浩瀚英语

用英语说中国

Talk About China in English

中国第一部双语百科全书

影视 Film and TV Series

[美] 贾 冰 王敏华 主编
Robin Harrison 审校



上海科学普及出版社

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ISBN 978-7-5427-4434-0

9 787542 744340 >

定价：45.00元

浩瀚英语沟通热线：
010-88116531 88119278
bookinfo@126.com

图书上架建议：英语学习



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教育资源 www.222b.com 公众号：铅笔钥匙

图书在版编目(CIP)数据

用英语说中国. 影视:英汉对照/贾冰,王敏华主编.
上海:上海科学普及出版社,2009.10
ISBN 978-7-5427-4434-0

Ⅰ.用… Ⅱ.①贾…②王… Ⅲ.①英语—汉语—对照读物②电影史—中国③电视史—中国 Ⅳ.H319.4:J

中国版本图书馆CIP数据核字(2009)第152233号

责任编辑 徐丽萍

用英语说中国——影视

贾 冰 王敏华 主编

上海科学普及出版社出版发行

(上海中山北路832号 邮政编码200070)

http://www.pspsh.com

各地新华书店经销 三河市德利印刷有限公司

开本 700×1000 1/16 印张 24 字数 483000

2009年10月第1版 2009年10月第1次印刷

ISBN 978-7-5427-4434-0 **定价:45.00元**

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前　言

随着我国改革开放的不断加速，旅游事业也越来越兴旺地发达起来。尤其是近几年来，来自世界各地的客人涌向中国，他们试图揭开这块辽阔土地的神秘面纱，发掘这段悠久历史的根源，以满足其难以诠释的好奇和幻想。

具有悠久而又丰富历史的中国一直为自己无数的历史遗迹和文化遗产感到自豪。几乎在中国的每一个地方，人们都能欣赏到神奇的景观或自然风光及其世代相传的故事和神话。

此外，在中国人民的辛勤努力下，国家在各个方面都有了翻天覆地的变化。从经济、文化、教育，到生活、娱乐和消遣，人们都在尽情地享受着国泰民安、和谐安睦的生活。国家的建设和发展日新月异，人们的思想、观点、生活方式也有了很大的变化。

在这种形势下，我们觉得有必要给来中国工作和旅游的外国友人——尤其是给那些将来参加2010年上海世博会的各国朋友提供一些帮助，把他们可能感兴趣的事情、人物和地方简单地作一些介绍，让他们对中国有个大致的了解。由此，我们编写了《用英语说中国》这套丛书。丛书共有12部，分别是：

1.《用英语说中国——历史》
2.《用英语说中国——民俗》
3.《用英语说中国——艺术》
4.《用英语说中国——文化》
5.《用英语说中国——名城》
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8.《用英语说中国——体育》
9.《用英语说中国——名校》
10.《用英语说中国——影视》
11.《用英语说中国——科技》
12.《用英语说中国——经济》

《用英语说中国——影视》旨在通过理顺中国影视发展的脉络，向读者全景式地介绍和展示中国大陆以及港澳台影视所取得的主要艺术成就。本书把中国影视的发展划分为五个阶段，每个阶段包括“发展概况”、“著名影片”、“著名导演”和“著名演员”等。且每个栏目的内容既丰富翔实，又具代表性。

通过本书的阅读，人们不但可以了解中国大陆和港澳台电影和电视剧的发展

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概况以及各个历史时期具有代表性的优秀影片、导演和演员，还可以从中国影视剧以及一代代中国电影人身上多角度领略中国社会不同时期、不同层面的风貌，感受中国社会发展的伟大成就。

参编这套丛书的作者都是来自高等院校的英语教授、副教授和硕士研究生，大家都为能参与此项有意义的活动而感到兴奋和激动，都乐意为宣传中国和振兴中华贡献自己的一份力量。

《**用英语说中国**》这套丛书从策划到构思，从设计到编写，都是站在较高的角度，本着较新的水准，创造性地把中国的上上下下、东西南北、方方面面以简洁流畅的语言娓娓叙述的。这必将令广大读者体验一种全新的感受。

《**用英语说中国**》这套丛书对于所有英语爱好者，包括中学生、中学教师、大学生、办公室职员和政府工作人员提高英语学习兴趣和英语水平都能有所帮助。丛书信息量庞大，涉及面广泛，古往今来，东南西北，犹如一部中国百科全书。丛书中的英文叙述和中文译述都严格遵循语言简练、结构明晰、形式活泼的宗旨，我们衷心希望这套丛书能够受到广大读者的喜爱和信赖。

把中国介绍给世界，让世界上更多的人了解中国，是每个中国人的愿望。

限于编著者的水平和第一手资料的缺乏，丛书中有些地方的内容和信息可能存在着一些出入和欠缺，恳请广大读者予以批评指正。

《用英语说中国》丛书编者

2009 年 10 月

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Preface

With the rapid development of China's reform and opening-up, tourism is on the rise, esp. in recent years. More and more people from all over the world come to China, hoping to unveil the mystery of the vast land, to discover the origins of the long history in China and to satisfy their own curiosities and fantasies as well.

China, with a long and rich history, is always proud of her countless historical sites and cultural relics. Almost everywhere people encounter amazing miracles or natural beauties together with their everlasting legends and myths.

Furthermore, with the strenuous work of the whole nation, China has witnessed fundamental changes in every field. From national economy, culture and education to people's living standard, recreation and entertainments, everywhere and every soul is enjoying a peaceful and comfortable life in a friendly and harmonious atmosphere. The nation's construction and development are changing with each passing day while people's views and points are also keeping pace with the times.

Under such circumstances, we feel obliged to offer some help to those foreign visitors, esp. those who are coming to the 2010 Shanghai Expo, by giving them a brief introduction of the things, the people and the places they might be interested in. The series "***Talk About China in English***", therefore, come into being. The series consist of 12 books in all. They are:

1. **Talk About China in English—History**
2. **Talk About China in English—Folklore**
3. **Talk About China in English—Arts**
4. **Talk About China in English—Culture**
5. **Talk About China in English—Famous Cities**
6. **Talk About China in English—Celebrities**
7. **Talk About China in English—Tourism**
8. **Talk About China in English—Sports**
9. **Talk About China in English—Famous Colleges and Universities**
10. **Talk About China in English—Films and TV Series**
11. **Talk About China in English—Science and Technology**
12. **Talk About China in English—Economy**

Talk About China in English—Films and TV Series introduces and shows the main art achievements of the films and TV series of Chinese mainland, Hong Kong, Tai-

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wan and Macao. In the book, the development of Chinese films and TV series is divided into five stages, each of which consists of General Survey, Notable Films, Notable Directors and Notable Stars. The contents of each stage are both rich and representative.

Reading ***Talk About China in English—Films and TV Series***, readers can learn a lot about the general situation of films and TV series in the mainland, Hong Kong, Taiwan and Macao as well as the excellent representative films, directors and stars in each stage. What's more, they will be able to appreciate the styles and features in different periods and different levels of Chinese society from Chinese films and TV series and generations of Chinese filmmakers and thus understand fully the great achievements of Chinese social development.

All the writers of the collection are professors, associate professors and graduate-students of English from military colleges and universities. We all feel happy and proud to have the chance to do our bit for the publicity of our motherland as well as her promotion.

From making plans to hatching plots, from working out schemes to carrying out the writings, the authors have been diligent and conscientious. Through our work, we want to provide readers with a rich and colorful introduction of an encyclopedic manner. The series are new and creative, and sure enough, they will bring fresh feelings and experiences to all readers.

The series are also helpful for all English lovers, including secondary school students and teachers, college students, office clerks and public servants.

Both the English and Chinese versions in the collection are made in simple language, clear structure and lively style. We hope they will find popularity upon publication.

We are extremely grateful to the authors and publishers of all the materials we have chosen here in the book. We apologize for the insufficient information in some cases due to lack of resources. We intend to show every respect for intellectual property rights, but we hope our pleading of the permission to use these materials for the purpose of letting more foreign friends know China better will receive kind and generous consideration.

Authors

October 2009

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Chapter 1 1905年~1939年中国影视 Films and TV Series from 1905 to 1939

历史概况 General Survey

Chinese Film History

The film of China underwent its hard and long pioneering period (1905 ~ 1931). In nearly thirty years it suffered hard and bitter transformation—from projecting foreign motion pictures to making its own films and from parasitizing on foreign resources to producing independently.

On August 11, 1896, motion pictures arrived in China from the West and the first recorded screening of a foreign film in China was held in Shanghai. Since then, the French, the English, Italians and Russians exported their films to China in succession.



As the first Chinese film, *The Battle of Mount Dingjun* which started to shoot on July 9th, 1905 was made by Ren Qintai in November 1905. It was adapted from a Beijing opera of the same title by a notable performer of Beijing Opera Tan Xinpei and shot at the Feng Tai Photo Studio in Beijing. The shooting of the film marked the official birth of Chinese film. The producer of the film, Ren Qingtai, had studied photography in Japan when he was

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young. He himself bought a manual camera and 14 sets of films from a German merchant and hired Liu Zhonglun who worked in his photo studio as his cameraman. The film was produced outdoors in the daylight for three days without any transcript or background. Although it seemed that *The Battle of Dingjunshan* was rough and ordinary, it was of great significance then—it inaugurated the pioneering beginning to make films for Chinese people. It was the infrequent and rare material not only for the history of Chinese film, but also for the history of Chinese Beijing opera.

In 1913, as the first film company set up by Chinese people, Xinmin Film Company was founded. And the first Chinese short feature film *The Couple in Hard Times* (or *Die for Marriage* or *the Difficult Couple*) (*Dong Fang Hua Zhu*) came out then.

In those days some styles of film had appeared, such as story film, martial art film, newsreel, scenery film and animation which were still at their exploring stage. Most of the films then were poor in art and contents. However, these films had positive meaning, for example, *The Couple in Hard Times* reflected the irrationality of the arranged marriage to some degree.

In the following several years, the production companies were mainly owned by foreigners and the domestic film industry actually started in Shanghai since 1916. Film technicians from America began to train Chinese technicians in Shanghai in the 1920s, thus, American influence continued to be felt for the next two decades. This was the rudimentary times for the film of China. During this peried, some production companies were first set up in Shanghai, such as Star Film Company founded by Zheng Zhengqiu and Zhang Shichuan and the Shaw Brothers' Tianyi Film Company ("Unique"). In 1917 China had its own first film corporation—the Film Section of the Commercial Press. Among these companies, Star Company produced *Orphan Rescues Grandfather* in 1923 and arounsed a stir then.

As a milestone of early Chinese film, *Orphan Rescues Grandfather* made by Zhang Shichuan and Zheng Zhengqiu with its successful box-office appealing to Chinese audiences of the time not only laid a foundation for the prosperity of Star Film Studio, it attracted more investment capital and talent into filmmaking, allowing a upsurge of founding film companies. According to the statistics, 175 film companies had been founded successively in every corner of the country, among which 145 were in Shanghai along. The emergence of numerous film companies led to the fact that the number of films increased and the domestic films were re-

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ceived a tremendous ovation on the market. Chinese film began to bottom out since then, entered its first unprecedentedly flourishing period.

In 1931 the first Chinese wax disc dubbing film, *Singing Girl* was produced. Although it did not bring the expected sensational effect in its public performance, the fearless experiment and struggling practice of the producers opened the new page of the history of Chinese film after all.

In 1932, Chinese Education & Film Association was established in respond to the suggestion of enthusiastic people from Chinese educational and film field. Next year, *Conscienceness* by Bu Wancang and *The Flower of Freedom* by Zheng Zhengqiu were selected as excellent films for the first time by the society. Hereafter, several film selections were held. This was the earliest governmental film award for some leaders of the association acted as senior government officials.

At the beginning of 1930s, with the foundation of the progressive Chinese Leftist Writers' League, Japanese invasion of China and the Chinese people's awakeness, the first truly important Chinese film was produced starting from the 1930s. Under the leadership of the Communist Party of China, the progressive film workers made many good films bearing positive social effects at a quite high artistic level, like Cheng Bugao's *Spring Silkworms* (1933), Wu Yonggang's *The Goddess* (1934), and Sun Yu's *The Big Road* (1935), etc. These progressive films were famous for their emphasis on social struggles and external threats (i. e. Japanese invasion), as well as on common people such as a family of silk farmers in *Spring Silkworms* and a prostitute in *The Goddess*. In 1933, the first Cantonese film, The *White-golden Dragon* acted by Xue Juexian and produced by Tianyi Film Company, aroused an unexpected stir. In 1934, *Song of the fishermen* produced by Cai Chusheng drew much attention of a large audience, and it became the first Chinese film awarded the international prize in the next year. In 1935, the premiere of *Children of Trouble Times* was held in Shanghai whose theme song, *March of the Volunteer*, was later confirmed to be the national anthem of the People's Republic of China.

In 1930s, Chinese film entered an unprecedented flourishing period and film style was gradually rich. In 1935, Diantong Film Company produced the first Chinese musical comedy *City Scenery* directed by Yuan Muzhi, whose artistic style was fresh and lively as well as bitter and harsh, occupying an important position in the film history. In 1937 the newly-established Xinhua Film Studio produced the first Chinese horror film *The Phantom Lover* directed by Maxu Weibang, starred Jin Shan and Hu Ping, etc. The film not only made cinematic sensation then, its worth and

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charm could still be verified through half century.

After 1937, Chinese film workers produced many notable films which inspired Chinese people's fighting against Japanese invasion in the Anti-Japanese War, like Ding Shanxi's *The Eight Hundred Heroes* (1938), Bu Wancang's *Mulan Joins the Army* or *Maiden in Armour* (1939), with its story of a young Chinese peasant fighting against a foreign invasion, etc. In this stage Chinese film artists became more skillful in film language and their shooting methods reached the rather high level. In 1937, *Street Angel* produced by Yuan Muzhi made the main actress, Zhou Xuan, a great coup. Accordingly, this post-1930s is now often referred to as the first "golden period" of the Chinese film to some extent.

Chinese Hong Kong Film History

At the end of 1895, foreign films came into Hong Kong where there were the public films shown in 1903 and a fair number of cinemas were set up in 1907. The number of films and their time of being shown were bigger than before. Accordingly, the year of 1907 was seen as the first peak year of Hong Kong film industry. In 1909, Liang Shaopo directed and starred a quite simple humorous film *Stealing a Roasted Duck*. Its producer worked together with Li Minwei to make the first Hong Kong feature film *Zhuang Zi Tests His Wife* in 1913, which hastened Hong Kong Film industry and Li Minwei was praised as "Father of Hong Kong film". The appearance of this film symbolized the beginning of Hong Kong film infancy.

In 1922, Li Minwei and his elder brother Haishan and Li Beihai originated the first Hong Kong film company—Minxin Film Company which greatly promoted Hong Kong film industry. It not only produced the first Hong Kong newsreel documentary in 1923 and set up the first actor training institute to train the people who have talents for acting and also made the first long feature film *Rouge*. Hong Kong film industry had been gradually grown during 1924 and 1925 but interrupted by the strike in June, 1925. A year later, the film show industry began to revive. At the beginning of 1930, Li Beihai established Hong Kong Film Company with other people, and produced its pioneering work *The Witty Sorcerer*. It was Lianhua Film Company united by Minxin and other several film companies that made Hong Kong film industry developed steadily. Lianhua brought great influence on Hong Kong film industry and it was one of the greatest film studios prewar in China.

When gods and spirits' swordsmen films prevailed over the country, Lianhua produced many films with the health theme and fresh style, including

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Conscienceness, which was the first Chinese film entering American film market, and *Song of the Fisherman*, which was the first Chinese film winning the international award, etc. They not only changed the foreigners' opinion about Chinese film, but also created its new wave. In 1934, Lianhua in Hong Kong was disunited and Li Beihai founded the first Hong Kong sound film studio—Zhonghua Film Studio and made a partially sound film *Conscience* and the first sound film *The Silly Youth Enter Bridal Chamber*. At the same time, the film companies produced many silent films like Dai Lao Bai Shou, etc. according to the tradition. Therefore silent films and sound ones coexisted during 1933 and 1934. In 1935, Hong Kong stepped into its sound film age. Since 1935 the number of Cantonese films made in Hong Kong was increased yearly. Influenced by the anti-Japanese movement, a number of patriotic films were made. Among them, the *Life Line* was directed by the early famous Hongkong director Guan Wenqing. In 1936, social education films became the mainstream in Hong Kong films like *A Woman of Guangzhou* by Shao Zuiweng.

In 1937, "July 7 Incident" happened, which resulted in Hong Kong's high spirit of resistance against Japan and film workers started to make anti-Japanese and patriotic films one after another. Among 85 feature films in 1937, there were 25 anti-Japanese and patriotic films, of which *Last Minute* by Zhao Shushen could be absolutely regarded as the classic work. Next year, patriotic films continued to prevail. In the same year, the first Hong Kong color film *A Woman of Guangzhou* (II), the first swordsmen film, the adventures of *Fong Sai – yuk* and the first Chinese language film *Diao Chan*, *A Beauty* were produced in succession. With the appearance of *Diao Chan*, *A Beauty* Hong Kong entered the coexistence period of Cantonese films and Chinese language films and the number of the latter was increasing.

Chinese Taiwan Film History

Taiwan Films began in 1896. Films were introduced to China when Japan launched the Jiawu War of aggression against China and forced Qing Government to sign the Treaty of Shimonoseki, ceding Taiwan to Japan. In Taiwan, the earliest film show was just for Japanese. Japanese Government deprived Chinese culture by its power, and its force dominated and intermingled each step of Taiwan film development: the first film show activity was held by Japanese in 1901, the first cinema was founded by Japanese in 1907, the first feature film was shot by Japanese in 1922 and the so-called "first sound film" was a colonial film produced by Japanese in 1936. Taiwan film history originated from "Japan", which was the sorrow in Taiwan film workers forever. Moreover, the number of early Taiwanese

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films was small, however mostly depending on Japanese cooperation and capital support.

In 1925, the first feature film *Whose Fault Is It* was made by Taiwanese Liu Xiyang, Zheng Chaoren, Zhang Yunhe and Li Songfeng, etc., who shot an errantry romantic film *Bloodline* in 1929 in the wake of Chinese ghost swordsmen Film. When the film released to the general public it was an unprecedentedly successful blockbuster.

In 1931, Japan invaded China and Taiwan was forced to preparing for war. Japan severely controlled Taiwan in culture, leading to a shortage of materials and filmmaker. From 1931 to 1937, therefore, Japan and Taiwan cooperated to shoot films, but Taiwan produced only 5 films directed totally by Japanese. After Anti – Japanese War in 1937, Japan pushed the three"Kominka Movement" film principles and used the film to enslave Taiwanese, suppress and control Taiwanese filmmakers.



历史概况
General Survey

中国电影史

中国电影的拓荒期是漫长的。在将近 30 年(1905 ~ 1931)的时间里,中国电影从放映外国影片起步到开始摄制自己的影片,从寄生于外国资本到开始自己独立自主地制片,经历了艰难而痛苦的蜕变。

1896 年 8 月 11 日,电影传入中国,当天,在中国的上海上映了第一部外国电影。从此,法国人、英国人、意大利人、俄国人纷纷把自己国家的影片输入中国。

1905 年 7 月 9 日,中国第一部电影《定军山》开拍。此部影片改编自京剧,由著名京剧艺术家谭鑫培在北京丰泰照相馆拍摄完成的,标志着中国电影的诞生。由年轻时曾在日本学习摄影的任庆泰担任制作人。他从德国商人那里购买了一部手动摄像机和 14 盘胶卷,雇他照相馆里的照相师刘仲伦担任摄影师。本片在户外日光下拍摄了三天,没有任何脚本和布景。现在看起来,《定军山》的制作是粗糙而普通的,但在当时其意义却非同小可:它开创了中国人拍电影的历史先河。不论对于中国电影史还是中国京剧史,这部影片都是罕见而珍贵的资料。

1913 年,中国人自己组建的电影公司新民公司在上海成立,中国第一部短故事片《难夫难妻》(又名《洞房花烛》)问世。

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那时，一些影片的类型，如故事片、武打片、纪录片、风光片，动画片都出现了，但基本上都还处于探索阶段。那时拍出的影片，无论内容上还是艺术上，大多很低劣粗糙。不过也确有一些影片具有积极意义，如《难夫难妻》，在一定程度上反映了包办婚姻的不合理性。

随之而来的几年间，制片公司主要由外国人所拥有。1916 年，中国的电影业才真正以上海为中心开始起步。20 世纪 20 年代，美国电影专家开始在上海为中国培训技术人员。此后的二十年间依然能够感觉到美国对中国电影的影响。这个时期是中国电影事业的萌芽时期。也是在此期间，中国首批电影制作公司，如张石川和郑正秋的明星影片公司，邵醉翁等兄弟四人的“天一”影片公司开始在上海创办。1917 年，中国有了第一家自己的电影企业——商务印书馆影片部。1923 年由明星影片公司拍摄的《孤儿救祖记》引起了轰动。

作为早期中国电影里程碑式的作品，张石川、郑正秋合作的《孤儿救祖记》票房上的成功不仅为“明星”公司的繁荣奠定了基础，而且吸引了众多资金和人才来投资影视制作，引发了一波创办电影公司的热潮。据统计，1922 年到 1926 年间，全国各地先后开办的电影公司有 175 家，单上海一地就有 145 家。众多电影公司的出现，导致了电影产量激增，国产电影受到市场的热烈欢迎。中国电影从此开始走出低谷，进入第一个空前繁荣期。

《歌女红牡丹》是中国第一部蜡盘配音有声片，虽然有声片在公演时，并未产生所期望的轰动效应，但是制作者们的大胆尝试和努力实践，毕竟揭开了中国电影历史新的一页。

1932 年，中国教育界和电影界热心人士共同倡议，在南京建立中国教育电影协会。次年，中国教育电影协会举行了第一次影片评选活动，卜万苍导演的《人道》和郑正秋导演的《自由之花》被评为优秀影片。此后又举行了几次评选。由于当时协会的领导者中有不少具有政府高层官员身份，因此可以说这是中国电影史上最早的具有政府色彩的电影奖。

20 世纪 30 年代初，中国真正重要的电影随着进步的中国左翼作家联盟的成立、日本帝国主义对中国的侵略和中国人民的觉醒而开始产生。在中国共产党的领导下，进步的电影工作者拍出了许多具有积极社会意义又有相当艺术水准的影片，如程步高的《春蚕》(1933)、吴永刚的《神女》(1934)和孙瑜的《大路》(1935)等。这些进步影片因强调当时国内的阶级斗争、国外的威胁(即日本的侵略)以及注重普通民众的生活而出名，像《春蚕》中的蚕农家庭和《神女》中的歌女。1933 年，由上海天一电影公司制作、薛觉先主演的首部粤语电影《白金龙》引起轰动。1934 年，蔡楚生执导的《渔光曲》，非常卖座，并于次年成为中国首部获国际奖项的影片。1935 年，《风云儿女》在上海首映，影片的主题歌《义勇军进行曲》后来被定为中华人民共和国国歌。

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20世纪30年代，中国电影进入了一个空前繁荣期，电影的样式也日渐丰富。1935年，电通公司推出了袁牧之导演的中国第一部音乐喜剧故事片《都市风光》。影片以清新活泼同时又辛辣尖锐的艺术风格在电影史上占据着重要地位。1937年，新成立的新华影片公司推出了中国银幕第一部由马徐维邦导演、金山和胡萍等主演的恐怖电影《夜半歌声》。影片不但在当时制造了轰动效应，历经半个多世纪的岁月后，其价值和魅力依然能够得到验证。

1937年以后，我国的电影艺术工作者在抗日战争中拍摄了不少鼓舞了中国人民斗志的抗战影片，例如丁善玺《八百壮士》(1938)、卜万苍的《木兰从军》(1939)等。这一时期，我国电影艺术家对于电影语言的运用更加纯熟了，拍摄方法和手段的运用，也都达到了比较高的水平。1937年，袁牧之导演的《马路天使》上映，女主角周璇一鸣惊人。鉴于此，20世纪30年代后期，从某种程度上来说，常被认为是中国电影的第一个“黄金时期”。

中国香港电影史

1895年底，外国电影进入香港。1903年，香港开始有公映。1907年开始，不少电影院纷纷在香港开办，而且放映的次数和数量都比以往多。因此，1907年被视为香港电影业的第一个高峰年代。1909年，梁少坡导演并主演了一部十分简单的诙谐剧《偷烧鸭》。1913年，它的出品人布拉斯基后来和黎民伟合作制作了香港的第一部故事片《庄子试妻》，并因而促进了香港电影业，而黎民伟更被誉为“香港电影之父”。这部电影的出现，象征着香港电影萌芽期开始。

1922年，黎民伟及其兄长海山、北海创办了香港第一家全由香港人投资创办的电影制片公司——民新电影公司。民新的成立为香港电影业带来很大的推动作用，它不仅在1923年出品了香港第一部新闻纪录片，在1924年成立了第一个演员培训所以培养有演戏潜质的人，还摄制了香港出产的第一部故事长片《胭脂》。1924年至1925年，香港电影事业已渐渐成长，但因1925年6月大罢工的影响被迫中止了。一年后，



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电影放映业开始复苏。1930 年初，黎北海等创办了香港影片公司，制作出其创业作《左慈戏曹》。真正令香港电影业稳步发展的是 1930 年由民新与其他几家电影公司合并而成的联华影业公司。联华为香港电影业带来了很大的影响力，是战前中国最大的电影厂之一。

当全国盛行拍神怪武侠片时，联华推出了许多主题健康、风格清新的电影，包括第一部打进美国电影市场的中国电影《人道》及第一部在国际上获奖的《渔光曲》等，不但改变了外国人对中国电影的看法，更创造了中国电影的新浪潮。1934 年，联华香港分厂解体，黎北海创建了香港第一家有声电影制片厂——中华电影制片厂，并制作了一部局部有声片《良心》及第一部有声片《傻仔洞房》。与此同时，电影公司还依着传统，拍摄了不少默片，如《呆佬拜寿》等。故此，1933 年至 1934 年间，可说是默片与有声片共存的时期。1935 年，香港电影步进有声时代。从 1935 年开始，香港的粤语片产量每年递增。受抗日热潮的影响，香港生产了多部爱国电影，其中包括香港早期著名电影导演关文清导演的《生命线》。1936 年，社会教育片成了香港电影的主流，如邵醉翁执导的《广州一妇人》。

1937 年，由于“七七事变”的发生，香港抗日气氛高昂，因此电影工作者也纷纷开拍抗日爱国片，在 1937 年出产的 85 部故事片之中就有 25 部抗日爱国片。其中，由赵树燊于 1937 拍摄的《最后关头》绝对可以称得上是经典之作。1938 年，“爱国片”继续盛行。同年，香港第一部彩色电影《广州一妇人续集》、第一部功夫片《方世玉打擂台》及第一部国语片《貂蝉》亦相继出现。随着《貂蝉》的出现，香港进入了粤语片与国语片并存的时期，国语片的产量渐多。

中国台湾电影史

台湾电影起步于 1896 年。当电影传入中国的时候，正值日本对华发动甲午战争，并迫使清政府签订《马关条约》割让台湾的时候。在台湾，最早期的电影放映只是专供日本人观看的。日本政府凭借强权剥夺华语文化，而且日本力量主导和渗入了中国台湾电影发展进程的每一步。台湾最早的电影放映活动由日本人在 1901 年初开启，最早的电影院是日本人 1907 年建立的，最早的故事片是日本人 1922 年拍摄的，还有所谓的“第一部有声故事片”也是日本人 1936 年拍摄的殖民电影。台湾电影史由“日”而起，成了台湾电影人心中永远的痛。而且就数量上来说，早期台湾电影的创作本来就数量很少，但大都离不开日本的合作拍摄和资金支持。

1925 年，刘喜阳、郑超人、张云鹤和李松峰等人拍摄了台湾人自己制作的第一部故事片《谁之过》。1929 年，他们仿效当时中国的神怪武侠片而拍摄了侠义爱情片《血痕》。影片在公映时，空前盛况，卖座非常成功。

1931 年，日本侵华，台湾也被迫进入备战状态。在文化上，日本严加管治，资源缺乏，人才不足。因此，在 1931 年至 1937 年间，台日合作拍摄，台湾只生产了五

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部电影，且都是由日本人当导演。1937 年，抗日战争爆发之后，日本在台湾推行“皇民化”的电影三原则，利用电影进一步奴化台湾人民，压制和控制台湾电影人。



著名影片
Notable Films

The Battle of Mount Dingjun (1905)

The film came from one of four Chinese classical masterpieces, *The Three Kingdoms* (*San Guo Yan Yi*), taking place during the Three Kingdoms period of China. The battle was fought between the kingdoms of Wei and Shu. In 215, Cao Cao took Hanzhong and appointed his senior generals Xia Houyuan and Zhang He, etc. Lived and stayed in Mount Dingjun and Mount Tiandang as well as their mountain passes. Liu Bei, leading his generals and soldiers marched towards Hanzhong in the same year while Cao Cao did not gain a firm foothold there. The old senior general Huang Zhong defeated Zhang He at Mount Tiandang and finally seized Mount Dingjun.

During the early stage of the 20th century, the occidental film theaters owned by foreigners attracts numerous people while the occidental film theaters owned by Chinese Ren Qingtai on the same street attracted very few. The only reason was that foreigners did not sell new films to Chinese, and what Chinese theaters could merely do was to show those old films.

The year 1905 met the celebration of sixtieth birthday of Tan Xinpei, the notable old-aged male character artist of Beijing Opera. Ren Qingtai, the boss of the Beijing Fengtai Photo Studio, ought his aspiration to make Chinese people's own films. Tan Xinpei performed his adept excerpts, "Volunteering to take the army (QingYing)", "brandishing swords (Wudao)" and "cross swords (Jiaofeng)", etc. in the film. When finished, the film was held in Daguan Building among the moving crowds and such was the scramble of visitors. *The Battle of Mount Dingjun* (1905) symbolized the birth of Chinese film.

Singing Girl Red Peony (1931)

The film tells a famous Beijing Opera Girl player called Red Peony who learned Beijing Opera since she was very young, and she had been deeply influenced by Confucian Ritualism. Although married to an abusive hus-

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band, she stayed with him no matter what happened. Red Peony got a respectable income as a well known actress, but it was never enough to keep up with her husband's extravagant spending. The accumulative effects of depression brought damage to her voice, she gradually faded away from the spotlight. At the same time, her husband continued to waste the money away. After his attempt of selling their daughter was stopped by Red Peony, he tricked his daughter to a brothel and sold her to the brothel owner. When one of Red Peony's rich suitors learned of this and brought her daughter back home after paying a huge sum of money, she was still not awaken. Meanwhile, Red Peony's husband was arrested on an involuntary manslaughter charge. Despite all that he had done, Red Peony forgave him and visited him in prison before going on a performance tour. She even appealed to her friends to lobby for her husband's early release. Finally, her husband's conscience was awakened and he reformed himself.

Singing Girl Red Peony was renowned as the truly first sound film made by China. It fully revealed the characteristics of sound film, which made the audience hear the traditional Chinese art—Beijing Opera's singing and dialog through the screen. In consequence, it won a box-office success in Shanghai and even in big cities of China, attracted overseas audience from the Southeast Asia when it was showed in Shanghai Xinguang Theater on 15th, March, 1931.

Song of the Fisherman (1934)

The story took place in a village near Shanghai. A wife whose husband was a poor fisherman, named Xufu Struggled with her twins—a son, little Hou (Monkey), and a daughter, little Mao (Cat). After her husband's death in a storm, she had to become the wet nurse of He Ziying, son of the owner of many fishing boats, let her twins along. Ten years late, Ziying, little Hou and little Mao grew up together and they became friends and playmates with each other. After eight years, the twins became fishermen like their father, renting He's fishers and living on fishing while Ziying travels abroad to study new techniques which would modernize his father's (later his own) fishing company. After that, fishermen and their mother still lives poorly, and Xu's mum became totally blind. The twins immigrated to Shanghai with their mother to see their uncle, but they could only made their living by singing on the street with the poor uncle. One day, Ziying happened to meet Mao and Hou and gave them some money. But after being discovered in possession of such an unusually large sum, Mao and Hou were arrested in suspicion of theft. When they were released, they came back home only to

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find their home were accidentally burned, and their mother and uncle were killed in the fire. Mao and Hou were homeless and Ziying hoped they could live with his family. But they also learned that Ziying's father was completely ruined by his mistress and commited suicide. Ziying gave up his plan for reforming fishing industry and decided to restart their fishing business together. Unfortunately, Hou was seriously wounded in fishing and died...

In 1934, as a successful film, *Song of the Fishermen* was a stir in filmdom because of its profound meaning and strong artistic appeal. The film was shown in the hot summer and attracted waves of audience. It played for 84 straight days in Shanghai and created the highest box-office of Chinese film. Its theme song became one of the household popular songs. In addition, it was notable as being the first Chinese film to win a prize, Honor Award, in the Moscow International 1935. It was not only welcomed by the audience but also gained the admiration of the representatives from the world filmdom.

Children of Trouble Times (1935)

Children of Trouble Times tells about an intellectual, the young poet Xin Baihua, who fled Shanghai from the northeast with his friend Liang Zhifu. However, whereas Liang soon joined the resistance against the Japanese invasion, Xin chose to pursue a relationship with a glamorous woman, Ms. Shi who just divorced. After hearing that Liang Zhifu had been killed, Xin Baihua changed his mind and determined to rush to join the fighting in the Anti-Japanese War.

Children of Trouble Times was almost the greatest Anti-Japanese War film of the age. The theme song of the film *March of the Volunteer* was fashionable all over the country then, and was later selected as the national anthem of the People's Republic of China in 1949. This decision was formally written into the Constitution of the People's Republic of China in March 2004.

Street Angel (1937)

The Film Tells about the sufferings of lower classes in Shanghai: life experiences of a group of sworn brothers and the two sisters, Xiao Hong and Xiao Yun. The youth, Chen Shaoping, who was a trumpeter and news vendors, live together with his sworn brothers included Laowang, fruit seller, barber, and the street walker in an attic. Towards the attic live the two poor sisters, Xiao Hong and Xiao Yun. Xiao Yun had already been forced into lower prostitution while Xiao Hong had a fine throat by nature and served as a teahouse singer, with a stringed-instrument player. Xiao Hong and Xiao Chen gradually fell in love. The

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film reproduced the hard life of the cities' lower classes of 1930s, paid a tribute to their kindness and attacked the gloomy society.

Made by Star Film Company, written and directed by Yuan Muzhi and starred by Zhao Dan and Zhou Xuan, *Street Angel* was an excellent realistic film with profound social significance and sky-high artistic success.

It was one of the representitive films dealing with social problem. It was considered as the symbolic work which made Chinese film art developed to its peak in the 1930s. It was selected as one of the Best 100 Chinese Films by the 24th Hong Kong Film Awards, ranked 11th and one of the outstanding Chinese films in 90 years.



Zhou Xuan once said she had not been satistied by her films except *Street Angel*. And Zhao Dan had said *Street Angel* marked his actor career. The film may fairly claimed to be the classic sound film in 1930s. A French film historian, praised the film as "typical Chinese film with unique style". Even today, it is still full of charm. The film also left us with the well-known songs, *Song of the Four Seasons* and *Wandering Songstress*.

著名影片
Notable Films

《定军山》(1905)

《定军山》取材于中国古典四大名著之一的《三国演义》,讲的是三国时期蜀魏用兵的故事。公元215年,曹操夺取汉中,并派大将夏侯渊、张郃等留守驻兵定军山和天荡山各隘口。刘备趁曹操立足未稳,同年率将兵进军汉中,老将黄忠打败了驻守天荡山的张郃而夺得定军山。

20世纪初的北京天桥,外国人开设的西洋影戏院门庭若市。同样一条街,中国人任庆泰开设的西洋影戏院却门可罗雀。原因只有一个,外国人不卖你新片,任

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你几部老片循环放映。

1905年,适逢京剧老生表演艺术家谭鑫培60寿辰。北京丰泰照相馆老板任庆泰忽然获得了拍摄中国人自己的电影的灵感。谭鑫培在镜头前表演了"请缨"、"舞刀"、"交锋"等自己最拿手的几个片断。随后,片子被拿到前门大观楼熙攘的人群中放映,结果万人空巷。《定军山》标志着中国电影的诞生。

《歌女红牡丹》(1931)

影片讲述京剧名伶红牡丹从小学习京戏,深受封建礼教的影响。尽管嫁了个无赖丈夫,但她传统礼教要求她恪守三从四德的妇训,毫无怨言与他一起生活。起初作为名伶的她收入颇丰,但仍不够丈夫挥霍。后来因为屡次的刺激给嗓子带来了很大的伤害,她逐渐淡出了公众的视线,同时,其夫继续挥霍。当他试图卖自己女儿遭到红牡丹出面阻拦时,他便把女儿骗出,卖入娼门。一位暗地里追求红牡丹的富商知道了,花重金代她赎出了女儿,但她仍不觉悟。同时她丈夫因过失杀人被捕入狱。尽管如此,她还是既往不咎原谅了他,并在去外地演出前专程去狱中探望,她甚至还托人将其早些释放。终于,使其夫幡然悔误,改邪归正。

《歌女红牡丹》是中国拍摄的真正第一部发音有声片,它充分展示了电影有声的特点,使观众第一次透过银幕听到了中国传统艺术——京剧的唱白。因此,当它于1931年3月15日在上海新光大戏院公映时,轰动了上海乃至全国的大城市,也吸引了南洋的侨胞观众。

《渔光曲》(1934)

影片故事发生在上海附近的一个村子,穷苦渔民徐福和妻子有一对孪生子女小猴、小猫。一场暴风雨夺去了徐福的生命,徐妻只得撇下刚生下的儿女,只身到了船王何家做了何家少爷子英的奶妈。

十年后,何家少爷子英和小猫、小猴都长大,由于三人从小在一起长大的,所以相互非常要好。又过了八年,小猫、小猴继承父业,租了何家的渔船,以捕鱼为生。何家少爷子英出国留学,主攻渔业,表示将来回国后要出力改良父亲(后来他自己的)的渔业。在此之后,渔民的生活很不平静,徐家生活依旧十分贫困,徐妈双目失明。小猫和小猴只得带着母亲到上海投奔舅舅,然而也只能与舅舅一起在街头卖唱为生。一天,回国的子英碰巧在上海遇到了小猫、小猴并给他们一些钱,没想到这些钱反倒让他们被怀疑是抢劫而得的,因而被捕入狱。他们出狱后,家里发生了火灾,徐妈和舅舅葬身火海。小猫、小猴无家可归。何子英希望小猫、小猴到何家去,但父亲的渔业公司也因他的情妇而破产自杀了。子英放弃了他改良渔业的计划,决定跟着小猫、小猴一起到海上重振捕鱼业。不幸的是,小猴因捕鱼受重伤致死……

1934年,影片《渔光曲》以其深刻的思想内容和强烈的艺术感染力轰动影坛。该片上映时值盛暑,观众如潮,在上海连映84天,创造了当时国产影片最高上座纪

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录。影片的主题歌，也成为家喻户晓的流行歌曲之一。本片在1935年莫斯科国际电影节上获得“荣誉奖”，成为中国第一部在国际上获奖的影片。它不仅获得广大观众的喜爱，也受到世界影坛人士的赞赏。

《风云儿女》(1935)





该电影由许幸之执导，剧本作者为田汉和夏衍。电影讲述的是青年诗人辛白华与朋友梁质夫从东北流亡到了上海，而当梁质夫很快加入到抗击日本侵略的战争时，辛白华却选择追求刚刚离婚、富有魅力的施夫人。当辛白华听到好友梁质夫牺牲的消息后，心理发生了很大的变化，毅然决定快速参加抗战。

《风云儿女》几乎成为最伟大的抗战电影。其插曲《义勇军进行曲》风靡全国，1949年被选定为中华人民共和国国歌，此决定并于2004年3月正式写入中华人民共和国宪法。

《马路天使》(1937)

《马路天使》讲述的是上海底层人民的疾苦——一群“把兄弟”与小云和小红两姐妹之间的生活遭遇。青年陈少平是个吹鼓手，他和卖报的老王、卖水果的小贩、剃头司务、失业者结拜成兄弟，住在同一个弄堂的小阁楼上，对面住着一对生活贫苦的姐妹小云和小红。小云在生活逼迫下只得做了下等妓女，小红天生一副好嗓子，就跟着琴师到茶馆去卖唱。小红和小陈每每对窗玩闹，日久生情。这部影片生动地再现了20世纪30年代都市下层人民的苦难生活，歌颂他们的善良，抨击黑暗的社会。

《马路天使》是由明星影片公司制作，袁牧之自编、自导，赵丹、周璇主演的一部具有深刻社会意义和极高艺术成就的现实主义优秀影片，是我国早期社会问题片的代表作之一，成为20世纪30年代中国电影艺术发展高峰时期的标志性作品；在第24届香港电影节被选为“中国最优秀的100部电影”之一，排名第11位；是“中国电影九十年优秀影片”之一。

周璇曾经说过，她一生没有什么满意的电影，除了《马路天使》；赵丹说他真正的演员生涯是从《马路天使》开始的。本片堪称中国20世纪30年代有声片的经

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典。这部被法国著名电影史学家赞美为"风格极为独特,而且是典型中国式"的影片,即使放到今天来看,依旧魅力不减。本片还留下了至今仍脍炙人口的歌曲《四季歌》和《天涯歌女》。

著名导演
Notable Directors

Ren Qingtai (1850 ~ 1932)

Ren Qingtai, also known as Ren Jingfeng, was born in Faku County, Liaoning Province in 1850 and died of disease in Beijing 1932. He was the first Chinese filmmaker, so he was called the "Father of Chinese Film".

Ren Qingtai went to Japan to learn photography when he was young and then launched the first photograph studio, "Fengtai Photo Studio" in Beijing, 1892. Although Ren Qingtai did not learn photography in China, the motivation for him to learn the skill and to open his own photograph studio in China was drawn from the environment in north China where he grew up. Another factor was related to the development of Japan which became an economical and military empire in the following two decades since the Meiji Reform began in 1874. Therefore, Ren Qingtai traveled to Japan to learn Western photography.



Around the beginning of the twentieth century, foreign films gathered in China attracted a great number of Chinese audiences. But only foreigners were entitled to show and make films then. With the rise of foreign film business from Italy, France and the USA, etc. which undoubtedly stimulated directly the first Chinese filmmaker while

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very few Chinese people went to see the traditional Chinese "shadow play" (Ying Zi Xi). Ren's motivation to make films was related to make Chinese films which cater to the enjoyment of Chinese viewers. Another reason attributed to a commercial wave that was stimulated by the new medium of film which accelerated the birth of Chinese film.

In 1905, Ren mounted a sheet against a wall outside his studio as a backdrop, and filmed several excerpts from traditional Beijing Operas acted by famous Beijing Opera artist Tan Xinpei. Thus the first film, *The Battle of Mount Dingjun*, was successfully made in China.

Following the success of the first film of Beijing Opera, Fengtai Studio continued to make seven films of Beijing Opera, including *Chang Ban Po* (1905), *Green Rocky Mountain* (*Qing Shi Shan*) (1906), *Leopard* (*Jin Qian Bao*) 1906, *The Sunny Mansion* (*Yan Yang Lou*) 1906, *White Water Shoal* (*Bai Shui Tan*) (1907), *Capture Guan Sheng* (*Shou Guan Sheng*) (1907), *Spinning Cotton* (1908), etc. These films were characterized by acrobatic fighting, dance movements and facial expressions. During this period, the filmmaker Ren Qingtai changed his department store into a cinema named Daguanlou Theatre which became the first Chinese cinema only showing films. The theatre promoted his film business to be more flourishing and prosperous. Fengtai Studio produced a total of eight films based on Beijing Opera from 1905 to 1909. All of them were made in Beijing and were warmly received by the public. The fact indicated that not only were Chinese films a success, but also that the aesthetic and cultural psychology of Chinese filmmaker and audience were in accordance with each other.

In 1909, a fire ruined Daguanlou Theatre and also ended all film activities of Ren Qingtai.

Zheng Zhengqiu (1888 ~ 1935)

Zheng Zhengqiu, an early Chinese famous director and screenwriter, was born in Shanghai on January 25, 1889. From the beginning of 20th century to the end of 1920s, China's 1st generation of directors appeared with the birth of Chinese films under poor and unexperience conditions. The Chinese film pioneers produced the first group of Chinese feature films. Among them, Zheng Zhengqiu was the greatest successful director.

Zheng Zhengqiu was a versatile filmmaker. In 1913, he and Zhang Shichuan co-produced his *The Couple in the Hard Times* (*Dong Fang Hua Zhu*). This was the first Chinese short feature film which made the first step to engage himself in

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film career. In the end of 1923, *Orphan Rescues Grandfather*, written by him and directed by Zhang Shichuan, was on the screen and of great success. In 1929, he wrote and directed *Fellowmen.* In 1930, he wrote and directed *The Hall of Broken Zither* in which he played the leading role. In 1934, *Twin Sisters* written and directed by him had its moments and was of huge social influence. He had written 50 films included *Labourer's Love* (1922), *The Couple In Name* (1927) and *The Burning of Red Lotus Temple Part*(1 ~ 4) (1928) and directed *The Tablet of Blood and Tears* (1927), *The White-Cloud Pagoda* (1928), as well as starred *Labourer's Love*, etc.

As a Chinese film pioneer, he had his own definite artistic ideas and pursuits more than his contemporary directors. Except his main achievements in pioneering Chinese films, the most important one laid in his starting fine tradition of Chinese films and drawing rich creation sources from real social life as well as stage art of drama, which laid a foundation for pioneering the artistic road of Chinese films. Zheng Zhengqiu was rich in life and stage creation experience and he put forward that films should not only cater to audiences but also lead their enjoyment interest. Accordingly, his works could rather seize and move audiences, especially those citizens, and had profound influence.

Zheng Zhengqiu had tried to find out a national culture road rooted in Chinese land and devoted a great deal of her efforts to Chinese films from silence to sound, which laid a foundation for the development of early Chinese films.

Zhang Shichuan (1888 ~ 1950)

Zhang Shichuan's birth name was Zhang Weitong, and he was born on January 1 of 1890 in the city of Ningbo, Zhejiang Province. When he was 16, his father died, and the boy was sent to Shanghai to live with his uncle who found him a job in a textile factory. He could speak English fluently at 17 because of his brightness and diligence. In 1913, the Asia Film Company was established by American in Shanghai and he was employed as their adviser and company Chief Operation Officer (COO). In the same year he directed the first Chinese feature film *The Couple in the Hard Times*, cooperaed with Zheng Zhengqiu. In 1916 he set up his own Huanxian Film Company and made the famous film, *Victims of Opium* uncovering opium poison.

In March, 1922, Zhang Shichuan joined with Zheng Zhengqiu, Zhou Jianyun, Zheng Zhegu and Ren Jinping to establish their own film studio, which they called Star and he occupied the general manager and director, where he directed the first long Chinese feature film, *Orphan Rescues Grandfather* in 1923 which was a great

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success. In 1925 he finished *Lonely Orchid*, which was the representative work of China's early silent films. Star Film Company produced over 200 films within 16 years where he finished directing the first Chinese swordsmen film, The *Burning of Red Lotus Temple* (18 serials) in 1928, which made Chinese sowordsmen films popular. In 1930 the first Chinese sound film *Singing Girl Red Peony* was successfully made by him. In February, 1932, the Communist Party of China (CPC) was founded, selected him as one of the executive committee member. Influenced by the leftist movement of film in the anti-Japanese movement, he directed the progressive films, *Cosmetics Market*, *The New Year's Gift* (*Ya Sui Qian*), etc. In 1937 Star Film Company was ruined in the flames of war, he joined Guohua film Company with part of his remainders and directed *Li Sanniang*, *Three Charming Smiles*, *A Dancing-girl's Fate*, *The Night*, etc. In 1942, he became the head of the sub-studio of the General Chinese Union Film Production Stock Company and took charge of a directive post. And later after 1946, he directed two films in the Hong Kong China Film Company and finally the Shanghai Datong Film Company which were, *An All-consuming Love* and *Women in Trouble Times*, etc.

As one of the Chinese film pioneers and the outstanding one of China's 1st generation directors, Zhang Shichuan directed 156 feature films, including both the long and short ones. From 1913 when he began to work at films at the age of 23 to the year 1953, he devoted all his energy and efforts to Chinese films. As a film entrepreneur, he originated Star Film Company which had preformed quite a lot of feats then in the Chinese film history. It was also the one which ran the longest in those days and became one of the largest Chinese production companies during the 1920s and 1930s in Shanghai and Hong Kong. Emerging along with Dazhonghua Baihe(1925), and Tianyi Film Company (1925), Star had became the leading film studio in China by the early 1930s, the Lianhua Film Company (founded in 1929, the combination of Huabei Film, Ltd. of Luo Mingyou, Xinmin Film Company of Li Minwei, Dazhonghua Baihe of Wu Xingzai and Shanghai Shadow Play Company of Duyu) as a close second.

He also started the famous film magazine *Star Monthly* to strengthen film propaganda and opened the earliest Chinese film artistic training class, exerting himself to train and find the new. Zhang Shichuan was, therefore, genuinely the first director artist and the first film entrepreneur in Chinese film History.

Bu Wancang (1903 ~ 1974)

Bu Wancang, as a director of early Chinese films, was an active Chinese film director and screenwriter between the 1920s and the 1960s. And he

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was born in Tianchang, Anhui in 1903.

In 1921, Bu Wancang began to learn making films and made his first short film *The Fathead* with his teacher. In 1924 he directed the first film *A Poor Heart* for Dazhonghua Baihe and in 1926 the first film *Why Not Her* (*Yu Jie Bing Qing*) for Xinmin Film Company. Thus he worked for several studios before becoming a major director for the Star Film Company where he directed about ten films, of which the famous were *The Couple In Name* (1927), *Little Detective* (*Xiao Zhen Tan*) (1928), *Ashes of the Lotus* (*Mei Ren Guan*) (1928), *Done with One Heart* (*Tong Xin Jie*) (1929), *In Hatred of Loving* (*Hai Tian Qing Chou*) (1930), etc. By 1931, he moved to Star's rival, Lianhua Film Company, where he directed such influential films as *Love and Duty* (1931), *Peach Blossom Weeps Tears of Blood* (1931), *Three Modern Ladies* (1933) (Ruan Lingyu as the leading actress in the three), *The Light of Motheral Instinct* (1933) and so on.

After the War of Resistance Against Japanese broke out, Bu made several historic films of patriotic theme, most notably 1939's *Mulan Joins the Army*, *Xishi the Beauty* (1940) and *Su Wu Herds Sheep* (1940) which used the past to disparage the present. In 1947, he moved to Hong Kong where he continued to make films and founded Taishan Film Company in 1950. In HongKong and Taiwan he directed successively *Qin Liangyu* (1940), *The Soul of China* (1948), *Nobody's Child* (1960) and the first color film, *No Greater Love* (Wu Feng) (1962) in Taiwan.



著名导演
Notable Directors

任庆泰(1850～1932)

任庆泰,字景丰,又字觐风,1850年出生于辽宁省法库县,1932年病逝于北京。任庆泰是中国电影第一人,因此被称为"中国电影之父"。任庆泰青年时在日本学习过照相技术,1892年在北京开设第一家照相馆——丰泰照相馆。尽管当时任庆泰在中国不是学照相的,但由于受他成长的中国北方环境的影响下,他决定学习照相技术,在中国开设自己的照相馆。另一个原因与当时日本的发展有关。在1874年明治维新后的20多年里,日本成为经济和军事强国,因此,任庆泰便到日本学习西方照相技术。

20世纪初前后,汇集在中国的外国电影吸引了大批的中国观众,那时,放电影

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和拍摄电影也只是外国人的权利。毋庸置疑，来自意大利、法国和美国等外国电影业的兴起直接刺激了中国第一位电影摄制者，而很少有中国观众去光顾中国传统的“影戏”。所以，任庆泰初拍中国电影是为了迎合中国观众的享受。另外一个原因归于加速中国电影诞生的西方电影新事物刺激下的一股商业浪潮。

1905 年，任庆泰在他照相馆外墙上裱出一片空白作为背景，拍摄了由著名京剧表演艺术家谭鑫培表演的原于传统京剧的几个片段。就这样，由中国人拍摄的第一部中国电影《定军山》成功地诞生了。

随着第一部京剧电影的成功，丰泰照相馆又继续拍摄《长坂坡》(1905)、《青石山》(1906)、《金钱豹》(1906)、《艳阳楼》(1906)、《白水滩》(1907)、《收关胜》(1907)和《纺棉花》(1908)等七部电影。这些电影都以武打格斗、戏曲舞步和面部表情为特点。在此期间，电影导演任庆泰也把他的百货公司改建成了大观楼影戏园，后来成为仅放电影的第一个中国电影院。大观楼影戏园促使他的电影业蓬勃发展一片生机。1905 至 1909 年间，丰泰照相馆共拍摄了八部京剧电影，所有电影均在北京拍摄并获得公众的热烈欢迎。事实表明，不但中国电影成功了，而且中国电影导演的审美和文化心理是符合中国观众的。

1909 年，一场大火烧毁大观楼影戏园，同时也结束了任庆泰电影生涯的所有活动。

郑正秋(1888～1935)

郑正秋，中国早期著名的导演、剧作家和编剧家，1889 年 1 月 25 出生于上海。20 世纪初到二十年代末，随着电影在中国的诞生，出现了中国“第一代导演”。这些中国电影的先驱，在简陋、艰苦，又缺乏经验的条件下，创作了中国电影第一批故事片。“第一代导演”中成就最大的是郑正秋。

郑正秋是一位多才多艺的电影人。1913 年，与张石川合作导演，把由他编写的《难夫难妻》(又名《洞房花烛》)搬上银幕。这是第一部中国短故事片。从此开始了他的电影事业的第一步。1923 年底，由他编剧、张石川导演的《孤儿救祖记》上映，获得巨大成功。1929 年，他创作并导演了《战地小同胞》。1930 年，创作、导演并主演了《碎琴楼》。1934 年，他编导的《姊妹花》轰动一时，并产生巨大的社会影响。郑正秋曾编剧过《掷果缘》(又称《劳工之爱情》)(1922)、《挂名夫妻》(1927)、《火烧红莲寺》(1928)等 50 多部影片，导演过《血泪碑》(1927)、《白云塔》(1928)等，还主演过《掷果缘》等。

郑正秋作为中国电影的开拓者，与同时代的导演相比更有艺术主见与追求。他的主要功绩除了在开拓电影事业外，最重要的还在于他开创了中国电影从现实社会生活和戏剧舞台艺术方面汲取丰富创作源泉的优良传统，为中国电影艺术道路的开辟奠定了基础。郑正秋有丰富的生活和舞台创作经历，提出影片不仅要迎合观众，而且要引导观众的欣赏趣味。因此，他的作品比较能够抓住观众，打动观

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众的心灵，特别是受到市民观众的欢迎，影响深远。

郑正秋始终摸索一条扎根于中国大地上的民族文化道路，为中国电影从无声到有声片倾注了大量心血，为中国早期电影事业的发展奠下了基石。

张石川（1889～1954）

张石川，原名张伟通，1890年1月1日生于浙江宁波，中国电影事业的开拓者，中国最早期导演之一。



16岁时，张石川父亲病逝，被送往上海与舅舅生活，并在纺织厂找到一份工作。由于他聪明好学，17岁就学得一口流利英语。1913年23岁时受聘于美国人在上海创办的亚细亚影戏公司，担任公司顾问并主持公司制片业务。同年，与郑正秋合作拍摄中国第一部故事片《难夫难妻》。1916年，张石川自己成立幻仙影片公司，并拍摄了揭露鸦片毒害的著名影片《黑籍冤魂》。

1922年3月，与郑正秋、周剑云、郑鹧鸪和任矜苹等人在上海建立明星影片公司，任总经理兼导演。1923年，他在明星公司拍摄中国第一部长故事片《孤儿救祖记》，获得巨大成功。1925年完成中国早期无声电影（默片）的代表作《空谷兰》。明星影片公司在近16年时间里拍摄了200多部影片，1928年导演中国第一部武侠片《火烧红莲寺》，并连续拍了18集，由此掀起了中国武侠片热。1930年，导演中国第一部有声片《歌女红牡丹》。1932年2月，中国电影文化协会在上海成立，他被选为执行委员。抗日救亡运动中，受左翼电影运动影响，拍摄了《脂粉市场》、《压岁钱》等进步影片。1937年明星影片公司总厂毁于战火。他带着残存的部分机械和物资加入国华影片公司，拍摄了《李三娘》、《三笑》、《花溅泪》、《夜深沉》等影片。1942年，出任中华联合制片股份公司分厂厂长兼导演制片部长，导演《燕归来》、《芳草碧血》、《英雄美人》等影片。1946年后，为香港大中华影业公司和上海大同影业公司导演了《长相思》、《乱世的女性》等影片。

作为中国电影的开拓者和中国第一代导演中的佼佼者，从1913年23岁开始从事电影事业至1953年去世，张石川一生共导演长短故事片156部，为中国电影事业献出了毕生的精力。作为一个电影事业家，他创办的“明星影片公司”赫赫有名，占据了中国电影史上的重要篇章，是当时中国营业时间最长，也是上海、香港二

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十世纪二、三十年代最大的电影公司之一。虽然与大中华百合(1925)和天一影片公司(1925)同时起步,但明星影片公司成为二十世纪三十年代早期中国电影业最早出现的"霸主",联华影业公司(1929,由罗明佑的华北电影有限公司、黎民伟的民新影片公司、吴性栽的大中华百合影片公司、杜宇的上海影戏公司等电影机构合并而成)屈尊第二。

他还创办了著名影刊《明星月刊》以加强电影宣传,开办了中国最早的电影演艺训练班,着力培养和发现新人。因此,张石川在中国电影史上是名副其实的第一个导演艺术家和第一个电影企业家。

卜万苍(1903～1974)

卜万苍,中国早期电影导演,活跃在二十世纪二十到六十年代间的多产电影导演和编剧家,1903 年出生于安徽天长。

1921 年开始学习电影摄影,并与老师合拍了短片《饭桶》。1924 年为新成立的大中华百合拍摄了第一部影片《人心》。1926 年在新民影片公司导演了第一部影片《玉洁冰清》。因此,在成为明星公司的主要导演之前,他为好几家影片公司拍过电影。他在明星公司拍了约十部影片,其中较著名的是《挂名夫妻》(1927)、《小侦探》(1928)、《美人关》(1928)、《同心劫》(1929)、《海天情仇》(1930)等等。他转到明星公司的对手——联华影片公司并导演了《恋爱与义务》(1931)、《桃花泣血记》(1931)、《三个摩登女性》(1933)(三部均由阮灵玉主演)、《母性之光》(1933)等较有影响的影片。

抗日战争爆发后,他导演了几部具有爱国主题、借古讽今的历史片,最著名的是 1939 年拍摄的《木兰从军》,还有《西施》(1940)、《苏武牧羊》(1940)等。1947 年移居香港继续拍摄影片,1950 年创办泰山影片公司。他在香港和台湾先后执导的影片有《秦良玉》(1940)、《国魂》(1948)、《苦儿流浪记》(1960)和台湾第一部彩色影片《吴凤》(1962)等。

著名影星
Notable Stars

Yan Shanshan (1896～1952)

Yan Shanshan, birth name Yan Shuji, was born in Nanhai County, Guangdong Province in 1896. She was China's first film actress and Yan Shansahn was her stage name used for *Zhuang Zi Tests His Wife* (1913).

