslim man and a Christian woman who plan to marry but find that their tribal and religious differences are keeping them apart. [一部受欢迎的电影，一神一国，讲述了一个穆斯林男人和一个基督徒女人计划结婚，但发现他们的部落和宗教差异使他们分开的故事。]

The Nollywood system is an example of technological leapfrogging. [诺莱坞系统是技术跨越式发展的一个例子。] From the early 1990s, Nigerian movies have been made "straight to video" without the far more expensive celluloid production or distribution systems. [从 1990 年代初开始，尼日利亚电影就被“直接制作成视频”，而无需昂贵得多的赛璐珞制作或发行系统。] The system is also more closely aligned with home viewing and VHS/DVD video exchanges, along with on-demand cable and internet viewing through systems like MultiChoice, with 24-hour channels dedicated to African content, which means predominantly Nigerian productions. [该系统还与家庭观看和 VHS/DVD 视频交换更加紧密地结合在一起，以及通过 MultiChoice 等系统的点播有线电视和互联网观看，24 小时频道专用于非洲内容，这意味着主要是尼日利亚制作。]

An important influence on international cinema is the Cannes Film Festival, held every year since 1946 in the resort town of Cannes, France. [对国际电影有重要影响的是戛纳电影节，自 1946 年以来每年都在法国度假胜地戛纳举行。] Other film festivals, especially Venice, Berlin, and Sundance (US), also showcase the desire to produce higher quality cinema (Forbes 2001). [其他电影节，尤其是威尼斯、柏林和圣丹斯电影节（美国），也展示了制作更高质量电影的愿望（福布斯 2001）。] The increasing participation of American and Asian films and stars shows a rising sense that a global cinema is emerging. [美国和亚洲电影和明星越来越多地参与其中，表明全球电影正在兴起。]

The next big cinema sensation may not come from Hollywood, or Bollywood, or the storied studios of Lagos or Shanghai. [下一个引起轰动的电影可能不会来自好莱坞、宝莱坞，或者拉各斯或上海的传奇制片厂。] But it will come from someone with a great idea. [但它会来自一个有好主意的人。] "The money men don't know the secrets of the human heart or the brilliance of the medium of film," says Mark Cousins in The Story of Film. [“有钱人不知道人心的秘密，也不知道电影媒介的光彩，”电影故事中的马克·考辛斯 (Mark Cousins) 说。] "It's images and ideas that excite us, not money or show biz." [“让我们兴奋的是图像和想法，而不是金钱或娱乐业。”]

13 Legal Issues Around Film Distribution [电影发行的 13 个法律问题]

The first controversy over home viewing of movies emerged with the use of videotape to copy whole programs or films--a practice that, according to the Motion Picture Association of America, would destroy the movie industry. [关于家庭观看电影的第一个争议出现在使用录像带复制整个节目或电影时——据美国电影协会称，这种做法将摧毁电影业。] In 1984, the MPAA sued electronics manufacturer Sony Corporation over use of videotaping machines. [1984 年，MPAA 起诉电子制造商索尼公司使用录像机。] The case made it to the US Supreme Court, which said that legal use of home video recorders for "time-shifting" was a "fair use" and not a violation of copyright. [此案提交给美国最高法院，最高法院表示，合法使用家庭录像机进行“时移”是一种“合理使用”，并不侵犯版权。] Video stores flourished and home video sales became a movie industry mainstay rather than an instrument of its demise. [音像店蓬勃发展，家庭视频销售成为电影业的支柱，而不是消亡的工具。]