Yan Shanshan graduated from Hongkong Yide Normal School and was a

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member of the female bomb squadron during the Republican Revolution in 1911. When Chinese films were just beginning, as in plays influenced by traditional doctrine, there was a rule against female performers sharing the stage with male performers, so female roles were played by male actors. The first Chinese film, *The Battle of Mount Dingjun*, could not break through the cultural custom. Even in the film with the theme of marriage relationship in 1913, all actors and actresses were acted by the male. However, China's first film actress, Yan Shanshan, appeared on screen in 1914 as China's first film actress.

In 1913, Yan Shuji founded the Hong Kong Meihua Film Company with her husband Li Minwei, she played the role of the servant girl in *Zhuang Zi Tests His Wife*, became the first Chinese actress in Hongkong and Chinese film history. After that, Yan joined Shanghai Xinmin Film Company and starred in *The God of Peace* (1926), *Five Revengeful Girls* (1928), and *Reviving Romance* (1928), which were all produced by Shanghai Minxin Film Company. She stopped acting in 1928 and passed away in 1952 at her age of 56.

Wang Hanlun (1903 ~ 1978)

Wang Hanlun, birth name Peng Qinshi, also called Jianqing, was born in Suzhou, Jiangsu Province in 1903 and she herself was a film audience. She was one of China's first generation actresses, one of Four Great Dan (actresses) of early Chinese films and the first "Chinese tragic acress".

Wang Hanlun went to an excellent private institution, St. Mary's School for Women in Shanghai when she was a young girl. Her father died when she was 16, she had to make a living, successively as a primary school teacher, a clerk in British and American tobacco companies and later as a full-time English language typist with rather high salary before becoming a actress. Occasionally in 1923 she was introduced to act in *Orphan Rescues Grandfather* made by the Star Film Studio, starring Yu Weiru. Wang's thorough sensitive portrayal, sadness and anger and tenacity, of the besieged heroine moved audiences, made *Orphan Rescues Grandfather* China's first national hit and Wang Hanlun an overnight sensation. *Orphan Rescues Grandfather* became the first Chinese full-length feature film.

Nearly a decade had passed since Yan Shanshan had appear on screen as the first actress, but only a handful of women had yet dared to. In those days, women's appearance on screen was still regarded as socially unacceptable behavior, especially for a young lady from upper-class. So there were enormous pressures on Peng from both family and society. Her acting on screen angered her eld-

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er brother and sister-in law and she had no other way than changing her name, making her birth name never known to the public. The family accepted this, and she adopted Wang Hanlun as her screen name. The surname derived from her belief that tigers are fearless and tigers have the Chinese character for king on their foreheads, so she changed her surname to Wang. She liked the English name Helen, so she adopted the similar Chinese name Hanlun.

Starring in *Divorcee* (1924) and *The Poor Children* (1924) made Wang Hanlu the first Chinese outstanding tragic actress. Later in 1929, Wang founded her own independent film company, the Hanlun Film Studio, and produced *An Actress's Revenge* (*Blind Love*), in which she starred as the heroine. This film was a great success and had been shown abroad. But Wang then disbanded the company and with the profits from what turned out to be her last starring film, she opened the "Hanlun Beauty Parlor" in Shanghai, retired from films to become a businesswoman. She was very successful throughout the 1930s until the Japanese occupied Shanghai.

After the foundation of new China, she became a member of Shanghai Film Actor Troupe, acted a supporting role of Empress Dowager in *Wu Xun* (1950). She had taken part in more than ten films, such as the artistic documentary film *A Great Upsurge*. On August 17, 1978, Wang Hanlun passed away in Shanghai.

Zhang Zhiyun (1904 ~ 197?)

Zhang Zhiyun was born in Zhang Ahshan (Ahxi) a village of Panyu in Guangdong, now a city of Guangzhou. She was three when her father died and moved to Shanghai with her mother. She was one of China's first generation actresses and the first Chinese film empress.

In 1923, Zhang Zhiyun entered the Dazhonghua Film Company through the test and starred the silent films *A Poor Heart* (1924) and *Amid the Battle of Musketry* (1925), which made her attracting. Her appearance in Dazhonghua Film Company brought her to the attention of the Star studio. Playing the lead in a string of three popular silent films *A Sincerely Pity Girl* (1925), *Suspects of Couple* (1925) and *Lonely Orchid* (1925) for Star quickly made her one of what the press *New World* in Shanghai termed the Mingxing studio's "Four Great Dan" (actresses), along with Yang Naimei, Wang Hanlun and Xuan Jinglin. In 1926, the Shanghai magazine, *New World*, conducted a fan poll, which made Zhang Zhiyun No. 1 actress among Star's Four Great Dan and she was selected as "Film Empress". In *Why Not Her* (1926) directed by Bu Wancang, she acted a country girl, for which

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had her named a "tragic Empress".

In 1927, she went to America with Tang Jishan and married him thus left filmdom since then. In 1931 she was abandoned by his husband, and after that, there came the sound age of films. Not speaking Chinese Language made this "Empress" hardly be employed and had to depend on and live with her friend. In 1933, Star Company produced *Disappointed Love* according to her suffering. In 1935, she starred *New Peach Blossom Fan*, and then moved to Hongkong and acted Cantonese films. For a long time since then, she had lived a helpless life and beggared along the street. Zhang Zhiyun had starred thirteen tragic love films in her life and she was drowned by her tragic life just as the main characters in films. She died in Hong Kong in 1970s.

Hu Die (1907 ~ 1989)

Hu Die, whose birth name was Hu Ruihua, original hometown was Heshan, Guangdong Province, was born in Shanghai in 1907.

Hu Die had moved to Tianjin, Yingkou and Beijing, etc. with her father during her infancy. When came back to Shanghai in 1924, she entered the first actor training class of Shanghai Zhonghua Film School. She played a role in *Amid the Battle of Musketry* (1925) after graduation. Then successively, she starred in the films in ancient costume, like *Complaints* (1925), *The Lovers* (1926) and *Princess Iron Fan* (1927), etc. In 1928, she joined Star Film Company and played the leads in *Lonely Orchid* (1925), *The White-Cloud Pagoda* (1928), *The Burning of Red Lotus Temple* (1928), etc. The first Chinese sound film *Singing Girl Red Peony* (1930) starred by her was fairly a success. In the first leftist movement film, *Raging Waves* (1933), the role of Xiu Juan starred by her was the figure of a new woman with the rebellious spirit and rich in her inner world, which received favorable comments. In 1933, *Twin Sisters* (1933) in which she starred the twin sisters having total different personalities brought her performance art to a summit. The film broke the highest record of box-office beyond the memory of China-made films in 1930s. Its showings in Southeast Asia, Japan and West-European countries won acclaim. In 1935, she appeared at the First International Film Exhibition in Moscow and went to Germany, France, Britain and Italy, etc. to investigate their film circle with Chinese film delegation. Later she went to Hong Kong and starred *Rouge Tears* (1938) and *The Perfect Beauty* (1940), etc. After the Anti-Japanese War, she went back to Hong Kong again, once did business and starred Mrs. Who and *Autumn Moon* (*Ming yue ji shi yuan*), etc. She retired in 1967, later she moved to Canada and settled

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there, where she passed away on April 23, 1989.

Hu Die had a career as a film actress from late 1920s to 1960s. She had her most brilliant period in the 1930s and 1940s. She played a full spectrum of characters, including maidservant, loving mother, woman school teacher, actress, prostitute, dancing girl, the daughter of a rich family, laboring woman, and factory worker. She had attractive, unconventional qualities, and her performances were gentle, honest, refined and sweet. The audiences called her a Film Queen. She was 25 that year. Hu Die lived both in the silent and sound film periods, and she was one of the best Chinese film actresses in the 1930s and the 1940s. She was the first Film Queen of China in a real sense.

Yuan Muzhi (1909 ~ 1978)

Yuan Muzhi was an actor, screenwriter, director and expert in film industry. He, whose former name was Yuan Jialai, was born in Ningbo, Zhejiang Province in 1909.

In middle school, Yuan Muzhi joined drama society organized by Hong Shen and later attended Dongwu University and acted in *Uncle Vanya*. He devoted himself to the drama course after graduation in 1930. He acted the leading role in dramas like *Wu Kui River* and *Roar, China*, etc. and established the monthly magazine *Drama*. Being good at depicting various characters on the stage, he took on the nickname "man with a thousand faces". His works included *Dramatic Make-up Surgery*, etc. In 1934, Yuan Muzhi worked in Diantong Company as an actor and screenwriter, and he wrote his first film script *Plunder of Peach and Plum* as well as acted the leading role. Later, the film achieved great success and was considered as one of the excellent works after the May 4th Movement of 1919. In 1935, the first music comic *Scenery of City Life* was wrote, directed, and acted by Yuan Muzhi himself. Later He transferred to Star Film Company where he cooperated with Chen Boer in the film *Revolutionaries*. *Street Angel*, which was wrote and directed by him in 1937, accomplished great achievement in art method as well as content, and was considered as the symbolic work of Chinese filmdom in 1930s. In 1938, he acted the leading role in *Eight Hundred Heroes*. And at the same year, he left for Yenan to establish Yenan film organization and began the shoot of *Yenan and the Route Army*. During 1940 and 1945, he pursued further education in the Soviet Union where he investigated and took part in the film shoot. In 1946, he was entrusted to help in the establishment of Northeast China Film Studio and later worked as the director of the factory. The first feature film *Bridge* was produced there. Be-

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tween 1949 and 1952, he was the director of the Film Bureau of China.

Ruan Lingyu (1910 ~ 1935)

Ruan Lingyu, an early Chinese film actress, birth name Ruan Fenggen, original hometown Xiangshan (Zhongshan), Guangdong, was born in Shanghai on April 26, 1910 and died on March 8, 1935, aged 24.

Her father's early death caused her staying with her mother as service maid since her childhood. Her mother had been provident to let her go to school. She had been a student at Chongde Middle School for Women in Shanghai. In 1926 she passed the examination and was admitted to Shanghai Star Film Company in order to earn her salt and support her mother, where she starred her maid film *The Couple In Name* in 1927. Since then, she entered the filmdom and successively starred over 20 films in Star and Dazhonghua Baihe. In 1930 she joined Lianhua Film Company, starring in *The Dream of the Ancient Capital* (1930) which started its business. Her successfully acted prostitute Yanyan, thus established her position in filmdom.

After that, she played leading roles in a serial of films, like *Wild Flowers by the Road* (1930), *Three Modern Ladies* (1933), *The Little Toys* (1933), *Night in the City* (1933), *The Life* (1934), *Coming Home* (1934), *Goodbye, Shanghai* (1934), *Scented Snow Sea* (1934), *Goddess* (1934), *New Women* (1934) and *National Customs* (1935), etc., successful in shaping kinds of Chinese women images fed up with tribulation, including workwoman, countrywoman, woman school teacher, dancing girl, prostitute, actress, writer and so on. *Goddess* was her most reprehensive one among them. Her exquisite performance in *Goddess* made it a classic in the age of silent films, and it represented the highest level of silent film performing art. Wu Yonggang, the director of *Goddess*, had compared her to "the film to be sensitized" and thought highly of her. In the film field of 1930s, her least reshooting record made her the actress whom directors most willing to cooperate with, as well as the box-office appealing one.

All 29 films starred by Ruan Lingyu were silent till the last film *New Women* in which interlude songs were begun to provide except accompanying music and was a try transmitting from silence to sound. It was a pity that Ruan Lingyu ended her life under the severe pressure that the "tongue is not steel, yet it cuts". Her death was an unevadable loss for Chinese film art field. Ruan Lingyu, the most excellent performing artist of 1930s, the most notable actress in the Chinese film history, the first Chinese actress who aroused extensive acclaim in the society fell down. In

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1995, Chinese film system held a ceremony, awarding her the "Centennial Award" in Chinese film as well as the Best Actress, and *Goddess* won the Excellent Film Award.

In April, 1998, her statue was completed at the Fu Shou Cemetery of Qing Pu County, Shanghai.

Zhao Dan (1915 ~ 1980)

Zhao Dan, born in Zhao Feng'ao in Nan Tong city, Jiangsu Province, whose ancestor hometown was in Feicheng, Shandong Province, was one of the most acclaimed and accomplished actors in Chinese film history.

He was fascinated with film and drama since childhood, which he spent in a theater that his father owned. In 1932, Li Pingqian, a famous director of Star Film Studio, took a fancy to him and made him act a rich playboy in silent film *The Spring Dream of the Lute.* Since then he became a basic actor in Star and starred in over 20 films like *Twenty-Four Hours in Shanghai*, *Three Sisters*, *Go to Northwest*, *Nation's Soul*, *Crossroad*, *Street Angel*, etc. since 1933, of which *Crossroad* and *Street Angel* Zhao played in 1936 and 1937, were two pieces that early revealed his talent. At the same time, he starred in world famous dramas such as *Nala*, *Big Thunderstorm* and *Romeo and Juliet.* His artistic talent in film and drama made him soon become an attractive drama actor and film star. After the war broke out, Zhao began a creative relationship with director Zheng Junli, with the 1948 anti-Kuomintang drama-comedy, *Crows and Sparrows* which was the symbol of his performing arts. Throughout the 1950s and 1960s, his playing historical figures in biographical films made his performing arts reach its peak. The three figures of *Nie Er*, *Lin Zexu* and *Li Shizhen* have been the immortal artistic images in Chinese film gallery.

Zhao Dan was a successful performing artist with many outstanding achievements. In the several decades of his film career, he appeared in 35 films, portrayed a series of brilliant roles. In 1995's centennial commemoration of the birth of world film and 90 years of Chinese film, Zhao Dan was posthumously awarded the "Centennial Award" as one of the best actors in Chinese film.

Zhou Xuan (1920 or 1918 ~ 1957)

Zhou Xuan, former name was Su Pu, was born on August 1st of 1920 in Changzhou, Jiangsu Province and died on 22 September 1957, when she was 39. She was an early Chinese film actress and a popular singer.

Zhou Xuan was sold and separated from her natural parents at her early age

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and raised by adoptive parents, the Zhou's couple. Since 1935, she played a role in *The Beauty's Favour* by Tianyi Film Company. In 1936 she joined Yihua Film Company, starring many films, such as *Joyous Day* (1936) and *All Loves* (1937). But it was in *Street Angel* that she achieved stardom in 1937 in Star Film Company when director Yuan Muzhi cast her as one of the leads as Xiaohong. She successfully created the image, a singing girl who suffers all insult and hurt and still has a nice ideal. *Street Angel* was the masterpiece of her performance art. After the Incident of August Thirteen, she took part in the full-length drama, *Guarding Lu Gou Bridge.* Then she went to Philippine to propagandize the resistance against Japan and saving the nation with Shanghai Drama Art Association. In 1938 she joined Shanghai Guohua Film Company and starred nearly twenty films, like *Meng Jiangnv* (1939), *Li Sanniang* (1939) and *Tale of the Western Chamber* (1940), etc. In 1943 she starred *The daughters of Fisherman* (1943) and *The Dream of Red Mansions* (1944) in Chinese Film Joint Stock Ltd. After the Anti-Japanese War she went to Hong Kong and starred *An All-consuming Love* (1947), *Memories of the Southward* (1947) and *The Dark Secrets of the Qing Court* (1948), etc.

Zhou Xuan made a total of over 40 films in her life and was the chief singer of over 100 film theme songs and interlude songs, which made people believe that she was an eternal screen idol. She could be considered as the earliest Chinese amphibious star, a brilliant star in the early entertainment field. Her masterpieces *Street Angel* and *Memories of the Southward* enjoyed a high prestige in the world, of which *Street Angel* had been awarded one of "Chinese Excellent Films in 90 Years" and she herself was awarded the "Centennial Award" in Chinese film.

Bai Yang (1920 ~ 1997)

Bai Yang was born Yang Chengfang in Beijing, original hometown was Xiangyin, Hunan.

In 1931, Bai Yang passed the examination and entered Lianhua Film Company. Her maiden work was a silent film *Grief* in which she acted as a servant girl. In 1936, she gained herself fame when she played the leading role in the film *Crossroads* in which Bai successfully performed in her portrayal of the young woman Yang Zhiying. During the war against Japanese, she took an active part in performing dramas in the mainland and was praised as "Four Great Dan" in drama with Zhang Ruifang, Shu Xiuwen and Qin Yi. In 1938, she, together with other film workers, like Shen Xiling and Zhao Dan, etc. went to Chongqing and shot *Children of China*, *Wings of China*, *Young China*, etc. In 1947, Bai starred in very famous

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films like *Eight Thousand Li of Cloud and Moon* , *Diary About Returning To The Native* , *Ideal Son-in-law* and *The Spring River Flows East.* She reached the highest level of her performing skill in the two films, which were *The Spring River Flows East* and the 1957 film *New Year's Sacrifice.* In 1957 she was appraised to win the first place in "five most popular players of 1956"; the same year, she attended the tenth Karlovy Vary International Film Festival and *New Year's Sacrifice* won the"Special Prize of the Jury" and was nominated for Crystal Globe.

Bai Yang developed a graceful and natural, yet distinct style. She acted as over 20 film images and created over 50 characters on drama stage in her life and was chosen as one of the 22 Chinese film stars. In 1980s, she shaped the image Song Qingling in teleplay *Love Poured upon the Earth.* She was a prestigious and outstanding performing artist with great achievements in Chinese filmdom. In 1993, she got the Award for Special Honor of China Film Performing Art Society and in 1995's Centennial Commemoration of the Birth of World Film and 90 years of Chinese film, she was awarded the "Centennial Award" in Chinese film.



著名影星
Notable Stars

严姗姗(1896～1952)

严姗姗,原名严淑姬,1896年生于广东南海县。中国电影第一位女演员,严姗姗是她为演《庄子试妻》(1913)使用的艺名。

她毕业于香港懿德师范学校,辛亥革命时参加过广东北伐军女子炸弹队。受传统礼教的影响,中国戏曲舞台上一向遵循着男扮女装的规则。1905年问世的中国首部电影《定军山》自然也难以突破这一文化习俗。甚至在1913年《难夫难妻》这部以婚姻关系为主题的影片中,所有的男女演员仍都是由男演员扮演的。1914年,严姗姗作为中国第一任电影女演员出现在银幕上。

1913年,严姗姗与丈夫黎民伟共同创办香港美华影片公司,并在该公司摄制的短片《庄子试妻》中饰演使女,成为香港及中国电影史上第一位女演员。此后,严姗姗加入上海新民影片公司,主演了《和平之神》、《五女复仇》、《再世姻缘》等影片,1928年退出影坛,1952年去世,享年56岁。

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王汉伦(1903～1978)

王汉伦,原名彭琴士,字剑青,1903年出生于江苏苏州,自己喜欢经常去看电影,中国第一代著名女影星之一,中国电影早期的"四大名旦"之一,也是首位"悲剧女星",少女时代曾就读于优秀私立学校——上海教会女校圣玛利亚书院。16岁她父亲去世,为了谋生曾先后当过小学老师,在英美烟草公司当过职员。从影前在一外企任专职英文打字员,薪水颇丰。1923年,一个偶然的机会经同事引荐参加明星影片公司《孤儿救祖记》的拍摄,主演余蔚如。她把该角色的悲愤与坚韧表现得淋漓尽致,深深打动了观众。该影片轰动一时,使彭剑青一炮走红。《孤儿救祖记》成为中国第一部完整故事片。



自从严珊珊第一次出现在银幕上之后,近十年过去了,仅有个别女性敢于演电影。那时候,女性演电影仍然不被社会所接受,更不用说出身于上层社会家庭的小姐了。由于从影惹怒了兄嫂,彭剑青只好改名换姓,永远不让自己的原名出现在公众的视野。她的"王"姓来自她想到老虎是无所畏惧的,它的额头上有个"王"字,于是就改姓王,她喜欢英文名字Helen,因此取了汉语谐音汉伦。

影片《弃妇》(1924)、《苦儿弱女》(1924)等的拍摄,使她成为令人瞩目的中国第一位悲剧明星王汉伦。后来,她于1929年曾开设过自己的电影公司"汉伦影片公司",拍摄了《盲目的爱情》(即《女伶复仇记》),由自己主演。该片拍得很成功,曾远销国外。不过此时她却解散公司,退出影坛,利用她主演的最后一部电影的收入在上海开办了"汉伦美容院",成为商人。20世纪30年代,在日本侵占上海前她还是很成功的商人。

新中国成立后,成为上海电影演员剧团的成员,在《武训传》(1950)中扮演过配角慈禧,曾参加《热浪奔腾》(1958)艺术纪录片的拍摄。一生共参加10余部影片的摄制。1978年8月17日,王汉伦病逝于上海,终年78岁。

张织云(1904～197?)

张织云,原名张阿善(阿喜),广东番禺(今广州)人,三岁丧父,幼年随母移居上海,中国第一代女明星之一,中国第一位"影后"。

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1923 年张织云考入上海大中华影片公司，主演无声片《人心》（1924）、《战功》（1925）而引人注目。她在大中华公司初露头角后，又受聘于明星公司，主演《可怜的闺女》（1925）、《新人的家庭》（1925）、《空谷兰》（1925）等系列无声片。1926 年，上海《新世界》杂志社举办电影皇后选举，结果张织云独占鳌头，被选为“电影星后”，其他依次是杨耐梅、王汉伦、宣景琳，于是她们被合称为明星公司中国电影早期的“四大名旦”。在卜万苍导演的《玉洁冰清》中，张织云在片内因饰演乡村少女，被人称誉为“悲剧圣手”。

1927 年张织云随唐季珊去美国结婚，离开影坛。1931 年被唐抛弃。婚变后，电影已经到了有声时代，这位“影后”不会讲国语，很难找到受聘用的机会，只好寄居朋友家中。1933 年明星制片公司以其遭遇拍摄《失恋》，并由其本人主演。1935 主演《新挑花扇》。后移居香港，曾参加粤语片的拍摄，以后长期生活无着，曾沿街乞讨。张织云一生主演了 13 部爱情悲剧，自己和影片中的主角一样，被人生的悲剧所淹没，20 世纪 70 年代在香港去世。

胡蝶（1907～1989）

胡蝶，原名胡瑞华，原籍广东鹤山，1907 生于上海。幼年随父亲迁居天津、营口、北京等地。1924 年回上海，进入上海中华电影学校第一期演员训练班，结业后参加无声片《战功》（1925）的拍摄。而后相继在友联、天一等影片公司主演《秋扇怨》（1925）、《梁祝痛史》（1926）、《铁扇公主》（1927）等二十多部古装片。1928 年加入明星影片公司，曾主演《空谷兰》（1925）、《白云塔》（1928）、《火烧红莲寺》（1928）等影片。由她主演的中国第一部有声片《歌女红牡丹》相当成功。在第一部左翼电影《狂流》（1933）中，她塑造的秀娟不但富有反抗精神，而且是个内心世界十分丰富的新女性，受到好评。1933 年在由她主演的有声片《姊妹花》（1933）中兼饰一对性格迥异的孪生姐妹，使她的表演艺术达到了高峰。20 世纪 30 年代，这部影片在国内打破了国产影片有史以来上座率的最高纪录，后来到东南亚、日本、西欧诸国演出，大获好评。1935 年与中国电影代表团一起出席莫斯科首届国际电影展览会，并随团赴德、法、英、意等国电影界考察。后来去了香港，主演《胭脂泪》（1938）、《绝代佳人》（1940）等影片。抗战胜利后复去香港，一度经商，并曾主演《某夫人》、《明月几时圆》等影片。1967 年息影，定居加拿大。1989 年 4 月 23 日，胡蝶在加拿大温哥华安然长逝。

胡蝶的表演生涯从 20 世纪 20 年代末一直延续到 60 年代，而三四十年代是她最辉煌的时期。她一生曾饰演过娘姨、慈母、女教师、女演员、娼妓、舞女、阔小姐、劳动妇女、工厂女工等多种角色，她的气质华贵脱俗，演技精湛，一度被观众评为“电影皇后”，那年她才 25 岁。胡蝶横跨默片和有声片两个时代，成为 20 世纪三四十年代我国最优秀的演员之一，是中国第一位真正意义上的影后。

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袁牧之（1909～1978）



袁牧之，演员、编剧、导演，电影事业家。原名袁家莱，1909年出生于浙江宁波。

袁牧之中学时期即参加洪深组织的戏剧协社演戏，后入东吴大学，演出《万尼亚舅舅》等剧。1930年离校，投身戏剧事业，主演《五奎桥》、《怒吼吧，中国》等剧，并创办了《戏》月刊。他在舞台上善于刻画各种人物，有“千面人”之美称，并著有《戏剧化装术》等著作。1934年袁牧之至电通公司任演员，编导，创作的第一个电影剧本为《桃李劫》并担任主演，获得成功。该片是五四运动以后优秀影片之一。1935年，他自编自导自演了中国第一部音乐喜剧片《都市风光》。此后转入明星影片公司，与陈波儿合演了《生死同心》。1937年，他编剧、导演的《马路天使》上映，在艺术手法和思想内容上都取得了很高的成就，被誉为“中国影坛上的一朵奇葩”，成为中国电影20世纪三十年代高峰时期的标志性作品。1938年，他主演《八百壮士》。同年赴延安，负责组建延安电影团，并开始拍摄《延安与八路军》。1940年～1945年他在苏联学习、考察并参与拍摄影片。1946年他受命参与组建东北电影制片厂，后任厂长，制作了新中国第一部故事片《桥》等。1949年～1952年，袁牧之任新中国中央电影局局长。

阮玲玉（1910～1935）

阮玲玉，中国早期女影星，原名阮凤根，原籍广东香山（今中山），1910年4月26日出生于上海，1935年3月8日去世，终年24岁。因为父亲早逝，孩童时代就随母为人帮佣。母亲节衣缩食，让她上学，曾就读于上海崇德女子中学。1926年，为自立谋生，奉养母亲，考入上海明星影片公司，于1927主演处女作《挂名夫妻》，从此踏入影坛，相继在“明星”、“大中华百合”公司主演近20部影片。1930年加入联华影业公司，主演该公司创业作《故都春梦》（1930），扮演妓女燕燕获得成功，奠定了她在影坛的地位。

此后，她在《野草闲花》（1930）、《三个摩登女性》（1933）、《小玩意》（1933）、《城市之夜》（1933）、《人生》（1934）、《归来》（1934）、《再会吧，上海》（1934）、《香雪海》（1934）、《神女》（1934）、《新女性》（1934）、《国风》（1935）等一系列影片中担任主角，成功塑造了各种饱受苦难的中国妇女形象，有女工、村妇、教员、舞女、妓女、艺人、作家等。其中，《神女》是最具代表性的作品，她精湛的演技使此片成为默

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片时代的经典作品，代表着默片表演艺术的最高水平。《神女》导演吴永刚曾用“感光最快的胶片”作比喻，给予她高度赞誉。在20世纪30年代的中国影坛上，她以重拍次数最少而成为导演们乐于与之合作的演员，也是最有票房号召力的演员。

阮玲玉一生中拍摄的29部影片均为默片，直到最后一部《新女性》(1934)才开始在伴奏音乐之外配有若干插曲，从而成为无声片向有声片过渡的尝试。可惜阮玲玉不久竟在“人言可畏”的巨大压力下辞世，这是中国电影艺坛无可估量的损失。一位20世纪30年代最优秀的女表演艺术家，中国电影史上最著名的女影星，中国第一位引起社会广泛赞誉的女演员——阮玲玉就这样陨落了。1995年，电影界举行庆典，为她颁发了“电影世纪奖”和“最佳女演员奖”，由其主演的影片《神女》也荣获优秀影片奖。

1998年4月，其塑像在上海青浦县福寿陵园落成。

赵丹(1915～1980)

赵丹，原名赵凤翱，原籍山东肥城，出生于江苏南通，中国电影史上最卓越的男演员之一。

赵丹自幼着迷影剧，童年在父亲开的剧院里度过。1932年被明星影片公司著名导演李萍倩看中，在无声片《琵琶春怨》中扮演一纨跨子弟，从此成为明星影片公司的基本演员。1933年起，他先后参加拍摄了《上海二十四小时》、《三姐妹》、《到西北去》、《热血忠魂》、《十字街头》、《马路天使》等20多部影片。其中，1936年和1937年他主演的《十字街头》与《马路天使》是最早表现出他才华的优秀作品。与此同时，他还在世界名剧《娜拉》、《大雷雨》、《罗密欧与朱丽叶》中饰演主角。在影、剧两个方面露出的艺术才华，使他很快成为一名引人注目的话剧演员和电影明星。战争爆发后，他于1948年在反国民党的戏剧喜剧《乌鸦与麻雀》中与导演郑君里合作，该片是他表演艺术成熟的标志。五、六十年代，他在《李时珍》、《林则徐》、《聂耳》这三部传记影片中塑造的历史人物形象，达到当时我国表演艺术的高峰。李时珍、林则徐、聂耳这三个人物都成为中国电影画廊中不朽的艺术形象。

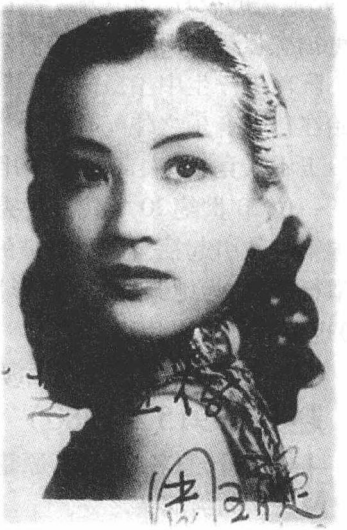
赵丹是我国卓有成就的表演艺术家。在他几十年的艺术生涯中，一共拍摄了35部故事片，塑造了一系列光辉的艺术形象。1995年，赵丹获得为纪念世界电影诞生100周年和中国电影诞生90周年而特设的中国电影“世纪奖”最佳男演员奖。

周璇(1920～1957)

周璇，原名苏璞，1920年8月1日出生于江苏常州，1957年9月22日去世，终年39岁。她是中国早期电影著名女演员，著名歌唱家。童年被卖为周家养女。1935年从影，在天一影片公司拍摄的影片《美人恩》中扮演角色。1936年加入艺华影业公司，主演《喜临门》(1936)、《满园春色》(1937)等影片。但她真正获得演员的角色是在1937年明星影片公司拍摄、袁牧之导演的《马路天使》

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中扮演女主角小红，她成功地塑造了在旧社会受尽侮辱和损害，但对前途仍抱有美好理想的歌女形象。《马路天使》为其表演艺术的代表作。“八·一三”事变后参加大型话剧《保卫卢沟桥》的演出。后随上海剧艺社赴菲律宾宣传抗日救亡。1938 年入上海国华影业公司，主演《孟姜女》(1939)、《李三娘》(1939)、《西厢记》(1940)等近二十部影片。1943 年在中华电影联合股份有限公司，主演《渔家女》(1943)、《红楼梦》(1944)等影片。抗战胜利后赴香港，相继主演《长相思》(又名《陌上花开》)(1947)、《忆江南》(1947)、《清宫秘史》(1948)等影片。



周璇一生共出演了 40 多部影片，并主唱过电影主题曲和插曲 100 多首，成为人们心中永远的银幕偶像，可以算是中国最早的两栖明星，成为早期娱乐界的一颗耀眼之星。她的代表作《马路天使》、《忆江南》等片更是享誉海内外。其中《马路天使》在 20 世纪曾被评为“中国电影 90 年优秀影片”之一，周璇本人则荣获中国电影“世纪奖”。

白杨(1920～1996)

白杨，原名杨成芳，湖南湘阴人，出生于北京。

1931 年，白杨考入联华公司，其处女作是在无声电影《故宫新怨》中扮演一个小丫头。1936 年，她主演她的第一部影片《十字街头》，因在影片中成功塑造青年女性杨艺瑛的形象而成名。抗战期间，她在内地积极演出话剧，与张瑞芳、舒绣文、秦怡被誉为话剧“四大名旦”。1938 年，白杨与沈西苓、赵丹等电影工作者，来到重庆拍摄了《中华儿女》、《长空万里》、《青年中国》等影片。1947 年，她主演了《八千里路云和月》、《还乡日记》、《乘龙快婿》和《一江春水向东流》等著名影片。《一江春水向东流》和 1957 年主演的《祝福》使其艺术成就达到了顶峰。1957 年，白杨被评为“1956 年最受欢迎的五名演员”中的第一名。同年，她参加了捷克第 10 届卡罗维·发利国际电影节，《祝福》获特别奖。

白杨的表演风格质朴、优美、自然，一生扮演过 20 多个银幕形象，在话剧舞台上塑造了 50 多个人物，六十年代被评选为“中国电影 22 大明星”之一。八十年代，她还在电视剧《洒向人间都是爱》中塑造了宋庆龄的形象，是中国影坛上负有盛名、卓有成就的表演艺术家。1993 年，她获中国电影表演艺术学会特别荣誉奖，1995 年获得为纪念世界电影诞生 100 周年和中国电影诞生 90 周年而特设的中国电影“世纪奖”。

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Chapter 2 1940年~1949年中国影视 Films and TV Series from 1940 to 1949



历史概况 General Survey

Chinese Film History

In the first stage of 1940s, Chinese film industry underwent its hardship since the Japanese invasion of China, in particular their occupation of Shanghai which ended this golden run. Many filmmakers fled Shanghai, moving to Hong Kong, Chongqing, and elsewhere. The Shanghai film industry, though severely damaged, did not stop however, thus leading to the so-called "Solitary Island" period in which over 80 Chinese films in ancient costume were produced in 1941 by over ten film companies, like Xinhua, Yihua, Guohua and Jinxing etc., 60 fashion films as well. In most of the films in ancient costume, the directors alertly and brightly expressed their creation aim provided that had no way of openly give voice to the resistance against Japanese invasion under cover of commercial films, for instance director Bu Wancang. His *Mulan Joins the Army*, with its story of a young girl disguising herself as a boy and fighting against a foreign invasion in place of her father, was a particularly good example of Shanghai's continued film-production in the midst of war.

In 1941, Shanghai Xinhua Film Company produced the First Chinese animated feature film, The Princess Iron Fan by Wan brothers in which Chinese landscape paintings were shown. The film made the mountains and water move for the first time, which made itself be added the stronger national characteristic. The *Princess Iron Fan* declared the birth of Chinese animated feature film.

In Anti-Japanese Base Areas, Yenan Film Regiment was founded in 1938 where Yuan Muzhi occupied the director and made the documentary film, *Yenan*

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and Chinese Eighth Route Army and finished the long documentary film, *Combine Production and Fight Together*, including some newsreels showing important social and political life then. Meanwhile, a projecting team was set up and went to the front of the liberated areas to show films. In 1946, Yenan Film Regiment finished the long documentary film, *Army Life of the New Fourth Army.*

The surrendering of Japan by the end of World War II caused the Japanese-authorized company, Manchukuo Film Association, to be separated and integrated into Chinese cinema in 1946. The parts that were sanctioned by the Chinese government integrated with the Yenan Film Studio which was the first film institute found by Chinese Communist Party in 1938, while the Northeast Film Company which was established on October 1 in 1945 by Chinese Communist Party was one of the first formally established film production companies in the northeast part of China. On October 1, 1946, the company was moved to Xingshan in Heilongjiang province, today known as Hegang in Heilongjiang province and named the Northeast Film Studio in due form. The studio was forced to move to Changchun for the war of Liberation. By 1955, since China's Ministry of Culture officially renamed the newly combined entity as Changchun Film Studio, the Northeast Film Studio technically no longer exists. Under the new name, it became the first registered film studio under the PRC and it has been considered one of the cornerstone of the Chinese film industry. In May, 1949, Changchun Film Studio produced the feature film *Bridge*, which was regarded as the first feature film of new China by film historians.

The second half of 1940s, namely the late 1940s witnessed "the second golden age" of Chinese film development.

Chinese film industry continued to develop after 1945. Production in Shanghai once again restarted as a new crop of studios took the place that Lianhua and Mingxing had occupied in the previous decade. In 1946, Cai Chusheng returned to Shanghai to rename the Lianhua as the "Lianhua Film Society" with some progressive film workers like Shi Dongshan, Meng Junmou and Zheng Junli, etc. Where famous *Eight Thousand Li of Cloud and Moon* (1947) and *The Spring River Flows East* (I) were made. This in turn was reorganized to become Kunlun Film company next year where *The Spring River Flows East* (*II*) was made. The studios established Producer & Director Committee in which the various film talents with different gifts gathered and successively *Myriads of Lights* (1948), *Spring Scenery Can't Be Shut Up* (1948), *Three Girls* (1949), *Hope in the World* (1949) and *The Winter of Three Hairs* (1949), etc. were produced. All these films were progressive in con-

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tents and consummate artistic, receiving an enthusiastic ovation from the audience. In particular, *Crows and Sparrows* (1949) made at the end of the War of Liberation became the exquisite work in the history of Chinese film. Kunlun Film Company went on to become one of the most important studios of the era.

During this period, other companies like the Wenhua Film Company (Culture Films), moved away from the leftist tradition and explored the evolution and development of other dramatic genres. Wenhua's romantic film *Spring in a Small Town* (1948), a film by director Fei Mu had been often seen by Chinese film critics as one of the most important films in the history of Chinese films, with it being named by the Hong Kong Film Awards in 2004 as the greatest Chinese-language film ever made.



The films during this stage directly uncovered the severe postwar social problems. They reflected that Chinese people did not live their happy life what they had dreamed of after Japan's surrender by the means of the rigorous realistic creation style and sober critical consciousness. On the other hand the postwar Chinese films were most remarkably characteristic of embodying the destiny of the characters on the extensive background and reflecting the real life in the massive sense of writing the immediacy of life. *Dreaming in Paradise* (1947) by Tang Xiaodan and *Myriads of Lights* (1948) by Shen Fu were the representatives of Chinese film in 1940s and still regarded as the representatives of "Incorporeal Realist". The three films, *Myriads of Lights*, the *Spring River Flows East* and *Crows and Sparrows* became known as the most important representatives of Chinese film art mainstream in 1940s.

At the end of 1940s, the dubbed film in its real sense appeared in China. The introduction of foreign films into China, the sound film in particular, brought much

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trouble to Chinese audience who could generally understand the film content only by the caption in the magic lantern, the instruction book or the person who explained on the film scene. In 1948, in order to clear up the language obstacle, the Northeast Film Studio and the representatives of Soviet Union Film Exportation Company in the Northeast negotiated that they would offer the Northeast Film Studio a film as a trial to be translated into Chinese. This was the first Chinese dubbed film, A Common Soldier.

During this period, the first Chinese color film *Regrets of Life and Death* was given to birth in Shanghai in 1948. The film was produced by Huayi Film Company, directed by Fei Mu, starred by Mei Lanfang, shot by Li Weisheng under the guidance of the famous cameraman, Huang Shaofen. Although the color of the film is not so ideal because of the deficient experience, it is the first Chinese color film after all. Not until the founding of new China, there is a record of shooting color films in Chinese Mainland.

Chinese Hong Kong Film History

At the end of 1930s, the effects of the European wars made Hong Kong film output of 1940 fell short of 90. With the Japan's invasion of Hong Kong in December 1941, Hong Kong film industry got into an ebb. Film studios and other equipment were bombed and a large number of film copies and negatives were burnt or lost so that only 1% of 600 films that were produced before 1945 have remained today. At the beginning of 1946, Hong Kong film industry was practically at a halt. During the days, only one Anglophobia feature film and several newsreels shot by Japanese film companies came out. Early after the war, the number of film studios was decreased compared with that of prewar. Great China Company was fairly large-size among them because it had Shanghai film stars like Li Lihua, Zhou Xuan, etc. and famous directors, Zhu Shilin and Wu Zuguang. From 1940 to 1949, Dazhonghua produced 34 Chinese language films and 8 Cantonese films. It was a pity that the film output declined since 1949 and slammed the door finally.

Generally, Japan's invasion of Hong Kong brought badly damage to Hong Kong film industry. Hong Kong films closed down for four years and till 1946 the first Hong Kong made film *Qing Xian* was shown. Hong Kong film soon revived after WWII and became gradually flourishing after 1949.

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Chinese Taiwan Film History

In Taiwan, Japan put "New System of Film Field" in practice in December, 1941 to further control Taiwanese films. Thus, Taiwanese could not make their own films at all. In August, 1945, Japan declared to surrender and Kuomintang government took over Japanese film production institutions in Taiwan and combined them into Taiwanese Film Studio. But nothing was produced by the institution until 1949.



历史概况
General Survey

中国电影史

20世纪40年代前期，随着日本帝国主义对中国的侵略，中国电影处境艰难，尤其是日本对上海的占领，结束了中国电影的第一个黄金时期。许多电影制作者纷纷逃离上海到香港、重庆或其他地方。然而，上海的电影业尽管战时遭受严重破坏却没有停止，因此，也导致上海的所谓的"孤岛"时期。在此期间，新华、艺华、国华、金星等10几家影片公司于1941年出品了80多部古装影片和60部时装片。其中很大一部分古装片，是在无法正面公开表达抗日内容的情况下，创作者在打着的商业片旗号下，采用机警巧妙的方式来表达自己的创作意图。例如卜万苍，他导演的《木兰从军记》讲述的是一个年轻女孩装扮成男孩代父从军、抗击外来侵略的故事。《木兰从军记》是战时上海电影制造没有停止的一个特别好的例证。

1941年，上海新华影业公司摄制、万氏兄弟拍摄完成了中国首部大型动画片《铁扇公主》。它将中国山水画搬上银幕，第一次让静止的山水动起来，从而使这部动画片增加了更为浓郁的民族特色。《铁扇公主》宣告了中国美术电影的诞生。

在抗日根据地，延安电影团于1938年成立，由袁牧之担任编导，拍摄了纪录片《延安与八路军》，1942年又完成长纪录片《生产与战斗结合起来》，以及一些反映当时延安重大社会政治生活的新闻片。还建立一支放映队，在解放区前线一带放映电影。1946年完成长纪录片《新四军的部队生活》。

二战末期，日本的投降使得日本控制下的"满洲映画株式会社"于1946年分离而并入中国电影：中国政府批准部分合并入延安电影制片厂，部分并入东北电影公司。延安电影制片厂是中国共产党于1938年成立的第一个电影机构。东北电影公司是中国共产党于1945年10月1日建立的，也是中国东北地区正式成立的电影制作公司之一。1946年10月1日，东北电影公司迁址于黑龙江省兴山，即今天

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的黑龙江省鹤岗，并正式命名为东北电影制片厂。解放战争时期，东北电影制片厂被迫迁址于长春；1955 年，文化部正式重新命名为长春电影制片厂，东北电影制片厂已不复存在。新命名的长春电影制片厂是中华人民共和国第一个注册电影厂，也被认为是中国电影工业的奠基石。1949 年 5 月长春电影制片厂拍摄的故事影片《桥》，被电影史学家认为是新中国电影的第一部故事片。

20 世纪 40 年代后半期见证了中国电影发展的“第二个黄金时代”。



1945 年后，中国电影继续发展。上海的电影生产重新开始，一批新的制片厂取代了联华和明星电影公司在过去 10 年间的霸主地位。1946 年，蔡楚生回到上海，与进步的电影工作者史东山、孟君谋、郑君里等将联华重新命名为联华影艺社，拍摄了著名影片《八千里路云和月》(1947) 和《一江春水向东流》(上集) (1947)。一年后改组成为昆仑影业公司，继续拍摄《一江春水向东流》(下集)。公司建立了编导委员会，汇集了多方面的电影人才，又先后制作了《万家灯火》(1948)、《关不住的春光》(1948)、《丽人行》(1949)、《希望在人间》(1949)、《三毛流浪记》(1949) 等影片。这些影片内容进步、艺术精湛，获得广泛欢迎。特别是在解放战争末期拍摄的《乌鸦与麻雀》成为中国电影史上的精品。该公司发展为这个时代最为重要的制片公司之一。

其间，其他一些电影公司，如文化电影公司改变左翼传统，探索和发展其他类型的剧本。由文化电影公司制作，费穆导演的爱情片《小城之春》(1948) 被中国电影评论家看作是中国电影史上最为重要的电影之一，在 2004 年香港电影节上，它被称为迄今为止的最佳华语片。

这个时期的电影作品直接揭露战后严峻的社会问题，以一种严格的现实主义创作风范和清醒的批判意识，反映日本投降以后的中国人民并没有得到梦想中的幸福和平。另一方面，在广阔的时代背景下表现人物命运，以厚重的写实感反映现实生活，是中国战后电影最为显著的特点。汤晓丹导演的《天堂春梦》(1947) 和沈浮导演的《万家灯火》(1948) 也是 20 世纪 40 年代中国电影的代表作品，更被认为是战后“灵魂的写实主义”的代表作。《万家灯火》和《一江春水向东流》、《乌鸦与麻雀》三部影片并称为 20 世纪 40 年代中国电影艺术主流最为重要的代表作品。

20 世纪 40 年代末，真正意义上的译制片开始在中国出现。

随着外国电影传入中国，尤其是有声片的问世，给中国观众观看外国电影带来很大的麻烦。当时观众看外国电影主要是通过幻灯字幕、说明书或是现场解说员

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的解说来大致了解影片的内容。1948 年，为了消除这种语言上的障碍，东北电影制片厂与苏联影片输出公司驻东北代表处协商，由该公司提供一部影片交由东北电影制片厂试验译制成汉语。这就是中国的第一部译制片《普通一兵》。

在此期间，中国第一部彩色电影戏曲片《生死恨》于 1948 年在上海诞生。该片由华艺影片公司制作、费穆导演、主演梅兰芳，著名摄影师黄绍芬为摄影指导，李生伟任摄影师。虽然由于经验不足，以至影片的彩色不够理想，但毕竟是中国第一部彩色电影。此后直至新中国成立前，中国内地再无拍摄彩色片的记录。

中国香港电影史

十九世纪三十年代末，欧洲国家战争的影响使 1940 年的香港影片产量下降到不足 90 部。随着 1941 年 12 月日本人侵香港，香港电影业陷入低潮。电影厂及其他电影设施被炸，大量的香港电影拷贝和底片也被烧毁或遗失，以致 1945 年前出品的近 600 部影片，只有百分之一残留至今。1946 年初，香港电影业处于完全停顿状态。在这期间，只有一部反英的故事片和几部由日本电影公司拍摄的纪录片问世。战后初期，电影制片厂的数目较战前减少，“大中华”是其中较有规模的一个，因为它拥有李丽华、周璇等上海明星，以及名导演朱石麟和吴祖光。1946 年至 1949 年，“大中华”生产了 34 部国语片和 8 部粤语片，可惜到了 1949 年，产量却愈来愈少，被迫关门。

总括来说，日本人侵对香港电影业造成了很严重的破坏。香港电影经历了四年的停产，才在 1946 年上映了战后首部港产片《情陷》。香港电影在二次大战后迅速复兴，在 1949 年以后渐趋蓬勃。

中国台湾电影史

在台湾，1941 年 12 月，日本对台实施“电影界新体制”，进一步加强对台湾电影的控制。所以台湾人在这个时期已经不可能制作自己的电影了。1945 年 8 月日本宣布投降，国民党政府接收了日本在台湾的电影制作机构，合并成台湾电影摄影场，但是该机构至 1949 年没有拍过一部电影。



著名影片
Notable Films

The Spring River Flows East (1947)

The film was a 1947 Chinese film directed by Cai Chusheng and Zheng Junli, and it was produced by Kunlun Film Company.

The film tells a story about a worker Sufen and Zhang Zhongliang, a night school teacher, got to know and fell in love with each other. Because of his sup-

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port of anti-Japanese, Zhang Zhongliang angered the manager of the yarn factory. Sufen and Zhongliang got married soon afterwards and had a son one year later. When anti-Japanese war broke out, he left Shanghai for the resistance against Japan, and Sufen went to countryside with her son and her mother-in-law. But the countryside had been occupied by the Japanese. Zhang Zhongliang escaped to Chongqing with many difficulties during the war and was forced to get married with Wang Lizhen, the daughter of a wealthy businessman, while Sufen and her mother-in-law had a hard life in countryside. When the war was over, Sufen expected her husband's return. But after his return, Zhongliang had an affair with He Wenyan who was Wang Lizhen's cousin. In order to keep the family, Sufen was forced to work as a maid in He Wenyan's home, where she dug out the truth. When Su Fen told Zhongliang's mother this truth, the mother found and scourged her son. However, the coward Zhang Zhongliang was not repentant, and finally Sufen had no choice but drowned herself in the river.

Many popular stars all over the country namely Bai Yang, Tao Jin, Shu Xiuwen, Shangguan Yunzhu, etc. gathered in the film. The Chinese traditional arts including classical novel, poem, drama, painting, was blended with the film art and a new art style was created which is very popular with the audience. The film was greatly welcomed by the andiences, and the box-office reached the highest one after *Song of the Fishermen*. During the first three months, the number of audiences reached 700,000 which was 14.93% of the population of Shanghai, that is to say, one in seven people in Shanghai, no matter who they are, have watched this film. The achievement was unparalleled in history even the Hollywood film *Bathing Beauty*. The dramatist Tian Han once commented, "This film should be considered as the highest achievement in filmdom under such simple and crude physical conditions." Huang Zongzhan, the Hollywood cameraman with Chinese origin, praised, "This is the best domestic film I have ever seen." The film achieved such a great success for the playwright and director made use of profound content and popular ploy to keenly deliver the emotion of the chinese people before and after the war, and it reflected the cruel reality of China at that time.

The character portraying was very successful. The character Sufen with traditional virtue, Zhang Zhongliang who has dual character and paradox mind, together with Wang Lizhen who represented the cruel upper-class embodied the depth and extension of the conflict at that time. Therefore, this film was considered as the epic film in the history of Chinese film and ranked as an excellent film.

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Spring in a Small Town (1948)

Spring in a Small Town was a black-and-white Chinese film which was directed by Fei Mu and produced by Wenhua Film Company in 1948.

The film tells a story about Dai Liyan, a country gentleman, and his once prosperous family which was in a small town in South China after the Second World War. His wife Yuwen lived apart with him because their marriage has long been rendered loveless, and his young teenage sister wanted to leave the small town with the hope of a bright future, while Dai Liyan, the householder, felt too tired to make the family prosperous again. One day, Zhang Zhichen, a childhood friend of Dai Liyan, called on him from Shanghai and found out that Yuwen was his lover before the war. The story happened subtly with the mixture of loyalty, justice, love, and his sister's fondness of Zhang Zhichen.

This film was contributed to the Chinese film art treasure as an excellent film by the famous director Fei Mu, and it won the worldwide reputation for Chinese film as one of the meaningful masterpieces in the world film history.

The striking feature of this film was vividly portrayed the human emotion, moral ethic, national psychology and behavior mood in an elegant way. From the perspective of inner world, the conflicts between the emotional world and the real one, the film revealed the moral conciseness of people and affirmed the rightness of mental, emotional and human demand. But the figures in the film were intellectuals educated by Chinese traditional culture. No matter how much they suffered, they would finally obey the obligation and moral criterion which was accord with the guideline of Chinese people. The emlodiment of perfect personality and sincere human nature was the ever lasting art charm of this film.

This film was generally acknowledged as a classical work around the world. There were many comments about this film in domestic and overseas. The film and its director had became a hot topic in the field of film all over the world. In 1995, the film was elected as one of the ten classical films in the 90 years history of Chinese film, and even as one of the ten classical work in the 100 years history of the world film by Hongkong critics. Hongkong critics elected this film as the best film ever. Zhang Yimou, the famous director once comment, "my favorite films are so many that I can't name them one by one. For Chinese films, I like *Spring In a Small Town* which was produced in 1948 best. I think this film meets the demands at that time." For the first time the mental realism and intact essay structure were applied in the film which "emits dazzling light". This film has achieved a lot in all aspects

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and can be called a classical work in the film history, as well as the pioneer of Chinese film.

Myriads of Lights (1948)

Myriads of Lights or *Lights of Ten Thousand Homes* was written and directed by Shen Fu, produced by Kunlun Film Company.

The film described the life of a petty bourgeoisie family in Kuomintang-controlled Shanghai during the brief period between victory over the Japanese in 1945 and the formation of the People's Republic of China in 1949. Hu Zhiqing who worked in Weida Business Company was honest and kind, and he had a cute daughter with his gentle and refined wife Youlan. Hu's happy family life was disrupted by the unexpected arrival of his mother and younger brother from countryside. The hard life caused the conflicts between the mother-in-law and the wife. However, while Hu returned from hospital, they became reconciled, and the family gathered in the myriads of lights. Seen from the window of Hu's house, the night scene of Shanghai was decorated by myriads of lights. Many other families like hu's struggled in the hard times. The film based its plot on the change of Hu's family, but as a matter of fact, it reflected the average family in China then.

The film was a masterpiece of director Shen Fu. It was a typical realistic film in 1940's and was regarded as a representative work. The great change of Hu's family reflected the dark social reality in the area controlled by Kuomintang, such as inflation, unemployment and bankruptcy. The film described the grief and sorrow of the poor people who lived in the bottom of the society as well as the depression in the countryside at that time. The film attracted public attention and enjoyed a great popularity. The characters in the film were vivid, and the portrait of the film was subtle and natural. For its brilliant realistic style, the film was regarded as a masterpiece in Chinese film industry.

Hitting the screen in July, 1948, *Myriads of Lights* was highly praised. It took the third place in the Chinese Top Ten Films held by Hong Kong film critics in 1980's. In 1995, *Myriads of Lights* was awarded one of Chinese Top Ten Films in the 1990s by Shanghai Film Critics Association. In 1999, this film was awarded as one of the Top 100 Chinese Films by *Asian Weekly*.

Crows and Sparrows (1949)

Crows and Sparrows was directed by Zheng Junli, compiled by Chen Baichen, Shen Fu, Wang Lingu, Xu Tao and Zhao Dan, and it was produced by Kunlun Film Studios in 1949.

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The story happened in a Nongtang house of Shanghai in the winter of 1948. An unimportant official Hou Yibo opportunistically grabbed the building. He lived in the second floor together with his mistress Yu Xiaoying, and drove the former owner, who was a worker of a press to back parlor, and rented the yard room and parlor to a middle school teacher and a vender whose nickname was"broadcaster" respectively. Since the government was in danger, Hou wanted to sell the house and got some money to make a living. The renters were struck with panic and tried to figure out solutions.

However, the coward Kong Youwen dared not to take back his house while Mr. Hua did not want to take the lead in the activity, and Xiao failed to take charge of this matter willingly. Therefore, everybody had to find his own way out. Kong Youwen wanted to find a place to sleep in his newspaper office, but failed; "little broadcaster" and his wife intended to use their necklace to buy the house from Hou Yibo but were beaten; Mr. Hua wanted to move to his school, and when he refused to take the bribe of a house from the schoolmaster, he was arrested in the name of agitating students; Mrs. Hua asked for help from Hou Yibo for her daughter's illness, but was insulted by him... All these stirred up people to fight against Hou. On the other hand,when Hou heard the breakup of the government, he ran away like a drowned mouse. On the eve of luner new year, Kong took back his house, and everybody sat together to have dinner happily.

This was an excellent film with an well-compiled and fluent plot and a lovely and ironic style, which inherited the typical feature of Chen's works. Through the unfair suppression the guests suffered and the process from bearing to fighting, the author vividly described the images of Mr. and Mrs. Xiao, Mr. and Mrs. Hua, Kong Youwen and Xiao Amei. Especially for Mr. Xiao, with vivid description of him, the film reflected the tragic fate of his class under the control of Kuomintang. The unique creation of this character was an outstanding success of the film, and it added new color to the art of Chinese film. The carefully made pictures of the film excellently reflected the situation of the city under the control of Kuomintang. On the one hand, Kuomintang desperately robbed the city. On the other hand, the general people groaned in despair and students struck to fight against. They showed the disorder and darkness of the Kuomintang-controlled area as well as the coming light before the liberation, and enriched the sense of the times.

The film hit the screen in the beginning of 1950 and won the first prize of the Outstanding Film Award in 1949 ~ 1955 held by the Ministry of Culture. It added bril-

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liant history to the film of republic revolution. The editor of the film, Chen Baichen, was a master of ironic comedies, and *Crows and Sparrows* was the one in which his style was completely showed. Due to its success, he was awarded the first prize of outstanding films of 1949 ~ 1955.

著名影片
Notable Films

《一江春水向东流》(1947)

《一江春水向东流》由蔡楚生、郑君里合作导演、合作编剧、昆仑影业公司1947年制作。



影片讲述上海某厂的女工素芬和夜校教师张忠良相识并相爱。张忠良因宣传抗日引起纱厂经理的不满。没多久，素芬和忠良结婚了，一年后有了一个儿子。抗战爆发后，张忠良参加抗战离开上海，素芬带着孩子、婆婆回到乡下。但农村已被日寇侵占。忠良好容易逃到了重庆，为生活所迫，与富商之女王丽珍结了婚。这时，素芬和婆婆则过着艰难的生活。抗战胜利后，素芬盼望得到丈夫的消息，但忠良回到上海后又与王丽珍的表姐何文艳厮混在一起。素芬为养家糊口，到何文艳家做了女佣，并最终发现了真相。素芬将实情告诉婆婆。张母找到儿子，当面痛斥忠良，但懦弱的忠良仍不悔改，素芬万般无奈，投河自尽了。

影片云集了当年红极一时的明星，如白杨、陶金、舒绣文、上官云珠等，将中国古典小说、诗歌、戏曲、绘画等传统的艺术表现技巧融汇于电影艺术之中，创造了广大观众喜闻乐见的艺术风格。影片上映后受到观众空前热烈的欢迎，卖座之盛，继《渔光曲》之后再创最高纪录。连映三个月，观众达70万人次。占全市人口的14.39%，即上海市无论老幼贫富，平均每7个人中就有一个人看过此片。这样的成绩就是当年的好莱坞大片《出水芙蓉》也无法与之相比。剧作家田汉曾评论道："在中国电影界今天这样贫弱简陋的物质条件下，能有这样的成就，算是电影工作者最高的成就了。"好莱坞华裔摄影师黄宗沾更赞道："这是我所看到的国产片中最

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好的一部。”影片之所以成功，是由于编导者以深刻的内容和通俗的手法，敏锐地传达了广大中国人民在抗战前后的感情、心理和思想，真实地反映了当时中国的无情现实。

影片着力刻画的人物也十分成功。体现了中国劳动妇女传统美德的素芬，表现了矛盾心理和双重性格的张忠良，以及代表上层阶级的凶狠残忍的王丽珍等，这些艺术形象体现了时代矛盾的深度和广度。在中国电影史上，该片被誉为“史诗式的影片”而列入优秀影片的行列。

《小城之春》(1948)

《小城之春》，黑白故事片，由费穆导演、上海文华影业公司1948年制作。影片讲述的是二战后中国南方的一个小城里，乡绅戴礼言和他的一家，太太玉纹，妹妹戴秀，还有老仆，面对着战后家宅破败的局面。太太玉纹觉得生活无聊，与丈夫分床而居。小妹觉得未来无量，要走出小城。一家之主的戴礼言，则心身疲惫，自觉无力振兴家业。一日，戴礼言的旧时朋友章志忱从上海来访，却发现已为人妻的玉纹正是自己战前的情人。故事于是微妙地展开，忠信、仁义与爱，错综之间又掺入妹妹戴秀对章志忱的钟情。

《小城之春》是我国著名电影导演、艺术家费穆为中国电影艺术宝库贡献的一部极其优美的电影精品，它为我国的电影事业赢得了世界性声誉，是世界电影史上的一部具重要意义的杰作。

影片的突出特征在于以优美、精致的艺术形式，真实生动地表现了中国知识分子的丰富人性情感和极富于民族文化个性的道德伦理、民族心理和行为方式。《小城之春》从人的内心世界角度，通过情感世界与现实关系的矛盾，揭示了人的道德意识，充分肯定了人的精神、情感、人性需求的正当性。但影片中的人物毕竟是中国传统文化熏陶下成长的知识人士，不论他们在感情上经受多大痛苦，最终总是服从礼义的约束和道德的规范，这是符合中国文化人的做人准则的，体现出了一种完美的人格和真挚的人性。这正是本片长久的艺术魅力所在。

《小城之春》被誉为“中国电影界一致公认的经典性作品”。海内外关于《小城之春》的评论文章不断问世，这部影片和它的导演成了海内外电影界中国电影评论、研究的一大热点。1995年，《小城之春》被推选为中国电影90年历史上10部经典作品之一，更被香港电影评论界推选为世界100年电影史上的10部经典之一。香港电影评论界将其推选为“有史以来中国最佳电影”，著名导演张艺谋评价：“我最喜欢的片子有一大堆，不能一一列举，就中国的电影而言，我最喜欢1948年的《小城之春》，我觉得这部影片在当时达到了相当的高度。”《小城之春》开创了中国电影史上的心理写实主义、比较完整的散文结构、诗化电影的先河，“放射出让人目眩心惊的光芒”。《小城之春》在各方面都取得了很大的成就，堪称一部艺术精品是影坛永不凋谢的奇葩，是中国现代电影的先驱。

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《万家灯火》(1948)

《万家灯火》由沈浮编剧并导演、昆仑影业公司1949年制作。

影片描绘了战后国统区上海小资产阶级的生活。伟达贸易公司中级职员胡智清,为人真诚善良。妻子又兰温柔贤淑,持家有方,小女尼尼活泼伶俐。十年不见的老母带着次子春生夫妻来到上海投靠智清。那时上海通货膨胀,物价飞涨,本来不富裕的胡智清一家更感生活困难,婆媳间由此产生矛盾……最后,经历着相同苦难的婆媳两人,终于和解了,而智清也从医院赶了回来,全家人团聚在"万家灯火"的时候。从智清家的窗口望去,大上海正万家灯火。沉沉的夜,多少像智清一样的家庭,正在苦难中煎熬。影片虽然以胡智清一家的变迁为中心内容,却是当时社会的一幅缩影。

《万家灯火》是著名导演沈浮的代表作,也是20世纪40年代中国电影现实主义的经典代表,更被认为是战后"灵魂的写实主义"的代表作。它通过小知识分子胡智清一家的生活变化,表现了20世纪40年代末国民党统治区通货膨胀、人民失业、市民破产等黑暗的社会现实,描写了社会底层人物的痛苦、悲哀以及他们的觉悟和成长过程,同时也描写了当时农村日趋贫困的状况。《万家灯火》公映后,在国统区引起了震动,受到了电影界人士的一致好评。影片人物形象鲜明、丰满,电影手法朴实、自然、细腻,使得本片具有平淡朴实而又意蕴丰润的写实风格,并被誉为是中国民族电影宝库中的一朵奇葩。

《万家灯火》于1948年7月公映,受到舆论界的赞誉,在20世纪80年代香港影评人举办的"中国十大电影"评选中,被评为第三名。1995年,上海影评协会将《万家灯火》列为"中国电影90年十大名片之一",并授予上海影评人奖。1999年被《亚洲周刊》评选为"中文电影一百强"之一。

《乌鸦与麻雀》(1949)

《乌鸦与麻雀》由郑君里导演、陈白尘、沈浮、王林谷、徐韬、赵丹共同编剧、昆仑影业公司制作1949年制作。

故事发生在1948年冬天上海的一幢弄堂房子里。小官僚侯义伯非法霸占了这所房子,他自己和姘妇余小瑛住在二楼,把原房主、报馆职员孔有文赶到后客堂里住,又把亭子间租给中学教员华洁之一家,把客堂间租给摊贩、绰号"小广播"的肖老板一家。政府摇摇欲坠,侯义伯急于把房子卖出去好捞几个钱逃命。这件事引起房客们的恐慌,大家忙想办法对付。

但与世无争的孔有文不敢挺身收回房子,华先生也自视清高不肯领头,肖老板自愿出头却碰了钉子。大家只好各找出路。孔有文想在报馆找个铺位,没能如愿;"小广播"两口子将首饰押给侯义伯,想发财顶房子,反被打伤了;华先生想搬到学校去,校长用房子收买他,他拒绝了,却被以鼓励学潮的罪名被捕入狱;华太太女儿生病,向侯义伯求援反遭调戏……种种事实的教训,使被侯义伯逼得无路可走的人

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们终于起来进行斗争。侯义伯这时听到政府分崩离析的消息，狼狈地逃跑了。除夕夜，孔有文收回了自己的房子，大家热热闹闹聚在一起吃年夜饭。



这是一部十分优秀的影片，剧本构思巧妙、情节流畅、风格活泼、讽刺辛辣，具有陈白尘剧作艺术一贯的特点。作者通过房客们受到的压迫，由忍气吞声到起而斗争的过程，生动地刻画了肖老板、肖太太、华先生、华太太、孔有文、小阿妹等一群不同类型的小市民形象。尤其对肖老板的把握极为生动，反映了在国民党反动统治下，这个阶层人物的可悲命运。这个人物独特的形象创造，是影片的一个突出的成就，为中国电影艺术画廊增添了丰富的色彩。片中许多精心创作的画面，出色地再现了国民党统治区都市社会的景象：一方面是国民党反动派的垂死挣扎和疯狂掠夺；一方面是广大市民的痛苦呻吟和学生的罢课斗争，真实而生动地再现了解放前夕国民党统治区的混乱、黑暗，以及光明就要来到的社会面貌，丰富了影片的时代感。

影片于1950年初上映，获得文化部1949～1955年优秀影片一等奖，为民主革命时期的电影斗争写下了灿烂的一页。该片编剧陈白尘擅长讽刺喜剧的创作，而《乌鸦和麻雀》是他喜剧创作风格体现得最完整的一个剧本。由于该片的成功，他曾获1949～1955年优秀影片评奖的个人一等奖。

著名导演
Notable Directors

Shen Fu (1905～1994)

Born in Tianjin in 1905, Shen Fu was an editor and a director, whose initial name was Shen Aijuan and the alias was Baining.

By getting through the examinations in 1924, he had the chance to join in Tianjin Film Company, North Film Company and Bohai Film Company as an actor successively. In 1926, the silent comedy Shen Lord was compiled, directed and ac-

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ted all by him. He joined in the United Photoplay Service in 1933. He used to be an editor in the *United Pictorial Magazine*. During these days, he achieved great success by editing the comedy *Men without Worries* and *United by a Hyphen*. In 1936, working with Fei Mu, Shen Fu produced the film *Bloodshed on Wolf Mountain*, which was a masterpiece of "Defense Film". Shen Fu joined in Northwest Film Company in 1940. He joined in the Third Studio of Chinese Film Company in Beijing in which he directed *The Holy City* and *Pursuit* from 1946 to 1947. Then he moved to Shanghai and joined in Kunlun Film Company in 1948. He co-edited the film *Myriads of Lights* with Yang Hansheng and produced the film *Hope in the World*. What's more, he participated in the compiling work of the film *Crows and Sparrows*. These works reached the peak of his writing career before 1949. He worked as a director in Shanghai Film Studio from 1949. In 1956, he directed the film *Li Shizhen*, which was regarded as a masterpiece of Chinese biography film. At the same year, he went to the Soviet Union to study the director service of the stereo wide-screen films. In 1958, he directed the film *New Story of Veteran*, which was the first stereo wide-screen film in China and awarded the Silver Medal of Technology Achievement at Moscow International Film Festival in 1959. Then he directed *Spring Forever*, *Bei Guo Jiang Nan*, *The Dawn* and so on. *The Dawn* was awarded the Outstanding Film Award, the Ministry of Culture in 1979. In 1980, he was voted chairman of Shanghai Branch, China Film Workers' Association. And he was awarded Lifelong Achievement at annual conference of China Film Director Association in 1994.

Shen Fu directed many films, such as *Outlet*, *Bloodshed on Wolf Mountain*, *The Holy City*, *Myriads of Lights*, *Crows and Sparrows* and so on, which possessed an important role in the history of Chinese film.

Fei Mu (1906 ~ 1951)

The native place of Fei Mu is Suzhou, in Jiangsu Province. Acclaimed as one of the most accomplished of all Chinese directors, Fei Mu was born in Shanghai in 1906.

In 1916, Fei Mu moved to Beijing and studied in a French high school. Besides his knowledge of French, Fei was self-taught in English, German, Russian and Italian. Before being hired as chief editor for the information department of North China Film Company in 1930, Fei contributed film reviews to numerous newspapers and journals in Beijing. He also co-published with Zhu Shilin, a film magazine entitled *Hollywood* (Haolaiwu). Fei moved to Shanghai in 1932 where Lianhua Film Company offered him a position as director. His critically acclaimed debut, *City*

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Night, which concerns class tensions between workers and capitalists and exhibits an unmistakable sympathy for the working poor. Working with Shen Fu, Fei Mu produced the film *Bloodshed on Wolf Mountain*, which was a masterpiece of Defense Film. After anti-Japanese War was broken out, Fei Mu directed some serious film as *Story of Confucius* and *Children of the World* in isolated Shanghai. He existed filmdom for unwilling to corporate with Japanese aggressors and their puppets. He then turned to drama stage and directed some dramas such as *Lady Yang* and *Begonia*. He returned to filmdom after the victory of anti-Japanese War. In 1947, he directed the opera film *Regrets of Life and Death*, which was the first color film in China and considered to be one of the best art films produced before 1949. Fei's legacy as one of China's greatest directors was sealed with his 1948 influential masterpiece *Spring in a Small Town*, which was declared the best of Chinese top ten films ever made by the overseas film critics in the 80's. Fei Mu moved to Hong Kong in 1949. There he founded Longma Film Company (Dragon-Horse Films) and produced *Children of Trouble Times* (1951). Unfortunately, Fei Mu died before this film accomplished.

Cai Chusheng (1906 ~ 1968)

Born in Shanghai in 1906, Cai Chusheng is a screenwriter and director. His ancestral home is Chaoyang, in Guangdong Province.

In 1925, he joined in the salesclerk trade union in Shantou and founded Jinye Vernacular Drama Club. He worked as editor, director and actor and had tried to write articles and paint. In 1929 he went to Shanghai and worked as a walker-on, art designer, log, assistant director, screenwriter, etc. in film companies like Huaju, Minxin, Hanlun, Mingxing, etc. In 1931, Cai joined Lianhua Film Company where he worked as a director and an editor, and he directed the film *Share the Burden of the National Crisis* (1932). In 1933, he joined China Film Culture Association and directed the film *Dawn over the Metropolis*. In 1934, Cai's *Song of the Fisherman* (1934) impressed filmdom by its style and art appealing and drew large audiences. It became the first Chinese film to win an international prize at the Moscow Film Festival. Before anti-Japanese War, he directed *New Women* (1934) *Stray Lambs* (1936) and *Wang Laowu* (1937) respectively. He took part in the establishment of Lian Hua Film club and Kunlun Film Company in 1945, and became a playwright director. In 1947, working with Zheng Junli, Cai Chusheng directed the film *A Spring River Flows East*, which kept the highest box-office in the 1940s. In 1949, he presented workers' congress of Literature and Art of China in Beijing and Chinese

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People ' s Political Consultative Conference. After 1949, he was chairman of the Art Council of Film Bureau in the Ministry of Culture, vice director of the Film Bureau, chairman of the Film Worker's Association in China, vice chairman of the Literature and Arts Federation in China and so on.

Most of the films made by Cai Chusheng revealed the social conflicts of China in recent times and sued the corruption of the society and the ruling class. The films poured the heart-voice of the people and called for the bright future of liberation. He'd gained the main theme of that time and created a way of realistic and nationalization of films. With the distinctive film characteristics, rich story content, complicated plot, complete structure and clearly demarcated levels, his films had ineffable artistic appeal. His unique film creation style could be seen from the strong flavor of life and local color and from the exquisite details characterization. There was an excellent artistic atmosphere in these films by expertly using of Chinese traditional art. The films made by Cai Chusheng enjoyed great popularity in China, which possessed an important position in the history of China film.

Zheng Junli (1911 ~ 1969)

Zheng Junli was born in Shanghai in 1911, whose initial name was Zheng Zhong or Qian Li. He was a famous actor and director in China.

In 1928, Zheng Junli passed the entrance examination for studying drama at South China Art School and began his art career. In 1931, he participated in the Leftist Dramatists Association. He joined the Lianhua Film Company as a basic actor in 1932 and performed the leading or important roles in nearly 20 films like *New Women*, *Highway*, *Stray Lambs*, etc. In 1943, he joined China Art Drama Club, where he directed *History of Drama* and *Motherland.* When the anti-Japanese was over, he returned to Shanghai where he was a member of the Producer Director Committee of Kunlun Film Company. In 1947, working with Cai Chusheng, he directed the film *A Spring River Flows East.* Although this film directed by Cai was assisted by Zheng, yet it showed Zheng's talent of becoming a film director. Besides the film *A Spring River Flows East*, his most brilliant film was *Crows and Sparrows.* This film made by his excellent directing skills suited both refined and popular tastes of art aesthetic had an art characteristic combined sadness and joy. The film won the first price of Outstanding Films by the Ministry of Culture in 1956. His directing life stepped into top flourish from the 1950s, when he directed *Lin Zexu* (1958), *Nie Er* (1959) and *Ku Mu Feng Chun* (1961). The film *Ku Mu Feng Chun* had an implication of Chinese racial wash painting, while the biography films *Lin Zexu* and

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Nie Er not only presented the historic figures in the past years, but also surpassed the limitation of history. The two films reached the top of biography films at that time in China. And Nie Er was awarded the Best Biography Film at the 12th Karlovy Vary International Film Festival. Director Zheng Junli was famous for his expert skills in handling important parts of film and was good at making biography films. He was awarded Best Director of the "Centennial Award" in Chinese film in 1995.

There are many films directed by Zheng Junli. He began to writing *The Birth of an Actor* from the 1940s. During his art life, he did the theoretical research and the art practice. So far he had written *The Birth of an Actor* and *Off-screen Voice* and translated *Six Skills of Lectures* and *Self-improvement of an Actor.*



著名导演
Notable Directors

沈浮(1905～1994)

沈浮,1905年生于天津,原名沈哀鹃,又名百宁,编剧、导演。

沈浮1924年,先后考入天津影片公司、北方影片公司、渤海影片公司任演员。1926年,自编自导自演无声喜剧片《沈少爷》。1933年加入联华影业公司,曾任《联华画报》编辑,后任编导。这一时期,沈浮作品的主要成就体现在他编导的喜剧片《无愁君子》与《天作之合》。1936年,沈浮与费穆合作《狼山喋血记》,该片成为"国防电影"的代表作之一。1940年,沈浮加入了西北影业公司。1946年～1947年,加入北平"中电"三厂,编导了影片《圣城记》和《追》。后至上海,1948年,加入昆仑影业公司,编导影片《万家灯火》(与阳翰笙合作编剧)与《希望在人间》两部杰作,并参加《乌鸦与麻雀》剧本编写工作。这几部影片达到了他1949年以前创作的最高峰。建国后在上海电影制片厂任导演。1956年,导演影片《李时珍》,该片被誉为中国传记片中的上乘之作。同年赴苏联考察宽银幕立体声影片导演业务。1958年导演了中国第一部宽银幕立体声影片《老兵新传》,于1959年获首届莫斯科国际电影节技术成就银质奖。后相继导演《万紫千红总是春》、《北国江南》、《曙光》等。其中《曙光》获文化部1979年优秀影片奖。1980年,当选为中国电影工作者协会上海分会主席。1994年,获得首届中国电影导演协会年会"终深成就奖"。

他编导和参与编导许多影片,如《出路》、《狼山喋血记》、《万家灯火》、《希望在人间》、《乌鸦与麻雀》等在我国电影史上占有十分重要的地位。

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费穆(1906～1951)

费穆,原籍江苏苏州,1906年生于上海,是一位有卓越才能的电影导演。费穆1916年迁居北京,进入法文高等学堂,并自学英、德、意、俄等多种外语,业余撰写影评,并与朱石麟合办《好莱坞》电影杂志。1930年到天津,任华北电影公司编译主任。1932年至上海加入联华影业公司,导演了《城市之夜》。该片反映人民疾苦,这部电影充分显示出他的导演才华。1936年,与沈浮合作,他导演完成影片《狼山喋血记》,被认为是国防电影的代表作。抗战爆发后,费穆在上海"孤岛"导演了《孔夫子》、《世界儿女》等严肃作品。后因拒绝与敌伪合作,退出电影界,转向戏剧舞台,导演了《杨贵妃》、《秋海棠》等多部话剧。抗战胜利后重返影坛。1947年,他执导了京剧戏曲片《生死恨》。这是中国第一部彩色影片,达到了建国前戏曲片拍摄的最高水平。1948年由他导演的《小城之春》成为中国电影史上的经典之作。这部影片在八十年代被海外影评家评为中国电影十大名片之首,为中国电影赢得了世界性的声誉。1949年费穆前往香港,创办龙马影片公司,执导影片《江湖儿女》,片未竟而病逝。

蔡楚生(1906～1968)

蔡楚生,编剧、导演,1906年出生于上海,原籍广东潮阳。蔡楚生1925年在汕头参加店员工会,组织进业白话剧社,担任戏剧演出的编剧、导演、演员,并试写文章和绘画。1929年到上海,曾在华剧、民新、汉伦、明星等影片公司当临时演员、美工、场记、副导演、编剧等。1931年夏入联华影业公司,任编剧、导演,编导了《共赴国难》(1932)。1933年参加中国电影文化协会,导演了影片《都会的早晨》。1934年,他编导的影片《渔光曲》以深刻的思想内容和强烈的艺术感染力轰动影坛,创造了当时中国影片卖座的最高纪录。本片在1935年2月莫斯科国际电影节上获得"荣誉奖",成为中国第一部在国际上获奖的影片。抗日战争前他先后导演了《新女性》(1934)、《迷途的羔羊》(1936)和《王老五》(1937)等影片。1945年,蔡楚生在上海参加联华影艺社和昆仑影业公司的创建,并任昆仑的编导;1947年与郑君里合作编导《一江春水向东流》,这部史诗式的影片创造了20世纪40年代国产影片的最高上座纪录;1949年出席北京中国文学艺术工作者代表大会和中国人民政治协商会议;解放后,先后任文化部电影局艺术委员会主席和电影局副局长、中国电影工作者协会主席,中国文学艺术界联合会副主席等职。

蔡楚生编导的影片大多深刻地揭示了近代中国的社会矛盾,控诉旧中国的社会、统治阶级的腐败,倾吐人民大众的心声,呼唤黎明解放的到来。他紧扣时代的脉搏,走过的是一条现实主义、电影民族化的艺术创造道路。他导演的影片艺术特色鲜明,故事内容丰富、情节曲折、结构完整、层次分明,具有强烈的艺术感染力,而浓郁的生活气息和地方色彩,以及细腻的细节刻画,又都使他的电影创作显出独特

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的风格。这是蔡楚生娴熟地运用我国传统艺术表现技巧所获得的良好艺术效果。蔡楚生编导的影片深为中国广大观众所喜爱，在中国电影史上占有非常重要的地位。

郑君里(1911～1969)

郑君里，曾用名郑重，千里。1911年生于上海，中国著名电影演员、导演。郑君里1928年考入南国艺术学院学习戏剧，开始了他的艺术生涯。1931年参加左翼戏剧家联盟，1932年，加入联华影业公司为基本演员，先后在《新女性》、《大路》、《迷途的羔羊》等近20部影片中担任主要或重要角色，后从事导演工作。1943年，参加中国艺术剧社，导演了《戏剧春秋》、《祖国》等剧。抗战胜利后回到上海，任昆仑影业公司编导委员会委员。1947年，与蔡楚生合作编导《一江春水向东流》，这虽是在老艺术家指导下的电影导演学步之作，却已显露出他作为一名电影导演的非凡的禀赋与才华。20世纪40年代其代表作除了与蔡楚生合导的《一江春水向东流》外，最为出色的便是《乌鸦与麻雀》。这部影片中，郑君里以其雅俗共赏的艺术审美和悲喜结合的艺术特征，表现出其娴熟而灵活的导演技巧。影片于1956年获文化部优秀影片一等奖、个人一等奖。20世纪50年代后，他的电影导演艺术步入鼎盛时期。20世纪50年代，他还导演了《枯木逢春》与《林则徐》、《聂耳》。他的《枯木逢春》有着中华民族水墨画般的意蕴，而《林则徐》、《聂耳》这两部人物传记片，既真实地表现了过去年代中的历史人物，又不完全囿于历史的局限，达到了当时人物传记片创作艺术质量的高峰。其中《聂耳》获得第12届卡罗维·发利国际电影节传记片奖。郑君里是一位擅长驾驭"重头戏"著称，以拍摄人物传记片见长的电影艺术家。1995年，他被授予"中国电影世纪奖最佳导演奖"。

同时，郑君里有大量电影著作存世。进入20世纪40年代后，他便开始《角色的诞生》的构思和撰稿。在他的艺术道路上，理论研究与艺术实践，两者相互促进、相得益彰。迄今已出版的论著有《角色的诞生》、《画外音》，译著《演讲六技》、《演员自我修养》等。



著名影星
Notable Stars

Wu Yin (1909～1991)

Born in Tianjin in 1909, Wu Yin was a famous Chinese film actress. Her initial name was Yang Ying, and native place was Wu Xian, Jiangsu Province.

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She studied Chinese painting in East Shanghai Female School until 1929. In 1934, she acted as a schoolmaster of a female school in the film *New Women* made by Lianhua Film Company. She joined in Star Film Company where she changed her name from Yang Ying to Wu Ying in 1936. From then on, she acted six films in Kuaihuolin, Lianhua, Diantong, Tianyi and Star Film Company respectively. At the late 1930s, she was famous for acting characters of old woman such as farm woman, mother, woman servant, etc. After the brokeout of anti-Japanese War, she went to Chongqing with Shanghai Yingren Troupe and then joined Zhonghua Drama Club, where she mainly performed the living theater as old woman. At the same time, she acted in the films *Baptism of Fire*, *Storm on the Border* and *Young China*. After the victory of Anti-Japanese War, she returned to Shanghai and joined Kunlun Film Company and Shanghai Film Studio successively. She transformed her acting skill and experience on stage to the acting and creation of films. She was good at acting old woman, such as the mother of Zhang Zhongliang in *A Spring Flows to East* and the mother of Hu Zhiqing in *Myriads of Lights*. Being acting as Mrs. Xiao in *Crow and Sparrow*, she won the first prize in Outstanding Films of 1949 ~ 1955 by Ministry of Culture in 1957. *A Spring Flows to East* and *Myriads of Lights* were the masterpieces of her, which presented her excellent acting skills. She was definitely the right person who matched the roles. After 1949, she acted leading roles in *Wu Xun*, *Between Couple*, *Song Jing Shi* and *Family Problems*. Since the film *New Women*, Wu Yin acted many kinds of old women from different social levels. She was famous for expert skills in acting old woman even could be called the first old woman in China. Her painstaking effort through her whole life was a mirror of the history of Chinese film and her excellent acting was a model of Chinese film industry.

Lan Ma (1915 ~ 1976)

Actor Lan Ma was born in Beijing in 1915, whose initial name was Dong Shixiong.

He joined China Travel Troupe in 1934. He was a famous dramatic actor, whose drama *Thunder Storm*, *Beijing Man* and *Picture of Promotion* enjoyed great popularity in Shanghai and Chongqing. He performed in Hong Kong and Singapore with Salvation Troupe in 1939. He joined China Drama Club in Chongqing in 1942, when he acted the drama *History of Drama*. He was active on films mainly at the 1940's. After 1946, he joined Shanghai Drama Club, and joined Kunlun Film Company in 1947. From 1947 to 1949, he performed in *Myriads of Lights*, *Three Girls*

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and *Hope in the World*, in which he acted as an old professor Deng Gengbai, a clerk Hu Zhiqing and a cultural traitor Wang Zhiyuan respectively. He won the fame for these films from then on. Among these characters, Hu Zhiqing in *Myriads of Lights* was especially excellent. Hu was gentle and honest, but had a variety of characteristics. He was careful to his boss, considerate and guilty to his wife and fealty to his mother. Lan Ma vividly performed this character. In the 1950s, he acted in *March Forward to New China* and *Wan Shui Qian Shan.* In *Wan Shui Qian Shan*, he acted a director of Chinese Red Army, who was virtue and considerate to soldiers. The lofty and impressive figure was real and full.

Tao Jin (1916 ~ 1986)

Tao Jin was an actor and director of China. Born as Tao Bingjun in Suzhou, Jiangsu Province, he moved to Beiping (Beijing) with his parents in childhood.

In his youth, he studied painting and calligraphy in Beijing Art Academy and was admitted to drama training class in Jinan and starred in many dramas. He joined Shanghai Tianyi Film Company and played a series of films such as *By the Huangpu River*, *They are From Willow Village* etc. When the war broke out, he joined the fourth drama team for anti-Japanese, passed through many places and performed many dramas such as *Storm on the Border*, *The Souls of Freedom*, etc. In 1942, he joined in the Chinese Film Studio and starred in many influential films namely *March of Victory*, *Young China* and *My Homeland* etc. After the winning of the war, he returned to Shanghai and joined Kunlun Film Industry Corporation where he starred in two classical films *Eight Thousand Li of Cloud and Moon* and *A Spring River Flows East.* He received high opinion as the most popular star for his simple, natural and exquisite performance. In 1948, he left for Hong Kong and starred in *A peasant's Tragedy*, *Hearts Aflame*, *Swear by God* and *The Victims*, etc. in Yonghua and Great Wall Film Industry Corporations successively. *Shi Li Chuan Jia* was wrote, directed and performed by himself in Da Guangming Film Industry Corporation. After the liberation, Tao Jin returned to mainland, and took part in *Song Jing Shi* as well as directed many famous films such as *Nurses' Diary* and *Fifteen Strings of Cash.*

He had accomplished great achievements in the field of acting and directing with his excellent performance.

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Wei wei (1920 ~)

Wei wei was born as Miao Mengying in Zhongshan, Guangdong Province who had once set her home in Shanghai. As an actress, Wei wei was very active on the stage of dram and film in 1940s.

She was fascinated with drama when she was a student. In 1941, she applied for entrance to modern drama troupe and was enrolled by Shanghai Professional Drama Troupe. She was well-known for her performance in *The Greatest Show on Earth*. Since she went into film field in 1947, she only acted in several plays. The film *Spring in a Small Town* shot in 1948 was her most influential works in which the role Yuwen she played deeply impressed the audiences. She is the one who made the name for herself by a film at that time. Afterwards, Wei Wei left for Hong Kong to avoid taking greetings and gifts to army units for the Kuomintang. During her stay in Hong Kong, she one returned to act in *The Great Reunion* produced by Qinghua Film Corporation. In 1951, she starred in some films namely *The Flower Girl*, *Children of Trouble Times* and *Yi Nian Zhi Ji* etc. produced respectively by Longma, Qinghua, Great Wall and Pheonix Film Corporation. After playing in the film *Cao Mu Jie Bing* in 1960, she retired from screen.

As one of the actors who are still living and in a good health, she is now living in Hong Kong in her eighties. With the abundant experience, she witnessed the turbulent history of Chinese film from 1940s to 1960s as well as the change and development of Chinese film. Sometimes she went out with a beautiful scarves—that's Yuwen's favorite. The lady who is now living in Hong Kong and seemed to be hardly famous actually is still standing at the peak of the Chinese film.

Shangguan Yunzhu (1920 ~ 1968)

Shangguan Yunzhu was born in Jiangyin, Jiangsu Province. She was one of famous actresses in China.

She was fascinated with Beijing Opera since her childhood, and she moved to Shanghai with her family to avoid chaos caused by the war when she was 18. In 1940, she was admitted to Guanghua Drama School to study drama and then pursued further education in actor training program in Xinhua Film Corporation. She used Shangguan Yunzhu as her stage name. (The name was given by then famous director Bo Wancang.) She began her acting career in 1941 with the role of a servant girl named Sifeng in the drama *Thunder Storm* and achieved great success. After that she entered the film industry. The next year she acted in *Five Rosy Girls* produced by Yihua Film Corporation and at the same year, she took part in the fea-

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ture films *A Graduate* and *Bobber in Black*. When Shanghai was occupied by the enemy in 1941, she was engaged in stage acting and acted many important roles in several plays. Later she starred in films namely *Amanti*, *Hong Kong Rhapsody* and *Lover's Tears* etc.

She acted as an extravagant and malicious woman in *Dreaming in Paradise*; a dissolute and flirtatious lady in *Tai Tai Wan Sui*; a modern wife of a traitor named He Wenyan in *Spring River Flows East*. In *Myriads of Lights*, *Two for the Road*, *Hope In the World* and *Crows and Sparrows*, she acted different kinds of women and became a famous actress with these brilliant screen images.

Since 1949, she worked as an actress in Changjiang Kunlun Film Corporation, and Shanghai Film Corporation and starred in many dramas like *Song of Red Flag* etc. as well as acted over 10 films like *Nan Dao Feng Yun*, *Ku Mu Feng Chun*, *Early Febwrery in Spring*, and *Stage Sisters* etc. In the first competition for outstarding film, *Crows and Sparrows* won the golden medal, and she was given an interview by Chairman Mao and Premier Zhou.

Shangguan Yunzhu could act all kinds of characters, and she was good at revealing the complicated inner thoughts of characters through her eyes, actions and expressions. Whether she acted leading role or supporting role, her exquisite acting art was reflected vividly on the screen. For all these, she was considered as an actress with outstanding acting skills.

著名影星
Notable Stars

吴茵(1909～1991)

吴茵,中国著名电影演员,原名杨瑛,江苏吴县人,1909年出生于天津。吴茵1929年肄业于上海城东女子学校国画科。1934年在联华影业公司拍摄的影片《新女性》中饰演女子中学校长。1936年任明星影片公司演员,从此,新的杨瑛——吴茵诞生了。她先后在快活林、联华、电通、天一、明星等公司拍摄了六部影片。由于她扮演的老年妇女形象诸如:农妇、母亲、女佣等,多姿多彩,各色各样,一时成为20世纪30年代末影坛上饰演老年妇女形象的知名影员。抗日战争爆发后,她随上海影人剧团赴重庆,后又入中华剧艺社,主要从事舞台剧演出,同样也是扮演老年妇女形象,同时,又参加了《火的洗礼》、《塞上风云》、《青年

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中国》等影片的拍摄。抗战胜利后返回上海，先后进入昆仑影业公司和上海电影制片厂。把她在舞台上学习、积累的经验，迅速溶汇到银幕表演创作上。擅长扮演中老年妇女形象，尤以《一江春水向东流》中的张忠良之母，《万家灯火》中的胡智清之母为著名。因在《乌鸦与麻雀》中扮演萧太太，1957 年于文化部 1949 年～1955 年优秀影片评奖中获一等奖。其中《一江春水向东流》、《万家灯火》两部影片成为她的代表作，显示出她在刻画人物形象上不凡的艺术功力。不仅演活了人物，而且演得活灵活现，真可谓非她莫演的地步了。建国后，相继又在《武训传》、《我们夫妻之间》、《宋景诗》、《家庭问题》等影片中扮演了重要角色。从《新女性》开始的几十年电影生涯中，她饰演了中国社会各个阶层，各种类型的中、老年妇女形象，以善饰演“老太婆”而响誉影坛，堪称中国影坛“第一老太婆”。她的一生努力付出的心血为中国影坛独当一面，她无与伦比的表演又成为中国电影历程中的楷模。

蓝马(1915－1976)

蓝马，影剧演员，原名董世雄，1915 年出生于北京。

蓝马 1934 年参加中国旅行剧团，是著名的话剧演员，他主演的《雷雨》、《北京人》、《升官图》等剧目轰动上海、重庆。1939 年随中国救亡剧团赴香港、新加坡等地演出。1942 年在重庆加盟中国艺术剧社，主演话剧《戏剧春秋》。蓝马的电影活动集中在 20 世纪 40 年代。1946 年后加入上海剧艺社。1947 年，进入昆仑电影公司。1947 年至 1949 年，他先后参加《万家灯火》、《丽人行》、《希望在人间》等著名影片的拍摄，在这 3 部影片中，他分别塑造了老教授邓庚白、小职员胡智清、文化汉奸王仲原等真实生动的形象，从此奠定了他在影坛的地位。尤其是在《万家灯火》中饰演的胡智清最为出色。他是一个忠厚老实、安分守已的小职员，可是人物性格毫不单一。对银行老板，他小心翼翼，谨小慎微；对自己的妻子心疼而深怀内疚；对年迈的老人，唯恐孝顺不够。蓝马将人物演得呼之欲出。由此，蓝马被人称为性格演员。20 世纪 50 年代，蓝马参加拍摄了《走向新中国》、《万水千山》等新片。他在《万水千山》中塑造的红军营教导员李有国，英勇果断，既有组织才能，又对下级体贴入微，是一个崇高感人、真实丰满的形象。



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陶金(1916～1986)

陶金,中国电影演员、导演。原名陶秉钧,1916年出生于江苏苏州,童年时随父母迁居北平(北京)。

陶金青年时代在北京美术专科学校学习绘画和书法,后考入济南的戏剧训练班,走上表演艺术的道路,参演过多部话剧。1936年加入上海天一影片公司,主演《黄浦江边》、《杨柳村》等影片。抗日战争爆发后加入上海抗日救亡演剧四队,辗转武汉、重庆等地演出话剧《塞上风云》、《自由魂》等。1942年入中国电影制片厂,先后主演较有影响的《胜利进行曲》、《青年中国》、《还我故乡》等影片。抗日战争胜利后回上海,加入昆仑影业公司,主演《八千里路云和月》及《一江春水向东流》两部经典之作,因表演朴素、自然、细腻而获得好评,成为影坛最走红的明星。1948年去香港,先后在永华、长城等影业公司主演《山河泪》、《火葬》、《海誓》、《血海仇》等影片,并在大光明影业公司自编、自导、自演影片《诗礼传家》。解放后,陶金从香港回到内地,参加了《宋景诗》拍摄,并导演了《护士日记》、《十五贯》等著名影片。

陶金的表演感情真挚,性格鲜明,真实自然,在表演和导演领域中均取得了较高的成就。

韦伟(1920～)

韦伟,原名缪孟英。广东中山人,曾经定居上海。韦伟是20世纪40年代活跃在戏剧和电影舞台的中国电影女演员。

她学生时代就爱上了戏剧,1941年瞒着家人去报考话剧团,被上海职业剧团录取。她因在《大马戏团》一剧中扮演盖三爷而知名,此后就一直活跃在话剧舞台上。1947年从影,韦伟一生拍过的电影不多,她在1948年《小城之春》中扮演的"玉纹"给人们留下了极深的印象。她是那个时代靠一部电影成名的演员。完成了《小城之春》之后,韦伟为了逃避国民党的"劳军任务",就去香港拍戏。其间,曾返回上海拍摄过一部清华影片公司出品的《大团圆》(1948)。1951年后在香港龙马、清华、长城、凤凰等影片公司主演《花姑娘》、《江湖儿女》、《一年之计》等影片。1960年拍摄《草木皆兵》后息影。

如今,年近八十的韦伟定居在香港,是中国依然健在的老一辈电影人之一,有着丰富人生经历的她见证了中国电影从上世纪四十年代到六十年代那段波澜起伏的动荡历史,也目睹了中国电影的发展与变迁。这个现居香港、知名度看似很低的女人,有时外出还不忘在脖子上系上一条美丽的丝巾——那是玉纹喜欢的打扮,其实一直站在中国电影的最高处。

上官云珠(1920～1968)

上官云珠,江苏江阴人。中国著名电影表演艺术家。

上官云珠自幼喜欢京剧,18岁随全家一起为避战乱而迁居上海。1940

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年考入华光戏剧学校习话剧，继入新华影业公司演员训练班学习，改用艺名上官云珠（当时的著名导演卜万苍为其取的艺名）。1941 年开始演艺生涯，首演话剧《雷雨》（饰丫鬟四凤）获得成功，而后进入电影行业。次年因参加艺华影业公司《玫瑰飘零》一片的拍摄而走上银幕，同年参加拍摄故事片《国色天香》、《黑衣盗》。1941 年底上海沦陷后，主要从事舞台表演，曾在多部话剧中饰演重要角色，之后相继出演了《泪洒相思地》、《花月良宵》、《鸳鸯泪》等影片。

在影片《天堂春梦》中，塑造了一个奢侈、凶狠的腐化女人；在《太太万岁》中，又塑造了一个放荡、骄骚的女子；在《一江春水向东流》一片中，塑造了一个摩登风流的汉奸夫人何文艳。在《万家灯火》、《丽人行》、《希望在人间》、《乌鸦与麻雀》等影片中，又以温柔贤慧和忍辱负重等不同的人物背景，扮演了不同心态的女人形象，以一个个光彩耀目的银幕形象崛起于中国影坛。

1949 年后主要在长江昆仑联合电影制片厂和上海电影制片厂任演员，除拍摄了《南岛风云》、《枯木逢春》、《早春二月》、《舞台姐妹》等 10 余部影片外，还主演了《红旗歌》等多部话剧。1952 年，在全国首届优秀电影评比中，《乌鸦与麻雀》获金质奖，受到毛主席、周总理亲切接见。

上官云珠戏路宽广，可以从容地胜任反差极大，差别不同的各种人物形象，善于从眼睛、动作、表情中准确地把握和揭示人物复杂的内心世界；无论主角、配角，在她精湛的表演艺术中都生动形象地闪现在银幕上，是不可多得的演技派艺术家。

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Chapter 3 1950年~1979年中国影视 Films and TV Series from 1950 to 1979

历史概况 General Survey

Chinese Film History

With the foundation of the People's Republic of China in 1949, Chinese film has stepped into a brand new phase of development.

From 1949 to 1966, Chinese films developed in a complicated way. Between these 17 years, the Chinese film experienced many hardships while it still toughly moving forward thus to accomplish great achievements. There were not only established several film studios, but also educated many directors and actors and produced a great number of good films.

Bridge, a film produced by Northeast Film Studio in 1949, symbolized the beginning of the new Chinese films. And it was also the first film taking workers as the heroes. When Prime Minister Zhou Enlai watched the film, he warmly appreciated the produce team, he said: "Thank you for producing our own film, therefore, the Chinese workers finally become the heroes on the big screen." For the poor condition of Chinese film industry which was newly began, *Bridge* was produced mainly by Chinese filmmakers while some friendly Japanese undertook the technologic work, such as art technology. For it was produced just before the establishment of China, *Bridge* was widely seen as the first China-made feature film. Moreover, its profound meaning not only existed in its timing, but also in the initiation of the content. *Bridge* initially focused on Chinese workers and successfully created an unselfish image of the Chinese worker class. As the director of *Bridge*, Wang Bin was an important representative figure of the Chinese film founders. In 1950, he cooperated with Shui Hua to direct *The White Haired Girl*. This film has aroused

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great repercussion all over the country, and won several internal and international awards.

On November 16th, 1949, the Shanghai Film Studio was founded. On the other hand, from 1950 to 1952, eight private enterprises including Shanghai Changjiang Film Studio, Qunlun Film Company, Wenhua Film Company and Guotai Film Company etc. were integrated into Shanghai Joint Film Studio, and produced *Fight South and North*, the first war film of China which was directed by Cheng Yin and Tang Xiaodan in 1952 and starred by Zhao Dan, Feng Zhe and Zhang Ruifang. In 1953, Shanghai Film Studio was integrated with Shanghai Joint Film Studio, thus established the brand new Shanghai Film Studio. In the same year, it produced *Liang Shanbo and Zhu Yingtai*, a color drama film which was directed by Sang Hu and photographed by Huang Shaofen. This film was not only the first stage drama film in China, but also the first Chinese color film. In 1955, it was screened in Cannes Film Festival and formally shown in Star Cinema in Paris. Within the same year, Northeast Film Studio changed its name into Changchun Film Studio which is still in use. And it issued the famous films which included *Flowers of the Motherland*, *Plain Guerrillas* and *Dong Cunrui*. After then, these three state-owned film studios undertook all the production of Chinese feature films. In order to educate more talents, Shanghai and Beijing all established film schools. Among all these film schools, Beijing Film School became the only higher learning film academy which is widely known as Beijing Film Academy.

After the integration, Shanghai Film Studio became the most important film production base in China, and it produced many well-known films, such as: *The Story of Crossing Reconnaissance* (1954) which was directed by Tang Xiaodan and starred by Sun Daolin, and *Stage Sisters* directed by Xie Jin and starred by Xie Fang and Shangguan Yunzhu in 1965, as well as the 1979 film *Troubled Laughter* etc. Shanghai Film Studio had once transformed into Shanghai Film Company which owned Jiangnan Film Studio, Seagull Film Studio and Sky-horse Film Studio as its sub-studios. Among the three sub-studios, the Jiangnan Film Studio only produced a Yue drama film named *Love Exploration* starred by Fu Jinxiang in 1958. Soon after, with the reestablishment of the Shanghai Film Bureau, the Shanghai Film Company was reformed and Jiangnan Film Studio was dismissed. Another sub-studio—Seagull Film Studio shot *New Story of Veteran*, which was not only the first stereophonic color film but also the first panoramic screen film in China. It won the Silver Prize of Technological Achievements Awards at the Moscow International Film Festi-

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val, 1959. Afterwards, Seagull Film Studio shot several famous film, such as *Lin Zexu starred by Zhao Dan, which was co-directed by Zheng Junli and Qin Fan in* 1959; *Nie Er* in 1959, directed by Zheng Junli and starred by Zhao Dan; Li Zhun's *Li Shuangshuang*, which was directed by Lu Ren in 1962 and starred by Zhang Ruifang, and the *Doctor Bethune* which was co-produced with the August First Film Studio in 1965. When it came to Sky-horse Film Studio, it had mainly produced two films since its foundation, but each one was classic. The *No. 5 in Woman Basketball Team* which was Chinese first sport color feature film. And it was shot in 1957 under Xie Jin's direction and starred by Liu Qiong, Qin Yi and Cao Qiwei, etc. Another one is *The Red Detachment of Women* which was also directed by Xie Jin, and Zhu Xijuan and Wang Xingang played the leading roles. After 1973, the Seagull Film Studio and Sky-horse Film Studio was re-integrated into the Shanghai Film Studio.

As one of the production bases of Chinese feature film, Beijing Film Studio was founded on October 1st, 1949. And its predecessor was Beiping Film Studio established on April 20th, 1949, at its early period, Beijing Film Studio attached emphasis on documentary films, and shot several feature films included *Tactical Conquer of Hua Mountain* and *Longxu Gully*. In 1956, with the constitution of the China Central Newsreels Film Studio, Beijing Film Studio became a specialized film studio for feature films. Afterwards, Beijing Film Studio has made bold exploration in film creation, thus to increasingly form its art style which mainly adapted literature classics and embodied Chinese cultural tradition. The studio released Chinese first color feature film, *Wishes*, directed by Sang Hu in 1956. After then, it shot the *The Shop of Lin's Family* (1959), *The Song of Youth* (1959), *Windstorm* (1959), *The Song for Red Flag* (1960), *Early Spring in February* (1963), *Eternity In Fire* (1965), and so forth. In 1958, it cooperated with a French Art Film Company and shot a children film titled *Kite*, which became our first feature film co-produced with another country. And then, China and the Soviet Union co-produced another color film, *Blowing from the East*, which later proved to be the last co-product of China and other countries before 1980s.

During this period, the preparation work of starting the only army owned film studio—August First Film Studio, was begun. The predecessor of August First Film Studio was the PLA Film Studio founded in 1952, and it was renamed August First Film Studio in 1956. The studio accomplished several "first" in its own history within 10 years, which included the first military educational film *Hechuan Attack* in 1952, the first documentary film *Jingjiang Flood Diversion* (1952), the first translated

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teaching film *Nerve System and Conditions Retro Reflector* in 1952, the first feature film *Breaking the Darkness Before Dawn* in 1955 and the first solid documentary film *The Travels of Lijiang* in 1960. And August First Film Studio has produced many good films, such as *The Story of Liu Bao* (1957), *The Brave Hero* (1958), *Never Fade-away Wave* (1958), *Sea Hawk* (1959), *War in Shanghai* (1959), *Two Brothers* (1962), *The Wild Fire and Spring Wind in the Old City* (1963) *Serfdom* (1963), and *Sparking Red Star* (1972), etc.

However, the over emphasis on political propaganda function caused the theme incline to be unitary. In 1951, the criticism for *Wu Xun* and several other films dampen the enthusiasm of some film makers, thus led to a recession of film quality and outputs. In 1953, in order to improve this situation, some concerning leaders suggested "to improve managing measures and encourage artists to exert their advantages, thus to show the history and reality of revolution from all aspects".

In 1956, Comrade Mao Zedong putted forward the policy of developing literature, art and science. To implement this policy, the Film Bureau reformed from the guideline, leadership and system, and achieved positive results. In 1957, the Ministry of Culture organized the first prizes for best films after the establishment of the PRC, and it was also the first film award and set up by government in Chinese film history. Sixteen feature films were awarded as best film. Among the best films, *Dauntless Soldiers*, *The White Haired Girl*, accompanied *The Story of Crossing Reconnaissance* and *Dong Cunrui* won the First Prize of the best film, and the other 12 films won the second and third prizes respectively. Sixty-nine films were praised, in which five Hong Kong-made films were included. But the Outstanding Film Award of the Ministry of Culture had not held again at that time until 1979.

In 1957, the unreasonable criticism on some artists and films in the expansion of the anti-rightist movement, together with some fake propaganda films, hindered the creation of Chinese films. Before long, the Central Committee of the Party corrected the radical mistakes in Great Leap Forward. Meanwhile, Primer Zhou Enlai required the filmdom to attach great importance on the film quality, thus improved the Chinese film coming to a prosperous times. During this period, there appeared several high-standard films which are diversified in theme and style, such as *Lin Zexu*, *Nie Er*, *The Song of Youth*, *New Story of Veteran* and *The Five Beauties*, etc. However, the later happened Anti-Rightist Movement and three-year natural disaster led the film production to a decline. In 1961, the Ministry of Culture and the Ministry of Propaganda reclaimed the "Double Hundred" guideline, corrected the

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crude criticism and disturbance of the Leftist, and formulated the principals to improve literary and art work as well as the film work. Therefore, the film in 1960s has stepped into correct track of development.

In 1962, as a film award of mass character, the Hundred Flowers Awards was founded. It was sponsored by the most popular film magazine Popular Film, and each prize was selected according to the voting results. Until 1980, there had held only three Hundred Flowers Awards for it had been suspended for 17 years after the first two sessions. Since this award only represents the evaluation of common audiences, it has been called "People Awards".

The year 1965 witnessed the second prosperity of film creation after the PRC was founded. In this year, there has produced several popular films, such as: *Sino-Japanese Situation*, *Family of Revolution*, *The Song for Red Flag*, *Stage Sisters*, *Heroes and Heroines*, *Serfdom*, *Doctor Bethune*, and *Early Spring in February*. At the meantime, the 400 film projection units in 1949 were increased to 20363. And until the year of 1965, the Chinese Film Publication and Projection Company had released 1213 full-length and short films. Since then, Chinese film industry has developed to a fairly large scale, and could produce film processor, recorder, camera and projection, which almost could satisfy itself. However, the Cultural Revolution was broke out in 1966, and it seriously hindered the Chinese films, even badly damaged Chinese film industry. During that special period, film specialists were overthrown and film studios were closed down. Thereafter, Chinese filmdom had been a breathless blank.

After the crash-down of the "Gang of Four", *Pioneer*、*Sparkling Red Star* had been considered as outstanding films which were hard to see during the Cultural Revolution. Since 1977, the Chinese film industry began to revive. In the year of 1979, Deng Xiaoping represented the Party to approve that the guideline of literary and art in the early 17 years of Cultural Revolution was mostly right. He summed up the moral experiences of history, corrected the extreme slogan that "literary and art serve and belong to politics", reclaimed to implement the "Double Hundred" policy thus to develop the Chinese film. In this period, the film theatrical research was unprecedented flourishing as well as the film creation. Just in the first year of the Reform and Opening-up, the film creation has achieved outstanding results. In 1979, there were 63 newly produced feature films. Among them, 22 films won the Outstanding Film Award, the Ministry of Culture in 1979, and this was enough to prove the achievement.

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Chinese art film has had distinctive national features thus formed the unique Chinese Academy. Since the foundation of the PRC, art film had received the most international awards among all kinds of Chinese films. In 1956, *Magic Pen*, the puppet film produced by Shanghai Film Studio in 1955, won the first prize of the "Children Entertainment Awards" at the 8th International Children Film Festival. And it was also the first Chinese cartoon won several international awards. *Baby Tadpoles Look for Their Mother* shot by Shanghai Animation Film Studio was widely considered as the originator of Chinese cartoons. Besides won several international awards, it influenced many early Japanese cartoons, such as *Clever Yixiu*. Moreover, the two *Havoc in Heaven* produced by Shanghai Animation Film Studio in 1961 and 1964 respectively, especially the figure of the Monkey King, had doomed to impose profound influence on the studio, Chinese economy and culture, as well as other aspects of Chinese society. After the release, the Monkey King had caused a sensation throughout the world, and won the Special Prize at the 13th Karlovy Vary International Film Festival, the Best Film of the 22nd London International Film Festival and the Hundred Flower Awards, etc.

During this period, Chinese newsreels made full use of data to systematically edit several important documentary films, and undertook comprehensive reports about the important issues and events concerned by the public. Meanwhile, it focused on the spiritual world of characters, grasped the trivial elements and moved audiences through the emotion of common people. Moreover, the educational films also accomplished new development. On the basis of former film studios, there established 13 more feature film studios included the August First Film Studio, Children Film Studio, Xi'an Film Studio, Fujian Film Studio, Yunnan Film Studio, Shenzhen Film Company, etc., and Central Newsreel Film Studio, Beijing Education and Science Film Studio, Shanghai Education and Science Film Studio, Shanghai Animation Film Studio, Shanghai Translated Film Studio and China Agriculture Film Studio. The China Film Data Museum was established at Beijing in 1958 and the film project units has increased to 140000 which was 350 times than that in 1949. In the year of 1960, the China Film Association was founded and established the Golden Rooster Film Awards in 1979. The China Film Association also owned China Film Publishing House which publicized Popular Film magazine and sponsored Hundred Flowers Award.

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Chinese TV Series History

In the 1950s, the fast development of international TV industry speeded up the Chinese TV development. The March 17th of 1958 is a memorable day for the development of Chinese TV. On the evening of this day, China TV and Broadcast Center made test TV broadcast for the first time in Beijing, and the first Chinese TV receiver developed by Tianjin Wireless Factory (later changed into Tianjin Radio Communication Company) successfully received the program. On June 19th, 1958, Beijing TV for the first time accomplished the live broadcast of a basketball game. Successively on October 1st and December 20th, Shanghai TV station and Harbin TV station came into being, and these were the earliest TV stations in China.

On May 1st in 1958, the test broadcast of Beijing TV Station was begun at 7 o'clock which symbolized the birth of Chinese TV. Later, on June 1st, Beijing TV broadcast the first self-made newsreel and the first TV serial titled *A Piece of Vegetable Pancake* on June 15th. Since then, the development of Chinese TV and TV serial entered into the phase of experiment and exploration. During the eight years after 1958, TV stations all over the country had created approximately 200 TV serials, and educated the first generation of TV serial producer and broadcaster, which made great contribution to the development of TV serial. In 1972, Beijing TV Station formally began to broadcast color TV programs in May while the Shanghai TV Station began in October. However, the ten-year Cultural Revolution imposed great disaster on culture, thus seriously set back the development of Chinese TV serial, and even caused a stagnant situation of TV creation. After the test broadcasting of color TV, there had only broadcast two TV serial until the end of the Cultural Revolution. And there were not so many TV sets, even black-and-white ones until the end of the 1970s. Therefore, TV serial at that time was far away from common people, and not to mention became the public culture focus afterwards. In these ten years, Beijing Film Studio had shot only one TV serial titled *Revisionism in Examination Hall*. And this kind of situation was broke down by *Three Intimate Families*, Chinese first TV serial shot at real scenery in 1978.

After the Cultural Revolution, several foreign films included *Bridge*, *Great Daybreak*, *Unforgettable 1919*, were imported from Yugoslavia, Soviet Union, Japan and some other countries. The broadcast of these films widened Chinese audiences' outlooks, and provided nutrition to the development of Chinese TV serial. On May 1st in 1978, the name of Beijing TV Station was substitute of China Cen-

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tral Television. And in this year, CCTV broadcasted eight TV serials, included *Three Intimate Families*, *Window*, and *Professor and His Daughter*. At the first TV Program Conference in 1979, the Central Broadcast Department for the first time suggested that any local TV stations could produce TV serial and a network broadcast was to be held on the thirtieth national day. For this profound conference, the year of 1979 had been considered as the milestone for the development of Chinese TV serial market. There were 19 TV serials broadcasted in this year, and *A Youth*, *Son of the Country*, accompanied with *Never Withered Red Flower* constituted the influential ones among all the 19 TV serials.

Chinese Hong Kong Film History

After 1949, because of political and economic reasons, many Chinese film technicians moved to Hong Kong from the mainland to establish film studio, and cooperated with Hong Kong local film technicians to produce Chinese and Cantonese films, thus made Hong Kong became the single and biggest film center in China. Therefore, the film industry in Hong Kong became increasingly prosperous. What is more, the power of Singapore and Malaysian films, together with the former collision of American, Japanese and European film culture, brought Hong Kong films step into its golden era. During this period, the mainstream of Cantonese films was divided into four categories. The first is Cantonese opera, such as *Princess Chang Ping* (1959) and *The Story of Purple Hairpin* (1959). And there were several famous actors: Ren Jianhui, Bai Xuexian, Xue Juexian, and Lin Jiasheng, etc. The second one is literary film which was famous for *Spring in Dangerous Building* (1953), *Everlasting and Unchanging* (1955) and *Parents' Love Is Universal* (1960); Then comes swordsman film. Most of the swordsman film in 1950s told stories about hero folklores, and it seldom highly required the sense of reality. With the development of film technology and the audience's ever increasing requirement for quality, the swordsman film began to attach emphasis on the designation of scenery and special effects, such as *Buddha Palm Technique*; The comedy comes last but not the least. This kind of films took humorous elements as the mainline throughout the whole story, which was represented by the serial of *Two Stupid Guys*. To this point, the audiences' sympathetic response for the Cantonese films brought Hong Kong film industry to a peak period. From 1967 to 1969, the output of Cantonese film was still more than output of Chinese film, and this situation was reversed in 1969 and 1970. In the middle of 1950s, the International Publish Company and the Shao's were separated from each other, and reestablished

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Payson Film Companies and Shaw Brother respectively. After the reorganization, the two companies with abundant funds intended to distinguish themselves in Hong Kong film industry. Besides promoted the Chinese film, they established comprehensive publish network to expand their oversea market, thus made the Chinese film prosperous step by step. In 1957, Shao Yifu took charge of Shaw Brother, and produced massive films with high quality. The first two successful works were *Country and Beauty* and *Endless Love* directed by Li Hanxiang, which reached the high booking-office record that had never existed before.

With the rapid development of Chinese film from the year of 1970, Chinese films had led the Hong Kong film market during several years. Confronted with the threat of Chinese film, the Cantonese musicals created two idols of youth at that time—Xiao Fangfang and Chen Baozhu who aroused the upsurge of worship of idols in filmdom.

Carried on the momentum of the middle 1960s, Shaw Brother still occupied the leading position of Hong Kong filmdom and won the title of "film kingdom in the southeast Asia". The company released many Chinese action films, among which several Kongfu stars were created, such as Wang Yu, Di Long and Fu Sheng, etc. *Dragon Tiger Gate* in 1970 was just one of the most popular action films in that year. The upsurge of Chinese film not only brought Huangmei drama film to Hong Kong and made it popular, but also created new swordsman film which included works adapted from swordsman novels wrote by Jin Yong and Liang Yusheng, such as the *The Legend of the Condor Heroes* (1959) directed by Hu Peng. Just in 1963, 61 swordsman films were made, and *Dragon Inn* (1966) directed by Hu Jinshuan and *Single Arm Saber* (1967) directed by Zhang Che were widely considered as representative works. The appearance of Di Long and Wang Yu as Kongfu stars could be viewed as preclude of Ling Xiaolong's populace in 1970s.

The development of Hong Kong film stepped into its golden summit in 1970s. During this period, Li Xiaolong created a furore together with the rapid development of Jiahe Film Company. From his first film *Tangshan Brother* to the later produced *Fist and Way of Dragon*, Li Xiaolong stepped toward the international filmdom and created a magic of Hong Kong film. Unfortunately, his abrupt death in 1973 terminated the upsurge of Kongfu film. However, with the spread of local culture, the audiences from Hong Kong transferred their interests from the unrealistic Kongfu films to sarcastic films which reflected the social condition. Therefore, the 72 *Hangers* directed by Chu Yuan became the most popular film. Since the middle

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1970s, watching TV has become the main entertainment of people. As a result, many films draw their inspiration from TV programs, such as *Story of Afu*, *Tokebis Double Star* (1974), *Marriage with Tears and Laughter* (1975), *Tweedledum and Tweedledee* (1976) and *The Contract of Selling People* (1978) etc. In 1978, Yuan Heping, born in a well-known family for Kongfu, directed *Snake Pugilism* and *Drunk Pugilism* which combined Kongfu with vaudeville. These two films achieved great success and made Jacky Cheung a famous actor. Meanwhile, they laid a position for the Kongfu comedy thus made it the most representative type of film in the late 1970s.