More powerful home computers introduced in the 1990s presented a new sort of challenge, allowing high-quality copying of music and video. [1990 年代推出的更强大的家用电脑提出了一种新的挑战，允许高质量地复制音乐和视频。] Hollywood and the music industry moved quickly to protect their markets from copyright piracy, and Congress passed the Digital Millennium Copyright Act of 1998 (DMCA). [好莱坞和音乐产业迅速采取行动保护其市场免受盗版侵害，国会通过了 1998 年数字千年版权法案 (DMCA)。] The act made music and video piracy a more serious offense, but it also contained a "safe harbor" clause that insulated Internet service providers and search engine operators who allowed users to upload music and videos. [该法案使音乐和视频盗版成为更严重的罪行，但它也包含一个“安全港”条款，该条款将允许用户上传音乐和视频的互联网服务提供商和搜索引擎运营商隔离开来。] The idea was that the users, but not the websites, would be responsible if the sites took down material when copyright owners objected. [这个想法是，如果网站在版权所有者反对时删除材料，用户而不是网站将负责。] Websites that were primarily intended for copyright piracy could be taken down entirely. [可以完全删除主要用于盗版的网站。] The DMCA's legal doctrine was enforced following a suit by A&M Records against music-sharing website Napster in 2001. [2001 年 A&M Records 对音乐共享网站 Napster 提起诉讼后，DMCA 的法律原则得到执行。] Other lawsuits stopped widespread sharing of copyrighted music through websites such as Kazaa and Pirate Bay in the following years. [在接下来的几年里，其他诉讼阻止了通过 Kazaa 和 Pirate Bay 等网站广泛共享受版权保护的音乐。]

As web user bandwidth increased in first decade of the twenty-first century, the music-sharing controversy spread to video-sharing sites, especially YouTube, purchased by Google in 2006. [随着 21 世纪头十年网络用户带宽的增加，音乐共享争议蔓延到视频共享网站，尤其是 2006 年被谷歌收购的 YouTube。] Viacom, owner of Comedy Central, MTV, and other television and movie production companies, filed a suit arguing that Google had deliberately ignored copyright violations and profited from widespread video piracy. [喜剧中心、MTV 和其他电视和电影制作公司的所有者维亚康姆提起诉讼，称谷歌故意无视侵犯版权的行为，并从广泛的视频盗版中获利。]

Google countered that it did not ignore the violations, pointing out that when Viacom presented a list of 100,000 violations in 2007, virtually all were removed within a day. [谷歌反驳称，它并没有忽视这些违规行为，并指出维亚康姆在 2007 年提交了一份 100,000 次违规行为的清单时，几乎所有违规行为都在一天内被删除。] In June 2010, a lower court found that YouTube was primarily intended to host user-generated content, and could not have known which videos were posted with permission and which were not. [2010 年 6 月，下级法院认定 YouTube 主要用于托管用户生成的内容，并且无法知道哪些视频是经许可发布的，哪些未经许可。] Since the DMCA put the burden of copyright enforcement on the music and movie industries, and since YouTube complied with take-down notices, the DMCA's "safe harbor" provisions shielded them from Viacom's lawsuit. [由于 DMCA 将版权执法的责任放在音乐和电影行业，而且 YouTube 遵守了删除通知，DMCA 的“安全港”条款使他们免受维亚康姆的诉讼。]

But as it turned out, the audiences did not mind paying a fair price for home access to digital video. [但事实证明，观众并不介意为家庭访问数字视频支付合理的价格。] The problem was that this price did not create the same level of profits that the industry once enjoyed. [问题在于，这个价格并没有创造出该行业曾经享有的相同水平的利润。]

14 The End of the Mass Audience [14 大众观众的终结]

Going to a movie was a weekly ritual during the 1920s, and even during the height of the Great Depression in the 1930s, 95 million Americans--nearly 75 percent of the population--went to see a movie once a week. [在 1920 年代，看电影是每周一次的仪式，即使在 1930 年代大萧条的高峰期，也有 9500 万美国人——几乎占总人口的 75%——每周看一次电影。] This figure declined somewhat by 1948 to 90 million Americans--about 65 percent of the population--buying about 4.6 billion tickets per year. [这个数字在 1948 年有所下降，达到 9000 万美国人——约占人口的 65%——每年购买约 46 亿张门票。]

Television cut deeply into movie ticket sales by the 1960s, with sales dipping below two billion per year, despite attempts by Hollywood studios to entice theater-goers with epic productions, special effects, and more contemporary themes than were possible with television. [到 1960 年代，尽管好莱坞电影制片厂试图用史诗般的作品、特效和比电视更现代的主题来吸引观众，但电视在 1960 年代大大减少了电影票的销售额，每年的销售额下降到 20 亿以下。] By the 1980s, sales were half again, at about one billion US tickets per year. [到 1980 年代，销售额又是一半，每年大约有 10 亿张美国门票。] The number rose again and peaked in 2002 at 1.5 billion, and has steadily declined to about 1.3 in 2013 (MPAA 2014). [这一数字再次上升，并在 2002 年达到 15 亿的峰值，并在 2013 年稳步下降至约 1.3（MPAA 2014）。]