1979 was an important milestone of Hong Kong film, for the New Stream began in this year. The New Stream of Hong Kong film or the New Film Movement was a trend in Hong Kong filmdom which represents a transferring period. In this stream, many professional TV personnel put themselves into filmdom, and they were Xu Ke, Xu Anhua, Zhang Guoming, Tan Jiaming and Yan Hao, etc. With their passion for film and the unique creation and social sensation of youth, they shot many films full of personal characteristics and brought a brand-new era to Hong Kong film. The earliest representative works were *The Butterfly Murders* directed by Xu Anhua and *The Secret* directed by Xu Ke. Though these directors were all claimed to be "new stream director", actually every single work of them embodied their own style and did not lost into the traditional mode of Hong Kong films.

The horror film began in 1960s and 1970s, but there was no outstanding work. The important type of horror films was the Dracula film which found populace in 1930s. Besides showing their creative characteristics, these directors also catered to the needs of audiences' entertainment and made several outstanding commercial films. Among them, the horror films directed by Xu Anhua, Yu Yunkang and Yu Rentai were the most popular ones. They made use of advanced shooting tactics and unique creation ideal to build horrified atmosphere in which audiences found fresh and new, and achieved great commercial benefits. This kind of films was represented by *Happy Ghost* series directed by Huang Baiming, *Ghost Beat Ghost* by Hong Jinbao and *Mr. Corpse* by Lin Zhengying, etc. Generally speaking, these films took the form of serial could clearly show the importance of Dracula film in Hong Kong film market. And there was another kind of horror films which took the appearance of detective story. The pioneer of it was the detective swordsman film directed by Chu Yuan which combined the elements of western detective film and swordsman film together. Afterwards, several New Stream directors included Xu

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Ke, Xu Anhua and Yu YunKang became famous for their horror films. *And the Ba Xian Restaurant—Human Steamed Pie* which was adapted by Qiu Litao from the real criminal event happened in Macao 1986, became the top work of horror films.

The Hong Kong films developed to a large-scale and occupied an important position in Asia, even the world. However, Hong Kong had not a single film festival and an authorized organization for film personnel. Until 1979, *City Entertainment*, a later authorized magazine in Hong Kong filmdom was born, and undertook the creation of film reports and reviews. And out of its concerns and responsibility for films, the *City Entertainment* organized several film specialists to judge and decide annual Top Ten Chinese Films and Top Ten Foreign Films from all the films which were projected in Hong Kong, thus to encourage the development of the film industry.

Chinese Hong Kong TV Series History

The Hong Kong TV industry began in the late 1950s, and the establishment of three TV stations motivated the development of Hong Kong TV serial. The TV serial in Hong Kong sprouted in the end of 1960s, developed through the middle of 1970s, and went into its mature in 1979, which contributed much classic works for the Chinese TV and films.

On May 29th of 1957, the Rediffusion (Hong Kong) Limited established Rediffusion TV (RTV for short). The RTV was not only the first TV station in Hong Kong, but also the first TV station in the Chinese area. Since 1966, in order to increase TV actors, the RTV organized the first RTV Training Camp which became the first TV actor training camp in TV history of Hong Kong, and laid a firm foundation for the future development. In 1967, the first nine actors were graduated. And among the nine, Wang Mingquan joined the RTV and played in her first TV serial *Red Tears on White Clothes*. And the next year, she became famous for her performance in *Four Daughters*. In 1968, the second camp was accomplished. And all of the actors in the first two training camps later became outstanding actors and actresses in the history of Hong Kong TV. Many famous Hong Kong stars, such as Liu Songren, Wan Ziliang, He Jiajing and Zhou Meiling, all came from the RTV Training Camp. In 1982, the RTV changed its name into Asia Television Limited, which was called ATV for short until now. Nowadays, the ATV covered almost 100 million audiences in Hong Kong, Macao, Guang Dong and North America, and became the most influential TV station in Asia.

On November 19th of 1967, the Television Broadcasts Limited was founded. It

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was the first wireless TV station in Hong Kong, and usually called TVB for short. TVB was a TV organization which made use of type concept to produce serials in the early TV circles. Since its establishment, TVB began its production of TV serials, produced several classic works, and successively educated many famous TV stars, thus brought countless achievements and glories. In the December of 1968, *Break the Dream of Love* became a pioneer of Cantonese serial in Hong Kong TV programs as well as the full-length serial. Since then on, as the leading actress, Huang Shuyi won great populace and became the master actress of TVB. From the end of 1960s to the early 1970s, Huang played in many TVB serials included *Starry River* and *River Running towards East.* In 1969, Hong Kong TV transferred from black-and-white TV to color TV, and the broadcast of *Inescapable Net of Law* greatly impressed the audiences; in October, the first unit serial *Criminal of Recorder* began to broadcast, and in March of 1970, *Run* broadcast by TVB became the first serial which broadcast 30 minutes per week. The 1970s was an age for the development of full-length serial, and family ethical serial was the main type. Until now, almost all the full-length serials were created according to this basic mode.

Since 1971, the TVB cooperated with Shaw Brother to train actors and educated many famous actors and directors, such as Zhou Runfa, Du Qifeng, Guan Jinpeng, Chen Yulian, Lv Liangwei, Tang Zhenye, Liao Qizhi, Huang Rihua, Miao Qiaowei, Liu Dehua, Qi Meizhen, Liang Chaowei and Zhou Xingchi, etc., all made great contribution to the development of Hong Kong TV and films. In 1972, TVB firstly broadcasted several meaningful and influential TV serials: *Kindness of Mother* special for the Mother's Day and *Stray Road*, the first serial shot with 16mm camera, etc. On the March 19th in 1973, *Misty Rain*, the first color full-length serial starred Zheng Shaoqiu and Li Siqi began to broadcast. The next year, TV serial *Marriage with Tears and Laughter* adapted from Zhang Henshui's novel was broadcasted on TVB, and the theme song even brought about the fashion of Cantonese song. The leading actress Li Siqi was a qualified actress of TVB who had played in many classical serials. Together with Wang Mingquan, Huang Shuyi and Zhao Yazhi, they were entitled as "four master actresses" of TVB.

With the opening-up of the third commercial TV station—Commercial Television on September 7th of 1975, the situation of "dominated by three stations" was formed together with the former RTV and RTV. At that time, watching TV had become the major entertainment of people in Hong Kong, and the audience rate of some programs even climbed up to 60% ~70%. On the first year of broadcasting,

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the CTV broadcasted three modern serials and *The Romance of the Three Kingdoms*. In 1976, besides *The Romance of Suitang Dynasty* and *Wu Zetian*, CTV broadcasted *Hong Xiguan* and *Fang Shiyu* which achieved high audience rate in Taiwan, and attracted so many audiences. Therefore, it stepped onto the road of swordsman serial and firstly adapted Jin Yong's novel as serial. However, CTV was just a meteor which quickly faded away. On the day of August 22nd of 1978, the CTV announced bankruptcy and became the first commercial TV station which was closed down in Hong Kong, thus the era of "three kingdoms" was over. Though the CTV existed only three years, it had created more than 50 TV serials which was a high output in 1970s. What's more, there were also several classic works in these TV products.

In 1970s, the widely confirmed classic swordsman serials were *Chu Liuxiang* and *The God of Saber* adapted from Gu Long's novel. These two serials promoted Zheng Shaoqiu and Liu Songren, the leading actors, to the position of popular actor until today. The point to be mention here was that a serial of swordsman TV included *Chu Liuxiang*, *Lu Xiaofeng* and *The Romance of Swords and Saber* greatly impressed the audiences, and left swordsman image of Zheng in people's heart. Among them, *Lu Xiaofeng* won the silver prize at the New York International TV Festival in 1978, and *Chu Liuxiang* made him the most popular actor in Taiwan for a long time. Another popular TV actor Liu Songren graduated from RTV training camp in 1972. At first, he joined RTV and played in nine TV serials. After then, he had successively taken part in the ATV and TVB, and the *Great Stream* was his early work after he transferred to TVB. From 1976 to the end of 1978, Liu successfully starred three swordsman serials, *Lu XiaoFeng*, *Lu Xiaofeng-Before and After the Decisive Battle* and *Lu Xiaofeng-the Duel at Wudang*, and became famous in a short time.

Moreover, in early stage, TVB took news as primary programs and neglected the production of local serials. The *Great Stream* broadcasted on November 1st in 1976, in which Zhou Runfa, Miao Sairen, Di Bola, Liu Songren, Shi Jian and Huang Shuyi had took part, became the first luxurious modern serial of TVB. Since then, TVB created local TV culture and laid a foundation to attract the audiences. From 1970 to 1979, the TV serials broadcasted by TVB had reached 240, and greatly impressed Chinese people from all over the world. It even influenced some other southeast area thus distinguished itself as a window for Hong Kong culture.

Chinese Taiwan Film History

At the early 1950s, Taiwanese film quickly developed and prospered. *Xue Pingui and Wang Baochuan* directed by He Jiming in 1955 became the

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first Taiwanese film after the World War II. This film caused huge social effects and created the sales record in Taiwan at that time. Later in 1958, Li Xing, Zhang Fangxia and Tian Feng co-directed the *Brother Wang and Liu Travel Taiwan*, which was the pioneer of Taiwanese comedy. From 1958 to 1962, only Li Xing himself directed a large amount of Taiwanese films. Until the last Taiwanese film *Mother Chen* in 1981, the Taiwan films had experienced a more than 20-year era of Taiwanese film. According to a statistics, there were approximately 2000 Taiwanese films in total, and created 120 films in one year during the prosperous times.

The 1960s was the golden times of Taiwanese film. At that time, the economy of Taiwan began to rerive as well as the film industry. In 1960, the relationship between China and Taiwan were stabilized, and the Central Film Company put forward that besides the "healthy and realistic" guideline of film creation, the American and European realistic films should also took into consideration. *Streets* directed by Li Xing symbolized the end of his Taiwanese films and began another peak in his directing career. In 1964 and 1965, the Central Film Company employed him to direct two healthy and realistic films, *Oyster Girl* (co-directed with Li Jia) and *Grazing Family*, both of which won populace and awards, thus initiated a 15-year-long healthy realistic agitation. Furthermore, these two films became the classical representative work of healthy realistic film.

In order to promote the development of Taiwan film industry and praise the people who had contributed to the culture of Chinese film, the Golden Horse Award was founded in 1962. And there were twelve films, included *Star, Moon and Sun*, won totally 17 prizes at the first Golden Horse Award. The Golden Horse Award was an award held in Taiwan Island, which had the longest history in Chinese filmdom. Together with the Hong Kong Academy Award and Golden Rooster Award, they were titled as the top three awards in the Chinese filmdom. For the lack of counterparts of film awards in the mainland and Hong Kong at early times, the Golden Horse Award became a grand film ceremony which attracted most attention in the Chinese area. Since its establishment, the Golden Horse Award praised many outstanding Chinese films and technicians. As the highest honor of Chinese films, the Golden Horse Award greatly encouraged and promoted the Chinese films. Many international famous directors and stars were invited to be the prize present guests at the ceremony included Elizabeth Taylor, Alain Delon, Robert Wise and Li Kun-ki, etc. The Golden Horse Film Festival was also an important cultural activity of film, and it contained two main parts: the first one was the contest of

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Golden Horse Award for Chinese Films, and the second part was the display of international films entered the final contest.

In 1960s, as the famous director in Hong Kong, Li Hanxiang transferred his career into Taiwan and brought Hong Kong film technology to the island. In 1963, his opera film *Liang Shanbo and Zhu Yingtai* was landed on Taiwan Island, and caused a furor never occurred before. The premiere broke the record with its more than 720,000 box-office. During this period, there were historical palace film and literary film besides the Huangmei drama early times. In 1965, Li Xing firstly shot films which adapted from novels of Qiong Yao. His works *Counsin Wanjun* and *Dumb Girl* expanded the Chinese films and motivated the first agitation of films adapted from novels of Qiong Yao.

In 1960, Hong Kong Shaw Brother began to produce new swordsman film. And among these important directors, Hu Jinshuang and Zhang Che all came to seek a promotion in Taiwan. In 1967, as the director and script, Hu Jinshuan created a fantastic sales record with his swordsman film *Longmen Inn.* From then on, action film, swordsman film and Kongfu film became the mainstream of Taiwan film until the decline in 1980s. Hu's films exerted the characteristics of Beijing opera and made use of montage and special techniques, thus to perfect the Kongfu action and formed a visual rhythm.

In the early 1970s, the Kongfu film became popular. In 1971, the *Tangshan Brother* and *Fist* starred Li Xiaolong brought about an agitation of Kongfu thus transferred the mainstream of swordsman film to Kongfu film. Before long, with the support of Shaw Brother and the companionship of his students David Jiang and Di Long, Zhang Che came to Taiwan to establish the Changgong Company. And this also made the Kongfu film an important constituent of Taiwan film.

In the late 1970s, there were many patriotic propaganda films, self-encouraged realistic films and literary films. The directors, such as Li Xing, Song Cunshou and Tu Zhongxun, also shot several fresh works, represented by *Story in Little Town*, *Good Morning*, *Taipei* and *Happy Face.* Afterwards, for the good commercial sales of *A Trouble Student*, Lin Qingjie successively directed student films which took students' life as the main theme.

In 1978, the output of Taiwan film was the second in the world, and there were 116 Chinese films and 113 Taiwanese ones among these films. Also in this year, Taiwan film occupied the top three in Hong Kong, thus entered the golden times of Taiwan films. During this period, many stars began their career through

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performing in the Qiong Yao films, such as Qin Han, Hu Yinmeng, Zhang Aijia, Gui Yalei and Lin Qingxia, etc. Meanwhile, the three famous directors, Li Xing, Song Cunshou and Bai Jingrui, also became the spokesmen of Qiong Yao films. In 1970s, the love stories between "two Lin" (Lin Qingxia, Lin Fengjiao) and "two Qin" (Qin Han, Qin Xianglin) also became the focus of the public attention.

Chinese Taiwan TV Series History

Since 1960s, the development of the mainland and other neighbouring countries promoted the sprout of Taiwan TV industry. And the successive establishments of TV stations in Taiwan also provided essential condition for the development of Taiwan TV serials. On April 28th in 1962, the Taiwan Television Enterprise which was called Taiwan Television or TTV for short was founded, and it was the first TV station in Taiwan Island. On October 10th, the formal broadcasting of TTV symbolized that the history of Taiwan TV was began.

From 1962 to 1969, Taiwan TV serial was still in the stage of exploration when TTV took in charge. Therefore, when made the program schedule, the TTV would rather produce simple programs than TV serials which cost too much time, energy and money. For the lack of Taiwanese programs and the cheap cost, *Return to Bosom* was proved to be shot. It was produced by Wang Mingshan, directed by Tang Ji and starred by Su Lihua, and broadcast on October 19th in 1962. And it was the first Taiwanese TV serial as well as the first serial in Taiwan TV history. On November 18th, the TTV brought about the first Chinese unit serial—*Dreamlike Life*. It was the first self-made TV serial adapted from a broadcast serial *Portrait*, and starred by Cao Jian, Qian Lu, Chang Feng, Jiao Jiao and Ye Xiang. After its broadcasting, the serial drew much attention from the TV circle, many of whom had great interest and asked to take part in the acting or producing of this TV serial. The next year, TTV for the first time broadcast ancient costume serial—Zheng Chenggong, and it was directed by Zhu Baishui and starred by Cao Jian and Ge Xiangting.

On September 3rd in 1968, China Television Company, which was called China Television or CTV for short, was founded. And it was the second TV company in Taiwan. On October 9th, the CTV began its test broadcasting, and on 11th, Jing Jing was broadcasted and caused sensation throughout the Island. The formal broadcast of CTV on October 31st brought about the competition between two stations. In the same year, the TTV put forward the first TV serial- *Blowing Wind* adapted from XuXu's anti-Japanese novel which told a romance of spy work. The heroin

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Bai Ping was a spy pretending to be a dancer, and this character was played by Bai Jiali who for the first time joined a TV serial. The *Blowing Wind* accomplished great achievement for the TTV, thus made TV serial the lifeline of TV company, as well as the important battlefield of TV stations. In 1970, the TTV put forward *Starry River* starred by Cao Jian and Chen Hailun. In the traditional times like that, although it was just a TV show, love story between approximately 50-year-old actor and a 20-year-old model still arouse much controversies. When talked about actors in this period, we could never missed Cao Jian, the leading actor in *Starry River*. Cao Jian, who was called "sixth grandpa" in the film and TV circle, joined TTV in the early stage of its foundation and became the first actor of both TV and film. Many films created first record in TTV's history was starred by Cao Jian as leading role. In addition, the first color TV serial in Taiwan was *Dream in Palace of Qing Dynasty*, which told the story between Guang Xu Emperor and his imperial concubine titled Princess Zhen. This serial took Jiang Ming, Zhang Bingyu, Li Xuan and Ni Minran as leading actors and actresses. And for their performance in this serial, Zhang Bingyu was called the forever Empress Ci Xi and Ni Minran also became famous.

In 1971, the Chinese Television System began its formal broadcast on October 31st, and became the third TV station in Taiwan which was called Chinese TV or CTS for short. From then on, the TTV, the CTV and CTS were called the old three TV stations. And together with People TV Company and Public TV Stations, they were called "five important wireless TV stations" and "five wireless TV" for short. The beginning of CTS made the self-made TV serials dominated by three TV stations, thus, the Taiwan serials entered into a phase of competition among the three TV.

In 1972, Mr. He Yimou, the Chief of TTV Program Department brought about the conception of "90-minute Chinese serial unit" and titled it as "TTV Theater". In November of the same year, *The People Locked His Heart* wrote by famous scripts Ding Yi became the prototype of the first TV-film in Taiwan history. As one of the most famous TV serials and the classics of CTS, *Honest and Upright Official* was shown in 1974. It took the famous official in Song Dynasty, Bao Zhen, as the leading role, and produced two editions successively.

Experienced the competition of three TV stations and the political formulation, the Taiwan TV serials formed the present style. Take program circuit for instance, every 8:00 p.m. ~9:00 p.m. was the golden times for TV serial, and each time broadcast for one hour; the Taiwanese serials were broadcasted for 30 minutes

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each time in the afternoon or evening; the play unit was arranged at every Saturday and Sunday afternoon and evening time or after 9:00 p. m. on workday. Actually, it was arranged for historical reasons. The competition among three TV stations contributed to the increasingly high standard of Taiwan self-made serial. However, the monopoly situation of the structure in local TV market caused the ineffectiveness on economic level. Take the 8:00p. m. TV serials for example: during the period of TV media monopoly, the advertising benefits could never be affected no matter how fierce the competition was. Therefore, the 8:00 p. m. TV serials became the mainstream of TV entertainment in Taiwan and the commercial index of the three TV stations.



历史概况
General Survey

中国电影史

1949 年中华人民共和国建立后，中国电影事业进入一个新的发展阶段。1949～1966 年，中国电影在曲折中发展。在这 17 年间，中国的电影事业经历了艰难曲折，同时也在曲折中坚韧地前进，取得了令人瞩目的成就——不仅成立了许多新的电影制片厂，也成长起一大批优秀的导演和表演艺术家，创作、拍摄了许多优秀的影片。

东北电影制片厂 1949 年制作的影片《桥》标志着新中国电影的开始。这是第一部以工人阶级作为主人公的影片。周恩来总理看过影片之后热情地与主创人员握手致谢"感谢你们，我们有了自己的电影。中国工人阶级登上银幕了"。《桥》是以中国的电影工作者为主摄制的。但是由于新中国的电影事业还属于初创时期，拍摄条件也极为艰苦，在影片拍摄中也有一些留用的日本友人担任了如美工等方面的技术工作。《桥》诞生于新中国成立前夕，因此可以说是新中国出品的第一部故事片。另外，影片的意义不仅在于它问世的时间，还在于内容上的开创性。影片在中国电影史上第一次以工人为主人公，成功塑造了工人阶级大公无私的形象。本片导演王滨是新中国电影开创者中的重要代表人物。1950 年，他与水华合作编导了电影《白毛女》，在全国引起强烈反响，并先后荣获国际国内大奖。

1949 年 11 月 16 日，上海电影制片厂成立。1950 年～1952 年，上海长江电影制片厂、昆仑影业公司、文华影业公司、国泰影业公司等 8 家私营电影企业联合组建为国营的上海联合电影制片厂，并于 1952 年完成了成荫和汤晓丹导演，赵丹、冯

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喆、张瑞芳主演的新中国拍摄的第一部优秀战争片《南征北战》。1953 年，上海电影制片厂与上海联合电影制片厂合并，成立了新的上海电影制片厂。同年，推出了由桑弧导演，黄绍芬摄影的彩色戏曲片《梁山伯与祝英台》。它不但是新中国拍摄的第一部舞台戏曲片，也是新中国拍摄的第一部彩色电影。1955 年，该片在法国戛纳国际电影节上放映，并在巴黎明星电影院正式上映。同年，东北电影制片厂改名为现在的长春电影制片厂，并发行了著名影片《祖国的花朵》、《平原游击队》和《董存瑞》。至此，故事片的生产完全由长春、北京、上海三家国营厂承担。为了培养人才，上海、北京先后成立电影学校，北京的电影学校后来成为中国唯一的高等电影专业学府——北京电影学院。

合并后的上海电影制片厂成为中国重要的影片生产基地，制作了许多优秀影片，如：汤晓丹导演、孙道临主演的《渡江侦察记》(1954)，谢晋导演、谢芳、上官云珠主演的《舞台姐妹》(1965)，《苦恼人的笑》(1979) 等。1957 年，上海电影制片厂曾一度改为上海电影制片公司，下设 3 个电影制片厂：江南电影制片厂、海燕电影制片厂和天马电影制片厂。江南电影制片厂仅于 1958 年拍摄了傅全香主演的越剧片《情探》。不久，上海电影制片公司改建为上海市电影局，撤销了江南厂。海燕电影制片厂于 1958 年拍摄了由沈浮导演、崔嵬等主演的我国第一部立体声故事片《老兵新传》，也是中国内地第一部宽银幕电影。该影片于 1959 年在莫斯科国际电影节上获得技术成就银质奖。之后，海燕电影制片厂先后拍摄的著名作品有：郑君里、岑范合作导演、赵丹主演的《林则徐》(1959)，郑君里导演、赵丹主演的《聂耳》(1959)，鲁韧导演、李准编剧、张瑞芳主演的《李双双》(1962)，还有与八一电影制片厂联合拍摄的《白求恩大夫》(1965) 等。天马电影制片厂自成立起主要制作了两部影片，并且都非常经典。一部是于 1957 年拍摄的由谢晋导演，刘琼、秦怡、曹其纬等主演的中国第一部彩色体育故事片《女篮五号》，另一部是在 1961 年出品的由谢晋导演，祝希娟和王心刚主演的《红色娘子军》。1973 年后，海燕电影制片厂和天马电影制片厂重新合并为上海电影制片厂。



作为中国电影故事片生产基地之一的北京电影制片厂成立于 1949 年 10 月 1 日，其前身是 1949 年 4 月 20 日成立的北平电影制片厂。1949 年北京电影制片厂

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建厂初期，以拍摄纪录片为主，所摄制的故事片包括《智取华山》、《龙须沟》等。1956 年，中央新闻纪录电影制片厂组建后，北京电影制片厂成为摄制故事片的专业厂。此后，北京电影制片厂在影片创作上大胆探索，逐渐形成了以改编文学名著为主、具有民族文化传统的艺术风格。1956 年，该厂推出了由桑弧导演的新中国第一部彩色故事片《祝福》。此后，又拍摄了《林家铺子》(1959)、《青春之歌》(1959)、《风暴》(1959)、《红旗谱》(1960)、《早春二月》(1963)、《烈火中永生》(1965)等许多优秀影片。1958 年，北京电影制片厂与法国加郎斯艺术制片公司共同摄制了儿童故事片《风筝》。这是新中国与外国合作拍摄的第一部故事片。《风筝》之后，中国与当时的前苏联合拍了彩色故事片《风从东方来》。此后直至八十年代都鲜有出现中外合作的电影。

这个时期，中国唯一的军队电影制片厂——中国人民解放军八一电影制片厂开始筹建。八一电影制片厂的前身是于 1952 年建立的解放军电影制片厂，1956 年更名为八一电影制片厂。该厂于 1952 年摄制完成第一部电影为军事教育片《河川进攻》，1952 年完成第一部纪录片《荆江分洪》，1952 年译制完成第一部汉语教学片《神经系统和条件反向反射》，1955 年投产第一部故事片《冲破黎明前的黑暗》，1960 年完成中国第一部立体纪录片《漓江游记》。该厂先后拍摄的优秀影片有《柳堡的故事》(1957)、《英雄虎胆》(1958)、《永不消逝的电波》(1958)、《海鹰》(1959)、《战上海》(1959)、《哥俩好》(1962)、《怒潮》(1963)、《野火春风斗古城》(1963)、《农奴》(1963)、《闪闪的红星》(1972)等。

但是，中国电影由于在电影创作指导思想方面过分强调电影的政治宣传作用，造成题材单一的倾向。1951 年，《武训传》等影片遭到批判，挫伤了部分创作人员的积极性，导致了创作拘谨、产量下降。1953 年，为了改变这种局面，有关领导提出改进领导方法，鼓励艺术家发挥各自长处，从各方面反映革命的历史和现实。

1956 年，毛泽东同志提出了发展社会主义文学艺术和科学的“百花齐放、百家争鸣”的方针。为了贯彻这一方针，电影局从指导思想、领导、体制等多方面进行改革，取得积极成果，故事片生产由 1951 年年产 10 多部逐渐增加到 1957 年的 40 多部；1957 年，文化部举办了中华人民共和国建立以后第一次优秀影片评奖，即中国电影史上第一个真正由政府部门设立的电影奖文化部优秀影片奖问世，对 1949 年～1955 年以来所生产的优秀影片予以评奖。本年度共评选出优秀故事片 16 部，其中一等奖 4 部，分别为《钢铁战士》、《白毛女》、《渡江侦察记》和《董存瑞》，二等奖 4 部，三等奖 8 部；优秀舞台艺术片 3 部，其中一、二、三等奖各一部；私营、公私合营公司摄制的故事片 3 部；香港摄制的故事片 5 部以及部分美术片、纪录片科教片，总计奖励了 69 部优秀影片；还评选出优秀影片得奖人员 360 余人。文化部优秀影片奖当时只进行了这一次便告中止。“文化大革命”后的 1979 年，优秀影片奖才恢复评选，仍由文化部主办。

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1957 年,反右派斗争的扩大化中对一些影片和艺术家的错误批判以及 1958 年拍摄的许多虚假宣传“大跃进”中“新事物”的报道性影片,干扰了中国电影的创作。不久,中央纠正了大跃进中“左”的错误,同时周恩来总理对电影界也提出了注意影片质量的要求,促使中国电影事业在 1959 年形成一个繁荣时期,拍摄了《林则徐》、《聂耳》、《万水千山》、《青春之歌》、《林家铺子》、《老兵新传》、《五朵金花》等题材风格多样、在思想上、艺术上达到了较高统一的影片。但是不久,由于反“右倾”运动和三年自然灾害的影响,电影生产又逐步下降。1961 年,文化部和宣传部重申坚决贯彻“双百”方针,纠正了对文艺创作进行粗暴批评和干预的“左”的思潮,制定了改善文艺工作和电影工作的一些管理条例,使得六十年代初期的电影走入正轨。

1962 年,百花奖创办。百花奖是中国群众性的电影奖,由中国发行量最大的电影刊物《大众电影》杂志编辑部主办。《大众电影》发放选票,由读者(群众)投票评奖,各项奖均以得票最多者当选。百花奖举办第 1、2 届之后,一直中断了 17 年,直到 1980 年才举办了第 3 届。“百花奖”只代表观众对电影的看法和评价,因此又被称为“群众奖”。

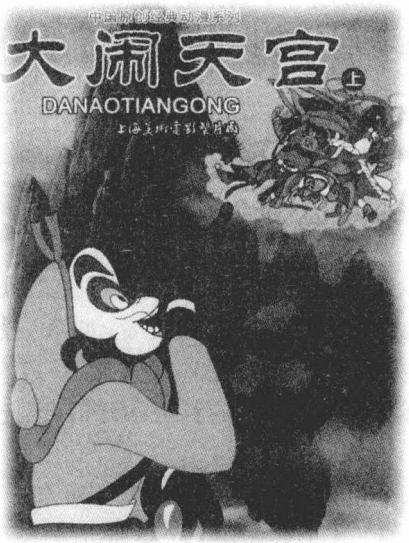
1965 年是中华人民共和国建立以后第二个电影创作高潮期,本年度生产了《甲午风云》、《革命家庭》、《红旗谱》、《舞台姐妹》、《小兵张嘎》、《英雄儿女》、《农奴》、《白求恩大夫》、《早春二月》等受观众欢迎的优秀影片,以及优秀美术片《大闹天宫》等。与此同时,电影放映单位从 1949 年的 400 多个发展到 1965 年的 20363 个。到 1965 年为止,中国电影发行放映公司共发行 1213 部长短影片。中国自己的电影工业已具备相当规模 ,可以生产洗印、录音、摄影、放映机等各种设备、器材,并基本达到自给。但于 1966 年爆发的文化大革命使得中国电影出现了严重的停滞和倒退,给中国的电影事业带来了极大损害。在那段特殊的时间里,电影家被打倒,电影厂被关闭。在相当长一段时间,中国影坛显现出令人窒闷的空白。

粉碎“四人帮”后,《创业》、《闪闪的红星》等影片一起被认为是“文革”后期为数不多的几部优秀影片。1977 年,电影生产开始真正复苏。1979 年,邓小平代表党中央肯定了文化大革命前 17 年的文艺路线基本是正确的,总结了历史的经验教训,纠正了过去提出的“文艺服从政治、文艺从属政治”的偏颇提法 ,重申执行“双百”方针使电影事业获得发展。这个时期,电影学术理论空前活跃,电影创作也是繁荣兴盛。1979 年,改革开放的头一年,电影创作就取得了突出的成绩。这一年共生产故事片(含舞台艺术片)63 部,其中有 22 部获得了文化部 1979 年“优秀影片奖”,足已印证这一成就。

中国美术片从形式到内容都极富有民族风格和特色,形成了独具特色的“中国学派”。中华人民共和国建立以后,美术片是中国影片在国际上获奖最多的一个片种。1955 年上海电影制片厂出品的木偶片《神笔》于 1956 年获第 8 届国际儿童影

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片节儿童娱乐片一等奖。这是第一部在国际上获奖的中国美术片，并又陆续获国内、国际多项大奖. 上海美术电影制片厂于 1961 拍摄的第一部国画片《小蝌蚪找妈妈》被认为是中国动画片的开山鼻祖，曾获得多项国际殊荣，且影响了早期日本的动画片（如《聪明的一休》）。另外，上海美术电影制片厂分别于 1961 年（Ⅰ）和 1964 年（Ⅱ）摄制的美术动画电影《大闹天宫》一问世，特别是孙悟空的经典形象一诞生，就注定了其日后定会为美影厂、为中国动画带来经济、文化等各方面的深远影响。该片公映后，在国际上产生了巨大轰动，影响非凡，并先后荣获第 13 届卡罗维·发利国际电影节短片特别奖、第 22 届伦敦国际电影节最佳影片奖和中国第 2 届电影百花奖等。



这个时期，新闻纪录片充分利用丰富的资料，系统地编辑一些重要的文献片，并对群众普遍关心的问题与重要事件进行综合报道、专题报道；还注意表现人物和人物的精神世界，抓住真人真事中丰富的细节，以情动人。另外，科教片也有新的发展。电影厂在原有的基础上陆续增建八一电影制片厂、儿童电影制片厂、珠江电影制片厂、西安电影制片厂、峨嵋电影制片厂、潇湘电影制片厂、内蒙古电影制片厂、天山电影制片厂、福建电影制片厂、广西电影制片厂、青年电影制片厂、深圳影业公司、云南电影制片厂等 13 个主要生产故事片的电影制片厂和中央新闻纪录电影制片厂、北京科学教育电影制片厂、上海科学教育电影制片厂、上海美术电影制片厂、上海电影译制厂和中国农业电影制片厂。1958 年，中国电影资料馆在北京建立。全国放映单位已达 14 万之多，是 1949 年的 350 倍。1960 年，中国电影协会成立，并于 1979 年颁发电影金鸡奖。影协下设中国电影出版社，还编辑出版《大众电影》，举办电影百花奖评选活动。

中国电视剧史

20 世纪 50 年代，国际电视业的迅速崛起带动了中国电视业的发展。1958 年 3 月 17 日，是中国电视发展史上值得纪念的日子。这天晚上，我国电视广播中心在北京第一次试播电视节目，国营天津无线电厂（后改为天津通信广播公司）研制的中国第一台电视接收机实地接收试验成功。6 月 19 日，北京电视台第一次成功地现场直播了一场篮球比赛。10 月 1 日、12 月 20 日上海电视台、哈尔滨电视台也相继问世。这是中国最早的一批电视台。

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1958年5月1日晚7时北京电视台(中央电视台前身)试播,成为中国内地电视的诞生日;6月1日首次播放本台记者拍摄的新闻影片;6月15日,播出我国第一部电视剧《一口菜饼子》。从此,中国电视和电视剧的发展进入实验和探索阶段。1958年之后的8年间,全国各地的电视台总共创作了近200部电视剧,培养了第一代电视剧拍摄制作人才及播出人才,为中国电视剧的发展打下了坚实的基础。1972年5月,北京电视台正式播出彩色电视节目,上海电视台于同年10月播出彩色电视节目。但是,十年文革,文化蒙难,给刚刚起步的中国电视剧的发展带来了严重挫折,电视的创作一度陷入停滞局面。从彩色电视的试播到文革结束,全国仅有两部电视剧播出。直到七十年代末,黑白电视才开始进入少数中国家庭,那时的电视剧显然远离大众,更未成为后来那样的大众文化焦点。10年之中,北京电视台只拍了一部电视剧,名为《考场上的反修斗争》。这种局面一直到1978年,随着中国第一部实景录制的电视剧《三家亲》的播出才有所打破。

文革结束后的几年间,来自南斯拉夫、苏联等国外影视片《桥》、《伟大的曙光》、《难忘的1919》等开始陆续被引进,陆续在国内电视荧屏上播出,顿时打开了国内观众的眼界,为中国电视剧的发展提供了养料。1978年5月1日,北京电视台改名为中央电视台。这一年,该台播出了《三家亲》、《窗口》、《教授和他的女儿》等8部电视剧。1979年——中央广播事业局在第一次全国电视节目会议上建议各地电视台凡是有条件的都可以制作电视剧,并在国庆30周年时举行全国电视节目联播。本年度播出的电视剧就有19部,比较有影响的包括《有一个青年》、《祖国的儿子》和《永不凋谢的红花》等。

中国香港电影史

1949年后,由于大批中国内地的电影工作者因政治及经济原因纷纷南下,在香港设电影厂,跟本地影人合作拍摄华语、粤语片,使香港成为中国唯一的、也是最大的电影中心,香港电影渐趋蓬勃。再加上五十年代中期,新加坡、马来西亚电影势力登陆香港,以及原有的美、日、欧电影文化所带来的冲击,令香港电影逐渐迈向其成熟的黄金时期。这段时期,粤语片的主流有:(一)粤剧戏曲片,如《帝女花》(1959)、《紫钗记》(1959)等。其中著名演员有任剑辉、白雪仙、薛觉先和林家声等。(二)文艺片,如《危楼春晓》(1953)、《天长地久》(1955)、《可怜天下父母心》(1960)等,都是家喻户晓的影片。(三)古装武侠片,五十年代的古装武侠片大多以民间熟悉的故事为主题,武打场面并不讲求真实感。随着电影技术的发展和观众要求的提高,影片才逐渐注重动作场面设计,加进了特技效果,如《如来神掌》系列。(四)喜闹剧,这类电影大多以诙谐搞笑为主,如《两傻》系列。至此,观众对粤语片的共鸣令香港电影业达到高峰期。从1967至1969年,粤语片的产量仍高于国语片。到了1969至1970年,情况才开始扭转。五十年代中期,"国际发行公司"与邵氏父子改组,分别成为"电影懋业公司"和"邵氏(兄弟)公司"。

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两家公司资本雄厚，改组后锐意在香港电影业大展宏图。它们不但全力推动国语片，还建立了完善的发行网络来开拓海外市场，国语片自此由低沉开始转盛。1957年，邵逸夫主管“邵氏”，制作了大量高质量的电影。首度成功的作品是李翰祥执导的《江山美人》和《不了情》，达到前所未有的高票房。

随着国语片从1970年迅速发展，数年间，国语片一直领导着香港电影市场。粤语片面对着国语片雄霸市场的威胁，青春歌舞片顺势兴起，并造就了两位当时年青人崇拜的偶像——萧芳芳和陈宝珠。电影界追捧偶像的热潮可说是由她们而起的。

承接20世纪60年代中期的凌厉气势，“邵氏”在20世纪70年代初期依然在香港电影业占着领导的地位，拥有“东南亚电影王国”的美誉。“邵氏”出品了大量国语武打片，其中更造就了偶像级武打明星如王羽、狄龙、傅声等。1970年的《龙虎门》就是当年“邵氏”最卖座的功夫片之一。国语片的热潮不但将黄梅戏电影带到香港并使之流行起来，更创作了新派武侠片，包括改编自金庸和梁羽生的武侠作品，如胡鹏导演的《射雕英雄传》(1959)。仅在1963年，武侠片的产量就高达61部，其代表作是胡金铨的《龙门客栈》(1966)和张彻的《独臂刀》(1967)。武打明星狄龙和王羽的出现，可视为20世纪70年代李小龙崛起的前奏。

20世纪70年代，香港电影的发展进入其黄金鼎盛期。此时，李小龙与邹文怀“嘉禾电影公司”的崛起轰动一时。从首部作品《唐山大兄》(1971)到之后两年间拍摄的《猛龙过江》，令李小龙进军国际影坛，创造出了香港电影事业的神话。可惜的是，1973年李小龙骤然因病去世，功夫片热潮未能延续。但随着本地文化的普及，香港观众对远离现实的功夫片渐渐失去兴趣，反而对反映当时社会状况，讽刺现实的电影加以青睐，以致七十年代的香港电影趋向多元化及地道化。因此，楚原的《七十二家房客》在1973年成为最卖座电影。从20世纪70年代中期开始，观看电视成为大众的主导消遣方式。因此，很多电影题材或灵感都是来自电视内容，如《阿福正传》(1974)、《鬼马双星》(1974)、《新啼笑姻缘》(1975)、《半斤八两》(1976)、《卖身契》(1978)等。1978年，出生于武术世家的袁和平独立执导的两部功夫喜剧《蛇拳》(《蛇形刁手》)和《醉拳》，将功夫与杂耍逗趣糅合在一起，大受欢迎，获得巨大成功，也让成龙一炮而红，奠定了功夫喜剧的地位，使其成为20世纪70年代末最具代表性的电影类型。

1979年是香港电影的重要里程碑年份。这一年，香港电影新浪潮开始。香港新浪潮或香港新电影运动是香港电影的一个潮流，代表了香港电影的一个转变时期。大批电视工作者转而投入电影圈，他们是徐克、许鞍华、章国明、谭家明、严浩等。他们本着对电影的热诚及年青人特有的创意和社会触觉，拍出不少充满个人色彩的电影作品，为香港电影打开崭新的一页。最早的是1979年许鞍华执导的《疯劫》、徐克执导的《蝶变》和章国明执导的《点指兵兵》。这些新导演虽全被称为

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"新浪潮导演",但实际上,他们每一位的作品都极富个人色彩,并没有陷入香港电影类型化的传统模式。

香港的惊悚类型片在上个世纪六、七十年代便已开始,但少有佳作问世。惊悚片中的重要类型是20世纪30年代末期盛行的鬼片。新浪潮导演在展现自己创作个性的同时,亦不忘照顾观众的娱乐需求,在商业类型片中皆有建树。其中又以许鞍华、余允抗、于仁泰等人导演的恐怖片最受欢迎。他们运用先进的拍摄技巧,个性化的创作理念,营造出空前的恐怖气氛,令观众耳目一新,叫好叫座,反应热烈。如黄百鸣的《开心鬼》系列、洪金宝的《鬼打鬼》系列、林正英的《僵尸先生》系列、邱礼涛的《阴阳路》系列等。这些影片往往是以系列的方式出现,也可见鬼片在香港电影中的重要性。还有一类是悬疑惊悚的作品。先是楚原,将武侠电影与西方的侦探片相结合而形成悬疑式的武侠片,随后徐克、许鞍华、余允抗等新浪潮导演们也相继以惊悚片闻名。邱礼涛的改编自1986年在澳门发生的真实杀人惨案的《八仙饭店之人肉叉烧包》成为这类惊悚片的颠峰之作。

这时的香港电影已经发展到一定的规模,在亚洲乃至全世界都已经占有一席之地,但是却没有自己的电影节,甚至没有电影人自己的官方组织。1979年,一份日后成为香港电影界权威杂志的《电影双周刊》诞生,从事电影界报道和评论的创作。《电影双周刊》以其对电影事业的关注和责任感,组织了一群电影人进行年度优秀电影的评选,该评选分为"十大华语片"及"十大外语片",以鼓励电影的发展。评选范围是当年在香港地区放映的影片。

中国香港电视剧史

香港电视业的发展开始于20世纪五十年代后期,三家电视台的相继创立带动了香港电视剧的发展。香港电视剧的发展萌芽于20世纪六十年代末、七十年代初,发展于七十年代中、后期,1979年迅速走向成熟,为华语影视贡献了大量经久不衰、回味无穷的经典作品。

1957年5月29日,丽的电视台正式成立开业,命名为"丽的电视",简称"RTV"。丽的映声不但是香港第一个电视台,更是全球华人地区第一个电视台。1966年起,丽的映声为了增加电视人才,举办第一期丽的映声艺员训练班,成为香港电视史上首个电视艺员训练班,为未来发展奠下扎实的基础。1967年,丽的映声首届艺员训练班共9人毕业。其中,汪明荃加入丽的电视,并出演首部电视剧《白衣红泪》。次年,她因主演《四千金》而一举成名。1968年,第2届艺员训练班毕业。这两届艺员后来都成为香港电视史上第一代优秀艺人。著名港星刘松仁、万梓良、何家劲、周美玲等都出自丽的电视艺员训练班。1982年丽的映声易名为亚洲电视,简称"亚视",并一直沿用至今。现在,亚视覆盖香港、澳门、广东及北美近一亿观众,是亚洲地区具有影响力的电视台。

1967年11月19日,电视广播有限公司创立并开播。这是香港第一个无线电

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视台，常被称为“无线电视”或“无线”。无线是早期在华语电视圈建立并运用类型观念生产电视剧的电视机构。从建台开始，无线就陆续生产电视剧，先后培养了一个个闪耀的明星，制作了一部部经典传世的作品，为华语影视界带来了累累的硕果和数不尽的辉煌。1968 年 12 月，《梦断情天》的开播开辟了粤语电视剧成为香港电视节目的先河，也开辟了长篇电视剧的先河。女主角黄淑仪自此成为无线电视的当家花旦，炙手可热。在 20 世纪 60 年代末至 70 年代初，她在无线主演了多部电视剧如《星河》、《大江东去》等。1969 年，香港由黑白电视横跨至彩色电视，《法网难逃》的播出给观众留下难忘的印象；10 月，第一部“单元剧”《录音机情杀案》开播；1970 年 3 月，无线播出的《奔》成为第一部每星期播放 30 分钟的电视剧。七十年代中期是香港长篇电视剧兴起的年代，“家庭伦理剧”是最主要的类型。至今，几乎所有的长篇电视剧都是采用了“家庭伦理剧”基本模式进行创作的。

从 1971 年起，无线电视台就和邵氏兄弟制作公司合办艺员训练班，培养了一批日后著名的影视明星和导演，如周润发、杜琪峰、关锦鹏、陈玉莲、吕良伟、汤镇业、廖启智、黄日华、苗侨伟、刘德华、戚美珍、梁朝伟、周星驰等，为香港影视业的发展做出了巨大的贡献。1972 年，无线播出了几部比较有影响和意义的电视剧：母亲节特制电视剧《慈母恩》以及首部用 16mm 胶卷拍摄剧《歧途》等。1973 年 3 月 19 日，无线首部由郑少秋、李司棋主演的彩色长篇电视剧《烟雨蒙蒙》开播。次年，改编自张恨水小说的电视剧《啼笑姻缘》开播，其主题曲更是在香港掀起了粤曲狂潮。主角李司棋是无线资深电视演员，演出多部经典剧集。当时，她与无线一姐汪明荃、黄淑仪、赵雅芝合称无线“四大当家花旦”。

1975 年 9 月 7 日，香港第三家商营电视台——佳艺电视（CTV）正式启播，连同原来丽的电视和无线电视，形成了“三台鼎立”的局面。当时，收看电视已经成为香港人的主要娱乐方式，一些电视节目的收视更高达 60～70 点。开播第一年，佳艺播出了三部时装剧和一部古装剧《三国演义》。1976 年，除了《隋唐风云》和《武则天》，佳视播出了台湾高收视电视剧集《洪熙官与方世玉》，吸引颇多观众，佳视亦因而走上了武侠剧路线，更带领潮流，率先改编金庸小说作电视剧。佳视可以说是一颗转瞬即逝的流星。1978 年 8 月 22 日，佳艺电视宣布停止营业，成为香港第一家倒闭的商营电视台，结束了香港电视史上“三国争雄”的年代。虽然佳视仅有短短三年的寿命，但制作播出过的电视剧却有五、六十部，这在 20 世纪 70 年代，绝对不是个小数目。可贵的是，其中不乏经典作品.

20 世纪 70 年代，香港最经典的当数两部武侠剧《楚留香》和改编自古龙原著的《刀神》。这两部剧作把两位男主角郑少秋和刘松仁推上了当红小生的地位，一直到今天。不得不说的是，《楚留香》、《陆小凤》、《倚天屠龙记》等一系列武侠剧使郑少秋的大侠形象深入民心。其中，《陆小凤》于 1978 年获纽约国际电影电视节银牌；《楚留香》一剧更令他在台湾风靡一时。在 20 世纪 70 年代香港电视剧中走红

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的另一小生刘松仁,1972 年毕业于丽的电视艺员训练班。最初,他加盟丽的电视,并先后主演九部电视剧。后来短时间内又加盟过亚视 ATV 和无线 TVB。《狂潮》是刘松仁从丽的转投无线的早期作品。1976 年 ~ 1978 年底,刘松仁接连成功主演三部改编自古龙名著的古装武侠剧《陆小凤》、《陆小凤之决战前后》和《陆小凤之武当之战》,一炮而红,更成为家喻户晓的人物。

另外,在无线启播初期,以本地新闻节目为主,本土剧制作并不多。1976 年 11 月 1 日,无线播出了由周润发、缪骞人、狄波拉、刘松仁、石坚、黄淑仪等出演的《狂潮》,成为无线第一部百集豪华时装剧。《狂潮》的播出一下子捧红了周润发和狄波拉。至此,无线建立起香港本土的电视文化,亦为无线的观众群打下基础。1970 年 ~ 1979 年,无线播出的电视剧多达 240 多部。无线的节目(尤其是电视剧)多为各地华人所熟悉,甚至会传播到其他东南亚地区,成为认识香港文化的一个窗口。

中国台湾电影史

20 世纪五十年代初期,台语片发展一帆风顺,非常兴盛。1955 年,何基明导演的《薛平贵与王宝钏》,成为二战后第一部台语片。该片在当时台湾社会引起大轰动,创下了当时的票房纪录。1958 年,李行与张方霞、田丰联合执导台联影业公司的台语片《王哥柳哥游台湾》。此片轰动一时,并带动了台语片的喜剧风潮。1958 ~ 1962 年,李行本人就拍摄了多部台语片。1981 年,到最后一部台语片《陈三五娘》为止,台湾电影历经了二十多年的台语电影时代。根据统计,台语片的总产量将近两千部;产量最多时,一年高达 120 部作品问世。

20 世纪 60 年代是台湾电影的黄金时代。当时,台湾地区经济好转,电影业开始蓬勃发展。1960 年,台海情势逐渐稳定,中央电影公司提出健康写实的制作路线,兼顾欧美写实主义电影。1963 年,李行导演了国语片《街头巷尾》,结束了他的台语片时期,开始了他导演生涯中的第一个高峰。1964 年和 1965 年,中影公司聘请李行拍摄健康写实片《蚵女》(与李嘉合导)与《养鸭人家》两片,均颇叫好叫座,并获多项大奖,由此开启了中影公司以后长达十五年的健康写实风潮。两片都成为健康写实电影的经典代表作。

为了促进台湾地区电影制作事业和表扬对中华电影文化有杰出贡献的电影人,1962 年,台湾电影金马奖开始创办。《星星月亮太阳》等 12 部影片分获 1962 年首届金马奖 17 个奖项。金马奖是台湾地区的电影奖项,在华语圈中它历史最为悠久,与香港电影金像奖和中国电影金鸡奖并称为华语电影最高成就的三大奖。由于早期中国内地与中国香港并未设置类似音像制品竞赛奖励,金马奖成为华人地区最受注目的电影盛会。金马奖自创办以来,奖励了许多优良华语影片及优秀的电影工作者,成为华语影片制作事业最崇高的荣誉指标,对华人电影事业有很大的帮助和鼓励。许多国际级导演及明星皆曾受邀担任颁奖佳宾,包括伊莉莎白·泰勒、亚兰·德伦、罗勃·怀斯、李准基等。金马影展也是非常重要的电影文化活

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动，主要活动分为两个部分：第一部分是金马奖华语影片竞赛，第二部分为金马国际影片观摩展。

20 世纪 60 年代，香港知名导演李翰祥来台发展，并把香港电影技术带进台湾。1963 年，李翰祥的黄梅调戏曲片《梁山伯与祝英台》在台湾登陆，引起空前轰动，台北首映创下 72 万多人次的最高纪录。此阶段，所拍电影类型除了初期的黄梅调，尚有历史宫廷片及文艺片。李行首次将琼瑶小说搬上银幕，于 1965 年拍成《婉君表妹》及《哑女情深》，开拓了国语片的广阔空间，带动了 20 世纪 60 年代第一波琼瑶小说改编电影的风潮，也拉开了琼瑶电影的序幕。

1960 年，香港邵氏公司开始制作新派的武侠片，其中的两位主要导演胡金铨与张彻后来都到台湾发展。胡金铨于 1967 年为联邦电影公司编导武侠片《龙门客栈》缔造了绝佳的票房纪录。从此武侠、功夫、武打类型的电影成为台湾电影的主流之一，直到 20 世纪 80 年代才没落。胡金铨的电影发挥中国京剧的特色，结合特技，运用蒙太奇电影手法，使得武打动作快速利落，形成视觉韵律。

20 世纪 70 年代初，功夫片兴起。1971 年，香港嘉禾公司推出李小龙主演的功夫片《唐山大兄》及次年的《精武门》均在台掀起一股功夫热潮。台湾武侠主流自此转化为功夫片。接着，张彻在邵氏公司支持下，于 1974 年率其弟子姜大卫、狄龙等来台成立长弓公司，也让功夫武打片成为当时台湾电影的重要部分。

20 世纪 70 年代中期后，台湾拍摄了许多爱国政宣片，同时也有自我勉励的写实片及文艺片。李行、宋存寿、屠忠训等导演拍了一些如《小城故事》(1978)、《早安台北》(1979)、《欢颜》(1979)等清新的作品。之后，导演林清介则在《一个问题学生》(1979)卖座后，连续拍摄了以学生生活为主题的学生电影类型。

1978 年，台湾电影制作量世界排名第二，其中国语片 116 部，台语片 113 部。这一年，台湾影片勇居香港票房三甲，台湾电影进入黄金时代。在这个时代，台湾很多明星拍的第一部电影都是琼瑶电影，秦汉、胡茵梦、张艾嘉、归亚蕾(《烟雨蒙蒙》)、林青霞(《窗外》)无不如此。而台湾早期三大导演李行、宋存寿、白景瑞也俨然是琼瑶电影的代言人。20 世纪七十年代，两林(林青霞、林凤娇)两秦(秦汉、秦祥林)银幕上下的爱情故事，也成了人们关注的焦点。

中国台湾电视剧史

从 20 世纪六十年代，中国内地和周边国家电视业的发展推动了台湾电视业的萌芽。台湾电视台开始相继创立，为台湾电视剧的萌芽创造了必要条件。1962 年 4 月 28 日，台湾电视公司创立，简称“台视”、“TTV”，是台湾第一家电视台。同年 10 月 10 日，台湾电视公司正式开播，开启台湾电视史。

1962 年～1969 年，台湾电视剧在台视独家经营时期，尚处于摸索中的阶段。台湾当初在做节目计划时，并没有把费时、费力、费钱的电视剧列为发展重点，台视希望先从简易的节目做起。台湾电视史上第一部闽南语电视剧《重回怀抱》的出现

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是因为费用不多且缺乏闽南语节目，台视便同意试作闽南语节目和影片。该剧是由王明山制作，唐冀导演，苏丽华主演，1962 年 10 月 19 日在台视播出。这也是台湾电视史上第一部电视剧。11 月 18 日，台视再推出台湾电视史上第一部国语单元剧《浮生若梦》，也是由广播剧《画像》所改编而成的故事，演员有曹健、钱璐、常枫、焦姣、叶翔。这是台湾电视史上第一部自制的电视剧。该剧播出后受到影剧界人士的注意，许多人都对制作电视剧发生兴趣，纷纷要求参与演出或制作。次年，台视播出第一部古装电视剧《郑成功》，由朱白水编导，曹健，葛香亭主演。

1968 年 9 月 3 日，台湾第二家电视公司——中国电视公司成立，简称“中视”、“CTV”；10 月 9 日，中视开始试播；11 日，连续剧《晶晶》上演，轰动宝岛。10 月 31 日，中视正式开播以后，形成两台竞争的雏形。同年，台视立即推出第一部电视连续剧——改编自徐许抗日小说的《风萧萧》。这是一部罗曼史中带间谍工作的小说。女主角则由白嘉莉饰演的白苹，是个以舞女身份掩护的女间谍，这也是白嘉莉首次参加电视剧演出。《风萧萧》为台视打了漂亮的一仗，从此连续剧成了电视公司的生命线，也成了电视台互相竞争的一级战场。1970 年，台视又推出改编自琼瑶小说的《星河》。男主角是年龄将近五十岁的曹健，女主角是由二十余岁的时装模特儿陈海伦饰演。在当时那个民风保守的年代，这样的戏剧引来了不少争议。在这个阶段的演员，不能不提《星河》的男主角曹健，在影视圈被称为“曹六爷”的曹健，在台视成立之初就加入台视成为台湾第一个电视剧演员，也是第一个横跨电视及电影的演员。台视早期的好几部“第一”记录的戏都是由他当担任男主角。此外，台湾第一部彩色连续剧是《清宫残梦》，讲的是光绪与珍妃的故事，由江明、张冰玉、李璇和倪敏然主演。因为该剧，张冰玉在台湾有永远的慈禧太后之称，倪敏然也崭露头角。

1971 年 10 月 31 日，中华电视台正式开播，简称“华视”，“CTS”，为台湾第三家电视台。台湾电视台与中国电视公司、中华电视公司并称为台湾的老三台。老三台加上民间全民电视公司与公共电视台，合称为台湾五大无线电视台，简称无线五台。华视的开播，使台湾迅速形成自制连续剧“三台鼎立”的态势，从此，台湾电视剧进入三台竞争的阶段。

1972 年，台视节目部主任何贻谋先生提出“九十分钟国语单元剧”的构想，定名为“台视剧场”。同年十一月“台视剧场”播出著名编剧家丁衣所写的《锁着心的人》，是台湾史上第一部“电视电影”原型。1973 年，华视首播九十分钟单元剧“华视剧展”。1974 年，台湾最知名的电视剧之一——被称为华视经典的《包青天》上演。该剧以宋朝名臣包拯为主角，前后拍摄了两版。

台湾电视剧经由三台竞争、政治规范等原因，形成了目前的风貌。以节目流程为例，晚间 8 时至 9 时是黄金时段连续剧，每次播出 1 小时；闽南语连续剧安排在午间或晚间，每次播出 30 分钟；单元剧集则安排在晚间 9 时以后，或周六、日的午

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间与晚间时段。这些安排其实都有其历史原因。台湾电视剧自制水准因为三台竞争而进步走向成熟，但又因为本土电视节目市场结构长期处于独占态势，使其在经济层面的竞争失灵。以8点档连续剧为例，在电视媒体垄断期间，无论三台竞争如何激烈，都不致影响广告收入。8点档连续剧也因此成为台湾电视娱乐节目的主流，也是三台经营成效的指标。



著名影片
Notable Films

The Life of Mine (1950)

The film was adopted from the novel of Lao She by Yang Liuqing, Shi Hui directed the film and starred in it. It was produced by China Wenhua Film Industry Corporation in 1950.

The film was described from the view of an old policeman, and it portrayed the transformation of an old police station.

As an outstanding writer, Lao She has his unique creative style and artistic personality with his own characteristics. Meanwhile, as a great director and excellent actor, Shi Hui was loyal to the original work to a vast extent in the creation and even developed the original properly. With the common living experiences, similar artistic qualities with Lao She, Shi Hui revised the work with the confidence and easiness which was incomparable with anyone else. Because of these similarities, the performance of the film has reached high degree of professional proficiency and made the film an outstanding and classical realistic film in the history of Chinese films. It is not only the most popular film in 1950 but also the winner of the second prize of excellent films produced by private companies.

In the tour exhibition of Chinese films in Torino, Italy, in 1982, a French film historian comments, "attend this exhibition to discover the impressive Chinesee film, as well as Shi Hui." A Japanese film critic said, "I only know there is a Zhao Dan in China before, but now I know there is a Shi Hui as well." Shi Hui, a genius in Chinese drama and film history, created immortal realistic masterpieces in the history of Chinese films with his outstanding talents.

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Liang Shanbo and Zhu Yingtai (1953)

The film is a tragedy romance set in the Eastern Jin Dynasty. A young woman named Zhu Yingtai from Shangyu, Zhejiang, disguised herself as a man to study. During her journey, she met Liang Shanbo, a schoolmate, and fell in love with him. But Zhu was already engaged with another man, so their relationship was opposed by Zhu's family. At last they died for love.

The color opera *Liang Shanbo and Zhu Yingtai*, which was directed by Sang Hu and photographed by Huang Shaofen, was produced by Shanghai Film Studio in 1953. It is not only the first stage opera produced by China and also the first color film in China. The film remained the characteristic of excellent vocal music of Shaoxing opera and developed the advantage of color films which was to pursue the particular artistic conception of Chinese art in photograph and art management. The film not only received warm welcome from audiences but at the same time won the Best Music Film at the 8th Karlovy Vary International Film Festival in 1954, and the Showing Award at the 9th Edinburgh International Festival in 1955, as well as the first prize of Outstanding Stage Art Works Awarded from 1949 ~ 1955 by the Ministry of Culture in 1957. During the Geneva International Conference held in 1994, Premier Zhou invited American film star Chaplin to watch this film and he regarded it as Chinese *Romeo and Juliet.*

The Letter with Feathers (1954)

This film was an excellent and classical work of Chinese children films produced by Shanghai Film Studios. Shi Hui directed this film and Shu shi and Cai Yuanyuan starred in it. The film was revised by Zhang Junxiang, the famous film artist from the original novel written by Hua Shan. It is the first children film in China described how the teenagers defeat the enemy during the anti-Japanese war.

The film related that during the anti-Japanese war, Hai Wa, the brave and resourceful head of the Children's Corps of Longmen village in North China anti-Japanese base area, helped the Eighth Route Army smashed the devils' mopping-up operations successfully. The letter with feathers was a kind of special mail used by the army and the people in North China in the wartime to deliver urgent information. The feathers in the letter indicate urgent. In the complicated and breathtaking plot, the film successfully portrayed a faithful, indomitable, brave and resourceful little hero—Hai Wa. No matter what content or form it took, the film attracted the attention of teenager audiences all over the country. Therefore, Cai Yuanyuan, acted

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as Hai Wa, became a dazzling child film star in the history of Chinese films.

Among the films produced in the 20th century with the theme of revolutionary history, if the 1960s *Xiao Bing Zhang Ga* was the peak which was difficult to surpass, then the *Letters With Feathers* was a start in the mid of 1950s. This film was awarded a prize at the 9th Edinburgh International Festival in 1955, thus became the first Chinese Children film to win prize at the international festival; the third prize of the excellent film from 1949 to 1955 by the Ministry of Culture.

The Magical Pen (1955)

The Screenwriter was Hong Xuntao, the directors were Jin Xi and You Lei, the photographer was Zhang Chaoqun and the puppet designer was Yu Zheguang. It was produced by Shanghai Film Studio in November, 1955.

The story portrayed Ma Liang and the extraordinary destiny of his magical pen. Ma Liang, the child cowherd, who dreamed of painting and always practiced with branches and charcoal. One day he dreamed that the deity sent him a magical pen and he can get what he paints. Villagers appreciated for the farm cattle, mill wheel, etc. Ma Liang has painted for them with his magical pen. The feudal official knew this and forced Ma Liang to draw a golden hill for him. Ma Liang painted sea and sail boat around the golden hill. The greedy lord took boat with his family. But Ma Liang painted gale and sea with his pen and the boat sank quickly. Thereafter, Ma Liang painted everything needed for labors freely. The film was a legend. The innocent and cute artistic image of Ma Liang was portrayed by directors with romantic techniques. It won the first prize of the child recreational film for the aged 8 ~ 12 at the eighth Venice International Child Film Festival in Italy in August, 1956; it won the prize in Syria, Yugoslavia in 1956, in Poland and Canada in 1957 successively. It was awarded the first prize of the Outstanding Cartoon in 1957 by the Ministry of Culture.

The New Year Sacrifice (1956)

The New Year Sacrifice directed by Sang Hu and Starred by Bai Yang, was the first color feature film of China produced by Beijing Film Studio in 1956. It was adapted from the same name form of the original novel written by Lu Xun.

In a mountain of eastern Zhejiang before the Revolution of 1911, Mrs. Xianglin a young widow went to the lord's house to be a servant to escape being sold into marriage, but was still forced to marry to a poor peasant by her mother-in-low. Her second marriage turned out to be happy until the successive death of her hus-

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band and son. She went back to the Lord's house to be servant again. As a result of her constant misfortune, the frightened villagers began to look down upon the woman as a bad omen. In order to avoid the penalty after died, Xiangli donated all her salary to the joss house. However, she was dislodged by the lord at the New Year's Eve. Shunned society, the tragic woman was forced into a life of seclusion and loneliness. At last, Mrs. Xianglin died in snow at the New Year's Eve of blessing.

The film portrayed the tragic fate of Xianglin's wife to reflect the misery destiny of workwomen in the old feudal society. It revealed the characteristics and inner would of the characters through their body movements and impressions, thus left a deep impression to audiences. It was awarded the Special Prize at the 10th Karvlovy Vary International Film Festival, Czechoslovakia in 1957 and Silver Hat Prize at the Mexican International Film Week in 1958.

Woman Basketball Player No. 5 (1957)

Woman Basketball Player No. 5 was a 1957 Chinese film presented by Tian Ma Film Studio and directed by Xie Jin, starved by Qin Yi, Liu Qiong.

The film tells a story before the establishment of the PRC. Lin Jie, the daughter of the boss of East China Basketball Team in Shanghai, fell in love with the leading player of the team, Tian Zhenhua. Once in a game against foreign marine soldiers, the boss took bribery and ordered the team to lose the game. Due to Tian's nationali dignity, he led the team to victory which breach the will of the boss. As a result, Tian left the team as well as his beloved girl-Lin Jie. 18 years later, Tian became the coach of Shanghai Woman Basketball Team. Xiao Jie, the daughter of Lin, was a girl with basketball talent but had prejudice towards sports career. Tian educated and helped her with patience. Once Xiao Jie was injured in a game and hospitalized. Tian and Lin accidentally reunited when both visited Xiao Jie, therefore, their love was reborn. Xiao Jie was later elected into national team and even participated in international games. The film compared the different destinies of sportsmen before and after the liberation by portraying the life experience of Tian Zhenhua, the basketball player and the different circumstances of Lin Jie and her daughter Lin Xiaojie. Its technique of expression was very clever and it expressed the emotion freely. The film showed ingenuity in describing the pure love of the leading characters before the Liberation and the reborn of their love after the Liberation which vividly represented the art features of the director.

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The film was the first color sports film in China directed by the renowned director Xie Jin. It was for this film that Xie Jin attracted the attention in the filmdom and manifested his directing talents. It won the Silver Prize at the 6th International Film Festival at the World Youth Festival in 1957 and Silver Hat Prize at the Mexican International Film Week in 1960.

The Shop of Lin's Family (1959)

The Shop of Lin's Family, a famous short story by Mao Dun, was adapted for the screen by the noted playwright Xia Yan. It was directed by Shui Hua and starred by Yu Lan and Xie Tian and produced by Beijing Film Studio in 1959.

The story took place in the 1930s when China was under Japanese aggression. This coupled with the oppression and exploitation of the KMT and the bureaucrat-comprador bourgeoisie, made the life of people a torture. Mr. Lin racked his brains for new methods, no matter how unscrupulous, to make a profit and saving himself from bankruptcy.

The film portrayed Mr. Lin with complicated insight and sympathetic attitude. It kept from the main stream of the film culture later and became the most prominent classical film in New China. The performance of Xie Tian was profound and was regarded as the best in Chinese films. The film was adapted for screen from the classical literature and its esthetic verve attracted the interests of researchers. It naturally represented the mature style of the director Shui Hua. It was awarded the Judging Panel Prize at the 12th Figueira Da Foz International Film Festival in Portugal in 1983. It was the only Chinese film that attended The World Classical Film Exhibition in Hong Kong in 1986.

Five Golden Flowers (1959)

The film was directed by Wang Jiayi and produced by Changchun Film Studio in 1959.

Many comic stories of this film were connected with the clue that A Peng found Jin Hua. The five golden flowers with different professions showed their colorful lives as well as their cheerful and optimistic spirits. This film had its own comic style with ingenious plot. It was written in a refreshingly lucid style and was full of wit and humor. The film possessed strong national features and reflected the tang of then age. It portrayed Cang Moutain Er Hai, March Street, Butterfly Spring and other scenery with poetic charm and reflected an active and aspirant life style, as well as the most simple and unpretending feelings between people. Through the twist

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but sweet comic story, the film reflected the positive and energetic lifestyles of five golden flowers with different jobs, and the touching love story between A Peng and Jinhua. The sincere feelings of characters were shown unintentionally, and the sweet music, together with the beautiful mountains and rivers of Dali, all brought spiritual enjoyment to the audiences. It was a life comic film with beautiful people, songs, rives and mountains which was considered to be a classic.

In some extent, Wang Jiayi, the director of the film, pushed the life comedy to a new height and formed his own comic art style. Since 1959, *Five Golden Flowers* was played 46 countries successively. At the Asia-Africa Film Festival in Cairo in 1960, *Five Golden Flowers* won the Best Director of Silver Eagle and the Best Actress of Silver Eagle. The Egyptian president even invited Yang Likun to Cairo and gave an interview with her. Half a century did not eliminate the memory of the film from people. The *Five Golden Flowers* was ranked first in the campaign for the best films of 100 years in 2000.

Red Detachment of Women (1961)

The film was directed by Xie Jin, starred by Zhu Xijuan and produced by Tianma Film Studio in 1961.

Wu Qionghua, the daughter of poor peasants, was bullied by the brutal landlord Nan Batian. After several resistance, she was beaten and even lost consciousness. She awaked in the lightning thunder and encountered Hong Changqing, the red army cadres disguised as overseas Chinese business tycoons, and Xiao Pang, the communication reporter. With their help, Qionghua decided to embark on the revolution road. She came to the camp of the red detachment of women and asked for participation. She was recognized by Hong Changqing and approved by the commander who gave her a gun. Women soldiers determined to conquer the Coconut Grove Village and capture Nan Batian. Nan Batian was celebrating the birthday when Hong Changqing who disguised as the overseas business came to him. For his extraordinary magnanimity and the birthday present, Nan Batian believed Hu. In the late night, Qionghua and a female soldier disguised as servants sneaked into the Nan's house and prepace to catch Nan Batian. But she was extremely angry seeing him and acted rashly, therefore led to Nan Batian's escape. The commander criticized her seriously, withdrew the gun and asked her to reflect on her mistakes. Later, they engaged in a fierce battle with the enemy, but Hong Changqing was captured unfortunately. In the face of brutal enemy, he rather dies than give in and was killed. Qionghua led the women soldiers cooperated with the

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main army force to librated the county and killed Nan Batian finally.

The film set in the performance of red detachment of women during the second civil war, focused on Wu Qionghua's experience from a slave to a communist fighter. By realistic approach, the film reflected the typical example of women in old society who resisted and struggled. The brave heroine Wu Qionghua's character of stubborn, virtuous were reflected fully in the film, as well as the glorious image of Hong Changqing. It possessed a rich ideological content and a strong artistic appeal. The film won the first Hundred Flowers Award for Best Feature Film, Best Director, Best Actress Award, and Best Supporting Actor Award in 1962; the Bandung Prize at the third Asian-African Film Festival in 1964 and the "Centennial Award" in Chinese Film in 1995.

Floret (1979)

Floret was directed by Huang Jianzhong and Zhang Zheng, starred by Tang Guoqiang, Chen chong and Liu Xiaoqing, produced by Beijing Film Studio in 1979.

The film tells the story in 1930. The Zhao family of poverty sold their daughter Xiaohua who was less than one year old. At that night, a logger named He Xiangdong entrusted Dong Hongguo, the daughter of Dong Xiangkun and Dr. Zhou to the care of Zhao's family. Because Dong Hongguo and Floret were the same age, she was called Xiaohua. Seventeen years later, People's Liberation Army entered the Tongbai Mountains. The 18-year-old Zhao Xiaohua searched for his brother Zhao Yongsheng in the army but failed. But she encountered Dr. zhou in the department of health team mission. They did not recognized each other, Dr. Zhou considered Xiaohua as the adopted daughter. Another Xiaohua who had changed her name to He Cuigu had grown into the guerrilla chief and saved the wounded Zhao Yongsheng in a battle. But she did not know that he was his own brother. Later Cuigu was seriously wounded in a fight in order to rescue Xiaohua. After the war, Xiaohua united with her biological parents. Yong Sheng and Xiaohua visited Cuigu. Floret took over the gun from her brother, determined to follow the martyr's blood to meet the new victory.

This film was considered as the spring flowers of Chinese film dawn. In the history of Chinese film, the emergence of Floret was new and original. The exploration from content to form and the "rebellion" refreshed the traditional audiences. It was worth noting that the *Floret*, a wave of innovation marked by *Life Vibrato* and *Troubled Laughter* changed the new face of Chinese creative film.

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In the time of opening up and reform, the audience flooded into the cinema and rekindled the enthusiasm of film. The film won the Best Feature Film Award, Best Actress Award (Chen Chong), Best Cinematography and Best Music Award at the 3rd Hundred Flowers Film Awards in 1980. It won the Best Film Award in the Ministry of Culture in 1979 and Youth Outstanding Awards for their creative works (Chen Chong, Liu Xiaoqing, Tang Guoqiang). In the same year, the film won the Best Actress Award (Chen Chong) at the 9th Yugoslav "Struggle For Freedom" Film Festival.

著名影片
Notable Films

《我这一辈子》(1950)

1950年由中国文华影业公司摄制、石挥自导、自演,杨柳青编剧的《我这一辈子》,改编自老舍的同名小说。



电影以一个老警察的视觉展开,讲述了北京一个旧警察所经历的世事变迁。

老舍作为一位优秀的作家,有着自己独具特色的创作风格和艺术个性。石挥作为一个伟大的导演、出色的演员,在创作上极大程度地忠实甚至可以说发展了原作,石挥和老舍有着许多共同的生活经历,相似的艺术气质,使得石挥改编起老舍的作品来有一种别人无法企及的自信与从容,使得《我这一辈子》表演达到炉火纯青的地步,共同造就了这部中国电影史的优秀经典的现实主义影片。这部作品不仅成为1950年全国最卖座的电影,曾获文化部1949年~1955私营厂优秀影片二等奖。

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1982年,在意大利都灵举办的中国电影回展上,一位法国电影史学家说:“我参加了这次电影展,发现了中国电影,也发现了石挥。”日本电影评论家说:“过去我只知道中国有个赵丹,现在我发现还有石挥。”石挥这位中国现代话剧和电影史上的奇才,以他过人的才华创作了中国电影史上闪耀现实主义艺术光辉的不朽之作。

《梁山伯与祝英台》(1953)

影片讲述的是中国东晋时期一个爱情悲剧。浙江上虞祝英台为了求学女扮男装,与会稽(今绍兴)书生梁山伯相恋,无奈遭到英台家人的反对,因为祝英台婚约在先,结果导致了两人殉情而亡的爱情悲剧。

1953年,上海电影制片厂推出了由桑弧导演,黄绍芬摄影的彩色戏曲片《梁山伯与祝英台》。它不但是新中国拍摄的第一部舞台戏曲片,也是新中国拍摄的第一部彩色电影。影片既保留了越剧艺术唱腔优美的特点,同时又发挥了彩色电影的优势,摄影和美术处理追求中国艺术独特的意境。影片上映后不但受到观众的欢迎,同时,在1954年第8届卡洛维·发利国际电影节上获音乐片奖及1955年第9届爱丁堡国际电影节获映出奖,并获得1957年文化部颁发的1949年~1955年优秀舞台艺术片一等奖。1954年,在日内瓦国际会议期间,周恩来总理为美国影星卓别林放映了此片,被卓别林称为“中国的罗密欧与朱丽叶”。

《鸡毛信》(1954)

该片是由上海电影制片厂拍摄,石挥导演,舒适和蔡元元主演的一部优秀儿童战争片,是新中国儿童电影的经典之作。影片是著名电影艺术家张骏祥根据华山同名小说改编的,是新中国首部正面反映我国少年儿童在抗日战争时期对敌斗争的儿童影片。

《鸡毛信》讲述的是抗战期间,华北抗日根据地龙门村的机智勇敢的儿童团长海娃,成功地帮助八路军击败日本鬼子的扫荡。鸡毛信是抗日战争时期华北地区军民创造的一种传递紧急情报的特殊邮件,信封上粘有鸡毛,以示十万火急。影片正是在曲折跌宕的惊险情境中,成功地塑造了一个坚贞顽强、勇敢机智的抗日小英雄海娃的艺术形象。影片从内容到形式都很注重儿童情趣,每一处都强烈地吸引了少年儿童观众的注意力。扮演海娃的蔡元元也因此成为了新中国电影史上一颗耀眼的童星。

如果说20世纪革命历史题材的儿童电影中,六十年代的《小兵张嘎》走向了难以超越的高峰,那么其发端则是五十年代中诞生的《鸡毛信》。该片1955年获得英国第9届爱丁堡国际电影节优胜奖,成为最早一部在国际电影节上获奖的中国儿童故事片,还获得了文化部1949年~1955年优秀故事片三等奖。

《神笔》(1955)

《神笔》编剧洪汛涛,导演靳夕、尤磊,摄影章超群,木偶设计虞哲光,1955年11月上影摄制完成。

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影片故事始终围绕着马良和神笔的不平凡命运而展开。放牛娃马良一心想学画，整天用树枝和木炭作笔画画。一天夜里他梦见一位神仙送他一支神笔，画什么就得到什么，乡亲们得到他用神笔画成的耕牛、水车等实物，都非常感激他。此事被官府得知，官老爷派人逼迫马良画一座金山。马良在金山周围画了海洋和帆船，贪婪的官老爷带着家人上船，马良挥舞神笔掀起狂风大浪，那只帆船很快沉没。从此，马良自由地为劳动人民画需要的东西。影片具有强烈的传奇色彩。导演们运用浪漫主义手法塑造了天真、可爱的马良这个艺术形象。1956 年 8 月，该影片获意大利第 8 届威尼斯国际儿童电影节 8 至 12 岁的儿童文娱片一等奖，1956 年在叙利亚、南斯拉夫和 1957 年在波兰、加拿大连续 4 次获奖，1957 年获文化部 1949 年～1955 年优秀美术片一等奖。



《祝福》(1956)

《祝福》是由桑弧导演、白杨主演，北京电影制片厂 1956 年摄制的新中国第一部彩色故事片。影片改编自茅盾的同名小说。

影片讲述在辛亥之前，浙东山区一穷乡僻壤，早寡的祥林嫂听说婆婆要把她卖掉，连夜跑到鲁镇鲁四老爷家做帮佣。不料还是被婆婆把她抢走嫁给贺老六，生有一子。贺老六忠厚善良，为凑钱还债累病而死，儿子也被狼吃掉，于是祥林嫂又回到鲁四老爷家。她怕死后遭阎王分尸，把一年的工钱拿去捐了土地庙门坎。当她在除夕晚上兴冲冲端出供品时，鲁家对她大加责骂并把她赶走，祥林嫂万念俱灰，自此流浪行乞。最终，在一个祝福的年夜，倒毙于风雪之中。

影片根据鲁迅同名原著改编，通过祥林嫂的悲剧人生，反映了旧社会劳动妇女所遭遇的悲惨命运。影片通过人物的形体动作和表情等视觉形象，揭示了人物的性格和内心世界，给人留下深刻的印象。该片在 1957 年第 10 届捷克斯洛伐克卡罗维·发利国际电影节获特别奖、1958 年墨西哥国际电影节获银帽奖。

《女篮五号》(1957)

《女篮五号》由谢晋编演，秦怡、刘琼主演，天马电影制片厂于 1957 年出品。

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影片描述解放前，出色的篮球队员田振华，有一次球队老板收了一笔贿赂，指定必须输给一个外国水兵队。田振华指挥球队坚决打赢，因此他被迫离开了球队，也离开了自己的恋人——老板的女儿五号队员林洁。十八年过去了，田振华在新社会里成了人民尊敬的球队指导，遇到了林洁的女儿林小洁，她拥有篮球天赋却对体育事业存在偏见，田振华耐心的指导帮助她。一次，小洁在比赛中受伤被送往医院治疗。同去看望小洁的田振华和林洁因此重逢了，他们重新获得了爱情。林小洁得到正确的指导，被入选国家代表队，出国参加比赛，在体育战线上为祖国获得了荣誉。影片围绕篮球运动员田振华一生的经历和林洁、林小洁母女的不同境遇，揭示了解放前后体育运动员的不同命运。影片表现手段巧妙，富于节奏感，充满抒情色彩，特别是对于解放前主人公纯洁爱情的渲染和解放后他们的爱情离而复合的处理，都独具匠心，体现了导演鲜明的艺术特色。

影片是我国第一部彩色体育故事片，著名导演谢晋正是从这部影片开始显露其导演才华，成为人们关注的导演界新秀，因此影片也是谢晋导演的成名作。该片于1957年获第6届世界青年联欢节举办的国际电影节银质奖章，1960年获得墨西哥国际电影节银帽奖。

《林家铺子》(1959)

《林家铺子》是夏衍根据茅盾的同名小说改编，由水华导演，于蓝和谢添主演，北京电影制片厂1959年出品。

影片通过林家铺子的倒闭和林老板一家的命运，描绘1931年"9.18"前后中国农村遭受帝国主义、封建势力、买办资产阶级的压榨，经济崩溃，民不聊生；城镇小工商业者也濒于破产的悲惨境地。林老板则想尽一切办法赢利以避免破产。

影片以复杂的眼光审视林老板，隐含着一种同情的态度，远离了当时的电影文化主流，从而成为了新中国电影中最杰出的艺术经典。主演谢添的表演入木三分，堪称新中国电影表演艺术的一绝。影片是改编自文学名著的银幕经典，所传达的中国古典美学神韵及其所到达的高度，始终是研究者们饶有兴趣的。自然，影片也是导演水华风格成熟的代表作品。该片于1983年在葡萄牙第12届菲格拉达福兹国际电影节获评委奖。并作为唯一一部中国电影参加1986年在香港举办的世界经典影片展。

《五朵金花》(1959)

《五朵金花》由王家乙导演，长春电影制片厂1959年出品。

该片以阿鹏找金花为线索，连接了一个个富有喜剧色彩的故事，使活跃在不同岗位的五位金花呈现出丰富多彩的生活情景与积极、向上的精神风貌，本片以精巧的艺术构思，构成了独特的喜剧风格，全片格调清新优雅、妙趣横生，具有浓郁的民族特色、抒情色彩和浓烈的时代气息，片中对苍山洱海、三月街、蝴蝶泉等奇山丽水、民族风情的描绘，富有诗情和画意，影片描绘了一幅积极、上进的生活画

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卷，展现了人与人之间最纯真、最质朴的情感，并通过这个曲折温馨的喜剧故事，展示了活跃在不同岗位的五位金花积极、向上的生活态度，阿鹏和金花纯真的爱情也相当感人。片中人物情感真挚、自然流露，还穿插了悦耳的音乐和云南大理的秀丽山水，带给观众赏心悦目的精神享受，是一部轻松愉快、赏心悦目的集人美、歌美、人情美，山水美为一体的生活喜剧影片，也使本片成为一部经典之作。

从某种程度上说，王家乙拍摄《五朵金花》也将生活喜剧推到了一个新的高度，并由此形成了自己独特的喜剧艺术风格。自 1959 年起，《五朵金花》先后在 46 个国家公映，创下当时中国电影在国外发行的最高纪录。1960 年，在埃及开罗举行的第 2 届亚非电影节上，《五朵金花》一举夺得最佳导演银鹰奖，最佳女演员银鹰奖，埃及总统还邀请杨丽坤前往埃及领奖，并亲切接见了她。今天，虽然半个多世纪过去了，但《五朵金花》并没有随着时间的流逝而在人们的记忆中消失。2000 年在全国“百年最佳影片”评选活动中，《五朵金花》被评为 10 大影片之冠。

《红色娘子军》(1961)



《红色娘子军》是由谢晋导演，祝希娟主演，天马电影制片厂出品。

贫农女儿吴琼花受到恶霸地主南霸天的残酷压迫，几次反抗后，南霸天命人将她活活打死，昏死在地的琼花在电闪雷鸣中惊醒过来，遇到化装成华侨富商的红军干部洪常青和通信员小庞。琼花在他们的帮助下，决心走上革命道路。她来到娘子军营地，要求参加娘子军队伍。洪常青认出琼花，连长批准琼花入伍，并发给她一支枪，娘子军战士们决心打下椰林寨、活捉南霸天。南霸天的公馆正为南霸天做寿。化装成华侨巨富的洪常青到来，南霸天见他气度不凡，接到寿礼后对他更是深信不疑。夜深，琼花带领一名女战士化装成丫头，潜入南府，准备里应外合捉住南霸天。但琼花见到仇人分外愤怒，贸然行动致使南霸天漏网。连长严肃批评了琼花并收回她的枪，让她深刻反省，琼花对自己的错误悔恨不已。部队又与敌人展开了激烈战斗，但洪常青为掩护主力不幸被俘，面对凶残的敌人，他宁死不屈，英勇就义。琼花继任党代表，带领娘子军配合主力解放了椰林寨，击毙了南霸天。

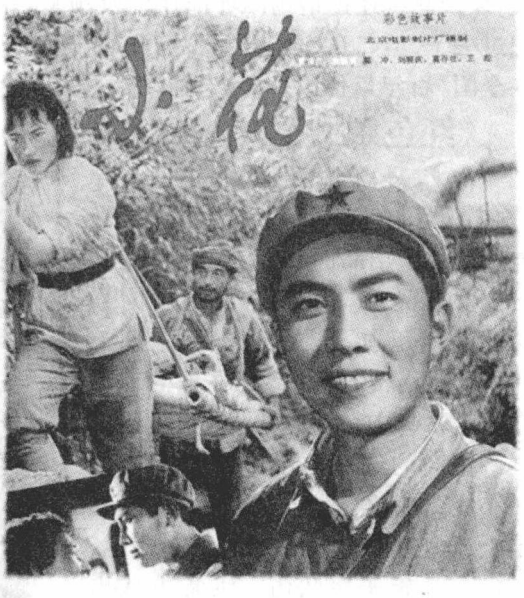
影片以第二次国内革命战争时期海南红色娘子军的斗争业绩为素材，围绕吴

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琼花从奴隶成长为共产主义战士的经历，用写实的手法突出反映了旧社会妇女在反抗和斗争中成长的典型事例。影片很好地把握了女主人公吴琼花勇敢倔强、深沉善良的性格，塑造了红军干部洪常青高大光辉的英雄形象，具有较丰富的思想内涵和强烈的艺术感染力。该片获 1962 年首届百花奖最佳故事片奖、最佳导演奖、最佳女演员奖、最佳男配角奖、1964 年第 3 届亚非电影节万隆奖和 1995 年中国电影“世纪奖”。

《小花》(1979)

《小花》是由黄健中和张铮导演、唐国强、陈冲、刘晓庆主演，北京电影制片厂于 1979 摄制。



影片讲述 1930 年，桐柏山区的一户姓赵的贫困人家，将不满周岁的女儿小花卖给人家。当晚，伐木工人何向东将地下党员董向坤和周医生的女儿董红果寄养在赵家，因董红果和小花同岁，就改名也叫小花。十七年后，解放军进入桐柏山区，已经十八岁的赵小花到部队中寻找哥哥赵永生，没有找到哥哥，却遇到团部卫生队的周医生，母女相见不相识，周医生把小花认作了干女儿。已改名何翠姑的赵永生的亲妹妹小花，十几年后已成长为游击队长，在一次战斗中救了身负重伤的赵永生，但并不知道他就是自己的亲哥哥。后来翠姑在一次战斗中为营救小花而身负重伤。战斗结束后，小花和亲生父母相认。永生和小花一起去医院看望翠姑，众人不禁热泪盈眶。小花接过哥哥手中的枪，决心踏着烈士的血迹，去迎接新的胜利。

《小花》被认为是报晓中国电影春天的“小花”。在中国的现当代电影史上，《小花》的出现无论如何都有点横空出世的味道，从内容到形式的探索与“叛逆”意识使得当时看惯了传统故事片的观众耳目一新。值得注意的是以《小花》、《生活的颤音》、《苦恼人的笑》为标志的创新浪潮根本上改变了新中国电影的创作面貌。在那个逐渐打开国门、放眼世界的时代，观众涌进电影院，重新燃起了对电影的热情。

本片于 1980 年获第 3 届电影百花奖最佳故事片奖、最佳女演员奖(陈冲)、最佳摄影奖、最佳音乐奖，文化部 1979 年优秀影片奖、青年优秀创作奖(陈冲、刘晓

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庆、唐国强),同年获南斯拉夫第9届"为自由而斗争"电影节最佳女演员奖(陈冲)。



著名导演
Notable Directors

Wang Bin (1912 ~ 1960)

Wang Bin, a film screenwriter and director, was born in Changyi, Shandong Province, whose initial name was Shaojie.

During his childhood, Wang Bin went to primary school and middle school in his hometown. In 1928, he went to Yantai to study in an English college founded by American church. He stepped into filmdom in 1930s. He was employed as a screenwriter by Tianyi Film Company in 1934. He himself wrote and directed the progressive films such as *Death at Sea*. After Anti-Japanese War broke out, with his enthusiasm of saving nation, he transferred from Shanghai to Yenan early in 1938. He studied at Shanbei Public School and Anti-Japanese Military and Political Academy successively. He joined in the CPC at October in 1938. In winter of 1939, he was transferred to the experimental troupe of Luxun Art Institute as vice captain and teacher of drama department. In 1940 he directed the four-screen drama *Sun-Rise* written by Cao Yu. In 1942, working with Shui Hua, he directed the drama of Soviet Union revolutionary history *The Person with Guns*. In May of 1942, he took part in Yenan Literature Forum and listened to the lecture addressed by Mao Zedong. In 1944, he joined in the collective creation, edition and direction of the large opera *The White Haired Girl*. In 1947, he became the director of Dongbei Film Studio. After directing the first film of New China *Bridge*, he associated with Shui Hua to direct the classic film *The White Haired Girl*, which enjoyed a great popularity all over China. The film won the special prize at Karlovy Vary International Film Festival, Czehosovakia in 1951 and the first prize at Best Excellent Film by the Ministry of Culture in 1954. Working with Tang Xiaodan, he directed the film *Angry Sea and Light Gunboat*. In 1957, he directed the myth feature film *Smart Wife*, and at the same year he directed another myth feature film *People in the Picture*. In 1959, working with Hu Su, he adapted the drama *Gas Problem* into the film *Change the World*.

Wang Bin was an important representative of the inaugurator of New Chinese

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film.

Sang Hu (1916 ~)

Born Li Peilin in Shanghai, his ancestors from Ningbo, Zhejiang Province, Sang Hu was a famous Chinese director and screenwriter.

In 1935, Li Peilin, a bank clerk then, got to know Zhu Shilin, a famous director, who went to Hong Kong in 1946, and attempted film creation. In 1941, Li Peilin with the name of Sang Hu created the scripts, *Body and Soul*, *the Wedding Night* and *Liaisons after Sunset*, which were successively presented on screen by Zhu Shilin. From 1945 to 1946, Sang Hu himself wrote and directed *Long Live the Teacher* and *Ren Hai Shuang Zhu* with the support of Zhu Shilin. In 1946, he joined Wenhua Film Company as a screenwriter and director and wrote and directed 7 films successively, including *Long Live the Mistress*, *Miserable at Middle Age*, *Fake Phoenix*, *Love Without End* and so on. Since 1953, Sang Hu was appointed as a director in Shanghai Film Studio and wrote and directed over 10 films among which *Liang Shanbo and Zhu Yingtai* directed in 1954 was the first color drama art film since the foundation of China. Sang Hu adopted the combination of reality and fantasy in art and Chinese landscape painting in background, uniting the picture, the performance and music humorously and making the film own poetic atmosphere as well as decorative characteristic. It won awards at the 8th Karlovy Vary International Film Festival in 1954 and the 9th Edinburgh International Festival in 1955, as well as the first prize of Outstanding Stage Art Works awarded by the Ministry of Culture from 1949 to 1955 in 1957. In 1956, he directed the first color film in New China, *The New Year Sacrifice* adapted from Lu Xun's work, remarkably portraying the image, Mrs. Xianglin, on screen. The film successfully recaptured the southern villages and towns which were rich in life and bright characteristic, and, excessively in harmony, united the rigorous, natural, outside cold and inside warm style of the original works and the adapter and the leading roles' styles in the film, obtaining very high artistic achievement and winning the Special Prize at the 10th Karvlovy Vary International Film Festival in 1957 and Silver Hat Prize at the Mexican International Film Week in 1958. In 1962, he successfully directed the first color wide-screen film of New China, *Strange Adventure of a Magician.* In 1972, he shot *The White Haired Girl* on screen once more after director Shui Hua did it in 1950. In 1979, *Twins Come in Pairs* he wrote and directed won the Outstanding Film Award by the Ministry of Culture in 1979; in 1981, he directed the film *Midnight* adapted from Chinese famous writer Mao Dun's novel of the same name; in 1982, the wash painting ani-

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mated film, *Deer Bell* (Lu Ling) he wrote won the Golden Rooster Award in 1983 and the Best Animated Film Award at Moscow International Film Festival; in 1984, *Romance In Philately* (You Yuan) he wrote and directed gained the Outstanding Film Award in 1984. In 1990, Sang Hu aged 74 and directed his retirement work—Beijing opera art film *Cao Cao and Yang Xiu.*

From the beginning of the 1940 to 1990, Sang Hu wrote and directed over 30 films in 50 years, and he made outstanding contribution in the history of Chinese film. The feature films like *Love without End*, *Long Live the Mistress*, *Miserable at Middle Age* and *Fake Phoenix*, were favored by the researchers. The significance of these films was defined as the exploration for China's city films and citizens' watching interest. Sang Hu had rigorous creation manner and his directing style was rich in the national characteristic. He had also made much exploration and contribution in the aspect of comic films. In 1999, Sang Hu was awarded the honor board saying Commemoration for 50 Years of Being Engaged in Films by China Film Association.

Shui Hua (1916 ~ 1996)

Born in Nanjing in November, 1916, Shui Hua was a famous film director in Beijing film Studio, whose initial name was Zhang Yufan.

Shui Hua had devoted himself into left-wing drama movement in the early 1930s. In 1949 he was transferred to Northeast Film Studio as a director and started to direct films. In 1950, working with Wang Bin, he directed the film *The White-haired Girl*, a dramatic story based on the well-known namesake musical which sent shock waves then and was awarded the Special Prize at the 6th Karlovy Vary International Film Festival of Czechoslovakia and the first prize of the Outstanding Film Award, the Ministry of Culture in 1957. In 1959, he directed *The Shop of Lin's Family* which appeared in filmdom with unique artistic scene. The film fully displayed his maturity and ability as a director and became his excellent representative. It won the Special Jury Prize at the 12th Figueira Da Foz International Film Festival of Portugal in 1983. Early in 1960s, he directed successively *A Revolutionary Family* and *Eternity in Fire* which perfectly portrayed the fairly bright artistic images like Zhou Lian, Jiang Jie, Xiao LuoBoTou, etc. *A Revolutionary Family* won Best Actress Award at the 2nd Moscow International Film Festival in 1961 and Best Screenplay Award at the 1st Hundred Flowers Awards in 1962.

In 1981, he successfully directed the famous masterpiece in his old age *Regret for the Past* to mark the one hundred anniversary of the birth of Lu Xun. It won the

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Outstanding Film Award, the Ministry of Culture in 1981.

The masterpieces of Shui Hua were *The White Haired Girl*, *The Shop of Lin's Family* and *Regret for the Past* which were best embody his original artistic creation. Each was rich in meaning with an aesthetics subject. Shui Hua was one of the most brilliant directors in China, whose films were consisted of deep thought contents and brilliant national style. The film screens were simple and full of strong flavor of the life. With various kinds of color tone, Shui Hua not only paid attention to the integrity of art, but also handled the details perfectly. *The Shop of Lin's Family* was a masterpiece of the history of Chinese film. In Art, Shui Hua followed all along revolutionary realistic road. And however turned to inner-world searching thoroughly in *Regret for the Past* by means of lots of stream of consciousness, which made it a Chinese psychological film expressing the feelings straightly, revealing Shui Hua's continuing exploring spirit in his old age.

Shui Hua died in December, 1996. Twelve days after his death, he received the Best Director Award of "Centennial Award" in Chinese film. During his 45-year film career, he had just directed 7 films, which was the same number to his well-prepared but unfinished films.

Ling Zifeng (1917 ~ 1999)

Ling Zifeng was born in Beijing, whose native place was Hejiang, Sichuan Province. He was a famous film director, whose initial name was Ling Feng and Ling Xiangqiang.

In his early years he acted in some films such as *Guard Our Land*, *Hot Blood and Faithful Heart* and *Eight Hundred Heroes*. In 1938, he went to Yenan, where he directed many dramas. The one-act drama *Ha Nakou* he directed was awarded Lu Xun Literature Award by Shanxi-Chahaer-Hebei Border Region. He worked as a teacher in the Drama Department of Lu Xun Art Academy in 1943 as well as in the Drama Department, Art College of Huabei Associated University in 1945. In 1948, he worked as a director in Northeast Film Studio. In 1949, he directed the film *Sons and Daughters of China*, which was awarded the Freedom Struggle Prize at Karlovy Vary International Film Festival and the second prize of Excellent Films from 1949 to 1955 by the Ministry of Culture in 1957. He directed many brilliant films from then on. One of them was *Red Flag*, which reflected the great historical changes in China and encouraged many generations. After the Cultural Revolution, he entered his best period of film directing, and his films glowed with a bright radiance. He focused on the adapting of the literature classic into directing films from a new point

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of view. He then directed the films adapting from the works of Lao She, Shen Congwen, Xu Dishan and Li Jieren. *Rickshaw Boy* he directed in 1982 was awarded the Best Feature Film and Best Actress at the 3rd Golden Rooster Awards of China and Best Feature film at the 6th Hundred Flowers Awards of Popular Film in 1983. *Border Town* he directed was awarded the Best Director Award at the 5th Golden Rooster Awards of China in 1985 and Judging Panel Honorary Award at the 9th Montreal International Film Festival in Canada in 1985. *Chuntao* he directed in 1988 was awarded the Best Feature Film, Best Actor and Best Actress Award at the 12th Hundred Flowers Film Awards in 1989 and Excellent Film Award by the Ministry of Radio in 1988. Xu Qing who acted as Deng Megu in his film *Crazy* (1991) was nominated Best Actress at Hundred Flowers Awards. The film Crazy was awarded the Best Photography Award at the 3rd Nonaligned Countries Film Festival.

Ling Zifeng was one of the founders of the film industry in new China. He was an excellent Party member who was renowned all over the world and famous for his versatility and unique art style. He was good at describing different kinds of people through details to reveal their inner thoughts, whose films had the heavy breathing of life and distinctive national style. He explored human nature to a considerable depth, especially the nature and psychology of women in these films. These films were the apotheosis of Chinese excellent films and a wonderful part in the world film industry.

Cheng Yin (1917 ~ 1984)

Born in Caoxian, Shangdong Province, Cheng Yin was a director and editor whose initial name was Cheng Yunbao and native place was Songjiang, Jiangsu Province.

The 1931 Cheng Yin went to Shanghai and later took part in the performance for the anti-Japanese Movement. He directed the film *Returning to His Battalion* in 1949. He succeeded in directing the film *Steel Soldier* in 1950, which was awarded the Peace Prize at the 6th Karlovy Vary International Film Festival in 1951 and the first prize of the Outstanding Films of 1949 to 1955 by the Ministry of Culture in 1957. At the end of 1951 he went to Shanghai to direct the Feature film *Fight South and North*. He was assigned the general secretary of Central Film Bureau in 1952. The same year *Fight South and North*, etc. which obtained good reputation. In 1954 he went to Moscow Film Studio of Soviet Union to practice. In 1956 he returned to China and worked in Beijing Film Studio, where he directed the films like *Women pilots*, etc. In 1981 he directed the film *Xi'an Event* which represented the

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historic event by the simple documentation style and rigorous directing skills perfectly. He went to visit the U. S. with a delegation in 1981. The film *Xi'an Event* he directed won the Outstanding Film Award of the Ministry of Culture in 1981 and the Best Director Award at the 2nd Golden Rooster Awards in 1982. He was assigned to the position of the principle of Beijing Film Academy. In 1984, he died of illness.

Wang Jiayi (1919 ~ 1988)

Film director Wang Jiayi was born in Nanjing, who worked as an actor in Team 8 of Salvation Troupe and Yenan Luyi Experimental Troupe. He was an actor and director in Group One of Northeast Drama Troupe.

He joined in the CPC in 1945. In September, 1948, he was transferred to work in Changchun Film Studio and acted the worker Lao Liang at the first feature film of new China *Bridge*. He directed a full-length documentary film *Ren Min Xin Lv Da* in 1949. He was a feature film director from 1950 and then he directed *Advacing Triumphantly*, *When Grapes are Ripe*, *the Kite*, *Five Golden Flowers*, *Tachi and Her Fathers*, *Jing Po Girl*, *The Fight in Leopard Valley*, *Meeting in Fernleaf Hedge Bamboo* and so on. The films he directed focused on minority matter and most of them had the comedy style. *Xiao Zi Bei* was awarded the Outstanding Film Award, the Ministry of Culture in 1979. *Five Golden Flowers* was awarded Best Director of Silver Eagle Award and Best Actress at the 2nd Egypt Asia-Africa Film Festival. *The Kite* he directed with French directors was awarded the Saint George Award at the 19th Italy Venice Film International Festival in 1958.

Xie Jin (1923-2008)

Born in Shangyu, Zhejiang Province, Xie Jin was a national first grade director. In 1939, he took part in student leisure-time drama activities in Shanghai. In 1941, Xie enrolled in the Drama Department of Jiang'an National Drama School in Sichuan, and was educated by Cao Yu, Hong Shen, Jiao Juyin, etc. In 1943, he voluntarily ceased his study and started working in China Youth Play Agency in Chongqing, and became a stage manager and actor.

He began his director career from 1947 to 1948 when he directed his first film *A Mute Wife* as a vice director. This satirical comedy was adapted by Wu Chuzhi. The films which made him famous were *Woman Basketball Player No.* 5 and *The Red Detachment of Women*. In 1983, he was the judge of Manila International Film Festival and awarded the Golden Eagle Honorary Award. France, the U. S. and India held Xie Jin Film Review for him in 1983, 1985 and 1992 respectively. In 1987, he was rewarded national advanced workers and Labor Medal, and he was accepted

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as a member in Film Art and Scientific Institute of America and American Film Director Union. He was a part-time professor of Fudan University, director of the Technology College of Films and Television, Shanghai University and the principle of Xiejin—hengtong Star School. He had been the chairman of Golden Rooster Awards Judge Committee for three times, as well as the judge of Venice Film International Festival, Tokyo Film International Festival, India Film International Festival, Tashkent Film International Festival and Algeria Film International Festival. His films enjoyed a great popularity at home and abroad. The overseas film reviewers regarded him as the most reputable Chinese director in the international filmdom. There were always human feelings, human nature, humanitarianism and a profound moral seriousness and depth in his films. He said, "I firmly believe that a director will devote all of his enthusiasm to a film, which is the achievement of the artist's personality and a release of his feelings." "What I look for from my film is aesthetic effect and warning effect. I hope my films will contribute beauty to my homeland and human being".

He was promoted to be a director after individually directing Huai Drama Rendezvous at *Orchid Bridge* in 1954. He had directed more than 30 films, many of which won awards at home and abroad. So far, he is the dreator who won the most awards. His main masterpieces which won awards were *Woman Basketball Player No. 5*, *Red Detachment of Women*, *Two Stage Sisters*, *Cradle*, *Legend of Tianyun Mountain*, *The Herdsman*, *Wreaths at the Foot of the Mountain*, *Hibiscus Town*, etc .

In 1997, Xie Jin directed the film the *Opium War*, which was the biggest expenditure and the most splendor in China so far. With a massive sense of history, the film had the chracters vividly expressed. Especially the Character Lin Zexu, besides patriotic, blind loyalty, resolution, stabilization and courage, his personality was much more complicated. It was awarded Best Feature Film at the 17th Golden Rooster Awards, Best Festure Film at Huabiao Awards of Chinese film in 1997 and America Special Award at Montreal International Film Festival in Canada.

Xie Tieli (1925 ~)

Film director Xie Tieli was born in Huaiyin, Jiangsu Province.

In 1940, he joined the New Fourth Army to be an actor in Huaihai Troupe. He went to Beijing in 1950 and worked as vice teacher and vice director in Performance and Art Research Center of Central Film Bureau. In 1956, he was vice director of Film Actor's Troupe of Beijing. At the same year he went to Beijing Film

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Studio and worked as vice director. In 1959, he himself directed the film *Nameless Island, which revealed his brilliant directing skills by the influent screens.* In 1961, he directed the film *Stom*, which reflected the changing situation of Land Reform Movement and portrayed different characteristics of different kinds of farmers. In 1983, he directed the film *Early Spring in February* adapted by Rou Shi's novelette *February*, which was successful in combing national style with cinematic representation. It was a classical film in Chinese film history, which was awarded Judge Panel Prize at the 12th Figueira Da Foz Film International Festival in Portugal in 1983. He adapted and directed the Film *Never Forget* in 1964. In 1970s he directed a series of modern Beijing Opera stage artistic film such as *Tactically Conquer*, *A Song of Long Jiang*, *Seaport* and *Azalea Mountain.* In 1975, he adapted and directed the famous film *Hai Xia.* After the Cultural Revolution, his passion for art stepped into a new stage. He almost directed a film every year from 1980s to 1990s, among these films there are *Intimate Friends* with Chen Huaikai and Ba Hong in 1978, *Bao and His Son* in 1983, *Qing Shui Wan*, *Dan Shui Wan* in 1984. His films had the characteristics of distinctive national style and the unique art charm, which could combine the deep thought, excellent structure of plot, vivid description of the features, the beautiful screen and the poetic atmosphere perfectly. As late 1980's, he directed the classic novel *Dream of Red Mansions* (1 ~6 series), which reflected his years' directing experience and the beauty and sadness of feudal system. In order to praise his contribution to Chinese film industry, the Association of Chinese Film Workers awarded him Best Director Award at the 10th Golden Rooster. In 1990s, he was still active in moivedom, where he directed the excellent films such as *Moon Set at River* or *Muslim's Funeral* and *The Net of Justice.* In 1999, at the age of 74, he himself adapted and directed the film Legend of *Ghost Xi Fangping.*

Xie Tieli was the representative feature of the third generation of Chinese directors, who had directed many excellent films. In 1995, he was awarded the "Centennial Director Award" in Chinese film in the centennial commemoration of the birth of world film and 90 years of Chinese film in 1995, and he was awarded Lifelong Achievement Award at the 14th Golden Rooster Awards and the Hundred Flowers Awards in 2005.

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著名导演
Notable Directors

王滨(1912～1960)

王滨,电影编剧、导演,原名绍杰,山东昌邑人。

王滨少年时在家乡读小学和中学。1928 年,去烟台在美国教会创办的英语专科学校读书。20 世纪 30 年代步入影坛,1934 年,被天一影片公司聘为编剧,自编自导了具有鲜明思想的进步影片《海葬》等。抗日战争爆发后,他怀着抗日救国的热情,于 1938 年初从上海辗转,到达延安。先后在陕北公学和抗日军政大学学习,同年 10 月加入中国共产党。1939 年冬,调鲁迅艺术院实验剧团任副团长和戏剧系教员。1940 年导演了曹禺的四幕话剧《日出》。1942 年与水华联合导演了苏联革命历史话剧《带枪的人》。1942 年 5 月,他参加了延安文艺座谈会,聆听了毛泽东主席《在延安文艺座谈会上的讲话》。1944 年,他又组织并参加了大型歌剧《白毛女》的集体创作、演出和导演工作。1947 年任东北电影制片厂导演,继新中国电影的开山之作《桥》之后,与水华联合导演了另一部中国电影的经典影片《白毛女》,在全国引起强烈反响,并荣获 1951 年第 6 届捷克斯洛伐克卡罗维·发利国际电影特别荣誉奖,1954 年,该片又获文化部优秀影片一等奖。1956 年,与汤晓丹合导了《怒海轻骑》。1957 年,他导演了神话故事片《巧媳妇》。同年,又导演了神话故事片《画中人》。1959 年,他与胡苏将的话剧《瓦斯问题》改编成电影《换了人间》。

王滨是新中国电影开创者中的重要代表人物。

桑弧(1916～)

桑弧,原籍浙江宁波,原名李培林,出生于上海,中国著名导演、编剧。

1935 年,身为银行职员的李培林结识了著名导演朱石麟(1946 年去香港),开始尝试电影创作。1941 年,李培林以"桑弧"为名创作了剧本《灵与肉》(又名《肉》)、《洞房花烛夜》、《人约黄昏后》均由朱石麟先后搬上银幕。从 1945 至 1946 年,桑弧在朱石麟的支持下自编自导了《教师万岁》和《人海双珠》。1946 年,他加入文华影业公司任编导,先后编导《太太万岁》、《哀乐中年》、《假凤虚凰》、《不了情》等七部影片。1953 年起,桑弧任上海电影制片厂导演,并先后编导十余部影片。其中于 1954 编导的《梁山伯与祝英台》是开国以来第一部彩色戏曲艺术片。桑弧采用虚实结合的艺术手法,运用具有民族特色的中国山水画作为背景,把画面、表演和声乐非常和谐地统一起来,使影片既有诗情画意的环境气氛,又有装饰性。该影片在 1954 年第 8 届卡罗维·发利国际电影节和 1955 年第 9 届爱丁堡国

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际电影节均获大奖，并获得 1957 年文化部 1949 年～1955 年优秀影片奖。1956 年，他导演了根据鲁迅先生的作品而改编的新中国第一部彩色故事片《祝福》，在银幕上出色地塑造了祥林嫂这一人物形象。影片成功地再现了具有浓郁生活气息和鲜明特色的南方乡镇；并将原著严谨、朴质、外冷内热的风格与改编者、主演者的风格高度和谐地统一在影片，取得了很高的艺术成就。该片获 1957 年第 10 届卡罗维·发利国际电影节特别奖和 1958 年墨西哥国际电影节银帽奖。1962 年，他成功导演了新中国第一部彩色宽银幕影片《魔术师的奇遇》。1972 年，继水华导演后，他再次将《白毛女》搬上银幕。1979 年，他编导的《她俩和他俩》获文化部 1979 年优秀影片奖；1981 年，他导演了改变自著名作家矛盾的同名小说影片《子夜》；1982 年，他担任编剧的水墨动画片《鹿铃》获 1983 年金鸡奖和莫斯科国际电影节最佳动画片奖；1984 年编导的《邮缘》获 1984 年优秀影片奖。1990 年桑弧 74 岁时，导演了他的收山之作——京剧艺术片《曹操与杨修》。

从 20 世纪 40 年代初到 1990 年，桑弧在五十多年里编剧、导演了三十多部影片，在中国电影历史中，贡献卓越。剧情片《不了情》、《太太万岁》、《哀乐中年》和《假凤虚凰》更受研究者的青睐，它们的意义被定为对中国城市电影和市民观赏趣味的开拓。桑弧的创作态度严谨，导演风格富于民族特色，在喜剧方面也做出了相当大的探索和贡献。1999 年，桑弧获中国电影家协会颁发的“从事电影工作 50 年纪念”荣誉牌。

水华(1916～1996)

水华，原名张毓番，1916 年 11 月出生于江苏南京，北京电影制片厂著名电影导演。

水华早在三十年代便投身左翼戏剧运动。1949 年他调到东北电影制片厂任导演，开始了电影导演生涯。1950 年，他与王滨合作将同名歌剧《白毛女》搬上银幕，引起强烈反响，并于 1951 年获第 6 届捷克斯洛伐克卡罗维·发利国际电影节特别荣誉奖，1957 年获文化部优秀影片一等奖。1959 年，他导演了影片《林家铺子》，该片以独特的艺术风貌出现于影坛，充分表现出他在导演艺术上的成熟与功力，成为其优秀的代表性作品。该片于 1983 年获葡萄牙第 12 届菲格拉福兹国际电影节评委奖。六十年代初，水华连续拍摄了《革命家庭》(1961)和《烈火中永生》(1965)。这两部影片精彩地塑造出周莲、江姐、小萝卜头等颇有光彩的艺术形象。《革命家庭》于 1961 年获第 2 届莫斯科国际电影节最佳女演员奖和 1962 年首届百花奖最佳编剧奖。1981 年，为纪念鲁迅诞辰一百周年，他成功地拍摄了他晚年的著名电影代表作《伤逝》。该片获文化部 1981 年优秀影片奖。

水华的代表作为《白毛女》、《林家铺子》、《伤逝》。这 3 部影片最能体现他的艺术独创性，每一部都面对了一个崭新的美学课题。水华是新中国最优秀的导演之一，他的影片具有深刻的思想内容和鲜明的民族风格，场景朴实而又具有浓郁的

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生活气息，色调变化丰富，导演处理上既注意了艺术上的整体性，细节处理又很讲究。水华在艺术上一贯遵循革命现实主义道路，在《伤逝》中转向彻底的内心探索，使用了大量意识流的手法，使之成为一部直抒胸臆的中国心理片，表现了水华晚年在艺术上的不断探索精神。

1995 年 12 月，水华去世。去世后十二天，他获得中国电影世纪奖最佳导演奖。四十五年电影生涯，水华只拍摄了七部电影，而他准备充分却始终没能拍摄的电影也恰好七部。

凌子风(1917～1999)

凌子风，原籍四川合江，生于北京，原名凌风，曾用名凌项强，著名电影导演。

早年在影片《保卫我们的土地》、《热血忠魂》、《八百壮士》等片中被邀演过角色。1938 年到延安，导演了多部话剧，他编导的独幕话剧《哈娜寇》获晋察冀边区鲁迅文学奖。1943 年在鲁迅艺术学院戏剧系任教，1945 年在华北联合大学艺术学院戏剧系任教。1948 年任东北电影制片厂导演，次年导演第一部影片《中华女儿》，获 1950 年第 5 届卡罗维·发利国际电影节自由斗争奖、1957 年文化部 1949 年～1955 年优秀影片二等奖。之后，他导演了许多新中国的优秀影片。其中，1960 年《红旗谱》所展现的波澜壮阔的历史画卷，激励和影响了几代人。文化大革命后，凌子风导演的电影艺术创造也进入了鼎盛时期。他怀着对民族文化的一往情深，把自己的创作视角集中到对现代文学名著的改编上并进行新的大胆探索，将老舍、沈从文、许地山、李劼人的作品一部接一部地推上银幕。1982 年导演的《骆驼祥子》获第 3 届中国电影金鸡奖的最佳故事片奖和最佳女主角奖、文化部 1982 年优秀影片奖、1983 年第 6 届《大众电影》百花奖的最佳故事片奖等；1984 的《边城》获 1985 年第 5 届中国电影金鸡奖的最佳导演奖和 1985 年加拿大第 9 届蒙特利尔国际电影节评委荣誉奖；1988 年导演的《春桃》于 1989 年获第 12 届电影百花奖的最佳故事片奖、最佳男演员奖和最佳女演员奖、广播电影电视部 1988 年优秀影片奖；1991 导演的《狂》中邓么姑的扮演者许晴荣获百花奖的最佳女演员提名，该片获第 3 届不结盟国家电影节最佳摄影奖。

凌子风是新中国电影的奠基人之一，中国共产党的优秀党员，国内外享有盛誉、多才多艺、风格独特的著名电影艺术家。凌子风的作品善于通过细节刻画不同类型的人物形象，揭示其内心世界，生活气息浓郁，具有鲜明的民族风格。《骆驼祥子》、《边城》、《春桃》和《狂》中的女性形象塑造，构成了凌子风的创作特色。这些风格鲜明的影片赢得了广大观众的共鸣，成为中国电影精品中的典范，在世界电影画廊中留下精彩的一页。

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成荫(1917～1984)

成荫,原籍江苏松江(今属上海),生于山东曹县,原名成蕴保,编剧、导演。成荫1931年去上海,1937年参加抗日救亡演出活动。1947年入东北电影制片厂任导演,次年首次拍摄了记录片《东北保育院》。1949年编导影片《回到自己队伍来》,次年因编导影片《钢铁战士》一举成名,该片于1951年获第6届卡罗维·发利国际电影节和平奖,并于1957年获文化部1949年～1955年优秀影片一等奖。1951年底赴上海导演故事片《南征北战》,1952年起任中央电影局秘书长,影片《南征北战》获得好评。1954年去苏联莫斯科电影制片厂实习。1956年回国,任北京电影制片厂,执导了《女飞行员》等影片。1981年导演影片《西安事变》,以质朴的纪实风格,严谨而稳健的导演手法,再现了"西安事变"这个历史事件,在某些历史人物的塑造上有可喜的突破,充分显示了他的导演功力。1981年曾率中国电影代表团访问美国。成荫以电影《西安事变》获文化部1981年优秀影片奖,并于1982年获第2届中国电影金鸡奖的最佳导演奖。1982年任北京电影学院院长,1984年因病逝世。

王家乙(1919～1988)

王家乙,江苏南京人,电影导演。曾任救亡演剧八队、延安鲁艺实验剧团演员,东北文工团一团演员、导演。

1945年加入中国共产党。1948年9月调入长春电影制片厂,在新中国第一部故事片《桥》中饰演了工人老梁。1949年执导了大型纪录片《人民新旅大》。1950年起任故事片导演,先后执导《高歌猛进》、《葡萄熟了的时候》、《风筝》、《五朵金花》、《达吉和她的父亲》、《景颇姑娘》、《豹子湾的战斗》、《相约在凤尾竹下》等多部故事片。其导演作品侧重于少数民族题材,擅长于喜剧风格。其中《小字辈》获得1979年文化部优秀影片奖,《五朵金花》在1960年获第2届埃及亚非电影节最佳导演银鹰奖和最佳女主角奖,参加导演的中法合拍影片《风筝》1958年第19届捷克斯洛伐克卡罗维·发利国际电影节中获荣誉奖和第19届意大利威尼斯国际电影节圣·乔治奖。

谢晋(1923～2008)

谢晋,浙江上虞人,国家一级导演。1939年在上海参加学生业余戏剧活动,1941年入四川江安国立剧专话剧科学习,受业于曹禺、洪深、焦菊隐等名家。1943年中途辍学到重庆中青剧社当场记、兼演小角色。

1947年至1948年,谢晋开始电影导演生涯,从影后第一部担任副导演的影片是吴初之根据同名话剧改编的讽刺喜剧《哑妻》。他的成名作是《女篮五号》与《红色娘子军》。1983年,任第2届马尼拉国际电影节评委,并被授予金鹰荣誉奖。1983年、1985年和1992年法国、美国、印度分别为他举行"谢晋电影回顾展"。1987年,谢晋获全国先进工作者"五一"劳动奖章,并被美国电影艺术与科学学院

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接纳为会员，并是美国电影导演工会会员。他还是复旦大学兼职教授、上海大学影视艺术技术学院院长、谢晋——恒通明星学校校长。谢晋三次担任金鸡奖评委会主任委员，担任过威尼斯国际电影节、东京国际电影节、印度国际电影节、塔什干电影节、阿尔及利亚电影节。他的作品得到国内外几亿观众的承认和喜爱，海外影评家们赞誉谢晋为“当今国际影坛上最有名望的中国人”。谢晋的影片充满着人性、人情、人道主义精神，具有深刻的内涵和鲜明的个性。他说：“我深信一部影片必然倾注导演最大的激情，是艺术家人品、修养的结晶，也是一次生命的燃烧。”“我拍影片更多的追求美育作用、警世作用，希望对祖国、对人类贡献美。”

1954 年独立执导淮剧短片《蓝桥会》后升为导演。他执导的长短影片有 30 多部，许多曾频频在国际、国内获奖，他是目前中国获奖最多的电影导演。他的主要获奖影片有《女篮五号》、《红色娘子军》、《舞台姐妹》、《啊！摇篮》、《天云山传奇》、《牧马人》、《高山下的花环》、《芙蓉镇》等。

1997 年，谢晋导演了《鸦片战争》，这是迄今为止投资最大，拍得最有气势，最为浩大的历史题材影片。影片具有浓重的历史感，对各个历史人物的把握也非常准确。特别是林则徐这一人物，除了他身上爱国、愚忠、果断、镇定和勇气，影片还写了他性格上更多的侧面。此片获得第 17 届金鸡奖最佳故事片奖、1997 年度中国电影“华表奖”优秀故事片奖、加拿大蒙特利尔国际电影节“美洲特别大奖”。

谢铁骊(1925 ~)

谢铁骊，江苏淮阴人，电影导演。

1940 年参加新四军，在新四军三师淮海剧团当演员。1950 年到北京，在中央电影局表演艺术研究所任教员兼表演系副主任。1956 年，任北京电影演员剧团副团长，同年，进北京电影制片厂，任副导演。1959 年，独立导演了影片《无名岛》，其镜头组接流畅，开始显露出他的电影导演艺术才华。1961 年，导演了影片《暴风骤雨》，真实再现了土地改革运动的磅礴气势，细致地刻画了不同性格的农民形象。1963 年，根据柔石的中篇小说《二月》改编、导演的影片《早春二月》，在民族风格与电影表现手法结合方面作出了成绩，该片成为中国电影史上的经典名片，并于 1983 年获得葡萄牙第 12 届菲格拉达福兹国际电影节评委奖。1964 年，改编并导演了影片《千万不要忘记》。20 世纪 70 年代相继拍摄现代京剧舞台艺术片《智取威虎山》、《龙江颂》、《海港》和《杜鹃山》。1975 年，改编、导演了著名影片《海霞》。文化大革命结束后，谢铁骊的创作热情空前高。20 世纪 80 年代到 90 年代间，几乎每年谢铁骊都有影片推出，主要包括：1978 年与陈怀皑、巴鸿联合导演影片《知音》，1983 年改编、导演影片《包氏父子》，1984 年改编、导演影片《清水湾，淡水湾》。谢铁骊的导演艺术创作既有浓郁的民族特色，又具有新颖脱俗的艺术魅力，能将深刻的思想内容，缜密的情节结构，精细的人物刻画，优美的抒情色彩和浓郁的诗的意境融会在一起。20 世纪 80 年代末期，谢铁骊把宏篇巨著《红楼梦》(1

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-6部)搬上了银幕,在该片中谢铁骊积聚了自己几十年导演艺术创作的经验,再现了那曲封建制度的挽歌,为表彰他的突出导演成就,中国电影家协会授予他第10届中国电影金鸡奖最佳导演奖。进入20世纪90年代,谢铁骊仍活跃在电影界,先后导演了《月落玉长河》(又名《穆斯林的葬礼》)、《天网》等优秀影片。1999年,谢铁骊74岁的时候还自编自导了《聊斋·席方平》。

谢铁骊执导多部电影作品,是中国第三代电影导演的代表人物。1995年,他在纪念世界电影诞生100周年、中国电影诞生90周年中获中国电影"世纪奖"导演奖;2005年,个人获第14届金鸡百花电影节终身成就奖。

著名影星
Notable Stars

Cui Wei (1912 ~ 1979)

Born Cui Jingwen from Zhucheng, Shandong, Cui Jingwen later changed his name into Cui Wei.