Driving the trends were the proliferation of home entertainment and video game systems. [推动这一趋势的是家庭娱乐和视频游戏系统的激增。] To make up for the decline in ticket sales, Hollywood counted on video rentals and, later, DVD sales to make up losses. [为了弥补门票销售的下滑，好莱坞依靠视频租赁和后来的 DVD 销售来弥补损失。] The strategy worked for most of the early years of the twenty-first century, but by 2010, the DVD strategy was in trouble. [该策略在 21 世纪初期的大部分时间里都奏效，但到 2010 年，DVD 策略陷入困境。] MGM's film library generated $558 million in revenue in 2007, but fell by more than half by 2010 (New York Times, September 9, 2013). [米高梅的电影库在 2007 年创造了 5.58 亿美元的收入，但到 2010 年下降了一半以上（纽约时报，2013 年 9 月 9 日）。] Meanwhile, Blockbuster LLC, a video retail store, had 60,000 employees and more than 9,000 stores at its peak in 2004. [与此同时，视频零售店 Blockbuster LLC 在 2004 年的巅峰时期拥有 60,000 名员工和 9,000 多家商店。] By 2010 it had declared bankruptcy, and the last remaining stores closed in 2014. [到 2010 年，它宣布破产，最后剩下的商店于 2014 年关闭。] Other video retail chains, such as Hollywood Video, also declared bankruptcy. [好莱坞视频等其他视频零售连锁店也宣布破产。] DVDs could now be ordered by web and delivered through the mail, or even through high-bandwidth Internet connections, and companies like Netflix and RedBox put retail video rental companies like Hollywood Video and Blockbuster out of business. [DVD 现在可以通过网络订购并通过邮件或什至通过高带宽互联网连接交付，Netflix 和 RedBox 等公司让好莱坞视频和 Blockbuster 等零售视频租赁公司倒闭。]

As the Hollywood financial model eroded in the digital era, major studios increasingly turned to risky high-stakes blockbuster productions to stay in business. [随着好莱坞金融模式在数字时代受到侵蚀，各大电影公司越来越多地转向高风险的大片制作以维持业务。] Massive changes were afoot, Steven Spielberg said in a 2013 appearance: "The big danger ... is an implosion where three or four or maybe even a half-dozen mega-budget movies are going to go crashing into the ground, and that's going to change the paradigm" (Bond 2013). [巨大的变化正在进行中，史蒂文斯皮尔伯格在 2013 年的一次露面中说：“最大的危险......是内爆，其中三四部甚至六部超预算电影将坠入地下，而且这种情况正在发生改变范式”（Bond 2013）。]

Nicholas Negroponte, former head of the MIT Media Lab, once noted a feeling of frustration, driving videotapes and DVDs back to the rental stores at night, trying to get them in without paying late fees. [麻省理工学院媒体实验室的前负责人尼古拉斯·内格罗蓬特 (Nicholas Negroponte) 曾经注意到一种沮丧的感觉，他在晚上将录像带和 DVD 带回出租店，试图在不支付滞纳金的情况下让它们进入。] It was ironic, he thought, that he was using massive amounts of steel, glass, and petroleum just to move bits and bytes around. [他认为，具有讽刺意味的是，他使用了大量的钢铁、玻璃和石油来移动比特和字节。] He predicted in 1996 that the first entertainment industry to be displaced by digital transmission technologies would be the video rental business. [他在 1996 年预测，第一个被数字传输技术取代的娱乐行业将是视频租赁业务。] "And it will happen fast," he predicted. [“而且它会很快发生，”他预测道。]

One man who shared this frustration about the midnight video drive was Reed Hastings, who, as founder of Netflix, took Negroponte's advice and started moving bits and bytes around in ways that were more convenient for consumers, as we will see in Chapter 11. [分享对午夜视频驱动器感到沮丧的一个人是 Reed Hastings，作为 Netflix 的创始人，他接受了 Negroponte 的建议，开始以对消费者更方便的方式移动比特和字节，我们将在第 11 章中看到。]

For additional reading, discussion questions, links to video, and other suggestions, see www.revolutionsincommunications.com. [如需更多阅读材料、讨论问题、视频链接和其他建议，请访问 www.revolutionsincommunication.com。]