Cui Wei was active mainly on drama stage in 1930s and 1940s. In 1955, he played a leading role in feature film *Song Jingshi* and successfully shaped the hero Song Jingshi, the lead of the uprising peasants. Since 1956, he was an actor and director in Beijing Film Studio. As an actor, the films he starred were highly impelling, full of enthusiasm with rich flavor of life and unique and were highly praised at home and abroad. In 1959, he attended Moscow International Film Festival with Chinese delegation and *New Story of Veteran* he starred was awarded the Technique Promotion Award. In 1962, the most outstanding image he played was Zhu Laozhong in *The Song of Red Flag* which won him Best Actor at the First Hundred Flowers Awards. Besides, the films he directed were characteristic of being majestic and awe, strong and straightforward. In *Song of Youth*, such a style was embodied fully. In *Zhang Ga the Soldier Boy* he directed, skilled technique and fluent pictures were clearly shown. This film won the first prize in National Children's Artistic Creation. He also directed dramatic films like *Generals of the Yang Family* and *The Battle of Hongzhou County*, etc. And the former won Best Dramatic Film at the Hundred Flowers Awards.

Cui Wei was not only a very accomplished artist but also a prominent revolutionary artistic activist, contributing a lot to our socialist literature and art. He was

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great in Chinese film and drama history and depicted the most splendid history of Chinese film gallery. And in 1995's centennial commemoration of the birth of world film and 90 years of Chinese film, Cui Wei was awarded the "Centennial Award" in Chinese film.

Zhang Ruifang (1918 ~)

Born in Baoding, Hebei, Zhang Ruifang's original hometown was in Beijing.

In 1935, Zhang Ruifang began to take part in drama activities, acting in *Drop Your Whip*, *Daybreak*, etc. After the War against Japanese burst out, she joined National Liberation Vanguard and went to publicize resisting Japan and saving the nation. She starred in succession over 20 dramas, of which *Qu Yuan* and *Family* etc. were influential. She was praised as "Four Great Dan" in drama with Bai Yang, Shu Xiuwen and Qin Yi. In 1941, she acted as a spy for Japan in her maid film *Purification by Fire*. In 1946, she played the leading role in *Along the Songhua River*, successfully creating a country girl with her plain performing. In 1958, she starred By *The River*, a documentary art film in "the Great Leap Forward", successfully reproducing Chen Shuzhen in film who was a prototype from real life. In 1963, she won Best Actress at the 2nd Hundred Flowers Awards for starring Li Shuang-Shuang. The films she played a leading role in included Mother, The Song of Phenix, *The Great River Flows On*, *Fight Sorth to North*, etc. in which her performing was plain, moving and enthusiastic.

Zhang Ruifang won Special Honor Prize of China Film Performing Art Society in 1993 and in 1995's centennial commemoration of the birth of world film and 90 years of Chinese film she was awarded the "Centennial Award" in Chinese film.

Chen Qiang (1918 ~)

Born Chen Qingsan from Ningjin, Hebei, Chen Qiang escaped to Taiyuan with his parents because of poverty when he was very young.

In 1936, Chen Qiang participated in drama performance for saving the nation when he was in middle school in Taiyuan. After "The July 7 Incident of 1937", Chen Qiang joined in the revolutionary army to do the combat propaganda. In 1938, he went to the Lu Xun Art Academy to study performance. In 1942, he acted the leading role in the comedy *The Second Elder Uncle* which received great applauses. In 1945, he played despotic landlord Huang Shiren in the large-scale song-and-dance drama, *the White-Haired Girl*, obtaining success at one thanks to his exquisite performing skill. The film won Special Honor Award Price at the 6th Karlovy Vary Inter-

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national Film Festival. He successfully molded the negative role of Nan Batian of *The Red Detachment of Women* in 1961 helped him hold his first position as a performer of negative roles in Chinese film and won Best Supporting Actor at the 1st Hundred Flowers Awards in 1962 and he won the first international Best Actor for China at the Third Asia-African Film Festival in 1964 in Indonesia. Chen Qiang was not only good at acting the villains, moreover, he was a splendid comedian, which left the audiences deep impression.

Chen Qiang was a film performing artist of Chinese older generation and famous for playing the villain roles. In 1962, he was selected as one of the 22 Chinese film stars authorized by the Ministry of Culture. In 1995, he won the Best Supporting Actor because he played Chen Yinsuo in *Unexpected Disaster* at the 13th China TV Golden Eagle Prize awarding ceremony. The same year, he was awarded the "Centennial Award" in Chinese film in the centennial commemoration of the birth of world film and 90 years of Chinese film.

Yu Lan (1921 ~)

Yu Lan, used name Yu Peiwen, Han Di, was born Xiuyan, Liaoning. After "September 18th Incident" in 1931, Yu Lan followed her father and escaped to the area inside the Great Wall. In 1938, 17 year-old Yu Lan came to Yenan. Afterwards, she entered the Lu Xun Art Troupe to work as a drama actress. In 1949, she started to act in film, playing the leading role in her first film *White-coated Warrior*. Hereafter, Yu Lan became a specialized film actress. She studied diligently and unceasingly enhanced her own performing skill, and successively acted the main role in *The Red Flag Flying at Cuigang* and *Longxu Gully*, obtaining the high praise. In 1959, she acted the leading role in the most outstanding artistic classics, *The Shop of Lin's Family* of the new Chinese film. Yu Lan also achieved fame for playing jiang Xueqin, a mature, brave, firm, and intelligent revolutionary in the film *Red Crag*. In short, the Performances of *Lu Yan* in the films were exquisite, unadorned, dignified, and full of inherent passions. She was one of the film artists with the widest influence in this period. In 1960, she portrayed a moving film image who moved the young then in *Revolutionary Family*, and therefore she had the honor to won the Best Actress Prize at the 1961 Moscow International Film Festival. In 1965, "Jiang jie" she acted in the film *Eternity in Fire* brought Yu Lan to the peak of her acting career. The successful portrayal of "Jiang Jie" not only made Yu lan become one of the 22 Chinese film stars authorized by the Ministry of Culture but also the image of "Jiang Jie" the immortal classics of Chinese film

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gallery. Yu Lan said"Jiang Jie in the film is the life and soul of my film art career".

Yu Lan acted 12 films in her life and acted a series of outstanding Chinese woman images, leaving the profound impression on Chinese audiences. She was a noticeable film star in Chinese Film circle and was honored as "red actress" and "red mother" in Chinese films.

Sun Daolin (1921 ~ 2007)

Born in Beijing in 1921, Sun Daolin was from an intellectual family, whose and native place was Jia Shan, Zhejiang Province.

In 1938, he went to study in Yan Ching University where he acted in *Thurder Storm* and *The Love of Life and Death.* In 1948 he joined Qing Hua Film Company and acted in the film *The Great Reunion* edited by Huang Zongjiang. In this film he acted Third brother and went into filmdom from then on. He then joined Yuandong Film Company and Kunlun Film Company where he acted in *Heavy Thunder Storm* and *Crows and Sparrows.* Because of his perfect performance as Mr. Hua in *Crows and Sparrows*, he was awarded the first prize in the election for the Outstanding Film Award from 1949 to 1955, the Ministry of Culture in 1957. After the foundation of new China, he joined Shanghai Film Studio to continue his acting career. He acted in *Reconnaissance Across The River*, *Family*, *City Without Night*, *The Eternal Wave*, *Spring Forever*, *Early Spring in February*, *Li Siguang*, *The Go Masters* and so on. He acted different kinds of characters. His voice was full of emotions and dubbed in *Hamlet* and did the explanation in *Lu Xun Zhuan.* He was an excellent recitation artist.

Sun Daolin was also an excellent film director. He directed and edited *Thurder Storm* and *Extraordinary President* all by himself from 1984. In 1992 he directed *Stepmother* edited by the novel of Xiao Fuxing. His film *Zhan Tianyou* enjoyed great popularity these years. He directed this film at the age of 80, which was awarded the Best *Feature* film at Huabiao Prize and Five Projects Prize by the Ministry of Propagarda. On the premiere in Beijing, he received more applauds than other famous stars.

Sun Daolin was a great actor, director and recitation artist in China. During his more than fifty years of acting career, he played more than 100 dramas and films. He has created many successful art figures such as Juexin, Lixia, Xiaojianqiu, Jiangmeiqing, Li Siguang and so on. He has made great contribution to Chinese film industry. He won many awards at a lot of international film festivals. He was the judge at Montreal International Film Festival. He was awarded the "Centennial

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Award" in Chinese film in the centennial commemoration of the birth of world film and 90 years of Chinese film in 1995.

Qin Yi (1922 ~)

Qin Yi was born in Shanghai, whose initial name was Qin Dehe. In 1938, she worked in China Film Studio as practice actress, where she played in *Good Husband*. She played successively in over 20 dramas like *Spring Again*, *Cha Hua Nu*, *Fan of Peach Bloosom* and *Around Qing Ming*, etc. She acted with Zhang Ruifang, Bai Yang and Shu Xiuwen, who were called Four Famous Dans in opera. She returned to Shanghai after the anti-Japanese War, where she starred in the films *The Family with Chivalry* (1946), *Remote Love* (1946), *Spring Again* (1947), *Mother* (1949) and so on. After 1949, she worked as an actress in Shanghai Film Studio, where she played in *Happiness of Farmers* (1950)、*Woman Basketball Player No.* 5 (1957), *Song of Youth* (1959)、*The Stormy Sea* (1979)、*A Loyal Overseas Chinese Family* (1979) and so on. She performed in a natural and unaffected way and became one of the most popular actress. In 1983, she played in the TV play series *Under the Roofs of Shanghai*. She was also an artistic adviser in the play, which was awarded the Special Prize at the 3rd Feitian Prize of China TV series. She was awarded the Excellent Actress at the 1st Golden Eagle Prize.

Tian Hua (1928 ~)

Born in Tangxian, Hebei Province in 1928, Tian Hua was a famous performing artist in China, whose initial name was Liu Tianhua.

In 1940, Liu Tianhua joined in Anti-Japanese Drama club of Eighth Route Army at her age of 12. She then changed her name to Tian Hua. She joined CPC in 1944. On Huabei frontier she performed the play *Exploitation of Brother and Sister*, *Grow up in Fight* and *Da Qing River*. In 1950 she played Xi'er in *The White Haired Girl*. This film enjoyed a great popularity and was awarded the 1st prize of the Outstanding Film Award, the Ministry of Culture in the year as well as the Specral Prize at the Sixth Karlovy Vary Iutervationel Film Festival. She was awarded Golden Medal by the Ministry of Culture. In 1955, she went to the Central Academy of Drama to study the acting promotion courses. After graduation, she worked as an actress at the drama club of Shenyang Military Region and acted *Hua Hao Yue Yuan*, *Daughter of the Party*, *Jiang Shan Duo Jiao* and so on. Her performance has perfectly showed. Tian's performance was lifelike, down to the smallest detail, showing the heroines sufferings, hatred, and joys. Later, she played the role of Li Yumei in *Daughter of the Pany*, a Communist Party member, persisted in struggle

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under difficult circumstances and lard down her life for the revolution. Her well-arranged, straightforward, and fitting performance marked the beginning of her growth into an actress with a distinctive mode of performance. Mao Dun, the then Minister of Culture, once said, without Tian's perfect performance in this film, the film would not be so impressive. In 1959, she joined the August 1st Film Studio, where she acted the film *Doctor Norman Bethune*. After the Cultural Revolution, she acted in *Slave's Daughter* and *Inside and Outside the Court*, which was awarded the Best Film in 1980.

The figures she acted had sharp personality with emotions which had matured by her recreating of roles and real life. She had created the new oriental images of China woman by rich living experiences. She was a successful actress, and was awarded the "Centennial Award" in Chinese film in the centennial commemoration of the birth of world film and 90 years of Chinese film in 1995.

Yu Yang (1930 ~)

Born in Huang Xian, Shangdong Province, Yu Yang was a state first-class actor and film artist, whose initial name was Yu Yanjiang. At the age of 12, he stepped into filmdom because of poor family condition. All of his family members, including his wife, his daughter and son were all film directors. It was a film family that was rarely seen in China.

He worked as an actor in Northeast Film Studio in 1947. At the age of 18, he played in the first film of China *Bridge* in 1949. He worked as an actor in Beijing Film Studio in 1953. In 1958, he played in the presentation film for the tenth anniversary of China, *Years on Sea*, in which the chairman of the State Commission of Physical Culture and Sports He Long commet of his excellent performance as "almost the same who he acts". At the same year, he played the chief of reconnaissance section Zeng Tai in *Brave Hero*, in which he enjoyed a great popularity all over the country. He succeeded in performing Captain Xiao in *Rainstorm* in 1961. His masterpieces were *Song of Youth*, *Gold and Sand* and so on. At the Cultural Revolution period, he was temporarily transferred to Shanghai Film Studio to act the film *Flaming Times*, which was one of the four films promoted by the authority. Although it was a special times, the film still got great achievement and Yu Yang was highly spoken of. His experience was, love your role and obey your role.

Yu Yang changed his career as a film director and directed *A Hand Cuffed Passenger* and *The Sea is Calling* and TV series *Where is My Home*.

During his nearly sixty years of performing career, he made more than fifty

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films, in which he acted many virtue, wit, resolution, charming character. With the great performance, he attracted numerous audiences and became the idol of many people. His charm affected many generations at that year. In 1961 he was elected as one of the 22 Chinese film stars authorized by the Ministry of Culture. In 1994, he was awarded Never Forgotten by the People by National Film Bureau, Association of Chinese Film Workers and Beijing TV. In 1993, the giant statue of Yu Yang was built in Chinese Artist Statue Square in Jingmen, Hubei Province. In 1995 he was awarded the Special Honor award by Chinese Film Actors Association, Excellent Performance Art Award and Chinese Film Star in the centennial commemoration of the birth of world film and 90 years of Chinese film. In 2005, in the centennial commemoration of the birth of Chinese film, he was awarded National Contribution Film Actor. He always devoted himself in advising the youth who did their art career. "Those who want to create the successful masterpieces and distinguished characters should have the winner's soul and strong will. They should sense truth of the life and art."

Wang Xingang (1932 ~)

Wang Xingang was born in Dalian, Liaoning Province.

In 1949 he left middle-school to learn acting. He joined the PLA in 1950 and worked as a drama actor in the drama club of Northeast Military Bureau. He led some roles in *Three Comrades* and *King Li Chuang*. In 1957, he played the hero in a film for the first time. It was *Silent Woods* made by Changchun Film Studio, since then Wang's life had changed. Later, He acted in *The Son of Herdsman*. He worked as an actor in August First Film Studio from 1958, and played important roles in *Sea Hawk* (1959), *The Red Detachment of Women* (1961), *Struggles In An Ancient City* (1963), *Secret Drawing* (1965) and *The Great River Flows On* (1978) respectively. The roles acted by Wang Xingang left the audiences the positive and heroic image on the screen, including Hong Changqing in *The Red Detachment of Women*, the captain of navy in *Sea Hawk*, reconnaissance staff in *Secret Drawing*. That "Men should copy Wang Xingang, while women Wang Xiaotang" had ever been people's tap then. Wang Xingang was born in north China, but he had the characteristics of people from south China who was modesty and intelligent. He performed the excellent soldier images on the screen, which cannot be surpassed by anyone.

In 1979, director Shui Hua put Lu Xun's masterpiece *Regret for the Past* onto the screen. Wang played Shi Juansheng in that film. It was a great success. In 1981

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he acted a patriotic general Cai'e in the film *Intimate Friend* successfully. By this film he was awarded the Best Actor at the fifth Hundred Flower Awards in 1982. The two films were his last golden times. After playing in the film *The king of Sulu and the Emperor of China*, he left the filmdom because of his poor health in 1987. However, people will remember him forever.

Wang Xiaotang (1934 ~)

Born in Kaifeng, Henan Province in 1934, Wang Xiaotang's native place was in Nanjing, Jiangsu Province. When she was very young, she moved to Chongqing with her family. She was a Chinese famous film artist whose military rank was major general.

Influenced by the cultural background of her family, Wang learned Beijing Opera from a teacher when her childhood. In 1934, her whole family moved to Hangzhou and she continued to learn Beijing Opera by herself. In 1952, she passed the exam to Opera Club of PLA. She was transferred to Drama Club the next year. She once worked as vice president and president in August First Film Studio in 1958. Wang Xiaotang began her acting career by playing in the film *Mysterious Traveling Companion* in 1955. In this film she played a Li nationality girl who had attractive eyes and passionate characteristic. This role was popular among the audiences. She played the heroine in the film *Flaming Bulwark of Borther Bian Zhai* in which she was awarded Best Young Actress at Karlovy Vary International Film Festival in 1958. At the same year, she played a beauty spy as villain in the film *Brave Heros.* The role was talked over the whole nation and became a classic image in Chinese film history. That "Men should copy Wang Xingang, while women Wang Xiaotang" had ever been people's tap then. In 1963, she succeeded in acting Jinhuan and Yinhuan sisters in the film *Struggles In An Ancient City* and because of this she was awarded the Best Actress at the 3rd Hundred Flowers Award in 1964. She also played in famous films such as *Sea Hawk*, *Bi Kong Xiong Shi* and *Storm Over Eerduosi*, in which she acted vividly in different types of people.

In 1984, Wang Xiaotang became a director and directed many films. In 1993, she was promoted to qeueral. At the same year, she directed *Turing Point* and *War of Annihilation.* In 2000, she herself wrote and directed the film *Fragrant Vows*, which was awarded the Best Film at Hundred Flowers Awards and Golden Rooster Awards.

During the 1950s and the 1960s, Wang Xiaotang played a great deal of fabulous roles on the screen. She was absolutely a popular film star at that time. She

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was awarded the "Centennial Award" in Chinese film in the centennial commemoration of the birth of world film and 90 years of Chinese film in 1995.

Xie Fang (1935 ~)

Born in Hubei Province, Xie Fang's initial name was Xie Huaifu, whose native place was Yiyang, Hunan Province. Xie Fang was born in an intellectual family, which encouraged her to learn reading and art.

In the 1950s she worked as an actress in Wuhan Theater, where she played heroine with her husband as hero in the dramas *Xiao Eehei's Marriage*, The *White-Haired Girl*, etc. All these dramas were highly comment. In 1959 Beijing Film Studio was to make a film *The Song of Youth*. Chosen to play in the film by genius director Cui Wei, Xie Fang became famous for this film, in which she played Lin Daojing. *February* is Xie Fang's most representative film, in which she played the role of Tao Lan. In 1963 she worked in Beijing Film Studio. She played the films *Stage Sisters*、*Tear-Stain*、*The Second Hand Shake* (1980)、*Li Qingzhao* and TV series such as *One Day Of The Female Manager*、*The Last Mayor*、*New Stage Sisters*, etc. In 1956, she played the film *Stage Sisters*, which was awarded Annual Prize at the 24th London International Film Festival by the British Kinematograph Society in 1980, Golden Eagle Prize at Manila International Film in 1981 and Judging Panel Prize at the 12th Figueira Da Foz International Film Festival in 1983.

Xie Fang's performance was exquisite and implied and she was good at acting intellect images. She had successfully portrayed the intellect women images with various characteristics in different times. Particularly, she has a pair of big and bright eyes which were good at conveying feelings. She had written the autobiographical art essay *In and Beyond the Screen*.



著名影星
Notable Stars

崔嵬 (1912 ~ 1979)

崔嵬,山东诸城人,原名崔景文,后改名为崔嵬。

崔嵬20世纪三、四十年代主要活跃在话剧舞台。1955年主演故事片《宋景诗》,成功地塑造了起义农民领袖宋景诗的英雄形象。1956年后,任北京电影制片厂演员和导演。他主演的影片感染力强,充满激情,生活气息浓厚,具有独

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特的艺术风格，受到国内外好评。1959 年，崔嵬随中国电影代表团参加莫斯科国际电影节，他主演的《老兵新传》，获技术提高奖。1962 年，他在影片《红旗谱》中饰演主角朱老忠的形象最为出色，使他获首届电影百花奖最佳男演员奖。此外，他导演的影片有一种气势磅礴、浓郁粗犷的艺术风格。《青春之歌》中这一风格得到完整的体现。他导演的《小兵张嘎》，手法纯熟，画面流畅，于 1980 年获全国少年儿童文艺创作一等奖。崔嵬还先后导演了《杨门女将》、《穆桂英大战洪洲》等戏曲艺术片，其中《杨门女将》于 1962 年获电影百花奖最佳戏曲片奖。

崔嵬不仅是造诣很深的艺术家，也是卓越的革命文艺活动家，为社会主义文艺事业做出了突出贡献。他是中国电影、戏剧史上的一员巨匠，他描绘了中国电影画廊中最辉煌的历史。1995 年，在纪念世界电影诞生 100 周年、中国电影诞生 90 周年中他获得中国电影“世纪奖”。

张瑞芳（1918 ~ ）

张瑞芳，原籍北京，生于河北保定。1935 年，张瑞芳开始参加戏剧活动，曾演出《放下你的鞭子》、《黎明》等剧。抗日战争爆发后，张瑞芳加入民族解放先锋队，到各地宣传抗日救亡。她先后主演过 20 余部话剧，其中影响较大的有《屈原》、《家》等，与白杨、舒绣文、秦怡被誉为话剧“四大名旦”。1941，张瑞芳在其电影处女作《火的洗礼》中扮演日伪女间谍。1946 年，她在影片《松花江上》中以质朴的表演成功塑造了村姑妞儿的形象。1958 年，她主演“大跃进”年代的记录性艺术片《三八河边》，成功地将生活原型陈淑贞再现在银幕上。

1963 年，因主演影片《李双双》获第 2 届电影百花奖最佳女演员奖。张瑞芳主演的其他影片还有《母亲》、《凤凰之歌》、《大河奔流》、《南征北战》等，其表演质朴感人，富于激情。1993 年，张瑞芳获中国电影表演艺术学会奖特别荣誉奖，1995 年获为纪念世界电影诞生 100 周年和中国电影诞生 90 周年而特设的中国电影“世纪奖”。

陈强（1918 ~ ）

陈强，原名陈庆三，河北宁晋人，幼年时家境贫寒，随父母逃难到太原。1936 年，陈强在太原念中学时，就参加了救亡戏剧演出活动。“七七事变”后，陈强投身革命队伍搞战地宣传。1938 年，他到鲁迅艺术学院戏剧系学习表演。1942 年，他主演喜剧《二大伯》受到欢迎，1945 年在大型歌舞剧《白毛女》中饰演恶霸地主黄世仁，因其精湛演技而一举获得成功。该片于 1951 年在捷克第 6 届卡罗维·发利国际电影节上获特别荣誉奖。1961 年，他在影片《红色娘子军》中又成功地塑造了反面角色南霸天的银幕形象而跃居中国反面演员的前列，并于 1962 年获首届电影百花奖最佳男配角奖、1964 年在印度尼西亚第 3 届亚非电影节为我国在国际电影节上赢得了第一个最佳男演员奖。陈强不仅善于扮演反面人物，而

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且还是一个出色的喜剧演员。在《三年早知道》、《魔术师的奇遇》、《瞧这一家子》中他的表演都充满了情趣和喜剧色彩，给观众留下深刻的印象。

陈强是我国老一辈电影表演艺术家，以演反派角色著名。1962 年，他被选为文化部“中国电影 22 大明星”之一。1995 年因在《飞来横祸》中饰演陈银锁而荣获第 13 届大众电视金鹰奖最佳男配角。同年，在纪念世界电影诞生 100 周年、中国电影诞生 90 周年中获中国电影“世纪奖”，2008 年，在第 17 届金鸡百花电影节获第 29 届大众电影百花奖终身成就奖。

于蓝(1921 ~)

于蓝，曾用名于佩文、韩地，出生于辽宁岫岩。

1931 年“九·一八事变”爆发后，于蓝随父亲逃亡关内。1938 年，17 岁的于蓝来到延安。后来，她进入鲁迅艺术剧团当了一名话剧演员。1949 年，于蓝开始登上银幕，主演了她的第一部电影《白衣战士》。此后，于蓝成了一名专业电影演员。她努力学习，不断提高自己的演技，并先后在《翠岗红旗》和《龙须沟》中扮演主要角色而获得好评。1959 年，主演新中国电影中最杰出的艺术经典《林家铺子》。1960 年，在《革命家庭》，她中塑造了一个深沉感人的银幕形象而感动了当时的年轻人，并因此而荣获 1961 年莫斯科国际电影节最佳女演员奖。1965 年，在《烈火中永生》中扮演的江姐是于蓝演艺事业的高峰所在。“江姐”的成功塑造不仅让于蓝成为文化部“中国电影 22 大明星”之一，同时也使“江姐”的形象成为了中国电影画廊中的不朽经典。于蓝说：“银幕上的江姐是我电影艺术事业中的生命和灵魂。”

于蓝一生演了十二部影片，扮演了一系列优秀的中国妇女形象，给中国观众留下了深刻的印象，是中国影坛上引人注目的影星，被尊为中国银幕上“红色演员”和“红色母亲”。

孙道临(1921 ~2007)

孙道临，原籍浙江嘉善，1921 年生于北平。

孙道临幼年时代生活在一个知识分子家庭。1938 年入燕京大学学习，在校期间曾演出过《雷雨》、《生死恋》等剧。1948 年入清华影片公司，演出了黄宗江编剧的《大团圆》，孙道临扮演三弟，从此登上银幕。后来加入远东影业公司、昆仑影业公司，拍摄《大雷雨》、《乌鸦与麻雀》等影片。因在《乌鸦与麻雀》中扮演华先生，1957 年于文化部 1949 年 ~ 1955 年优秀影片评奖中获个人一等奖。新中国成立后，他加入上海电影制片厂继续从事表演创作。先后主演《渡江侦察记》、《家》、《不夜城》、《永不消逝的电波》、《万紫千红总是春》、《早春二月》、《李四光》、《一盘没有下完的棋》等十余部影片，他以各种不同的身份，塑造了性格迥异的银幕形象。他的嗓音浑厚，吐字清晰，感情丰富，他所配音的外国影片有《王子复仇记》等二十余部，解说的影片《鲁迅传》，都极有魅力，是一位不可多得的朗诵艺术家。

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孙道临也是一位优秀的导演，1984 年后他自编自导影片《雷雨》、《非常大总统》。1992 年执导了根据肖复兴小说改编的电影《继母》。而近来他被人们提起最多的是执导的电影《詹天佑》，2001 年，80 岁的他导演的电影《詹天佑》荣获中国电影华表奖最佳故事片奖及中宣部“五个一”工程奖。在北京的首映式上，孙道临所享受到的“掌声与喝彩”比那些当红明星们要热烈得多。

孙道临是中国著名电影表演艺术家、导演、朗诵艺术家。在长达半个多世纪的艺术生涯中，参加演出了一百多部舞台剧和影视剧，塑造了“觉新”、“李侠”、“肖涧秋”、“江梅清”、“李四光”等一系艺术形象，为中国电影做出了杰出的贡献。他多次获国内外电影艺术大奖，出任加拿大蒙特利尔等国际电影节评委。1995 年在纪念世界电影诞生 100 周年、中国电影诞生 90 周年中获中国电影“世纪奖”。

秦怡（1922～）

秦怡，原名秦德和，上海人。1938 年入中国电影制片厂任实习演员，在影片《好丈夫》中扮演角色，而后相继参加《大地回春》、《茶花女》、《桃花扇》、《清明前后》等二十余部话剧的演出，与张瑞芳、白杨、舒绣文被誉为话剧“四大名旦”。抗战胜利后回上海，作为“特约演员”参加拍摄《忠义之家》（1946）、《遥远的爱》（1946）、《大地回春》（1947）、《母亲》（1949）等影片。建国后任上海电影制片厂演员，主演《农家乐》、《马兰花开》（1956）、《女篮五号》（1957）、《青春之歌》（1959）、《浪涛滚滚》（1965）、《海外赤子》（1979）等，其表演细腻、质朴、自然，具有东方女性的神韵，成为当时最受欢迎的女演员之一。1983 年主演 的电视连续剧《上海屋檐下》（兼任艺术顾问），获第 3 届全国优秀电视剧飞天奖特别奖，本人获首届电视金鹰奖优秀女演员奖。

田华（1928～）

田华，原名刘天花，1928 年出生于河北唐县，中国著名电影表演艺术家。1940 年，12 岁的刘天花参加八路军晋察冀抗敌剧社，改名田华。1944 年加入中国共产党。在华北前线为部队演出秧歌剧、话剧《兄妹开荒》、《战斗里成长》、《大清河》等。1950 年在东北电影制片厂拍摄的《白毛女》中饰演喜儿。该片放映后，不仅受到了大众的热烈欢迎，也在当年文化部优秀影片评奖中获得一等奖，她本人获文化部授予的金质奖章。该片还获第 6 届卡罗维·发利国际电影节特别荣誉奖。1955 年入中央戏剧学院表演干部训练班深造。毕业后到沈阳军区抗敌话剧团任演员，接连主演了《花好月园》、《党的女儿》、《江山多娇》等影片，她的艺术创作逐渐走向了高峰。在这些影片中，田华仍然以她朴实亲切、富于生活气息的表演风格，把一个个为党的事业忠心耿耿奋斗的优秀中华女儿再现于银幕之上。尤其是在《党的女儿》这部影片中，田华以她特有的表演风格，塑造了一个赤胆忠心为党工作的李玉梅。这个“党的女儿”的形象，深深走进人们的心目中。当年的文

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化部长茅盾曾评价《党的女儿》:“田华同志塑造的李玉梅的形象,是卓越的,没有她的杰出表演,这部影片不能给人以那样深刻而强烈的感染。”1959 年她入八一电影制片厂,参加了《白求恩大夫》的拍摄。粉碎“四人帮”后,她参加了《奴隶的女儿》、《法庭内外》等片的拍摄。其中《法庭内外》于 1980 年获优秀影片奖。

田华在众多的人物创造里,个性鲜明,感情逼真,不仅在演技上逐渐成熟,也注意了她自身的气质与角色性格之间不同的再创造。她以丰富的生活体验,成熟的艺术经验,为中国电影塑造了一些有民族气质的新东方女性。田华也是中国电影史上有着辉煌成就的艺术家。1995 年在纪念世界电影诞生 100 周年、中国电影诞生 90 周年中,她荣获中国电影“世纪奖”。

于洋(1930 ~)

于洋,原名于延江,山东黄县人,国家一级演员,电影艺术家。12 岁时为生活所迫开始涉足电影,边上学边跟着拍电影。于洋的夫人、女儿、儿子都是导演,是中国电影界少有的“导演之家”。

1947 年入东北电影制片厂任演员,1949 年 18 岁时主演了新中国第一部影片《桥》。1953 年任北京电影制片厂演员。1958 年,主演作为建国十周年献礼影片《水上春秋》,得到了当年的国家体委主任贺龙对他“演什么像什么”的评价。同年,在电影《英雄虎胆》中饰演侦察科长曾泰,让于洋一下子为全国观众所熟悉和喜爱。1961 年,在《暴风骤雨》中对在肖队长这个形象的塑造获得了巨大的成功。其代表作还有《青春之歌》、《大浪淘沙》等著名影片。“文革”时,于洋被上海电影制片厂借调参加了电影《火红年代》的拍摄。也是当时中央力推的四大影片之一。虽是处在当时的特殊时期,《火红年代》仍然获得了很大的成功,于洋也又一次得到了观众对他“演什么像什么”的评价。他对自己的总结仍然是:爱心目中的角色,一切服从角色。

1977 年,于洋转任导演,拍摄了《戴手铐的旅客》、《大海在呼唤》等著名影片,并导演《哪儿是我的家》等电视连续剧。

近六十年的电影表演生涯中,于洋先后拍摄过近五十部电影及多部电视剧,演绎了许多故事,在银屏上塑造了许多英勇、机智、刚毅、奔放的艺术形象,他演的角色出神入化,倾倒了无数观众,成为许多人崇拜的偶像。他的青春魅力和艺术形象影响了几代人。1961 年被中央文化部选定为全国“二十二大明星”之一,1994 年获国家电影局、中国电影家协会、北京电视台联合颁发的“人民不会忘记”荣誉奖杯。1993 年,于洋巨型雕像在湖北荆门“华夏艺术家之林”落成。1995 获中国电影表演艺术学会特别荣誉奖,在世界电影诞生 100 周年、中国电影诞生 90 周年纪念活动中获表演艺术成就杯及中华影星奖杯。2005 年,值中国电影百年,荣获“国家有突出贡献电影艺术家”称号。作为老一辈艺术家,于洋十分关心现在年轻的艺术工作者:“作为一个艺术工作者,尤其是年轻人,要塑造好的作品和成功的人物形象,应

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该有强者的灵魂和战斗的精神，用真诚的心感悟作品，感悟人生。”

王心刚（1932～）

王心刚，辽宁大连人。

1949年，王心刚中学肄业，学习话剧表演。1950年，参加中国人民解放军，在东北军工局文工团任话剧演员，曾在《三个战友》、《李闯王》等话剧中饰演主要角色。其电影处女作是1957年在长春电影制片厂拍摄的影片《寂静的山林》中饰男主角，王心刚的人生也从此改变。后来，又主演影片《牧人之子》。1958年起任八一电影制片厂演员，并相继在《海鹰》（1959）、《红色娘子军》（1961）、《野火春风斗古城》（1963）、《秘密图纸》（1965）、《大河奔流》（1978）等影片中饰演重要角色。无论是《红色娘子军》中的洪长青，还是电影《海鹰》中的人民海军鱼雷艇中队长，以及电影《秘密图纸》中的解放军侦察参谋等“红色小生”形象，王心刚饰演的一系列正面电影英雄人物给中国观众留下了难忘的艺术形象——银幕上的“第一军人”。“男看王心刚，女看王晓棠”曾是人们的口头禅。王心刚是纯粹的北方人，却兼有南方人的儒雅、俊朗、稳重、坚毅、智慧，他在银幕上诠释了一个又一个完美的中国军人，“第一军人”的地位至今无人逾越。

1979年，导演水华把鲁迅先生的名著《伤逝》搬上了银幕，王心刚扮演了片中的史涓生，这是一次成功的再创造。1981年在影片《知音》中成功地塑造了爱国将领蔡锷的银幕形象，于1982年获第5届电影百花奖最佳男演员奖。这两部影片，是王心刚艺术生涯的最后辉煌。1987年，拍完《苏禄国王与中国皇帝》之后，因为身体原因，他从此退出了影坛，但人们仍记着这个兵味十足的电影表演艺术家。

王晓棠（1934～）

王晓棠，原籍江苏南京，1934年生于河南开封，幼年时代随父母迁居重庆。中国电影表演艺术家，少将军衔。

王晓棠因受家庭熏陶，从小就拜师学唱京剧。1948年举家迁居杭州，继续自学京剧。1952年，参军考入中国人民解放军总政文工团京剧团，次年调入总政话剧团。1958年正式调入八一电影制片厂，曾任八一厂副厂长、厂长。王晓棠的银幕生涯始于1955年拍摄的《神秘的旅伴》，她在该片中扮演一个黎族姑娘，传神的眼睛，奔放的热情，感染了观众，成为观众较为喜爱的电影演员。随后因在《边寨烽火》一片中成功地扮演了女主角玛诺，获1958年第11届卡罗维·发利国际电影节青年演员奖。1958年，在中国影坛的经典影片《英雄虎胆》中，王晓棠演反角风情万种的美女特务。影片上映之后，在全国引起了强烈的反响，成为中国影坛的经典形象，风头竟然盖过了主角。“男看王心刚，女看王晓棠”曾是人们的口头禅。1963年，又成功地塑造了《野火春风斗古城》中性格不同的金环、银环姐妹俩——王晓棠一人扮演姐妹再度演绎胡蝶式神话。再次显示她高超的表演技巧，使她于1964年荣获第3届百花奖最佳女演员奖。她出演过的著名影片还包括《海鹰》、《碧空雄

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师》、《鄂尔多斯风暴》等，其中以不多的篇幅，塑造了具有特殊性格气质的人物，展现出她较强的塑造力。

1984 年，王晓棠做了导演，导演并编剧多部作品。1993 年，她晋升为将军，并领导了《大转折》、《大进军》等巨片。2000 年，她自编自导了《芬芳誓言》，该片次年荣获《大众电影》百花奖的最佳影片奖和中国电影金鸡奖。

20 世纪五、六十年代，多才多艺的王晓棠在银幕上塑造了一个又一个光彩夺目的艺术形象，是当之无愧的电影明星。1995 年，她获为纪念世界电影诞生 100 周年和中国电影诞生 90 周年而特设的中国电影“世纪奖”。

谢芳(1935 ~)

谢芳，原名谢怀复，原籍湖南益阳，1935 年出生于湖北一个知识分子家庭。谢芳自幼受父母的教育和熏陶，天资聪颖，喜读诗书，酷爱文艺。



20 世纪五十年代谢芳在武汉歌舞剧院任歌剧演员，与她的丈夫曾同台扮演过歌剧《小二黑结婚》、《白毛女》等中的男女主角，名显一时，颇露才华。1959 年北京电影制片厂拍摄《青春之歌》，谢芳被导演崔嵬选中，扮演林道静而一举成名，从此步入影坛。1963 年在影片《早春二月》中成功塑造了大革命时期的小知识分子陶岚的形象，同年入北京电影制片厂。曾经主演的电影有《舞台姐妹》、《泪痕》、《第二次握手》、《李清照》等，以及电视剧《女经理的一天》、《最后一位市长》、《舞台新姐妹》等。其中，1965 年主演的《舞台姐妹》曾于 1980 年获英国第 24 届伦敦国际电影节英国电影学会年度奖、1981 年获菲律宾马尼拉国际电影节金鹰奖、1983 年又获葡萄牙 12 届菲格拉达福兹国际电影节评委奖。

谢芳的表演细腻含蓄，擅长扮演知识分子形象，成功塑造了不同时代、不同性格的知识妇女形象，尤其是她那一双善于传情的大而聪慧的眼睛，以及在艺术创造上的一丝不苟和执著追求给观众留下了难忘的印象。她还著有自传体艺术杂文《银幕内外》。

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Chapter 4 1980年~1999年中国影视 Films and TV Series from 1980 to 1999



历史概况 General Survey

Chinese Film History

After the Cultural Revolution, Chinese filmdom had been developed in its process of exploration (1979 ~ 1989). After experienced a long-time difficult recovery, China entered the new era in which many outstanding films emerged one after another. Faced the impact of the country's opening up and the multiple challenges of economy reform, Chinese filmdom, which had a history of more than 70 years, was feeling the waves of the contemporary thought, theories and literary arts. The film artists also started to free their own mind and break free of the shackles of "leftism" that had precluded their creativity for long. There appeared all kinds of film evaluation, and new gorgeous and radiant chapters were unceasingly composed on Chinese film history.

Beijing Film Academy is the most famous cradle of Chinese films. As a professional institution of Chinese film education and filmmaking, it has cultivated a great many of professionals for China's filmdom over the passing years, among whom the talents of "Grade 78" has been the most esteemed, for they are now the main of the fifth generation directors of Chinese films: Chen Kaige, Zhang Yimou, Tian Zhuangzhuang, Huang Jianxin, Zhang Junzhao and Wu Ziniu, to name a few. To a great extent, they have made Chinese filmdom take on a new look and helped push Chinese filmdom to a second climax as well as won good fame in the world time and again.

During this time, a great many outstanding films came to the public, such as *Love on Lushan Mountain* (1980), *Evening Rain* (1980), *Corner Left Unnoticed by*

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Love (1981), *Herdsman* (1982), *At Middle Age* (1982), *Strange Friends* (1982), *One and Eight* (1984), *Yellow Earth* (1984), *Hibiscus Town* (1986), *The Black Cannon Incident* (1986), *Married to a Child* (1986), *Red Sorghum* (1987), etc. They came on to the stage of Chinese filmmaking history one by one and began their cross-century shows. The directors of the fourth generation such as Zhang Nuanxin, Zheng Dongtian and Wu Yigong carried forward the cause of Chinese filmmaking into the future and worked hard to realize "the modernization of film language" in their film creation. Such outstanding films as *Sha Ou* or *The Drive to Win* and *Neighbour* came out with the time. And *My Memories of Old Beijing* (1983), *Country Couple* (1983) and *Call of the Home Village* (1981) indicated another possibility of narrating of films with their artistic conception and rhythms.

Since the early 1980s, new waves of filmmaking in the mainland, Taiwan and Hong Kong have sprung nearly at the same time respectively. In the mainland, on the occasion when the Cultural Revolution had been over for 10 years, Xie Jin, a senior director, finished his masterwork *Hibiscus Town* and thus said goodbye to the previous times. The fifth generation directors, represented by Chen Kaige and Zhang Yimou, put up the new film blueprint with hitherto unknown depiction thick and heavy in colors.

The Mid-1980 was indubitably the golden time for Hong Kong. The filmmakers led by Xu Ke, Wu Yusen and Xu Anhua brought about a revolution on Hong Kong's film aesthetics, hoping to evoke a voice beyond the mainstream. Cheng Long and Zhou Runfa also made a splash in the Chinese language filmdom. In Taiwan, Hou Xiaoxian and Yang Dechang began their attempt on new film forms, hoping to rewrite Taiwan's film history.

In 1980, Chinese Hundred Flowers Film Awards which had been halted for 17 years were held its 3rd appraisal. The awarded Best Feature Film increased from a quota of 1 to a quota of 3. In this appraisal, *General Ji Hongchang*, *Tear-stain* and *Floret* won the Best Feature Film Awards, Chen Chong, the leading actress *Floret*, won the Best Actress Award, Li Rentang who starred *Tear-stain* won the Best Actor Award and Liu Xiaoqing who played a role in *What a Family* won the Best Supporting Actress Award. Thereafter, Chinese Hundred Flowers Film Awards were held once a year until 2004.

In 1981 (Year of the Rooster in lunar calendar), a completely new film awards—Golden Rooster Awards originated in China. The Chinese Film Golden Rooster Awards is the highest level of Chinese film awards, and it is a kind of a-

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wards that delivered by Chinese Filmmaker Association with "Golden Rooster Crowing" indicating the meaning of "Letting a hundred flowers bloom and a hundred schools contend" and stimulating filmmakers to rise up upon hearing the crow of a rooster, as well as awarding outstanding films and distinguished filmmakers.

The trophies of Golden Rooster Awards are golden roosters made in gilded copper. The awards are delivered once a year, and the judging panel is made up of film professional, so, it is also called "Professional Awards". The winners of the 1st Golden Rooster Awards are: the Best Feature Film Award for *Evening Rain* and *Legend of Tianyun Mountain*; the film *Eternally Glorious Liu Shaoqi* won the Best Documentary Award, the Best Leading Actress being to Zhang Yu who starred *Love on Lushan Mountain* and *Evening Rain*; the Best Supporting Actor Award being to Zhong Xinghuo who played a role in the film *Evening Rain* and the Best Cartoon Award being to *Three Monks*.

Chinese Film Huabiao Awards (whose predecessor is Prizes for Outstanding Films by the Ministry of Culture) continued its appraisal in 1979 after being halted over 20 years. From the year 1980, the Judging Panel established by the Ministry of Culture appraises the outstanding films produced by film studios in the previous year and delivers the honorary title of "Outstanding Film Award of Ministry of Culture" to each of the best films chosen as well as awards trophies, diplomas and bonuses to the relevant filmmaking groups. "Outstanding Film Award of Ministry of Culture", the highest honorary award to Chinese filmmaking field and a Chinese government award as well, embodied the warm encourage and energetic support of the Party and the state government to the Chinese filmdom. In 1985, the name of the Awards was changed into Outstanding Film Awards of Ministry of Radio, State Administration of Radio. From the year 1994, the present name of Chinese Film Huabiao Awards has been in use.

China International Children's Film Festival began in 1989. It is an international film festival approved by the State Council held once every two years in China at which children choose voting for their own favorite films to be awarded. The tenet of China International Children's Film Festival was to make the children's film from all over the world be windows through which children observe the world, learn about the study and life of children in other countries or districts and close the gap between them, with the hope that the outstanding Chinese children's films be a window through which children's filmmakers from all countries have a broader and truer understanding of children's life in different districts or nationalities in China at

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the same time. China international Children's Film Festival has further improved Chinese children's films' international status, promoted international exchanges and thus made good social benefits.

In the 1980s, Chinese filmdom began its new march into the world. In 1988, *Red Sorghum*, directed by Zhang Yimou and starred by Gong Li and Jiang Wen, won the highest award—Golden Bear Award at the 38th West Berlin International Film Festival. That was the first Chinese film that has won the highest award at grade-A international film festivals. The award-winning of the film *Red Sorghum* is an important milestone on the road by which Chinese films go to the world.

Due to some reasons of history and culture, Chinese films came off and on to the awarding stages of international film festivals in Chinese filmdom history.

In 1935, the film *Song of the Fisherman* won the first international honor in Moscow, and in the same year the feature science and educational film *Spring of the Farmers* won a grand prix at Belgium International Science and Educational Film Festival. From that year to the early 1950s, the connection between Chinese filmmaking circles and international film festivals were in a state of cutting off for a long time. Soon after the founding of the People's Republic of China, a number of the films produced by New China had won honors or awards at international film festivals of friendly nations such as Karlovy Vary International Film Festival, Czehosovakia in succession.

In 1983 after China's reform and opening-up began, *My Memories of Old Beijing* directed by Wu Yigong obtained the Best Film Award at Manila International Film Festival. That was the supreme honor that a mainland feature film won at an international film festival for the first time 30 years later.

It was also in the year of 1983 that a mainland film mounted the international top prize-awarding platform of film festivals for the first time. The film *Strange Friends* produced by Beijing Film Studio won Special Award at West Berlin International Film Festival (renamed as Berlin International Film Festival from 1990), and *Red Sorghum* became the first that won the supreme awards at three major international film festivals hereafter.

Entering the 1990s, Chinese films began to deal with a more abundant aspect of discussing human nature, and the cinematics of that time entered a colorful, radiant, vigorously developing and fruitful era with the changes of film markets. A large number of outstanding films came out at the historic moment. *Raise the Red Lantern* (1991), *The Spring Festival* (1991), *Story of Qiu Ju* (1992), *Farewell, My*

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Concubine (1993), *Chongqing Negotiations* (1993), *To Live* (1994), *Beauties* (1994) and *In the Heat of the Sun* (1994), etc. were the representatives. In the 1990s, China's filmdom made a historical break-through in the making of important historical revolutionary themes. Films such as *The Birth of New China*, *Zhou Enlai* and *The Creation of a World* obtained good public praise among the audiences. There again were some films that won world-level Grand Prix successively: in 1991, *Oh, Sweet Snow* won the Children's Film Award at the 41st Berlin Film Festival, and that was the first time that a Chinese film won this award; in 1992, *Story of Qiu Ju* directed by Zhang Yimou won the Golden Lion Award at Venice International Film Festival; in 1993, *Farewell, My Concubine* directed by Chen Kaige won the supreme award Golden Palm Award at Cannes International Film Festival. Up to then, Chinese films had picked the top laurels of the three major international film festivals, and in the same year, *Woman Sesame Oil Maker* and *The Wedding Banquet*, which was a Taiwan film, both won the Golden Bear Award at the 43rd Berlin Film Festival.

Films of historical subjects also achieved a lot at that period of time. The 6-episode film *Decisive Engagement* (The Liaoning and Shenyang Campaign, The Huaihai Campaign and The Beiping Tianjin Campaign), which had three parts, can be viewed as separate films and at the same time as a whole. This great work had reproduced the historical elements into a whole, and was really glorious and magnificent with an unprecedented scale. In the history of Chinese filmmaking, there had never been such a giant, splendid and full shot film on war subjects on Chinese screen which has a complicated structure, many characters, grand scenes and boundless imposing manner. When the film was on show, it got high evaluation from the audience and won many grand prix such as the Best Feature Film Award of the 15th Hundred Flowers Awards, the Best Feature Film Award, the Best Director Award, the Best Arts Award, the Best Editor Award, the Best Props Award and the Best Pyrotechnics Award of the 12th Golden Rooster Awards, etc.

Other important films produced from 1994 to 1999 are *Back to Back, Face to Face* (1994), *Ermo* (1994), *Kong Fansen* (1995), *Lugou Bridge Incident* (1995), *Turning Point* (1996), *Red River Valley* (1996), *The Dream Factory* (the "New Year blockbuster" on the Mainland) (1997), *Great Marching* (series) (1997), *Be There or Be Square* (1998), *The Days Without Lei Feng* (1998), *No One Less* (1998), *The Desperate Affection of Yellow River* (1999) and *Urgent Forced Landing* (1999), etc. All impressed the audience deeply.

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The film *A Sigh* directed by Feng Xiaogang and *Devils on the Doorstep* directed by Jiang Wen were both important films of the year 1999, the latter having won Judging Panel Grand Prix at the 53rd France's Cannes International Film Festival.

Swordsmen films (or Swordplays) of various styles and forms sprang up at the end of 1980s. In the mid-1990s, this kind of films demonstrated a prosperous scene and became a beautiful view on China's screen of 1990s and films such as *Death at the Carefree Mansion*, *Dragon Inn*, *King of Lion Dance* and *Once Upon a Time in China* all left a dense color in Chinese filmmaking history. The years of 1995 to 1997 saw the initiation of Chinese New Year Blockbusters. In 1995, the New Year Blockbuster *Red Bronx* by Cheng Long earned 80 million yuan for its shows. In 1996 and 1997, Cheng Long took advantage of this tendency and put on show his *White Gold Dragon* and *Mr. Nice Guy* in succession and won another victory in ticket office. The then mainland filmmakers who were perplexed with the depressing earning of their films began to pay close attention to the unique glamour of this kind of films. At the time from the end of 1997 and the beginning of 1998, Feng Xiaogang was the first to put on show his New Year blockbuster. The film *The Dream Factory* he directed made a big splash and opened up the beginning of the Chinese New Year blockbusters with its amazing ticket office earning. Actually, that was the maiden New Year blockbuster, and at the same time one of the most important events in Chinese filmdom in 1997.

The film *The Dream Factory* contained strong commercialized elements that other domestic films of the same period do not have: popular stars, simple plots of stories, satisfactory contents and happy reunion endings that the audience all like. It was the first film that has put forward clearly the concept of New Year blockbuster in the mainland. It promoted the enthusiasm of the Chinese New Year blockbuster makers and Feng Xiaogang herefrom became a "leading director for box-office".

From 1998, the tendency of New Year blockbusters' production in China's mainland was beyond control. Feng Xiaogang got a deserving title of "King of New Year Blockbusters" and "Father of China's New Year Blockbusters" for he had made and released his New Year's blockbusters, which not only won great acclaims but also made a big box-office hit, for several years in succession. From the end of 1998 to the beginning of 1999, directors from various places were assigned the custard, and the market for the New Year blockbusters began to be flourishing. More than ten New Year blockbusters such as *A Tree in the House* starred by Feng Gong, *Three and Half* co-starred by Chen Peisi and Wen Zhaolun and *Male Sorority*

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Director starred by Zhao Benshan all came to compete on the New Year screen of China, among which *A Tree in the House* became the outstanding one with the box-office earning of 9 million yuan, but the box-office darling of that year was *Be There or Be Square* produced by the Feng's nevertheless.

From the years of 1990s, the four Chinese film festivals—China's Golden Rooster and Hundred Flowers Film Festival, China's Changchun Film Festival, Shanghai International Film Festival and China's Zhuhai Film Festival were established one after another. Every film company reorganized themselves and began to take shape, promoting the development of Chinese films and TV plays.

In 1992, in order to further promote prosperity and development of film industry of our country, China Film Association, on the base of Popular Cinema's Hundred Flowers Awards and Chinese Film Golden Rooster Awards, established China "Golden Rooster and Hundred Flowers" Film Festival. As an annual grand film festival of the filmdom of our country, Golden Rooster and Hundred Flowers Film Festival is a nation-wide large-scale cultural activity that integrates film appraisals, awarding, reviewing, domestic and foreign new films exhibiting, academic discussions or seminars, film marketing, intercultural communication, literature and art performances. The academic nature has been a distinct characteristic of Chinese Golden Rooster and Hundred Flowers Film Festival and its scientific seminar had been the highest-quality theory gala of Chinese filmdom.

China Changchun Film Festival was established in 1992, held once every two years, running with Chinese Film Huabiao Awards every other year. The aim of the film festival is: Friendship, Exchanging and Developing. The film festival set up 10 rewards all together to award "Golden Deer Award" to the winners and the organization committee of the festival respectively.

Shanghai International Film Festival was established in 1993 and sponsored by the State Administration of Radio, Film & Television, Shanghai Municipal Government, Shanghai Municipal Culture, Radio &TV Bureau and Shanghai Culture, Radio &TV Group. Though Shanghai International Film Festival is much younger than such Grade A festivals as Cannes and Berlin International Film Festivals, yet, it was acknowledged by International Film Producers Association the following year owing to its successful opening and was grouped to Grade A international film festivals.

Shanghai International Film Festival is the only international film festival held in China's mainland. It is held in June every year with 8 awards whose name is "Golden Cup Awards".

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As the birthplace of Chinese films, Shanghai's filmdom has once brought about the initial prosperity to China's national film industry, and Shanghai has ever devoted the abundant video products to Chinese film gallery. Even to this day, Shanghai International Film Festival has successfully run more than ten times, not only attracting more and more domestic film fans, but also assembling more and more distinguished personages of international filmdom, making it internationalized and a fashion day by day.

China Zhuhai Film festival was established in 1994, running once every two years. Originally known as "China Zhuhai Film Festival of Both Sides of Taiwan Strait and Hong Kong", this festival is a permanent national film festival sponsored by the Municipal Government of Zhuhai of Guangdong Province. The aim of the festival is "Carry forward the outstanding cultural tradition of Chinese nation, promote the development and prosperity of film industry of both sides of Taiwan Strait and of Hong Kong", and its slogan is: unite, exchange, innovate and prosper. This film festival not only strengthens the exchange and cooperation among the film circles of the Mainland, Taiwan, Hong Kong and Macao, but also accepts and appraises foreign films that are made mainly by Chinese, proceeding toward the goal of "International Chinese Language Film Festival".

The awards set up at China's Zhuhai Film Festival are the best Feature Film Award, the Best Scenarist Award, the Best Director Award, the Best Actor Award, the Best Actress Award, the Best Supporting Actor Award, the Best Supporting Actress Award, the Best Cinematography Award, etc., and trophies and bonuses are awarded respectively.

Besides, influential film festivals include China College Students' Film Festival. This festival is also called "College Students' Film Festival", and it is co-established around state-run colleges and universities, relevant institutions to appraise and award films.

Beijing Students Film Festival, the first film festival held in spring every year in China, was established in 1993, and up to the year 2008, it was held 14 times. Its authoritativeness was generally admitted by filmdom personages thus it has been praised as international level Grand Prix in Chinese filmdom. Many of the award-winning films at this film festival in the previous years won various awards of domestic "Government Awards" (Huabiao Awards), "Golden Rooster Awards", "Hundred Flowers Awards" as well as awards at international film festivals of Tokyo, Berlin and Spain. "College Students' Film Festival" takes "Youth Passion,

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Academic Grade and Cultural Consciousness" as its tenet, and "Run by Students, Seen by Students and Reviewed by Students" as its characteristic. Thus, it has extensive and far-reaching influence on education, culture, film & TV circles. Besides all these, there are China Hangzhou College Students' Film Festival, China Tianjin College Students' Film Festival, China Shanghai College Students' Film Festival, China Nanjing College Students' Film Festival, China Chengdu College Students' Film Festival, etc.

Also during this period, China's film group corporations were established. Shanghai filmdom, having experienced the spring tide baptism of market economy, began to walk on to the development road of collectivization and industrialization gradually. Through numerous times of structural adjustment, the newly born Shanghai Film Group Corporation integrated Shanghai's superior resources of film planning, making and releasing, etc. and organized a large-scale film corporation incorporated by 5 large-scale filmmaking enterprises such as the famous Shanghai Film Studio, Shanghai Animation Film Studio, Shanghai Film Dubbing Studio, Shanghai Scientific and Educational Film Studio, Shanghai Film Technology Plant, etc., and 14 film and TV production companies and large-scale shooting bases, and it is one of the national largest and most powerful film groups at present.

China Film Group Corporation was established with the approval of the State Council in February 1999. It is composed of 8 units which are the former China Film Company, Beijing Film Studio, China Children's Film Studio, China Film Co-production Corporation, China Film Equipment Corporation, China Film Channel Program Center, Beijing Film Developing and Printing Lab and Huayun Film and TV Optical Discs Co., Ltd.. Ever since its establishment, China Film Group Corporation has carried on the tasks of business reorganization, assets integration and reform of property rights system and has progressively realized the unitized overall development of resources and the unitized management of personnel and financial affairs according to the demands of modern enterprise system. It is a national first-class large-scale film corporation which, supported by film and TV industry, enables various industries to develop synthetically.

Chinese TV Series History

From the end of the 70s to that of the 80s last century, Chinese TV plays were at sprouting and preliminary developing stage on the whole. The 9-episode TV series 18 *Years in Enemy's Camp* directed by Wang Fulin in 1980 is China's first TV series, and thus, it has symbolic meaning. From then on, more

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and more people began to regard TV plays as a kind of popular cultural entertainment form of the masses, and popular TV series became gradually the leading form of Chinese TV plays.

In 1982, the first TV studio of China—Beijing TV Studio (i. e. Beijing TV Art Center later on) which was derived from Beijing TV Station came into being. In the next year, TV Play Production Department of China TV Artistic Committee, the TV Troupe of China Broadcast Arts Troupe and of the TV Play Department of CCTV incorporated to form China TV Play Production Center under the jurisdiction of CCTV, and this greatly promoted the development of Chinese TV plays.

From 1982 to 1984, China TV Play Production Center shot some very influential short TV plays and dubbed some foreign ones which had won universal praise and popularity for the time, for instance, *Slandering*, *The Slave Girl*, *Bianca Vidal*, etc. In 1984, Beijing TV Art Centre introduced at one blow *The Yellow Storm* or *Four Generations in One Household* adapted from Lao She's masterpiece of the same title. This was the first work that brought reputation to Beijing's TV play production as well as the beginning of the brilliant era of Beijing TV Art Center.

Between 1985 and 1987, Beijing TV Art Center had produced its outstanding TV plays such as *The Yellow Storm* or *Four Generations in One Household*, *Triumph of Citroen* and *Plain Clothes Policeman*, etc. and thus set a record of three successive championships of The Best Chinese TV Play of Feitian TV Plays Awards, as was rare at that time in China. During that time, the singing of the opening theme of *The Yellow Storm*, the standstill brought to the whole town when *Longing* was on show and the popularity of Stories from the *Editorial Board* are still in the audience's mind today.

In this period of time, in general terms, along with the rapid increase of TV plays, the demand of televiewers of more TV plays became greater, and as a result, TV plays replaced films and became the most important popular amusement form of culture in China with Hong Kong TV series as the main of the time.

Huo Yuanjia was the first Hong Kong and Taiwan TV play introduced into the mainland. When it was on show in 1983, the whole town turned out. Huang Yuanshen, Liang Xiaolong and Mi Xue soon became idols of several generations of the mainland.

In 1984, *The Story of the Great Heroes* or *The Eagle Shooting Heroes*, known as the first masterwork of TV plays in Chinese TV history till today, was put on show throughout the country. In the years of undeveloped commerce and with TV plays

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as a major source of amusement, Huang Rihua and Weng Meiling who co-starred the play became idols of the audience and Hong Kong's swordplays became the favorite of the audience in the Mainland.

In the Mainland in 1980s, more than 200 Hong Kong TV plays were put on show, eighty percent of which being plays in ancient costumes and Legend of the Unknown or *Lucky*13, *Heaven Dragon the Eighth Episode*, *Nobody Is Perfect*, *The Story of the Great Heroes*, *Lu Xiaofeng*, *Clans of Intrigue*, *The Flying Fox in the Snowy Mountains*, *Ode to Gallantry*, *Story of the Sword and the Saber* or *Heaven Sword and Dragon Sabre*, *The Eight Immortals Crossing the Sea*, *Chronicles of the Shadow Swordsman*, *Royal Tramp*, *The Magic Blade*, *The Four Constable*, *The Foundation* and *The Other Side of the Horizon* are still regarded as among the masterworks so far.

After the showing of *Story of the Vulture Vonqueror*, Hong Kong's TV plays on the background of the society of Republic of China and TV plays in fashion began to enter the TV market of the Mainland one after another. Among TV plays on the background of the society of Republic of China, *Yesterday's Glitter*, *The Bund and Love and Passion* were the most sensational. The leading actors and actresses in these plays became superstars in the audience's eyes and Zhou Runfa, Zhao Yazhi and Wang Mingquan, etc. became representatives of Hong Kong culture.

In the late 1980s, large quantities of Hong Kong's modern plays met the Mainland's audience, among which *Cops and Robbers* plays as well as ethical plays such as *Falcon* (or *Order of the Eagle*), *Recruits*, *Fighting Justice* (or *The Feud of Two Brothers*), *The Fiery Phoenix*, *At Close Range* (or *Looking Back to Anger*), *Blood of Good and Evil*, *On the Edge*, *Law and Orders*, *Mission in Trouble* and *Crime File*, etc. were the most popular. The hot show of these TV plays made the whole generation of Hong Kong's actors and actresses such as Liu Dehua, Wan Ziliang, Zheng Yuling, Wen Zhaolun, Liu Jialing and Guan Lijie popular in the Mainland rapidly and become the most popular stars at that time.

In the Mainland in the 1980s when the Mainland TV play making is in a depressing situation, watching Hong Kong's TV plays became the best public amusement and the leading part of one of the mainstream idol cultures. With the growing up of the Mainland's TV industry and with the showing of TV plays from Japan, South Korea and Taiwan successively, after the showing of *The Greed of Man*, the era of the domination of Hong Kong's TV plays over the Mainland's TV play market no longer existed.

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From late 1980s to 1990s, the sensational effects of Hong Kong's *War and Beauty and Safe Guards*, etc. in the Mainland not only saved Hong Kong TV plays, but also brought a batch of Hong Kong's new actors and actresses to the inland TV play market. In 1997 at Hong Kong's return to the motherland, a large number of TVB Jin Yong's new swordmen series supervised by Li Tiansheng came first in the then TV ratings list, such as *The Story of the Great Heroes*, *Royal Tramp* and *Heaven Dragon The Eighth Episode*, etc., and several TVB superstars of the 1990s such as Gu Tianle and Chen Xiaochun, etc., were successfully brought into the Mainland.

The year 1985 witnessed a great tide of combination of film and TV play making fields. In that year, more than twenty film studios established their TV department or TV play department successively in the whole country. Some troupes and a large number of film directors began to set foot in the making of TV plays and field of TV play creation. Sanctioned by the authorities of the State Administration of Radio, some enterprises, even some private enterprises, participated in co-producing TV plays too, and thus, TV play making industry was turning into a popular field of investment day by day.

From the late 1980s to the early 1990s, Chinese television undertakings had crossed its severe winter to its resurgence. In May 1987, the TV series *The Dream of the Red Mansions* adapted from a classical novel of the same title was broadcast by CCTV and Hong Kong Asia TV Station at the same time with an audience rating of more than 70% and set off "an upsurge of Red Mansions" in the Mainland as well as in Hong Kong. It's a rare cultural phenomenon deserving studying that such a TV play had reached such high audience rating. And Deng Jie who starred Wang Xifeng in the play later even became a woman of exceptional talent and ability of the Chinese TV circle, and together with her husband Zhang Guoli, she made a lot of outstanding TV plays among which *Kang Xi Incognito Travel* has been the most famous one.

After that, the other three of the four Chinese classics— *Pilgrimage to the West* (1988), *Three Kingdoms* (1994), *Water Margins* (1998) were adapted to TV plays one by one in succession, writing a brilliant chapter on Chinese TV play development history. It is proved that the unique artistic charm and aesthetics value that these four TV plays embody have deservedly made them the classics of the Chinese TV plays and promoted the development of Chinese TV play making industry at the same time.

In 1987, China exported large quantities of TV plays to participate in the com-

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petition of world TV plays markets. Outstanding Chinese TV plays such as *The Dream of Red Mansions*, *Pilgrimage to the West*, *Wu Song* and *Zhuge Liang*, etc. were broadcast in succession on TV screens of Hong Kong, Southeast Asia, U. S. A. , Japan and France, etc. , enjoying general popularity and appreciation.

In 1990, the first long TV series *Longing* was broadcast in many TV stations in China, call for enormous response and setting an audience rating of 90.78%. It made enormous sensations when it was broadcast both in Hong Kong and Macao too. This longest TV series of the time indicated that popular TV plays were entering the list of Chinese mainstream TV plays.

A number of domestic TV series such as *A Surrounded City* which were popular throughout the country at that time brought a pleasant surprise to the audience and gained favorable comments. Then, the TV series *I Love You Anyway*, *A Native of Beijing in New York*, *Wu Zetian* and China's first TV sitcom *Stories from the Editorial Board*, etc. became hot plays that audience liked to enjoy. The most unforgettable TV play was surely *Princess Pear* broadcast in 1998. The series *Princess Peal* became popular throughout Southeast Asia and the leading actress Zhao Wei became first idol star from the Mainland, her personal glamour and celebrity's appeal rapidly involving Hong Kong, Taiwan, Macao and even the neighbouring countries such as Singapore, South Korea and Japan, making her become an actress of significant meaning.

And the form of jocose depiction of history and subjects of imperial palace gradually became the new favourite on the fluorescent screen too. Therefore, the subsequent *Kang Xi Incognito Travel* was also very successful, and like *Princess Pearl*, its sequels were shot in succession, and this greatly promoted the process of amusement orientation of TV plays.

In 1992, Chinese TV plays began to develop from artistry to industrialization. The 100-episode of TV series Incidents in the Capital shot by You Xiaogang in Beijing set the commercial operation mode of TV plays, and the series won 12 million yuan by ways of padadvertisement, etc. Later on, numerous film and TV companies and various capitals entered TV industry, promoting the industrialization process of Chinese TV plays, and the making of TV plays took on an unprecedented prosperous look.

With the internationalization of TV plays market, the Mainland TV plays were more and more influential in the world. At first, China's Taiwan and Japan could buy the broadcasting right for *Three Kingdoms* at the price of 8 thousand dollars

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each episode, but in 1997, the price of broadcasting right for *Water Margins* in Taiwan reached 16 thousand dollars each episode, close to the price of international TV play market. In addition, TV plays such as *A Native of Beijing in New York*, *Tang Ming Emperor*, *The Last Emperor*, *Water Margins*, *Yong Zheng's Reign*, etc. were broadcast in many East-Asian countries and regions.

It can be seen from the adaptation of the four Chinese classics to TV series as well as from a number of outstanding TV plays such as *Longing*, *Stories from Editorial Board* and *A Native of Beijing in New York* that Chinese TV plays have been constantly expressing and reflecting the development and change of Chinese culture, the constant innovation, the process of constant marketization and internationalization of China's TV industry. All these made Chinese TV plays march onto a brand-new stage from the beginning of the 1990s.

Chinese Hong Kong Film History

In the early 1980s, Hong Kong's "New Stream" continued its developing process, and its directors included interpersonal relationship, social problems, family and native cultures into their list of shooting subjects, bringing a new scene for Hong Kong's filmdom at that time.

Horror films were one of the most popular films in Hong Kong in 1980s. The film *Crazy Disaster* on show in 1979 was directress Xu Anhua's maiden work, and it was regarded as the masterwork of "New Film Tide". This film presented a chance for the audience to experience the unprecedented terrific feeling of native films. In 1980, another horror film called *The Beasts* directed by Yu Yinkang, another director of "New Film Tide", brought another burst of scream in the cinema. Though *The Beasts* aroused disputes among the audience, yet, it instantly made Yu Yinkang famous. In 1981, another horror film *The Imp* directed also by Yu Yinkang is regarded the most terrific film in Hong Kong's filmmaking history.

The film *Coincidently* directed by Xu Anhua was very popular when it was on show in 1980, and Hong Jinbao, a famous film maker, was deeply inspired by it. In 1987, Hong Jinbao lifted a horror film tide by his *Encounters of the Spooky Kind*. The series *Mr. Vampire* after *Encounters of the Spooky Kind* had a similar style. Another two series 5 *Lucky Stars* and the film *How to meet the Lucky Stars* also had a very high box-office earning.

In 1982, the annual Hong Kong Film Awards set up by the magazine "*Film Biweekly*" held its 1st awarding ceremony. At that time, only 5 awards such as Top Ten Chinese Language Film Award and Foreign Film Award, etc. were given.

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From the second year on, the numbers of awards slightly increased every year. Since the 17th awarding ceremony, 16 fixed awards such as the Best Film Award, the Best Director Award, the Best Scenarist Award, the Best Actor Award and the Best Actress Award, etc. have been set up.

"Hong Kong Film Award" is the "Oscar" in Hong Kong film makers' eyes, and it is the most authoritative film activity of Hong Kong with an extremely strong influence and authority on Chinese language film circles at present.

A large number of directors such as Wu Yusen, Xu Ke, Lin Lingdong and Gao Zhisen, etc. showed up prominently in Hong Kong film circles at the beginning of the 1980s. They shot a lot of commercial films, with comedies being the main. These films aimed at catering to the audience, and the series *Aces Go Places* by the Xu's brothers, *A Better Tomorrow* and *City on Fire* starred by Zhou Runfa are among the masterworks of the time.

Hong Kong's swordsmen films developed at the same speed with its kungfu films in the 1980s. Although Cheng Long became much more popular by his kungfu film *Drunken Master*, yet, he saw the eclipse of kungfu films. He immediately made up his mind to shoot his fashion actioner *Police Story*. That was the turning point in Cheng Long's career of actioners making as well as a milestone of Hong Kong's action films. After *Police Story*, fashion actioners occupied a dominant position in the film market, and constantly led the trend of world filmmaking as well.

The most special characteristic of Hong Kong's films is its Kungfu films which are the greatest achievement in Hong Kong's filmmaking. Comedy films making has been a strong point of Hong Kong filmdom all through the ages, offering rich resources to the prosperity of Hong Kong films in the 1980s and 1990s.

The Hong Kong filmdom of the 1990's was striving for a boom with not only the newly-born directors such as Zhang Wanting (*An Autumn's Tale*), Wang Jiawei (*Carmen of the Streets*), Guan Jinpeng (*Rouge*) and Chen Jiashang (*The Yuppie Fantasia*), etc. who had successfully crossed the 1980s to the 1990s, but also the 1990s' wonders Zhou Xingchi, Liu Dehua and several other international superstars such as Zhang Manyu, Zhou Runfa, Li Lianjie and Cheng Long, etc.

The Chinese film circle of the last twenty years of the last century contributed numerous outstanding directors, films and film stars to world filmdom. Wang Jiawei was undoubtedly one of the film makers meriting most attention. Six of his films successfully established a unique kind of "Wang Jiawei Style" film aesthetics by their stylized visual image, their ways of depiction with a postmodernist sense and

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the accurate understanding of city people's spirits. The outstanding films Wang Jiawei directed constantly such as *Carmen of the Streets*, the first film he directed in 1988, *Days of Being Wild* he directed in 1991 and the film *Fallen Angels* in 1995 established consolidated Wang Jiawei's artistic style. In 1997, Wang Jiawei won the Best Director Award at Cannes Film Festival as well as the affirmation of the international film circles by his *Happy Together*.

Over 20 years after Hong Kong's New Film Tide began, Xu Ke was one of the most important representatives of Hong Kong's filmdom which had the good reputation of "Eastern Hollywood". Whether seen from the film technology or from the innovative consciousness, Xu Ke's films occupy a very important position in Hong Kong's film history of about 100 years.

The film "*A Chinese Ghost Story*" directed by Xu Ke opened up a new way to transplant the technology of sound, light, electricity to Hong Kong's traditional ghosts and monsters films. "*Huang Feihong*" he directed in 1991 once again started an upsurge of kungfu films with which Xu Ke became founder of new swordsmen's films and was regarded as the pioneer of Hong Kong's New Film Tide in 1980s. Swordsmen's actioners prevailed at the beginning of the 1990s. Following *Huang Feihong*, *Swordsman II* Xu Ke directed in 1991 started another upsurge of martial arts again.

In the mid-or late-1980s, Zhou Runfa established his supreme and most respected position in Hong Kong's film circle by his film *A Better Tomorrow*. Cheng Long, at the invitation of Si Yuan Company, starred *Snake – shaped Hand* and *Drunken Master* in 1978 and became famous at one blow. After that, he kept a film production rate of roughly one important film a year. After the year of 1998, Cheng Long went to Hollywood and starred two episodes of the film *Rush Hour* and two episodes of the film *Shanghai Noon*. He was highly praised for these films and became a Chinese kungfu superstar famous in the West following Li Xiaolong. In addition, Tan Jiaming, who was regarded as Hong Kong's "most talented" director, was also a VIP in Hong Kong's New Film Tide of 1980's whose masterworks are *The Sword* (1980), *Love Massacre* (1981), *Nomad* (1982), *Cherie* (1984), *Final Victory* (1986) and *My Heart is that Eternal Love* (1988), etc.

"The Two Wangs" directors (Wang Jing and Wang Jiawei) formed a delightful contrast in Hong Kong's film circle. Wang Jing is good at directing film with sharp commercial characteristics, and his gambling films and comedies occupy a very important position in Hong Kong. Wang Jiawei, on the other hand, especially likes to

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cooperate with superstars in his filmmaking, so he has produced fewer films than Wang Jing. Nevertheless, his films are usually with clear artistic features and receive the favor of international film preview. The films directed by the two directors are different in style, yet, they both occupy a very important position in Hong Kong's film circle in 1990s.

In recent years, Du Qifeng has been also a director that the public focus attention upon. His films not only earned great acclaims but also make a big box-office hit. *All About Ah-Long* Du Qifeng directed in 1989 was a symbol of his filmmaking career as well as a classic of tragedy and hero films in 1980s. Chen Guo, who became popular by *Made in Hong Kong*, also became one of Hong Kong's mainstream directors from an independent screen director.

The time from 1986 to 1995 may be called the Golden Ten Years of Hong Kong's filmdom. Hong Kong film makers spread their fame throughout the world and won awards at international film preview, and Hong Kong films were gradually paid attention to by the international film circles. But it seemed that Hong Kong filmdom at the end of last century could never raise waves at the film markets with their films any more, and Hong Kong's commercial films slipped to the side of the cliff. The only highlight at that time was Zhou Xingchi's comedies, but their box-office hit was much smaller than before. In 1999, the film *King of Comedy* Zhou Xingchi directed finally filled the cold and lonely Hong Kong filmdom with some fresh air. In general, comedies nearly occupied the seats of Hong Kong film box-office championship of the whole period from 1980s to 1990s which was the period of full bloom of Hong Kong's comedy films.

Chinese Hong Kong TV Series History

From 1960s to 1980s, the entrepreneurial management of Hong Kong's TV industry became mature, and Hong Kong's TV plays developed into a brilliant heyday too. The subjects of Hong Kong TV plays at that time met the needs of the public, and the star's system was implemented, cultivating a great number of superstars such as Zhou Runfa, Liu Dehua, Liang Chaowei, etc. who were all-powerful in film circles in the later years.

Hot classical TV plays broadcast in 1980s were mainly Radio TV Station's *The Bund and The Good, the Bad and the Ugly* of 1980, *The Story of the Great Heroes* (Liu Dehua Version) of 1983, *Royal Tramp* and *Police Cadet* of 1984, *Ten Brothers* and *Qin Shihuang, the First Emperor* of Asia TV Station. It was regarded by experts in general that TV plays produced in the late 1980s were a little bit inferior compared

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with the previous ones, but in this period, there did emerge better ones such as *At Close Range* and *Cop Unbowed* by Radio TV Station and *Heaven's Retribution* by Asia TV Station, etc.

Apart from ancient costume TV plays, most of the TV plays at that period of time took resentment of rich people, fights between fractions or fights between policemen and bandits as their subjects. These plays reflected some deep philosophy of life and attracted a great number of audiences with their compact rhythms and complicated and twisting plots.

The time of 1980s was the golden period of time for Hong Kong's TV industry with the well-known TV play actors such as Zhou Runfa, the Five Radio Tigers (Huang Risheng, Tang Zhenye, Liu Dehua, Liang Chaowei and Miao Qiaowei) as well as the actresses such as Zhao Yazhi, Liu Jialing and Weng Meiling, etc. In the mid-1990s, the whole market of TV plays was shrinking, the public's taste for TV plays was changing and TV plays from Japan and South Korea swarmed into Hong Kong, the prosperous situation of the mainland TV play making and the up-and-coming youngsters such as Zheng Yijian, Zhang Zhilin and Gu Tianle began to shift to filmdom. Owing to all this, Hong Kong's TV play makers entered a period of time to introspect and adjust their work.

Meanwhile, because the tempo of people's life was quickening and the pressure of work was getting greater, people were eager to relax their strained nerves through watching TV programs. Therefore, the basic mode of Hong Kong's TV plays was becoming much more relaxing. Some TV plays with middle-class sense which were no longer tear-earning became popular, for example, the series of Healing Hands, which set up a high audience rating, and *File of Justice*. The leading Hong Kong TV plays—the long TV plays about rich and powerful families, with 40 episodes for short ones and 100 episodes for long ones, involved many superstars and were of course the rating champions of the year. Among these TV plays, *The Greed of Man*, *Warm Heart*, *Cold Blood*, *Secret of the Heart*, *Instinct and At the Threshold of an Era*, etc. were the classics.

Representatives of famous Hong Kong TV play actors and actresses in 1990s included Wen Zhaolun, Shao Meiqi, Wen Bixia, Li Ming and Guo Fucheng, etc.

Chinese Taiwan Film History

In 1980s, students' films continued to be an important type of film ones before Taiwan's New Film Tide was lifted. The most representative ones among students' films are *Student Days* (1981) and *To Heart* (1981), etc. These

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low-cost films presented chances for new directors to shoot films independently, and Hou Xiaoxian, famous director of Taiwan, made his *Loveable You* (1980) and *Play While You Play* (1981) during this period.

In the early 1980s, a film movement was launched in Taiwan filmdom. The movement was like rising wind and scudding clouds, attracted many people who had been abroad to learn film arts back to Taiwan, such as Wan Ren, Yang Dechang, Ke Yizheng and Zheng Zhuangxiang, etc. At the same time, the new generation of native directors such as Chen Kunhou and Hou Xiaoxian, etc. were getting more and more mature. Taiwan's "New Film Movement" fashionable for a time blew a blast of fresh air into the then Taiwan's film circle. This left a far-reaching influence on the future development of Taiwan filmdom, caused the admiration of the film circles of the world and brought about the new film movement of Taiwan.

The "modernization" of Taiwan's films began with the film *The Sandwich Man* adapted from Huang Chunming's original. This film is a combination of three short films. Another wedge of Taiwan New Film Tide is that China Motion Picture Studio boldly placed new filmmakers in shooting films of native-soil literature. In fact, before the making of *The Sandwich Man*, China Motion Picture Studio had already employed Yang Dechang, Ke Yizheng, Zhang Yi and Tao Dechen in the making of the films *In Our Time*, *The Green*, *Green Grass of Home* and *Growing Up*. These films also facilitated new style and features of Taiwan films, making Taiwan's new films the mainstream.

After the making of *The Sandwich Man*, Taiwan's film makers broke through the resistance of politics of the then Taiwan and conservative force in Taiwan film circle and, supported by public opinion, public praise and the film market, created the freedom world of film making in Taiwan. Later on, Hou Xiaoxian, Yang Dechang, Zhang Yi, Wan Ren, Ke Yizheng, Chen Kunhou and Wang Tong also made some of Taiwan's new films with directors as the core, the forms being novel, the styles being unique and the consciousness being advanced. Owing to all these, Yang Dechang and Hou Xiaoxian became the mainstay in the brilliant time of Taiwan's new films.

During the period of 5 years from 1982 to 1986, Taiwan's "New Film Movement" had contributed 52 films. In the meantime, Hou Xiaoxian's film *City of Sadness* won Golden Lion Award at the 46th Venice International Film Festival in 1989. Yang Dechang, who had been concerned about the issue of people's living

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condition in modern cities, combined the western film theory with China's traditional film aesthetics and created the national films with distinct native-soil characteristic of Taiwan. His film works such as *That Day*, *On the Beach* (1983), *Taipei Story* (1985), *Terrorizers*, *A Brighter Summer Day* (1991), *A Confucian Confusion* (1994), *Mahjong* (1996), etc. all became masterpieces of Taiwan films.

In 1992, Cai Mingliang, who had taken over the relay baton of new films, appeared with his maiden film. He depicted and studied the predicament of city people of Taiwan from a more fabled and sharper visual angle and thus became the banner-bearer of Taiwan's new "new filmmakers". At the 1994's Venice International Film Festival, Cai Mingliang yielded unusually brilliant results, his depressing film *Love Is Elsewhere*, which probed into and showed modern people's hollow and helpless heart with extremely brief art forms, and his *Before the Rain* both won Golden Lion Awards. After that, *The River* he directed in 1997 and *The Hole* he directed in 1988 both won international grand prix.

Other major directors of Taiwna's "New film Movement" and their films are Chen Kunhou and his *Growing Up* and *Osmanthus Alley*, Wang Tong and his *A Flower in the Raining Night*, *Run Away*, *Strawman*, *Banana Paradise* and *Hill of No Return*, Wan Ren and his *Ah Fei*, *Super Citizen*, *Farewell to the Channel*, Zhang Yi and his *Sister Yuqing* and *Kuei-Mei*, *A Woman* as well Li An and his *The Wedding Banquet* and *Eat Drink Man Woman*. In addition, during 1980s and 1990s, the comedy film upsurge started by director Zhu Yanping gained endless achievements in the predicament of Taiwan's depressing film making.

Moved by Taiwan's new films at that time, Lin Zhengsheng, regarded as a "film wonder", was admitted to a film editors and directors training class by chance. This greatly inspired his enthusiasm of films. In 1996, Lin Zhengsheng's first long drama film *A Drifting Life* won Silver Sakura Award for Young Directors at Japan's Tokyo International Film Festival and Christ and Humanistic Spirit Award at France's Cannes Film Festival. In 1997, Liu Ruoying and Zeng Jing, the two leading actresses of *Sweet Degeneration* and *Murmur of Youth* he directed won the Best Actress Award at Tokyo International Film Festival, and the film *Murmur of Youth* won Golden Palm Award at Cannes Internation Film Festival given by film critical circles of French media and Golden Time Award at Belgian Film Preview as well as Asia Fukuoka Judging Panel Award.

From 1982 to the present, Taiwan's "New Film Movement" has passed over 20 years. In recent years, film works made by many directors such as Hou

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Xiaoxian and Yang Dechang, etc. are constantly obtaining favorable comments of film critical circles, and international film critics have constantly written articles to highly praise the unique style of Taiwan's new films, too. In addition, overwhelming majorities of Taiwan's new films at this time have been shot by Taiwan government-owned China Motion Picture Studio, with the main propellents being Ming Ji, head of the studio, Xiao Ye and Wu Nianzhen from mid- and high-classes. These three people are the most distinguished in facilitating Taiwan's new films who have exerted a great influence on the depressing Taiwan's filmdom. Under the influence of this, directors who originally shot commercial films in Taiwan's filmdom have introduced this trend into their commercial film making business, too.

The success of Taiwan's New Film Movement in the world had great influence on the film policy of Taiwan authorities, too, and directly led to the emergence of Taiwan's new new films. While both the government and film industry frustrated, this group of Tainwan's film makers became the winners. To Taiwan's filmdom, the year 1989 is an extremely important year. In that year, the government's "tuition" facilitated a group of directors' going to the international markets, and with the help of the "tuition", *The Wedding Banquet*, *Love Is Elsewhere* and *Eat Drink Man Woman* yielded unusual and brilliant results in the world in 1994, and Taiwan's film industry under the policy of government's "tuition" depended more on the government's subsidy.

From 1980s, Li Xing, a senior Taiwan's director, began to deal with film preview affairs and herefrom engaged in promoting the film cultural exchanges between the two sides of the Taiwan Strait. In 1990, Li Xing, leading a delegation of Taiwan filmdom, began his first trip to the mainland, and in 1992, together with Wu Siyuan, the president of Hong Kong Directors Association, he promoted the holding of "Directors' Seminar of Both Sides of Cross-Strait" and for the first time invited the Mainland's film makers to visit Taiwan. In 1993, he applied and managed to get the permission from Taiwan's Information Bureau to hold "The Mainland's Films Preview", and put on show 8 films such as *Woman Sesame Oil Maker*, *The Swordsman in Double-flag Town* and *Story of Qiu Ju* in the cities of Taibei, Taizhong and Gaoxiong. In June the same year, "Taiwan's Films Preview" in the mainland was held and Taiwan's films were put on show in Beijing, Chengdu, Nanjing, and Shanghai.

In 1999, "Half a Century of Films of Both Sides-Xie Jin and Li Xing's Films Preview" urged Taibei Film Archive to collect the film works of the two directors forever.

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At present, Li Xing is still trying his utmost in promoting the exchanges of the two sides, participating in grand occasions of filming activities and devoting his mental and physical efforts to films as a lifelong volunteer of filmdom.

Chinese Taiwan TV Series History

The period from 1980s to 1990s was the golden time for Taiwan's TV plays. During this time, there emerged not only many TV plays, but also many masterworks. In 1980, *Tomorrow Is Sunday* by CTV won Silver Medal Award at the 23rd New York International TV Play and Film Preview. That was the first time that Taiwan's TV plays won an international award. From 1980 to 1984, TTV continued its style of TV series making and its adapting of fashion plays. The fashionable cooperation of handsome boys with beautiful girls was the characteristic of TV plays during that time.

Representative films in this period were as follows: Li Lie's first masterwork *Days of Tomorrow* in 1981, *Aeroport of Paris* adapted from real human deeds and directed by Lin Fudi in 1982, *Ah Long* and *All About Ah Long*, two TV series directed by Lin Fudi and starred by Chen Zhenlei which made him the most popular native actor in 1980s, *One Thousand Spring* directed by Huang Yigong in 1984 which depicted the love story bewteen Chen Xiangmei and General Chen Nade of the Flying Tigers, ancient costume swordsmen play *Generals of the Yang Family* co-starred by famous Hong Kong actors and actresses Jiang Dawei, Guan Chong, Zhu Baoyi and Sima Yujiao, *The Beginning of the Life* starred by Lin Zaipei and *Heaven Sword and Dragon Sabre* adapted from Jin Yong's works which was the first swordsman play starred by Lin Dekai.

Taiwan TV plays in the 1980s took romantic plays, along with the native soil type, Qiong Yao type and Qiong Yao resembling type TV plays, as the core. In September 1984, *Become* made Kou Shixun, Zhang Chenguang and Chen Shali, etc. popular and became famous romantic plays known to the audience in the Mainland.

A Spray of Plum Blossoms shot in December 1984 in Taiwan was the first Taiwan TV play that squeezed into the Mainland's TV play market. The theme song *A Spray of Plum Blossoms* sung by Fei Yuqing is the classics of the play. Kou Shixun, leading actor of the play, became popular throughout the mainland, and this enabled him to star a lot of Taiwan's TV plays. Shen Hairong, leading actress of the play, also became popular at one blow for the play. The audience could never forget the play *Nurture Your Nature* shot in 1984. This TV play is a classic of Taiwan

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modern familial affection plays, or even a classic of plays of sadness. It was a golden-time TV play that caused sensation in Taiwan in the early 1980s as well as one of the most classical TV series in Taiwan's TV play history.

In 1984, because Hong Kong's TV plays were prohibited from being broadcast in Taiwan, TTV play makers began to cooperate with Hong Kong's actors and staff members in making the then "Taiwan-made Hong Kong TV plays". In 1984 only, TTV broadcast or planned to make a lot of "Taiwan-made Hong Kong TV plays" such as *Generals of the Yang Family* (Jiang Dawei), *The Shaolin Temple* (Shi Xiu, Mi Xue) and *Swordsman* (Liang Jiaren, Liu Xuehua), etc. These plays were not only starred by Hong Kongs TV play stars but also supported at the backstage by many staff members from Hong Kong, and this gradually became another source of 8 o'clock programs of Taiwan TV Station.

Many Enchanting Nights made in 1985 opened up a Qiong Yao Time. This play is the first Qiong Yao TV plays broadcast and caused a great sensation in the Mainland. Owing to this play, audience in the Mainland got to know Liu Xuehua and her skill of crying.

Priceless Friendship broadcast in 1988 was also one of the masterworks of Taiwan TV plays. The golden combination, the diamond story and the excellent deduction of the play created a legend of TV history of the treasured island as well as made many new TV play actors and actresses popular successfully.

During the period from the late 1980s to the early 1990s, there emerged family comedies in the list of Taiwan's TV plays. *Clever Wife*, which was shot in 1990 and co-starred by Peng Qiaqia, Lin Yizhen, Sun Xing, Ge Weiru and Bai Bingbing, came the first in the audience rating list in Taiwan and became popular both in Hong Kong and in the Mainland.

The early 1990s was the the most prosperous period of time of Taiwan's TV plays, among which Qiong Yao plays became the main part and a tide of Taiwan's TV plays ever since Qiong Yao's *Many Enchanting Nights* was broadcast in 1986. Qiong Yao plays have portrayed numerous pure, beautiful and talented characters and made youth dreamlike and innumerably romantic in a poetic language and fine style of writing.

Qiong Yao plays, such as *Spacious Courtyard* (1989) and *Trilogy of Plum Blossom* (1993), etc. are extremely popular in the Mainland. Like Qiong Yao's literature works, Qiong Yao plays are elegant, pure, mild and roundabout, in which presented some sadness and endless happiness and regret at the same time.

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Trilogy of Plum Blossom not only made Chen Derong, a new TV actress, popular, but also made its theme song, *Trilogy of Plum Blossom*, popular in the Mainland for a time.

In 1997, Qiong Yao began to consciously or randomly put comedy elements into the TV play *Princess Pearl*, adding a lot of humorous stories and dialogues meticulously, creating a silly-elder-sister type heroine "Little Swallow" and making Zhao Wei an idol of many film fans on both sides of Taiwan Strait and Hong Kong out of a common student of Beijing Film Academy.

Since 1990, Taiwan TV fashion plays of non-Qiong Yao type became famous also for describing the emotion twists and pestering. Taiwan fashion plays such as *Become* and *Slow Step* were broadcast nearly at every TV station in the Mainland and earned enough tears from the audience.

The special effects of swordsmen plays in those years were not very good, yet, Taiwan's ancient costume swordsmen plays enjoyed an extremely high popularity from the audience in the mainland by its tense plots. Ancienct costume plays such as *Heaven Sword and Dragon Sabre* and *New Legend of Madame White Snake* made Zheng Shaoqiu and Pan Yingzi, etc. famous in the whole Chinese area last century.

In the early 1990s, the cross-straits relations was improved, and Taiwan and the Mainland began their communication. A lot of teleplay groups of Taiwan came to the Mainland to find shooting views, at the same time, they provided opportunities for Mainland's actors and actresses to perform in TV plays, such as Song Zuying and the child star Jin Ming in the play *Wan Jun* in 1990, Wu Yujuan and Wang Luyao in the play *The Flying Fox of the Snowy Mountain* in 1991, Li Xiaolu in the play *Lad Zhang Sanfeng*, Liu Xiaoqing in the play *The Lost Generation* in 1992, Lin Fangbing in the play *The Bride with White Hair* in 1999 and the child star Little Ding Dang in the play *Woman General Mulan*, etc.

But in the late 1990s when South Korean plays which imitated Taiwan emotional life plays came pouring into China's TV play markets, Taiwan's TV fashion plays were replaced gradually by the more exquisite TV plays of South Korea. In addition, with the rapid developing ability of TV play making of the Mainland, the numbers of Taiwan's TV plays introduced to the Mainland were reduced. As a result, Taiwan's TV plays began to see a trend of polarization: either idol plays that young people pursued, or long plays in hokkien that attracted middle-aged women. The Golden Time of Taiwan TV plays passed at this point.

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历史概况
General Survey

中国电影史

文化大革命结束后，中国电影在探索中前进（1979～1989）。历经了艰难的复苏后，中国进入了新时期，许多优秀影片相继涌现。有着70多年历史的中国电影面对对外开放后的八面来风和经济改革中的多方挑战，感受着当代思想、理论和文学艺术的各种潮涌。电影艺术家们也开始解放思想，挣脱长期束缚他们创作的“左”的枷锁。各种电影评选活动丰富多彩，不断谱写出中国电影史上绚丽璀璨的篇章。

北京电影学院是中国电影最知名的摇篮。作为中国电影教育的专业学府，北京电影学院多年以来为电影界培养了大批专业人才。其中，以“78班”最为令人刮目相看。他们构成了中国电影第五代导演的主体，即20世纪八十年代新崛起的陈凯歌、张艺谋、田壮壮、黄建新、张军钊、吴子牛等。他们在很大程度上使中国电影产生了新面貌，将中国电影的发展推向了第二个高潮，并在国际上频频获得声誉。

这个时期涌现了一大批优秀作品：《庐山恋》（1980）、《巴山夜雨》（1980）、《被爱情遗忘的角落》（1981）、《牧马人》（1982）、《人到中年》（1982）、《陌生的朋友》（1982）、《一个和八个》（1984）、《黄土地》（1984）、《芙蓉镇》（1986）、《黑炮事件》（1986）、《湘女潇潇》（1986）、《红高粱》（1987）等登上中国电影的历史舞台，开始了跨世纪的演出。张暖忻、郑洞天、吴贻弓等第四代导演继往开来，在创作中努力实践“电影语言现代化”。《沙鸥》、《邻居》等优秀影片应运而生；《城南旧事》（1983）、《乡音》（1983）、《乡情》（1981）等影片以散文诗式的意境和韵律，显示了电影叙事的另一种可能性。

自20世纪八十年代初期，华语电影在两岸三地几乎同时兴起了各自的新浪潮。在内地，在“文革”结束整整十年之际，老导演谢晋完成了他的巅峰之作《芙蓉镇》，彻底向上一个时代告别。以陈凯歌、张艺谋为代表的第五代导演以前所未有的浓墨重彩描绘出新的电影蓝图。

在香港，20世纪八十年代中期是一段毋庸置疑的黄金年代。以徐克、吴宇森、许鞍华为首的电影人以不同的方式引发了香港电影美学的变革，以期发出主流之外的声音；成龙和周润发也轰动华语影坛。在台湾，侯孝贤、杨德昌开始尝试新的电影方式，以期重新书写台湾电影的历史。

1980年，中断了17年的百花奖也恢复评选，开始举办第3届评奖活动。最佳故事片得奖名额也由前两届的1个增至3个。影片《吉鸿昌》、《泪痕》、《小花》获

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本届最佳故事片奖;《甜蜜的事业》导演谢添获最佳导演奖,主演《小花》的陈冲获最佳女演员奖,主演《泪痕》的李仁堂获最佳男演员奖,最佳配角奖由《瞧这一家子》中的演员刘晓庆获得。此后,百花奖每年举行一次(直到2004年)。

1981年(农历鸡年),一项新的电影评选活动——金鸡奖开始创办。中国电影金鸡奖是中国电影界专业性评选的最高奖,是中国电影家协会借"金鸡啼鸣"象征百家争鸣之意,激励电影工作者闻鸡起舞,奖励优秀影片和表彰成绩卓著的电影工作者的一种奖项,故名"金鸡奖"。



金鸡奖奖品为铜制镀金的金鸡。金鸡奖每年评选一次,评奖委员会由电影专家组成,因此又被称为"专家奖"。首届金鸡奖获奖者主要是:最佳故事片《巴山夜雨》和《天云山传奇》,最佳纪录片《刘少奇同志永垂不朽》,最佳女主角张瑜(《庐山恋》)和《巴山夜雨》),最佳男配角仲星火(《巴山夜雨》),最佳美术片《三个和尚》等。

中国电影"华表奖"(其前身是文化部"优秀影片奖")在中断了二十多年后,从1979年开始也继续进行评奖活动。从1980年起,每年由文化部组成的评奖委员会对各制片厂提名的前一年创作生产的优秀影片进行评选,对选定影片授予"文化部优秀影片"荣誉称号,并发给有关影片摄制组奖品、奖状和奖金。该奖项是中国电影的最高荣誉奖,是中国电影政府奖,体现党和国家对电影事业的热情鼓励和大力扶持。1985年,该奖项更名为广播电影电视部优秀影片奖。1994年开始启用现名。

1989年,中国国际儿童电影节开始创办。中国国际儿童电影节是经国务院批准在中国举办的国际性电影节,每两年举办一届。由小朋友们自己投票选出自己最喜爱的儿童电影。中国国际儿童电影节的宗旨是使这些来自世界各国的优秀儿

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童电影能够成为孩子们观察世界，了解其他国家和地区儿童的学习与生活，拉近彼此距离的窗口。同时也希望这些优秀的中国儿童电影能够成为世界各国儿童电影创作者更广泛、更真实地了解中国不同地区、不同民族孩子生活状况的窗口。中国国际儿童电影节的举办进一步提高了中国儿童电影在国际上的地位，促进了国际间交流，取得了良好的社会效益。

20 世纪八十年代，中国电影开始重新走向世界。1988 年，由张艺谋执导、巩俐和姜文主演的《红高粱》在第 38 届西柏林国际电影节上获得最高奖金熊奖。这是第一部在国际 A 类电影节上获得最高奖的中国电影。《红高粱》的获奖，也是中国电影走向世界的一个重要里程碑。

由于历史和文化的原因，中国电影在国际电影节上获奖的历史呈断续发展状态。自 1935 年《渔光曲》在莫斯科取得第一个国际性荣誉和同年的故事性科教片《农人之春》在比利时国际科教电影节上获得大奖，此后直至五十年代初，中国与国际电影节的联系长期处于中断状态。新中国成立后不久一批电影接连在卡罗维·发利（捷克）等友好国家的国际电影节上获得各类荣誉。

中国改革开放之后的 1983 年，吴贻弓执导的《城南旧事》在马尼拉国际电影节获最佳影片奖。这是 30 年后中国内地故事片第一次在国际性电影节上夺得的最高荣誉。

中国内地电影第一次登上世界顶级电影节的颁奖台也是在 1983 年。北影的《陌生的朋友》在西柏林国际电影节（1990 年起改称柏林国际电影节）获得特别奖。《红高粱》则成为此后第一个获得三大电影节最高奖的影片。

进入 20 世纪九十年代后，中国电影对人性的探讨走进了一个更加丰富的层面，电影艺术随着电影市场的变化也真正进入了一个异彩纷呈、蓬勃发展、硕果累累的时代。一大批优秀影片应运而生，《大红灯笼高高挂》（1991）、《过年》（1991）、《秋菊打官司》（1992）、《霸王别姬》（1993）、《重庆谈判》（1993）、《活着》（1994）、《红粉》（1994）、《阳光灿烂的日子》（1994）等就是其中的代表。

20 世纪九十年代，重大革命历史题材影片取得历史性的突破。《开国大典》、《周恩来》、《开天辟地》等影片在观众中获得了良好的口碑；又有影片陆续获得世界大奖：1991 年，《哦，香雪》获得第 41 届柏林电影节儿童片奖，这是中国电影第一次获得这一个奖项；1992 年，由张艺谋执导、巩俐等主演的《秋菊打官司》在威尼斯国际电影节获得金狮奖；1993 年，陈凯歌执导的《霸王别姬》在戛纳国际电影节获最高奖金棕榈奖。至此，中国电影摘取了世界三大国际电影节的顶级桂冠；同年，《香魂女》和台湾电影《喜宴》同获第 43 届柏林电影节金熊奖。

历史题材影片也取得了新的成绩。三部 6 集的影片《大决战》（《辽沈战役》、《淮海战役》、《平津战役》）既独立成篇，又可以联成一个整体，构成了对这一伟大史实的总体再现，是一部气势宏伟、规模空前的作品。自有中国电影以来，中国的

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银幕上还未出现过这样结构复杂、人物众多、场面壮观、气势磅礴的一部名副其实的全景式战争巨片。影片上映后获得观众的高度评价和热烈欢迎，并获第15届百花奖最佳故事片奖和第12届金鸡奖最佳故事片奖、最佳导演奖、最佳美术奖、最佳剪辑奖、最佳道具奖和最佳烟火奖等多项大奖。

1994年~1999年出品的重要影片还有《背靠背、脸对脸》(1994)、《二嫫》(1994)、《孔繁森》(1995)、《七七事变》(1995)、《大转折》(1996)、《红河谷》(1996)、《甲方乙方》(中国内地第一部"贺岁片")(1997)、《大进军》(系列)(1997)、《不见不散》(1998)、《离开雷锋的日子》(1998)、《一个都不能少》(1998)、《黄河绝恋》(1999)、《紧急迫降》(1999)等，它们均给观众了留下深刻的印象。

1999年，冯小刚的《一声叹息》和姜文的《鬼子来了》都是该年度非常重要的影片。后者于2000年获得第53届法国戛纳国际电影节评委会大奖。

形式多样的武侠影片兴起于20世纪八十年代末，九十年代中期呈现出一派兴盛景象，成为20世纪九十年代中国银幕上的一道美丽景观。影片《索命逍遥楼》、《新龙门客栈》、《狮王争霸》、《男儿当自强》等，都在中国电影史上留下了色彩浓重的一笔。

1995年~1997年，中国贺岁电影进入启蒙阶段。1995年，成龙的贺岁片《红番区》独得8000万元票房。1996年、1997年，成龙乘势接连上演《白金龙》与《义胆厨星》，在票房上同样都大获全胜。当时一直困扰于低迷票房的内地电影开始关注这种类型电影的独特魅力。1997年底、1998年初冯小刚打响内地贺岁第一炮。1997年底，由冯小刚执导的《甲方乙方》一炮而红，以惊人的票房成绩开辟了中国电影贺岁片的先河，成为真正意义上的贺岁片处女作，同时也成为1997年中国电影界最为重要的事件之一。

影片《甲方乙方》具有同时期其他国产影片所没有的浓郁商业化元素：有观众喜欢的明星、简单的故事、皆大欢喜的内容和大团圆的结局。这部影片首次在中国内地明确提出了"贺岁片"概念，带动了以后中国电影贺岁片的热情，冯小刚也从此成为中国电影界的"票房大导"。

从1998年起，中国内地的贺岁电影一发而不可收拾。冯小刚凭借自己连年推出的叫好又叫座的贺岁片成为当之无愧的"贺岁王"和"中国贺岁电影之父"。1998年底至1999年初，各路导演分羹，贺岁市场开始红火。冯巩主演的《没事偷着乐》，陈佩斯、温兆伦主演的《好汉三条半》，赵本山主演的《男妇女主任》等十余部贺岁影片都参加了角逐。其中《没事偷着乐》以900万元的票房成为这支角逐队伍中的佼佼者，但当年的票房冠军仍然是"冯氏出品"的《不见不散》。

20世纪九十年代起，"中国四大电影节"——中国金鸡百花电影节、中国长春电影节、上海国际电影节与中国珠海电影节相继开始创办；各电影公司重新组合并初步形成规模，有力地促进了中国影视的发展。

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为进一步促进我国电影事业的繁荣和发展，1992 年，中国电影家协会在原《大众电影》百花奖和中国电影金鸡奖颁奖活动的基础上，创办了中国“金鸡百花”电影节。中国金鸡百花电影节作为我国电影界一年一度的盛大节日，是集电影评奖、颁奖、中外新片展映、学术研讨、电影市场、国际文化交流和文艺演出于一体的全国性大型文化活动。学术性是中国金鸡百花电影节的一大特色。中国金鸡百花电影节学术研讨会是中国电影界最高水准的理论盛会。

中国长春电影节创办于 1992 年，每两年举办一次，与中国电影华表奖隔年举办。电影节的宗旨是：友谊、交流、发展。电影节下设 10 个奖项。对获奖者，电影节组委会分别颁发“金鹿奖”。

上海国际电影节创办于 1993 年，由中国国家广播电影电视总局和上海市人民政府主办，上海市文化广播影视局和上海文化广播影视集团承办。虽然上海国际电影节与 A 类电影节的戛纳和柏林电影节相比年轻稚嫩得多，但在成功创办后的第二年即获得了国际电影制片人协会的认证，被归类于国际 A 类电影节。

上海国际电影节是中国国内唯一的国际电影节，每年 6 月举行，下设 8 个奖项，奖项名称为“金爵奖”。

作为中国电影的发源地，上海的电影为中国的民族电影工业带来了最初的繁华；上海也曾经为中国电影长廊奉献了最丰富的影像。时至今日，上海国际电影节已成功举办了十多届，不仅吸引了越来越多的国内电影爱好者，也汇聚了越来越多的国际电影界名流，使其日趋国际化和时尚化。

中国珠海电影节创办于 1994 年，每两年举办一届，原名为“中国珠海海峡两岸暨香港电影节”，是由广东省珠海市人民政府主办的永久性国家电影节。这个电影节以“弘扬中华民族的优秀文化传统，促进海峡两岸及香港地区电影事业的发展和繁荣”为宗旨，其口号是：团结、交流、创新、繁荣。这个电影节不仅加强了内地和台湾、香港、澳门地区电影界的交流与合作，而且还接纳和评选由华人担任主创人员的海外影片，朝着“国际华语电影节”的目标发展。

中国珠海电影节设最佳故事片奖、最佳编剧奖、最佳导演奖、最佳男主角奖、最佳女主角奖、最佳男配角奖、最佳女配角奖、最佳摄影奖等奖项，分别颁发奖杯和奖金。

除此之外，比较有影响的还有中国大学生电影节。中国大学生电影节又称大学生电影节，是以中国公办高校为核心、相关机构联合举办的电影评奖活动。

中国北京大学生电影节创办于 1993 年，至 2008 年已举办了 14 届，是当今中国每年始于春季的第一个电影节。其权威性受到电影界人士普遍认同，被誉为中国电影界具有国际水准的大奖。这个电影节历届的多部获奖影片在后来的国内政府奖（华表奖）、金鸡奖、百花奖和东京、柏林、西班牙等国际电影节都获得过各种奖项。大学生电影节以“青春激情、学术品位、文化意识”为宗旨，以“大学生办、大学

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生看、大学生评”为特色，在教育、文化和影视界有着广泛深远的影响。此外，还有中国杭州大学生电影节、中国天津大学生电影节、中国上海大学生电影节、中国南京大学生电影节、中国成都大学生电影节等。

也是在这个时期，中国的电影集团公司开始出现。经受了市场经济大潮洗礼后的上海电影逐渐走上了集团化、产业化的发展道路。经过多次结构调整，新组建的上海电影集团公司整合集中了上海电影策划、制作、发行等多方面优势资源，形成了由闻名全国的上海电影制片厂、上海美术电影制片厂、上海电影译制厂、上海科学教育电影制片厂、上海电影技术厂等5家大型制片企业、14家影视制作公司以及大型拍摄基地合并组建的大型电影企业，是目前全国最具规模和实力的电影集团之一。

中国电影集团公司于1999年2月经国务院批准成立。由原中国电影公司、北京电影制片厂、中国儿童电影制片厂、中国电影合作制片公司、中国电影器材公司、电影频道节目中心、北京电影洗印录像技术厂、华韵影视光盘有限责任公司等8家单位组成。中影集团成立以来，按照现代企业制度的要求，进行了业务重组、资产整合和产权制度的改革，逐步实现了资源统一开发，人事、财务统一管理。中国电影集团公司是以影视产业为依托，多种产业综合发展的国内一流的大型电影集团。

中国电视剧史

从上个世纪七十年代末到八十年代末，中国电视剧大体上处于萌芽和初步发展阶段。由王扶林1980年导演的9集电视连续剧《敌营十八年》是中国第一部电视连续剧，具有标志性的意义。从此，电视剧逐渐被越来越多的人看作是一种流行的大众文化娱乐形式，通俗电视连续剧逐渐成为中国电视剧的主导形式。

1982年，从北京电视台分离出来的中国第一家电视制片厂——北京电视制片厂（即后来的北京电视艺术中心）成立。次年，中国电视艺术委员会的电视剧制作部、广播艺术团电视剧团和中央电视台电视剧部合并成立隶属于中央电视台的中国电视剧制作中心，大大促进了中国电视剧的发展。

从1982年至1984年，中国电视剧制作中心拍摄了一些很有影响的短剧，还推出了一些脍炙人口、红极一时的译制剧，如《诽谤》、《女奴》、《卞卡》等。1984年，北京电视艺术中心一举推出了根据老舍名著改编的《四世同堂》。这是为北京电视剧创作带来声誉的第一部作品，也是北京电视艺术中心辉煌时代的开始。

1985年至1987年间，北京电视艺术中心以《四世同堂》、《凯旋在子夜》和《便衣警察》等优秀剧目，创造了中国电视剧飞天奖最佳电视剧三连冠的纪录，这在国内是绝无仅有的。那段时期，《四世同堂》片首曲的传唱、《渴望》播出时的万人空巷、《编辑部的故事》的风靡一时，都让观众依然记忆犹新。

从总体上来看，这一时期，电视剧的数量明显增加，电视观众对电视剧节目需

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求量也急剧增加,电视剧取代电影成为中国大众文化当中最重要的娱乐形式。而香港电视连续剧则是这个年代的主体。

《霍元甲》是第一部引进内地的港台电视剧。1983 年,该剧播出时万人空巷。黄元申、梁小龙和米雪等人迅速成为内地几代人的偶像。

1984 年,一部至今仍被称为华语电视剧史上开山巨作的《射雕英雄传》在全中国开播。在那个商业不发达,娱乐只是靠观看电视的年代,主演黄日华、翁美玲成为观众集体的偶像,香港武侠剧成为内地观众的最爱。

20 世纪八十年代,中国内地播出了 200 多部香港电视剧,其中 80% 是古装戏。至今仍被视为经典的有《十三妹》、《天龙八部》、《绝代双娇》、《神雕侠侣》、《陆小凤》、《楚留香》、《雪山飞狐》、《侠客行》、《倚天屠龙记》、《八仙过海》、《萍踪侠影录》、《鹿鼎记》、《天涯明月刀》、《四大名捕》、《决战玄武门》、《魔域桃源》等。

《射雕英雄传》之后,香港的年代剧和时装剧也陆续打开内地市场。年代剧中以《京华春梦》、《上海滩》、《万水千山总是情》最为轰动,剧中的男女主角也成为内地观众心目中的巨星,周润发、赵雅芝、汪明荃等成为香港文化的一个代表。

20 世纪八十年代后期,一大批香港现代剧与内地观众见面,其中以《猎鹰》、《警花出更》、《流氓大亨》、《火凤凰》、《义不容情》、《我本善良》、《灰网》、《法网柔情》、《大班密令》、《干探群英》等警匪剧和伦理剧最受欢迎。这些电视剧的热播使新一代香港演员刘德华、万梓良、郑裕玲、温兆伦、刘嘉玲、关礼杰等迅速走红内地,成为当时内地最受欢迎的明星。

观看香港电视剧成为内地电视剧制作低迷的上世纪八十年代的大众最佳娱乐方式,也成为内地八十年代一大主流偶像文化的引领者。随着内地电视行业的崛起以及日本、韩国和台湾地区的各种电视剧陆续在内地播出等因素,香港电视剧曾经统领内地电视剧主流市场的时代在《大时代》之后已不复存在。

20 世纪八十年代后期至九十年代,港剧《金枝欲孽》、《铁血保镖》等在内地的轰动效应,不仅拯救了港剧,也使新一批香港艺员成功打入内地市场。1997 年香港回归祖国之时,一大批由李添胜监制的 TVB 金庸新武侠连续剧一度成为内地电视台的收视冠军,如《神雕侠侣》、《鹿鼎记》、《天龙八部》等;并且成功地向内地推销了几位上个世纪九十年代的 TVB 超级明星,如古天乐、陈小春等。

1985 年,影视合流大潮涌动,全国 20 多家电影制片厂先后成立了电视部或电视剧部。一些剧团和一大批电影导演也开始涉足电视剧的制作和创作领域。经过国家广播电影电视管理部门批准,一些社会企业、甚至私营企业也参与合作生产电视剧。电视剧日益成为社会投资热点。

20 世纪八十年代后期至九十年代初,中国电视剧事业越过寒冬走向复苏。1987 年 5 月,根据同名古典小说改编的电视连续剧《红楼梦》在中央电视台和香港亚洲电视台同时播出,收视率达到 70% 以上,在内地和香港掀起了“红楼热”。一

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部电视作品形成了这样的收视效果，是一种罕见和值得研究的文化现象。而《红楼梦》中扮演王熙凤的邓婕，后来更成了中国电视界的女强人，与其丈夫张国立一同拍摄了许多优秀电视剧，其中最著名的是《康熙微服私访记》。

此后，中国经典四大名著的其余三部——《西游记》(1988)、《三国演义》(1994)、《水浒传》(1998)都陆续被改编为电视剧。这在中国电视剧发展史上写下了辉煌的篇章。事实证明，这四部电视剧所体现出来的独特艺术魅力和审美价值，使它们当之无愧地成为中国电视剧的经典之作，同时也鼓舞了中国电视剧向前发展。

1987 年，我国出口了一大批电视剧参与世界电视剧市场的竞争。《红楼梦》、《西游记》、《武松》、《诸葛亮》等优秀电视剧相继在我国香港、东南亚、美国、日本、法国等国家和地区的电视荧屏上播出，受到广泛欢迎和好评。

1990 年，中国“第一部电视连续剧”《渴望》在全国多家电视台轮流播放，引起了巨大的反响，创造了90.78% 的收视率。这部剧作在港澳播出时也都引起了轰动。这部当时最长的电视剧标志着通俗电视剧进入了中国电视剧的主流行列。



《围城》等一批红遍全国的国产电视剧的推出，给电视观众带来了惊喜，获得了极大好评。接着，电视连续剧《爱你没商量》、《北京人在纽约》、《武则天》和我国第一部电视系列喜剧《编辑部的故事》等都成为深受观众欢迎的热播剧。最让人难忘的电视剧当数 1998 年播出的《还珠格格》。该剧不仅风靡东南亚，女主角赵薇更成为中国内地第一位偶像明星，其个人魅力及明星效应迅速波及香港、台湾和澳门乃至邻国新加坡与韩国、日本，成为一名具有时代意义的女演员。而这种戏说历史的形式和宫廷剧题材也逐渐成为荧屏新宠。因此，随后的《康熙微服私访记》也很成功，并且与《还珠格格》一样，接连不断地拍摄续集，极大地推动了电视剧娱乐化进程。

1992 年，中国电视剧开始从艺术化向产业化迈进。尤小刚在北京投拍的 100 集电视连续剧《京都纪事》首开电视剧商业运作的模式，并以贴片广告等模式赚足 1200 万元。此后，众多影视公司和各种资本便进入电视业，促进了中国电视剧的产业化进程，电视剧的制作呈现出前所未有的繁荣景象。

随着电视剧市场的国际化，我国内地电视剧在国际上的影响也日益扩大。最

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初，我国台湾和日本以每集8000美元的价格就能购买到《三国演义》的播映权，而到1997年，《水浒》播映权在台湾每集价格则达到了16000美元，接近了国际电视剧市场标准。此外，《北京人在纽约》、《唐明皇》、《末代皇帝》、《水浒传》、《雍正王朝》等电视剧都在不少东亚国家和地区播出。

从古典四大名著的改编剧到《渴望》、《编辑部的故事》、《北京人在纽约》等一大批优秀作品中可以看到，中国电视剧在不断地表达和体现着中国文化的发展变化、电视产业发展的不断创新、不断市场化和国际化的进程。所有这些，使得中国电视剧的发展从九十年代初起迈入了一个崭新的阶段。

中国香港电影史

20世纪八十年代初，香港新浪潮继续发展，香港新浪潮的导演把人际关系、社会问题、家庭及本土文化纳入拍摄题材，为当时的香港电影带来新景象。

鬼怪惊悚剧是20世纪八十年代香港最流行的片种之一。1979年的《疯劫》是女导演许鞍华的电影处女作，被公认为香港“新浪潮”电影代表作品。这部影片使香港观众体会到本土电影空前的恐怖感觉。1980年由另一位新浪潮导演余允抗执导的《山狗》则再度引发影院的阵阵惊叫声。《山狗》虽引发争议，却令余允抗一举成名。1981年，余允抗拍摄的《凶榜》更一度被视作有史以来香港最吓人的电影。

许鞍华1980年执导的《撞到正》上映后叫座很好，亦令著名电影人洪金宝深受启发。1987年，洪金宝凭借《鬼打鬼》开创了惊悚片的潮流。之后的《僵尸先生》系列也有相近的风格。另一系列片《奇谋妙计五福星》和影片《运财五福星》也取得了很好的票房成绩。

1982年，《电影双周刊》始创的每年一度的香港电影金像奖举行首届颁奖典礼。当时，这届评奖典礼只设十大华语及外语片奖等5个奖项。从第2届起，每年所设奖项有所增加。从第17届开始，所设奖项有最佳电影、最佳导演、最佳编剧、最佳男主角、最佳女主角等16个固定奖项。

香港电影金像奖是香港电影人心中的“奥斯卡”，是香港最具权威性的电影活动，目前在华语影坛具有极高影响力和权威地位。

20世纪八十年代初的香港影坛，大批导演崭露头角，如吴宇森、徐克、林岭东、高志森等。他们拍摄了多部商业影片，其中以喜剧为主。这些电影一切以迎合观众口味为依归，代表作品有许氏兄弟的《最佳拍档》系列和周润发主演的《英雄本色》、《龙虎风云》等。

20世纪八十年代香港影坛的武侠片和功夫片齐头并进。成龙虽然靠功夫片《醉拳》一举走红，但他已经看到功夫片热潮已去，果断决定开拍时装动作片《警察故事》。这是成龙动作电影生涯的一个转折，也是香港动作电影的一个里程碑。从

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《警察故事》之后，时装动作片就在电影市场上占据了主导地位，并且不断引领世界电影潮流。

功夫片是香港最大的特色，也是香港影坛最高的成就。喜剧片则是香港影坛历来的一个强项，为港片在20世纪八十和九十年代的兴盛提供了强有力的后备资源。

20世纪九十年代的香港电影仍可称之为百花齐放，不但有从八十年代顺利跨向九十年代的新一代导演张婉婷(《秋天的童话》)、王家卫(《旺角卡门》)、关锦鹏(《胭脂扣》)、陈嘉上(《小男人周记》)等，还有九十年代的奇迹周星驰、刘德华以及几个国际巨星张曼玉、周润发、李连杰、成龙等。

20世纪最后二十年的华语电影圈为世界影坛贡献了众多出色的导演、作品和明星。王家卫无疑是最值得关注的电影作者之一。他的六部作品凭借其极端风格化的视觉影像、富有后现代意味的表述方式和对都市人群精神气质的敏锐把握，成功建构了一种独特的"王家卫式"电影美学。从王家卫1988年导演的首部作品《旺角卡门》和1991年的《阿飞正传》到1995年的《堕落天使》，不断涌现的出色作品完成了王家卫对自我艺术风格的建立和巩固。1997年，王家卫凭借《春光乍泄》一片获得了戛纳电影节最佳导演奖，得到了国际影坛的肯定。

从香港电影新浪潮开始后的二十余年来，对于有着"东方好莱坞"之美誉的香港电影来说，徐克是最重要的代表人物之一。无论是在电影技术，还是在创新意识方面，徐克的电影都在香港近百年的电影史上占有举足轻重的地位。

徐克执导《倩女幽魂》开拓了将声、光、电技术移植于香港传统鬼怪片的新路。他于1991年执导的《黄飞鸿》系列片再次掀起功夫片新高潮，成为新武侠片的创始人，被公认为20世纪八十年代香港电影新浪潮的先驱。九十年代初盛行武侠动作片。继《黄飞鸿》后，徐克于1991年执导的《东方不败》再次掀起武打热潮。

20世纪八十年代中后期，周润发凭着《英雄本色》确定了他在香港影坛至尊无上的地位。成龙自1978年应思远公司之邀主演《蛇形刁手》和《醉拳》一举成名后，大致维持一年一部大制作片状态。1998年后，成龙曾前往好莱坞拍摄了《尖峰时刻》两集、《上海正午》两集，获好莱坞肯定，成为继李小龙之后扬名西方的华人功夫巨星。此外，被公认为香港"最有才华"的导演谭家明也是20世纪八十年代香港新浪潮电影的重要人物，其代表作有《名剑》(1980)、《爱杀》(1981)、《烈火青春》(1982)、《雪儿》(1984)、《最后的胜利》(1986)和《杀手蝴蝶梦》(1988)等。

"双王"导演(王晶和王家卫)可谓双映成趣。王晶擅于拍商业味道极浓的电影，他的赌片、喜剧片在香港都占有极重要的位置。而王家卫专与大明星合作，他的产量少、艺术味浓，往往得到国际影展的青睐。两人电影风格迥异，但都在20世纪九十年代的香港电影界占着举足轻重的地位。

杜琪峰近年来也颇受瞩目，作品叫好又叫座，越来越有个人风格。1989年，

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《阿郎的故事》是杜琪峰事业上的一个标志，也成为20世纪八十年代悲情英雄片的经典。凭《香港制造》一举成名的陈果亦成功地从独立电影导演变为香港主流电影导演之一。

1986年～1995年，可谓是香港电影的黄金十年。香港电影人扬威国际，先后在国际影展中获奖，香港电影渐受国际影坛重视。然而，上世纪之末的香港电影界似乎再难有什么影片能在影市上掀起波澜，香港商业电影已经滑落到了悬崖之边。唯一的亮点是周星弛的喜剧片，但其票房成绩也已经大不如前。1999年，周星弛推出了《喜剧之王》，终于让冷清的电影界有了一些新鲜的感觉。总体而言，整个20世纪八、九十年代的香港电影票房冠军几乎都被喜剧所占有，这是香港喜剧电影的全盛时期。

中国香港电视剧史

香港电视业企业化的管理模式从20世纪六十年代开始，在八十年代走向成熟，香港电视剧也发展到了辉煌鼎盛时期。香港电视剧的题材适合大众口味，演员实行明星制，涌现出周润发、刘德华、梁朝伟等一大批后来在电影界叱咤风云的超级巨星。

20世纪八十年代热播的经典作品主要有无线电视台1980年的《上海滩》和《网中人》、1983年的《神雕侠侣》(刘德华版)、1984年的《鹿鼎记》和《新札师兄》、亚洲电视台的《十兄弟》以及《秦始皇》等。专家们普遍认为，20世纪八十年代后期的作品稍逊于之前的作品，但这期间也不乏佳作问世，如无线电视台的《义不容情》、《誓不低头》，亚洲电视台的《还看今朝》等。

那一时期的作品除古装戏外多以豪门恩怨、黑帮火并或是警匪争斗为题材，节奏紧凑，情节跌宕，往往能折射出一些深刻的人生哲理，吸引了一大批观众。

20世纪八十年代是整个香港电视行业的黄金时期，八十年代风光无限的电视剧明星男有周润发、无线五虎(黄日华、汤镇业、刘德华、梁朝伟、苗侨伟)，女有赵雅芝、刘嘉玲、翁美玲等名旦。到了九十年代中期，由于整个电视市场的萎缩、观众口味的变化和日、韩剧的兴起，还有内地电视剧制作形势大好及后起之秀郑伊健、张智林、古天乐逐渐向电影界发展等，港剧进入了一个制作上的反思、调整期。

与此同时，人们生活节奏加快、工作压力变大，渴望通过电视节目松弛紧张的神经，因而港剧的整个基调轻松了许多。一些具有中产阶级感觉而不再煽情的作品受到欢迎，如在香港创造高收视率的《妙手仁心》和《一号皇庭》系列。港剧的主打剧目——长篇豪门剧，大牌明星荟萃，短则40集，长过100集，必然成为当年的收视冠军。其中的经典有《大时代》、《天地男儿》、《天地豪情》、《笑看风云》、《创世纪》等。

20世纪九十年代的港剧名演员代表有温兆伦、邵美琪、温碧霞、黎明和郭富城等。

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中国台湾电影史

20世纪八十年代，学生电影继续成为台湾新浪潮电影出现以前的重要电影类型。学生电影中具有代表性的有《学生之爱》(1981)、《同班同学》(1981)等。这些电影的低成本独立制作方式也让新导演有了拍片的机会。台湾知名导演侯孝贤也在此阶段接拍了《就是溜溜的她》(1980)和《风儿踢踏踩》(1981)两部影片。

20世纪八十年代初期，台湾电影界掀起了一股风起云涌的电影运动。许多出国研学电影的人纷纷回到台湾，如万仁、杨德昌、柯一正、曾壮祥等。本土新生代导演陈坤厚、侯孝贤等也日趋成熟。风靡一时的台湾"新电影运动"给当时的台湾影坛吹入了一股新鲜空气，对台湾电影以后的发展产生了深远的影响，也引起世界影坛的惊叹，形成了台湾新电影运动。

台湾电影"现代主义"化始于由三个短片合而为一，由黄春明原著改编的电影——《儿子的大玩偶》。中影公司大胆启用新人拍摄乡土文学作品，也是形成台湾电影新浪潮的主要原因。事实上，在《儿子的大玩偶》之前，中影公司已经启用了杨德昌、柯一正、张毅、陶德辰等导演，拍摄了《光阴的故事》、《在那河畔青草青》与《小毕的故事》等电影。这些电影也促成了台湾电影的新风貌，使台湾新电影成为主流。

《儿子的大玩偶》制作完成后，台湾电影的创作突破了当时台湾政治与电影保守势力的抵制，在舆论、口碑与市场的支持下，创造了台湾电影创作的自由天地。其后，包括侯孝贤、杨德昌、张毅、万仁、柯一正、陈坤厚、王童等在内的导演也制作了以导演为主，形式新颖、风格独特、意识前进的台湾新电影。杨德昌与侯孝贤则成为了台湾新电影的辉煌年代的主力军。

从1982年到1986年的5年间，台湾的新电影运动成就了52部电影。在这期间，侯孝贤的作品《悲情城市》在1989年第46届威尼斯电影节上获得金狮奖。现代都市里的人的处境问题是杨德昌所一直关注的，他将西方电影理论与中国传统电影美学相结合，创造出了有鲜明台湾乡土特色的民族电影，其作品《海滩的一天》(1983)、《青梅竹马》(1985)、《恐怖分子》、《牯岭街少年杀人事件》(1991)、《独立时代》(1994)、《麻将》(1996)等都成为台湾电影中的精品。

1992年，接过新电影接力棒的蔡明亮以导演自己的处女作亮相，从一个更为寓言和尖锐的视角开掘着台湾都市一代的困境，成为台湾新新电影人中的领军人物。在1994年威尼斯电影节上，蔡明亮大放异彩，他的《爱情万岁》这部压抑的电影用极其简约的艺术形式探讨并展示了现代人空虚无助的内心，与《暴雨将至》并列金狮奖。随后，他于1997年完成的《河流》和1988年完成的《洞》均获得多项国际大奖。

新电影运动的其他主要导演和作品还有陈坤厚及其《小毕的故事》和《桂花

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巷》,王童及其的《看海的日子》、《策马入林》、《稻草人》、《香蕉天堂》和《无言的山丘》,万仁及其《油麻菜籽》、《超级市民》、《惜别海岸》,张毅及其《玉卿嫂》和《我这样过了一生》和李安及其《喜宴》和《饮食男女》。此外,在20世纪八十至九十年代,导演朱延平引领的喜剧电影热潮在台湾电影不景气的困境中也一再创下亮丽佳绩。

受当时台湾新电影的感动,被称为"电影奇才"的林正盛意外进入电影编导班,这鼓舞起了他对电影的热情。1996年,他的第一部剧情长片《春花梦露》夺得日本东京电影节青年导演银樱花奖以及法国戛纳电影节基督人文精神奖;1997年,他推出的两部电影《放浪》与《美丽在唱歌》的女主角刘若英、曾静获得东京电影节最佳女主角奖;《美丽在唱歌》获得戛纳电影节法国媒体评论界颁发的金棕榈树奖、比利时影展的黄金时代奖和亚洲福冈评审团奖。

从1982年至今,台湾新电影运动已经走过了二十多个年头。这些年来,侯孝贤、杨德昌等多位导演的作品不断获得评论界的好评,国际影评人也不断撰文赞叹台湾新电影的独特风格。此外,这时的新电影绝大多数是由台湾政府所属的中影投资拍摄,主要推动者为中影主事者明骥与中高阶层的小野和吴念真等。此三人是促成台湾新电影的主要功臣,对当时低迷的台湾电影产生了重大影响。在此影响下,台湾原本拍摄商业电影的导演也将此潮流引进商业电影。

台湾新电影运动在国际上的成功还对台湾当局的电影政策产生了很大的影响,并直接导致了台湾新新电影的出现。在政府和电影业双败的同时,台湾的这批电影人成为赢家。对于台湾电影来说,1989年是极为重要的一年。政府"辅导金"护送了一批导演走向国际。1994年"辅导金"电影《喜宴》、《爱情万岁》和《饮食男女》在国际上大放异彩,"辅导金"政策下的台湾电影企业更完全依赖于政府的资助。

从20世纪八十年代起,台湾资深导演李行开始接触影展事务,此后便不断地从事促进两岸电影文化交流活动。1990年,李行开启了第一次率台湾电影界访问团访问中国内地之行,1992年,他又与香港导演协会会长吴思远一起,共同推动"海峡两岸暨香港电影导演研讨会"的举办,并首次邀请中国内地影人访台;1993年,他向新闻局申办了首届"中国内地电影观摩展",在台北、台中、高雄放映了《香魂女》、《双旗镇刀客》、《秋菊打官司》等八部影片。同年六月,"台湾电影观摩展"在北京、成都、南京、上海巡回放映台湾电影。

1999年,"两岸电影半世纪——谢晋、李行影展"促使上海、台北电影资料馆永久典藏两位导演的作品。目前,李行至今仍不遗余力地促进两岸交流活动,继续参与电影活动盛事,并以电影终身义工自许,为电影奉献心力。

中国台湾电视剧史

20世纪八十和九十年代是台湾电视剧的黄金时期。这一时期不但电视剧数量多,其经典也多。1980年,中视的《明天就是星期天》获第23届

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"纽约国际电视电影展"银牌奖。这是台湾电视第一次在国际上获奖。1980 年至 1984 年,台视延续前期的连续剧风格,依然走改编时装剧路子。俊男美女配对的时尚组合是这一时期的特色。

这期间具有代表性的作品有:1981 年李烈主演的成名作《天长地久》、1982 年林福地导演的以真人真事为蓝本改编的《巴黎机场》和由他导演、陈震雷主演,也是使陈震雷成为 20 世纪八十年代最红的本土演员的《阿郎》与《又见阿郎》两部连续剧、1984 年黄以功导演,描写陈香梅与飞虎将军陈纳德之间爱情故事的《一千个春天》、香港名星姜大卫、关聪、朱宝意与司马玉娇的古装武侠剧《铁血杨家将》、林在培主演的《人之初》、刘德凯主演的第一部金庸武侠剧《倚天屠龙记》等。

20 世纪八十年代的台湾电视剧以言情剧为主,兼有乡土式、琼瑶式、类琼瑶式电视剧作。1984 年 9 月,《昨夜星辰》捧红了寇世勋、张晨光、陈莎莉等人,也成为后来内地观众所熟知的言情剧。

摄于 1984 年 12 月的台湾电视剧《一剪梅》是第一部打入中国内地市场的电视剧。由费玉清演唱的主题曲《一剪梅》是此剧的经典。剧中男主角寇世勋红遍内陆,使其得以主演后来的许多台湾电视剧。女主角沈海蓉也凭借此剧一炮走红。1984 年的《星星知我心》令观众难以忘怀。这部电视剧是台湾现代亲情剧的经典,甚至是苦情剧的经典,是 20 世纪八十年代初台湾轰动一时的一部黄金电视剧,也是台湾电视史上连续剧节目的最经典代表之一。

1984 年,因为受到禁播港剧的影响,台湾电影人开始和香港的演员和工作人员合作,拍摄当时所谓的"台制港剧"。仅 1984 年这一年里,台视就播放或筹拍了《铁血杨家将》(姜大卫)、《少林寺》(石修、米雪)、《笑傲江湖》(梁家仁、刘雪华)等多部"台制港剧"。这些戏不仅以港星挂帅主演,幕后的工作人员也有不少来自香港,这也渐渐成为台视八点档的另一条路线。

摄于 1985 年的《几度夕阳红》开创了一个琼瑶时代。该剧是在内地播出的首部琼瑶电视剧,播出后引起强烈的反响。这部戏让中国内地观众认识了刘雪华,也领略到了她的哭功。

1988 年播出的《情义无价》也是台湾电视剧的代表作之一。此剧黄金的组合、钻石的剧情和出色的演绎,成就了宝岛电视史的一个传奇,并成功地捧出了许多新人。

从 20 世纪八十年代末到九十年代初,台湾电视剧中出现了家庭喜剧片。摄于 1990 年、由澎恰恰、林以真、孙兴、戈伟茹、白冰冰主演的《家有仙妻》在台湾曾夺取收视率第一的骄人成绩,并一度风靡香港和中国内地。

20 世纪九十年代初是台湾电视剧最繁荣的年代。其中琼瑶剧自 1986 年的《几度夕阳红》开始,成为台湾电视剧的一大主体,并开始成为风潮。琼瑶剧以其诗般的语言和细腻的笔触刻画了一个又一个至纯至美至灵的人物,让青春梦幻浪漫得无穷无尽。

琼瑶剧在中国内地也非常受欢迎,如《庭院深深》(1989)、《梅花三弄》(1993)等。琼瑶剧戏如其文,典雅、温婉、纯净,透着几分哀愁和无尽的美好以及无尽的遗

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憾。尤其是《梅花三弄》,当年在内地上映时,引起不小的轰动,又成了一部琼瑶的经典剧作。

《梅花三弄》不仅带红了新人陈德容,还使同名主题歌"梅花三弄"在内地红极一时。

1997 年,琼瑶开始有意无意地向《还珠格格》一剧注入喜剧色彩,精心添加了许多幽默诙谐的剧情和对白,塑造了一个傻大姐式的女主角"小燕子",使赵薇从一个名不见经传的北京电影学院的女学生一夜成为两岸三地众多影迷的一个偶像。

从 1990 年开始,非琼瑶牌的台湾时装剧也以描写情感曲折纠缠著称。当年几乎所有中国内地电视台都播出过诸如《昨夜星辰》和《含羞草》这样的台湾时装剧,赚取了亿万中国内地观众的眼泪。

虽然当年拍摄武侠剧的特技水平还不高,但凭借紧张的故事情节,台湾的古装武侠剧在中国内地也拥有超高的人气。《倚天屠龙记》、《新白娘子传奇》等古装剧使郑少秋、潘迎紫等人在上个世纪红遍了整个华人地区。

20 世纪 90 年代初两岸关系开始缓和,台湾和中国内地有了交流,许多台湾剧组来中国内地取景拍摄,同时也给许多中国内地演员提供了演戏的机会,如 1990 年《婉君》中的宋祖英和童星金铭、1991 年《雪山飞狐》里的伍宇娟和王璐遥、《少年张三丰》中的李小璐、1992 年《风华绝代》中的刘晓庆、1999 年《白发魔女》中的林芳兵和《花木兰》中的童星小叮铛等。

然而进入 20 世纪 90 年代后期,模仿台湾情感剧套路而制作的韩剧侵入中国市场,台湾的时装剧渐渐被更加精致的韩剧所取代,加上中国内地制作电视剧的能力在这段时间的飞速发展,引进台湾剧的数量开始减少。于是,台湾剧开始呈现两极分化趋势:要么是年轻人追捧的偶像剧,要么就是中年妇女爱看的闽南语长剧。台湾电视剧的黄金时代就此逝去。



著名影片
Notable Films

Romance on Lushan Mountian (1980)

Romance on Lushan Mountian is a film produced by Shanghai Film Studio in 1978 with Huang Zumu as its director and Zhang Yu and Guo Kaimin as its leading actress and actor respectively.

The film tells a story happened during the Cultural Revolution when Zhou Yun, a Chinese-American teenager whose father, Zhou Zhenwu, had been a KMT general, came to Lushan as a tourist. On the way of her sightseeing, Zhou Yun

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watched the scenery outside the bus window attentively and remembered a series of past events when she came to Lushan Mountain for the first time 5 years before. When she first came back home to visit Lushan Mountain, Zhou Yun met Geng Hua, a lad who concentrated on learning on the mountain, and they fell in love with each other. Geng Hua was a son of a high-ranking cadre whose name was Geng Feng, and he was then under political investigation by the "Gang of Four". So Geng Hua was accompanying his mother who was seriously ill for rehabilitation on the mountain. When he got to know Zhou Yun, he was summoned for interrogation because of his frequent contacts with the girl. Zhou Yun had to go back to U. S. A. cherishing the mood of reluctant departure. After the fall of the "Gang of Four", Zhou Yun came to Lushan Mountain again, and so she missed Geng Hua even more. At that time, Geng Hua, the then graduate student of Tsing – Hua University who had come to Lushan Mountain for academic colloquium, happened to meet Zhou Yun. Both of the two were overjoyed and agreed to get married. Geng Hua asked his father for agreement and showed him Zhou Yun's photo with her family members. Geng Feng recognized Zhou Yun's father Zhou Zhenwu, one of his classmates in Huangpu Military Academy. They had become foes of each other in the battlefield after the storm of the Great Revolution. After some difficulties, cherishing the aspiration of reunification of the motherland, the two old acquaintances met on Lushan Mountain. They disregarded previous enmity and shook hands with each other again. Zhou Yun and Geng Hua were even more delighted, and they finally got together.

Romance on Lushan Mountain was considered to be the first love film after the culture revolution. This film not only demonstrated the scenery of Lushan Mountain perfectly but also set a lot of records. For example, it is known as China's first kissing scene because there appeared kisses on the screen which were very rare at that time. At the end of 2002, the film was granted Guiness World Records of "The film that is on show with the longest continuation in the same cinema" formally by British General Headquarters of World Guiness. In addition, the film set a lot of world records such as "the film with the most frequent showing times", "the film wearing out most copies" and "the film with the longest showing continuation", and what's more, these records were broken every day. The film *Romance on Lushan Mountain* won the Best Actress (Zhang Yu) of the 1st Chinese Film Goldern Rooster Awards, the Best Feature Film and the Best Actress in a Leading Role (Zhang Yu) of the 4th Hundred Flowers Awards.

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Rickshaw Boy (1982)

The film *Rickshaw Boy* was directed by Ling Zifeng and starred by Siqin Gaowa and Zhang Fengyi. It is an outstanding film produced in 1982.

The film tells a miserable story of a rickshaw boy—Xiangzi happening in the city of Beijing of Old China. When Xiangzi came to Beijing, he was eager to create his new life through his honesty and hard working. Xiangzi, who always had a desire to excel others, hoped to be a "free rickshaw boy", and he got married with Hu Niu, the daughter of the factory owner Master Liu si. Before long, Hu Niu died of a difficult labor. Rickshaw man Qiangzi's daughter Little Fuzi fell in love with Xiangzi, but they could not get married because of their poverty. When Xiangzi eventually came to Little Fuzi with great hope for their future, he found she had died. With no exception, Xiangzi was drowned in the man-eating society too.

This film was a product of adaptation from Lao She's novel of the same title, and it displays a distinct national style and local characteristics. It demonstrated a real scene of old China by several vivid images that appeared in the film, and through demonstrating the tragic destinies of Xiangzi, the film revealed all kinds of suffering the working people had had in the old society. The film won the Best Feature Film Award and the Best Actress Award (Siqin Gaowa) of the 3rd Chinese Film Golden Rooster Awards, 1982's Outstanding Film Award by Ministry of Culture and the Best Feature Film Award of the 6th Hundred Flowers Awards by Popular Magazine in 1983.

The Herdsman (1982)

The Herdsman was directed by Xie Jin, written by Zhang Xianliang and Li Zhun and starred by Cong Shan and Zhu Shimao. It is a famous and outstanding film produced by Shanghai Film Studio in 1982.

The Herdsman is about the life of a herdsman in western China during the Cultural Revolution and his reunion with his father from America. In autumn of 1980, a Chinese American entrepreneur, Xu Jingyou, accompanied by his female secretary, returned to China for a visit. He wanted to find his long lost son whose name is Xu Lingjun. With the help of China Travel Service, Xu Lingjun came from the northwest pasture to meet his father in Beijing Hotel. After 30 years, Xu Jingyou felt very guilty for failing to bear the responsibility of a husband and a father for abandoning his wife and son to do business in America. So he wanted to take his son to the United States to inherit his assets. But Xu Lingjun was very distant with his father. His mother had died of illness and Xu Lingjun became an orphan. After

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graduating from high school, Xu became a teacher. In 1957, he was classified as a "Rightist" and sent to work in a ranch in the underdeveloped northwest. In 1962, when his labor penalty was terminated, he stayed at the ranch as a herdsman. Due to despair, he even attempted to commit suicide. But his fellow ranchers, especially Grandpa and Grandma Dong and Guo Zi, gave him the courage and strength to carry on. They tried their best to protect him from disasters. Among these people, Xu Lingjun found his father and mother, as well as warmth and hope. The kind-hearted Guo Zi sent Li Xiuzhi, a virtuous and competent country girl from Sichuan to beg during the Cultural Revolution, to Xu Lingjun's broken hut. Xiuzhi didn't turn cold-shoulder to Xu Lingjun because of his "rightist" status, and Xu Lingjun was grateful for Xiuzhi's trust on him. Soon they had a son named Qingqing, and the family lived a carefree life. After the fall of the "Gang of Four", Xu Lingjun retrieved his honor from the wrongly classified "rightist" and returned to his post as a teacher. He wanted to contribute his knowledge to the offspring of the ranchers. Here in the ranch, there was his kindred, his love and his root. His own family is so affectionate and harmonious that he mustn't bear to abandon his wife and son altogether and he mustn't leave the motherland. In the evening, when Xu Jingyou told his son his feeling toward him and the son told his father his unusual experience and hardships after he was classified the "Rightist" and sent to work in the northwestern pasture. Xu Jingyou no longer forced his son to follow him to America and he asked him to buy a piece of land on the mainland as his graveyard: He wanted to be buried in his motherland after death. After sending his father to America, Xu Lingjun returned to the ranch, to his kindred and friends, and to his wife.

This film described the protagonist's destiny of many years in a severe and deep manner. It excavated out beauty from the twisted and refracted the glory of reality and kindness from ordinary people. The scars and happiness, the agony and joy condensed on the protagonist contained the deep philosophy of life. Owing to all these, the film won the Best Supporting Actor Award (Niu Ben) and the Best Editing Award (Zhou Dingwen) of the 3rd Chinese Film Golden Rooster Awards in 1983, the Best Film Award and the Best Supporting Actor Award (Niu Ben) of the 6th Hundred Flowers Awards by Popular Magazine as well as the 1982's Outstanding Film Award by the Ministry of Culture.

At Middle Age(1982)

At Middle Age is a film co-directed by Wang Qimin and Sun Yu, co-starred by Da Shichang and Pan Hong and produced by Changchun

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Film Studio in 1982.



In the autumn of 1979, Lu Wenting, a middle-aged oculist of a hospital, was sent to be rescued because she suffered a myocardial infarct. As another oculist of the hospital Sun Yimin remembered, Lu Wenting had a consummate medical skill and she served patients wholeheartedly, yet, she was still a resident doctor with a low salary of 56.5 yuan though she had worked in the hospital for 18 years. Fu Jiajie, Lu Wenting's husband, was a patient Lu Wenting had once cured and he was engaged in the research work of metal mechanics. The two live a very happy life after their marriage. But unfortunately, the arduous work and heavy burden of life crashed Lu Wenting. On the day she fell ill, she was required to perform three eye operations consecutively, among which one was the operation to excise the cataract of a vice-minister Jiao Chengsi. Qin Bo, the vice-minister's wife, worried very much about Lu Wenting's medical skill because Lu was neither a senior doctor nor an attending doctor. But what she didn't know was that it was Lu Wenting that who, defying the Red Guard's threat, had done the operation to excise the cataract of Jiao Chengsi's another eye. When her daughter fell ill, Lu Wenting didn't get to the nursery until she finished her patient cases. She was full of guilty when she saw her daughter lying on bed lonely in high fever. After the rescue, Lu Wenting regained her consciousness. She regretted not having taken the responsibility of a wife nor a mother and she told her husband to take good care of their daughter. Hearing this, Fu Jiajie felt as if a knife were piercing his heart. The couple of Jiang Yafen, Lu Wenting's good friend, were about to go abroad, at the farewell party, everyone participating sighed for the middle-aged people's sweetness and bitterness. With the delicate caring and curing of the hospital, Lu Wenting gradually got well and she was sent back home specially by the hospital car.

Centering on Lu Wenting's circumstances, the film reflected and thought deeply of the treatment of middle-aged intellectuals that existed in the society and needed to be promptly cared for. At the same time, it praised the noble characters of intel-

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lectuals who are willing to work, loyal to their undertakings and who love their motherland. *At Middle Age* was a Chinese realistic film, indicating the realistic pressure upon intellectuals. The film called for the reconsideration of their values to the society. In 1983, the film won the Best Feature Film Award and the Best Leading Actress Award (Pan Hong) of the 3rd Chinese Film Golden Rooster Awards, the Best Feature Film Award of the 6th Hundred Flowers Awards by Popular Magazine as well as the 1982's Outstanding Film Award by the Ministry of Culture.

My Memories of Old Beijing (1983)

My Memories of Old Beijing was an outstanding film directed by Wu Yigong, starred by Shen Jie and Zhang Fengyi and produced by Shanghai Film Studio in 1983.

The film showed the society and the miserable life of the people in the 1920s in Beijing through the eyes of a naive girl. The film was uniquely arranged. Instead of organizing the plot with a beginning, development, climax and conclusion, it featured a keynote of sorrows and yearning for the past and a string-styled plot that links three separate stories. Like a multi-faceted mirror, it reflected the historical scenes from different angles. At the end of the twenties last century, six-year-old little girl Lin Yingzi living in the south part of Beijing city and the "crazy" woman Xiu Zhen who often stood dully at the mouth of the lane became friends. When she was very young, Xiu Zhen fell in love with a university student secretly, but later the student was taken away by the police. Her daughter, little Guizi, was thrown away close to the city wall by her family members and she didn't know whether she died or not. So Yingzi had a lot of sympathy with her and she happened to find Niuer, another daughter of Xiu Zhen who separated from her mother for 6 years. But soon after that, the mother and the daughter were killed by a train. After moving to another place, Yingzi got to know a young man in a desolate wild field nearby who had to steal for his younger brother's schooling. In Yingzi's eyes, this young man was kindhearted, but she had no way to tell whether he was good or bad. Soon, the young man was taken away by the police. This made Yingzi very sad. When Yingzi was 9 years old, Fend Daming, husband of her wet nurse—Mother Song, came to the Lin's. When Yingzi got to know that Mother Song's son had been drawn two years before and her daughter was sold to others, she felt great sorrow deep in her heart. She couldn't understand why Mother Song left her own children and went out to look after children of others. Later when Yingzi's father died of illness, Mother Song was taken away on a little donkey by her husband. Yingzi left

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Beijing with her family and left her childhood with every kind of doubts as well. Lin Yingzi was curious about everything around her: dilapidated city walls of the ancient capital, ringing bells on a camel's neck, busy streets and side lanes... The mad woman, her playmate Niuer who was mal-treated, the thief hiding himself in a deserted courtyard, Mother Song who was a wet nurse in her family and her loving father who was seriously ill and died in the end... all these people had either played, talked, laughed or lived with her. But up to then, in one way or another the people around Yingzi had quietly left her one by one. Now they only lived in her memory. Why did the world be full of miseries? The naive girl Yingzi thought hard but could not find the answer. It was over fifty years since then, Yingzi was already an old woman now. Though far away from Beijing, she never forgot this period in her life. Her heart was heavy, and she was homesick again.

The maximal charm of this film lay in the writing and directing style that both the playwright and the director intentionally left a distance of space and time between the narrator-the adult "Little Yingzi" and the stories she recounted, making the narrative style of the film vestured in a disconsolate and dim emotion color. At the same time, the film reflected the historical scene of the society of that time from different angles and made itself a prose-like film that took mental mood as its major content, pictures, dubbing and models as its manifestation. The film ever won six grand prix both home and abroad such as the Best Director Award, the Best Supporting Actress Award and the Best Music Award of the 3rd Chinese Film Golden Rooster Awards as well as the Best Feature Film Golden Eagle Prize at the 2nd Philippine Manila International Film Festival and the 2nd Equator Prize at the 10th Ecuadorian Quito International Film Festival, etc.

Yellow Earth (1984)

The film *Yellow Earth* was directed by Chen Kaige, with Zhang Yimou being its Cinematographer and Xue Bai and Wang Xueqi its stars. It was an outstanding film produced in 1984.

The story happened in a poor village of the north of Shaanxi tableland in the thirties last century. Cuiqiao, being born in a poor family, had a baby engagement. As she was growing up, her agony was deepened subsequently. She tried to challenge her destiny, but she didn't succeed because of her poverty and the long-existing feudal tradition. One day, Gu Qing, an Eight Route Army writer and artist who was searching for materials of folk songs in the countryside, came to the village. Cuiqiao got to know something about the happy life of liberation of women

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and freedom of marriage from him. Later, Gu Qing went back to his unit and Cuiqiao ran away resolutely from her wedding to the east of the Yellow River.

Chen Kaige made full use of the film language of sound in the making of the film and successfully demonstrated the theme of the film. Sound in the film produced a charming effect and by taking advantage of the sadness and distress of Xin Tian You—the Shaanxi local melody, Chen Kaige fully displayed his exploration of Chinese film itself as well as his self-examination of national cultures. The film *Yellow Earth* cinematographed by Zhang Yimou is Chen Kaige's first film as a fifth generation director. It was the first time that the two top directors of China cooperated in filmmaking about 20 years ago. Owing to their effort, the film won seven grand prix both at home and abroad such as the Best Cinematography Award of the 5th Chinese Film Golden Rooster Award in 1985 and the Cinematography Award at the 7th France Nantes Film Festival of the Three Continents, etc.

Hibiscus Town (1986)

Hibiscus Town was directed by Xie Jin and starred by Liu Xiaoqing and Jiang Wen, and it is a very good classical film both in content and form produced by Shanghai Film Studio in 1986.

In the 60s last century, Hu Yuyin and her husband Li Guigui made a living by selling bean curd of rice in Hibiscus Town. Their business was booming with a good reputation of "Bean Curd Xi Shi", but because of this, they were at feud with Li Guoxiang, the manager of the state-operated food shop. When the Cultural Revolution began, Wang Qiushe became the Party Secretary of the town and Li Guoxiang was forced to leave his post. Guigui was forced to commit suicide and Hu Yuyin was classified a new kulak. Hu Yuyin swept the street every day with the rightist Qin Shutian, and Qin Shutian gave her sincere care and help, so the two fell in love gradually. When the 10-year turmoil of the Cultural Revolution ended, Qin Shutian and Hu Yuyin got their thorough redressal. They stood up and re-opened Hu's Bean Curd of Rice Shop and began their new life. At that time, Wang Qiushe became mad, knocking a broken gang and shouted in a hoarse voice, "Movement!..."

This film was the "Film Master" Xie Jin's master work. It has demonstrated the true appearances of various types of personages in front of history and sent out the call for human nature and the praise of beautiful emotion as well as inherited and developed the fine tradition of the realistic film of our nation and produced a social effect of appealing to both refined and popular tastes. In 1987, the film won seven

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national awards such as the Best Feature Film Award, the Best Leading Actress (Liu Xiaoqing) of the 7th Chinese Film Golden Rooster Awards, the Best Feature Film Award, the Best Actor Award (Jiang Wen), the Best Actress Award (Liu Xiaoqing) of the 10th hundred Flowers Awards and 1986 ~ 1987 Outstanding Film Award by the Ministry of Broadcasting, State Administration of Radio. In 1988, it won 5 international grand prix such as Crystal Ball Award at the 26th Karlovy Vary International Film Festival, Golden Bear Award at the 5th France's Montpellier Film Festival, the Judging Panel Special Award and Audience Award at the 33rd Spanish Valladolid International Film Festival, Golden Bear Award at the 5th France Montpellier International Film Festival in 1989, and Honorary Award at the 40th Czechoslovakia Working People's Film Festival, etc.

Red Sorghum (1987)

Red Sorghum is a film directed by Zhang Yimou and starred by Gong Li and Jiang Wen.

This film tells the story of "my grandpa" and "my grandma" in a child's eye.

In the sorghum field of Eighteen Li Slope, my grandma reluctantly married Li Datou, a man in his fifties running a wine workshop in Eighteen Li Slope. When my grandma came back three home days later, she got together with Yu Zhanao and herefrom she was with "my dad", that is, my grandpa later. After Li Datou died, my grandma supported up the wine workshop of the Li's. At that time, a brigand called Bald San Pao took my grandma away with him and my grandpa went to the brigand and asked for fairness. Afterwards, my grandpa lived in the wine workshop and because he urinated in the good wine just made, the high-quality wine Eighteen Red was brewed. When my dad was 9, the Japanese invaders came and my grandpa led his partners to fight against the Japs bravely and died a glorious death.

Red Sorghum was a legend with implication of myth. It brought an unparalleled effect when it was on show. Instead of copying the stream of consciousness structure of the novel, the film changed the story into a style of narrate in a straight line.

The director and the cinematographer elaborately reproduced the color world of the novel structure, making the tableaus imposing a sharp pounding to the eye. The film sang the praises of human nature and flourishing, exuberant vitality in a kind of mysterious color, and it shocked the film circle with its fervent and passionate red color. Owing to this, it won Golden Bear Award, the highest award at the 38th *West Berlin* International Film Festival and it is the first Chinese film that has

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won the highest award at Class A international film festivals as well as the first Chinese film that has won the highest international honor. Apart from the Golden Bear Award, the highest award at the 38th *West Berlin* International Film Festival, the film won other international and domestic awards such as the Best Feature Film Award, the Best Director Award and the Feature Film Facticity and Novelty Award at the 5th Zimbabwe International Film Festival in 1998, Film Critics Award at the 35th Sydney International Film Festival in 1988, The Director's Great Atlas Golden Award at Morocco's 1st Marash International Film and TV Festival in 1988, the Best Feature Film Award of the 11th Hundred Flowers Awards by *Popular Magazine* in 1988, the Best Film Award by Radio Audience Judging Panel at the 16th Brussels International Film Festival, Silver Panda Award at France's 5th Montpellier International Film Festival in 1989, Gold Status Award at the 8th Hong Kong Film Festival in 1989, Nomination Award of German Democratic Republic Filmmakers Association Annual Award in 1990, the Best Feature Film Award of the 8th Chinese Film Golden Rooster Awards and the Best Feature Film Award of Chinese Film Hundred Flowers Awards in 1988.

Red Sorghum was a new chapter of Chinese filmmaking in the new period, indicating the new beginning of the ongoing to the world of Chinese films.

A Woman for Two (1988)

A Woman for Two is a film directed by Ling Zifeng, starred by Liu Xiaoqing, Jiang Wen and Feng Hanyuan and co-produced by Nanhai Film Co., Ltd. and Liaoning Film Studio in 1988.

The story happened in a north rural area in the 30th last century. The newly-married couple Chuntao and Li Mao were attacked by some brigands. The two lost each other and no one knew where Li Mao was ever since. Chuntao came to Beiping alone and met Liu Xianggao in fleeing from calamity by chance. They lived together and made a living by picking worthless stuff for survival herefrom. One day several years later, Chuntao saw Li Mao accidentally who begged from door to door along the streets. It was that in the very year they separated, Li Mao was taken into the Kuomintang troops to be a soldier. Later, he lost his legs in a fierce battle. It hurt her to see him begging any more and she took him home. But with two men and a woman living in a small place, there surely existed a lot of inconvenience and contradictions and the neighborhood spread some gossip. Both the two men hoped that Chuntao would have a regular home to return to. Finally, Liu Xianggao went away from the house. But Chuntao realized at that moment that

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she loved him. She ran out desperately to look for him. When she returned home in disappointment, she found that Li Mao hung himself. She saved him and ever since then, they became brother and sister. Before long, Liu Xianggao returned to her and Li Mao felt relieved for their reunion.

The film demonstrated the earnest emotion among average people and the sprouting of the concept of independence from the new type of women with Chuntao as their representative and embodied the retrospection to the oriental civilization and the self-examination on it as well as the call to new civilization. Liu Xiaoqing, a famous actress, successfully molded the female image of Chuntao who is with flourishing life-force and left a strong impression on the audience. Thus in 1988, the film won Outstanding Film Award by the Ministry of Broadcasting, State Administration of Radio. And in 1989, it won the Best Feature Film Award, the Best Actor Award (Jiang Wen) and the Best Actress Award (Liu Xiaoqing) of the 12th Chinese Film Hundred Flowers Awards.

Founding Ceremony of PRC(1989)

The film of *Founding Ceremony of PRC* is a gift film co-directed by Li Qiankuan and Xiao Guiyun, starred by Gu Yue, Sun Feihu, Huang Kai and Shao Honglai, and produced by Changchun Film Studio in 1989.

In 1948, Chairman Mao and the Party Central Committee launched and commanded the three campaigns of Liaoshen, Huaihai and Pingjin. The Kuomintang's main forces for the civil war were basically annihilated and the People's Liberation Army arrived at the north bank of the Yangtze River. The Chiang's Dynasty that had ruled China for 22 years was almost disintegrated and fell apart, and the condition for the founding of the new China was ripe. In March 1949, the leading agencies of the Central Committee of the Communist Party of China entered Beijing and this declared that the CPC had come to the central part of the stage of Chinese history. On April 21, 1949, Kuomintang refused to sign the peace agreement which showed some implication of Kuomintang's surrender. 24 hours later, the mighty army of the Communist Party of China broke through the natural barrier of Yangtze River. On April 23, Nanjing was liberated. A month later, Chiang Kai-shek left the mainland and ran away to Taiwan. On May 27, Shanghai, the then economic base of Kuomintang, was liberated. On the 1st of October 1949, New China held its founding ceremony on Tiananmen Square. It is the day that is commemorated by the Chinese people forever. On that day, 300 000 soldiers and civilians of Beijing got together on Tiananmen Square and held the founding ceremony of the People's

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Republic of China. The crowds, flags, colored silks, fresh flowers and lamps formed a beautiful festive ocean. Mao Zedong solemnly declared: "The Central People's Government of the People's Republic of China has been founded!" The resonant voice shook the whole Beijing City, the whole China and the whole world, marking an epoch of the Chinese people of all ethnic groups. Mao Zedong pushed the button by himself, and then the first five-star red flag was gradually raised on the square.

The film *Founding Ceremony of PRC* has demonstrated many historical people and events on the eve of the founding of the People's Republic of China, and it is a classics film among the red films. In 1991, the film won Outstanding Film Award from 1989 to 1990 by the Ministry of Broadcasting, State Administration of Radio. Besides, it won many grand prix such as the Best Feature Film Award, the Best Director Award and the Best Supporting Actor Award (Sun Feihu) of the 10th Chinese Film Golden Rooster Awards in 1990, the Best Feature Film Award, the Best Actor Award (Gu Yue) and the Best Supporting Actor Award (Sun Feihu) of the 13th Hundred Flowers Awards in 1990.

Raise the Red Lantern (1991)

Raise the Red Lantern is a film directed by Zhang Yimou, starred by Gong Li and produced by China Film Co-production Co., Ltd. in 1991.

Song Lian, who had studied for only half a year in college, became the Fourth Mistress of Chen's Compound which was like a castle. The concubines and servant girls of Chen's Compound were jealous of one another in love affairs. The Third Mistress carried on a clandestine love affair with the Chen's doctor, but after being informed against by the Second Mistress, she was killed in a cottage of the building. The inexperienced Song Lian planned to win the master's favor by a false pregnancy, but was informed against by the little servant girl. So she lost the master's favor and before long she became mad because of secret scheming from various kinds of people in Chen's Compound. The following year, the Fifth Mistress married the master.

This film was adapted from Su Tong's novella *Wives and Concubines*. It obeyed and developed the gist and style of the original and reflected the scene of life of the fighting people inside the "plural marriage" feudal family and the relevant principle of survival. Song Lian, the heroine of the film, was the whole show. She had ever received education, but she wanted to fight for a position in such a gloomy and horrible living environment as Chen's Compound in which people intrigued against

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each other.

The actress, Gong Li, successfully molded Song Lian, and He Saifei who played the role of the Third Mistress and Cao Cuifen who played the Second Mistress both had excellent performances too in the film. Ma Jingwu who played the role of the master didn't have any facade lens within this film. Though he only embodied the existence of self chiefly in voice, yet, he demonstrated the merciless feudal paternalistic personage penetratingly.

The film won a lot of awards and grand prix such as St. Michaels Silver Lion Award at the 48th Venice International Film Festival in 1991, Top Ten Chinese Language Film Award by Hong Kong's "Film Biweekly" in 1991, the Best Cinematography Award (Zhao Fei) of the 18th Los Angeles Film Critics Association Awards (1992), the Best Foreign Language Film Award of Italian David Awards in 1992, the Best Feature Film Award, the Best Actress Award (Gong Li) of the 16th Popular Magazine Hundred Flowers Awards in 1993, the Best Foreign Language Film Award by American New York Film Critics Association Awards in 1993, Belgian Film Critics Association Grand Prix in 1993, and the Best Foreign Language Film Award of the 46th British Film Academy Awards in 1993.

The Story of Qiu Ju (1992)

The Story of Qiu Ju is a film directed by Zhang Yimou, co-starred by Gong Li, Lei Kesheng, Ge Zhijun and Liu Peiqi. It was co-produced by Yindu Agency (China) Co., Ltd. and Youth Film Studio of Beijing Film Academy in 1992.

The story took place in a small mountain village northwest of China.

Wang Qinlai, Qiuju's husband, once had a quarrel with the village head and was hurt at the vital part by the kicking of the head. Qiuju, who was pregnant at that time, came to the village head to reason, but he was not willing to apologize. Qiuju went on to lodge a charge to the township government and so the village head had to agree to make compensation for her husband. The village head threw the money onto the ground, Qiuju felt she was insulted and she didn't take the money, instead, she once again stepped on the long and tough road of lawsuit. Qiuju came to the county's Public Security Bureau first and then to the city's. At last, she decided to bring an accusation to People's Court according to the law.

Qiuju had a difficult labor at the New Year's Eve. Braving snow and cold, the village head and some villagers took Qiuju to the hospital. So Qiuju gave birth to a baby boy smoothly. She and her family were very grateful to the village head for his

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help and they didn't mention the lawsuit any more. However, when Qiuju and her family were celebrating her son's full moon, there came the sentence from the City Court that the village head was to be detained. Gazing at the distance smoke and dust that the police wagon elevated in the air, Qiuju felt deeply frustrated and at a loss.

The Story of Qiu Ju has been one of Zhang Yimou's best films, and it was made in an on-the-spot-record way. Taking advantage of a story of "masses sueing government officials", the film eulogizes the self-esteem, self-improvement and self-confidence of females in the rural areas and the arousal of their legal sense. The film won a lot of grand prix such as the Outstanding Film Award by the Ministry of Broadcasting, Film and TV in 1992, the Best Feature Film Award, the Best Leading Actress Award, the Best Cinematography Award, and the Best Props Award of the 13th Chinese Film Golden Rooster Awards, the Best Feature Film Award of the 16th Hundred Flowers Awards, the Top Ten Chinese Language Film Award of the 12th Hong Kong Film Golden Status Awards and the 49th Venice International Film Festival Golden Lion Award, etc.

Farewell, My Concubine(1993)

Farewell, My Concubine is a film directed by Chen Kaige, co-starred by Zhang Guorong, Zhang Fengyi, Gong Li and Ge You and co-released by Beijing Film Studio and Hong Kong Tangchen Film Co., Lid. in 1993.

In the Beijing of 1924, the mother who prostituted sent her 9-year-old son, Cheng Dieyi, to the Guan's opera school to learn to play a leading female role. Cheng Dieyi and Duan Xiaolou had been good brothers from very young. The two became leading roles in Beijing Opera and were extremely popular at that time in the capital city after co-starring *Farewell, My Concubine*, with Duan Xiaolou playing the painted face character and Cheng Dieyi playing the leading female role. After that, the two close friends decided to co-star *Farewell, My Concubine* for the whole life. But unfortunately, Duan Xiaolou married a prostitute whose name was Ju Xian and Cheng Dieyi, who fell in secret love with his senior fellow apprentice, felt very gloomy and decided not to co-star *Farewell, My Concubine* with Duan Xiaolou anymore. With the help and instruction of Master Guan, the two worked together once again. During the period of the Cultural Revolution, the two brothers exposed each other's "crime". Juxian couldn't bear the hurting any more and she committed suicide by hanging herself. After the fall of the "Gang of Four", the two brothers co-starred "*Farewell, My Concubine*" for the last time after 22 years of separation.

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When Yu Ji finished her last singing, she killed herself with the double-edged sword that she sent to Xiang Yu which was full of her emotion and fantasy. So, in the arm of his senior fellow apprentice, Cheng Dieyi finished his actor's life as well as the splendid tragedy.

The film is the product of mirror admired by scholars and common people alike among Chinese films, and also, it is the most successful master piece co-produced by filmmakers from the Mainland, Taiwan and Hong Kong before the making of the film *Crouching Tiger, Hidden Dragon.* The film is magnificent in momentum and its making is extremely excellent. Zhang Guorong, Zhang Fengyi, Gong Li and Ge You all had excellent performances in the film, and Director Chen Kaige arrived at the peak of his directing career for the film. The film won Golden Palm Award for the Best Film at the 46th Cannes Film Festival in 1993, Recommendation Award for China Mainland Films of the 7th Taibei Film Awards for Commercial Films in 1994, the Best Foreign Language Film Award of the 51st Golden Globe Awards in 1994, the Best Foreign Language Film Award of the 47th British Film Academy Awards in 1994, the Best Director Award and the Best Edition Award at the 38th Film Asia-Pacific Film Exhibition in 1983, Oscar Nomination Award for the Best Foreign Languages Films and the Best Supporting Actress Award of New York Film Critics Awards, etc..

To Live (1993)

To Live is a very influential film directed by Zhang Yimou, co-starrerd by Ge You and Gong Li and co-produced by Epoch International Co., Ltd. and Shanghai Film Studio in 1993.

Xu Fugui, the young master from a wealthy family, was addicted to gambling, and Jiazhen, his wife, persuaded him to stop gambling again and again but in vain, so she went back to her own parents' with her daughter Fengxia. At the very night, Fugui lost all his family wealth in gambling and his father died of anger. After that, Fugui had to make a living by selling off his mother's ornaments in a broken hut he rented. A year later, Jiazhen came back home with her daughter and a baby boy Youqing in her arms. Herefrom, Fugui sincerely mended his ways and behaved himself. But the good time didn't last long and it was a time of the Civil War. Fugui was taken to the Kuomintang troops to be a soldier. Later in the Huaihai Campaign, he was captured by the PLA. After liberation, Fugui was set free and he returned home to enjoy family reunification. Unfortunately, his daughter became dumb because of illness. Though Fugui got some land as a tenant

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peasant in the land reform, adversities always haunted him and what remained to him was to live at last. The film is adapted from the novel of the same title by Yu Hua, and it is a film of black humour of Chinese-style. Through the description of leading character Fugui's extraordinarily sad experiences of personal life, the film covers up the destinies of human in history and the uncontrollable pain of life, and thus derives a forced smile to death.

To Live was somewhat an epic film, and the epic characteristic was hidden beneath the destinies of an individual and a family, at the same time, and faintly showed a strand of sympathetic and sorrowful feeling and sentimental black humor. In the condensed background of history, the state of individual living and suffering described in the film embodies the sorrows and joys of partings and meetings of small potatoes and the absurdness of the time. Though the film had a very moderate ending, yet, it made the audience ponder deeply.

Through black humor, the desperation and helplessness demonstrated in the film have been changed into a kind of tolerance from the Chinese people under difficult living conditions. To live is to endure. The film won the Judging Panel Grand Prix, the Best Leading Actor Award (Ge You) and Humanism Award of the 47th France's Cannes International Film festival, Top Ten Chinese Language Film Award of Golden Status Awards at the 13th Hong Kong Film Festival, the Best Foreign Language Film Award by USA National Film Critics Association, the Best Foreign Language Film Award by Los Angeles Film Critics Association, the Nomination Award of the Best Foreign Language Film of USA Film Golden Globe Awards and the Best Foreign Language Film Award of British National "Oscar Awards", etc.

In the Heat of the Sun (1994)

In the Heat of the Sun is directed by Jiang Wen, co-starred by Xia Yu, Tao Hong, Geng Le and Ning Jing and produced by China Film Co-Production Corporation in 1994.

The film *In the Heat of the Sun* was adapted from Wang Shuo's story entitled *Wild Beasts.*

The story took place in Beijing during the Cultural Revolution. Ma Xiaojun was a son of an officer, and his playmates all called him Monkey Ma. Ma Xiaojun, whom nobody cared for at that time, got to know and made friends with the "Brothers" in the compound. They played truant, fought and, smoked. "Dawdling in the street" became their theme of life and opening others' locks with a master key by stealth was Ma Xiaojun's hobby. One day, when Ma Xiaojun entered a

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house, he saw on the wall hang a photo of a girl in swimming costume. In his eye, that girl was very beautiful and he fell in love with the unknown girl crazily. He was itching for going to the house to see the photo every day. The gang of teenagers of the officers played truant and making troubles all day long. At that time, the outside world was seeing a snafu chaos, yet, they were enjoying the heat of the sun in their own world. Later, Ma Xiaojun got to know Milan. When his father who held a post in the army knew that, he criticized Xiaojun for not concentrating on his school learning and gave him a good beating. Ma Xiaojun's parents had no time to care for him, and Xiaojun was still dawdling with those playmates. In this way, the gang was growing up in a chaos in the special period of time.

The film was Jiang Wen's maiden work in his directing career. It extremely truly described the mentality and the dysphoria for triump of the group of youngsters as Ma Xiaojun and Milan on their way to adolescence. It was a Chinese film novel both in content and form, indicating the ongoing of Chinese film to a new era. The tableaus of the film were very graceful, and the actors and actresses acted their roles in plain ways, so it enjoyed an extremely high attendance when it was on show. It can be one of the films that the whole world praised in the year of 1994 and still eager to see even now. The film won the Best Actor Award (Golden Lion Award) of Volpi Cup Awards at the 51st Venice International Film Festival, the Best Film Award, the Best Director Award, the Best Leading Actor Award, the Best Cinematography Award of the Golden Horse Awards at the 33rd Taiwan Film Festival and the Best Leading Actor Award at Singapore International Film Festival, etc.

Back to Back, Face to Face (1994)

Back to Back, Face to Face is a realistic film directed by Huang Jianxin and Yang Yazhou, Co-starred by Niu Zhenhua, Lei Kesheng, etc. and co-produced by Xi'an Film Studio and Hong Kong Senxin Entertainment Development Co., Ltd. in 1994.

The Cultural Centre of a town was a middle-sized cultural bureaucracy. Wang Shuangli, Assistant Director of the center who has been on this second position for many years, is very loyal to his post. Though an excellent manipulator, Wang cannot get promoted. In these years, two directors from other places have been assigned to work here in the center, and the attitudes of the clerks of the center have been playing pendulum. Assistant Director Want is a talent, yet, he has to obey the criterion of personnel of the higher authority. So, he has changed his attitude of taking care of everything himself into an attitude of indifference. But, to his sur-

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prise, the post of the director of the center has suddenly become his!

This film demonstrated the complicated and subtle relation of interest between people in modern society through the promotion, degradation, leaving and staying his post of a leader at the basic level in a very short period of time, so it was surely a masterpiece of realism. It won a lot of awards such as the Best Director Award and the Best Co-produced Film Award of the 15th Chinese Film Golden Rooster Awards, Top Ten Chinese Language Film Award of the 14th Hong Kong Film Golden Status Awards, Shanghai Film Critics Award, 1994's Top Ten Film Award, the Best Feature Film Award and the Best Leading Actor Award at the 1st China's Zhuhai "Across-the-Straits and Hong Kong Film Festival", the Best Feature Film Award and the Best Leading Actor Award at the 2nd University Students Film Festival and the Best Leading Actor Award at Tokyo International Film Festival, etc.

The Enchanted Braid (1995)

The Enchanted Braid is a film directed by Cai Yuanyuan, co-starred by Ning Jing, Li Gadu and Dingyi, co-produced by Cai's Brothers (Macao) Film Co. and Zhujiang Film Co., Ltd. in 1995. It is the first film demonstrating the native life and civilization in Macau produced by Macao Chinese.

The film tells about a love story that is both moving and complicated happening in Macao in the early 1930s. It demonstrates the contradictions, permeation, collision and union brought about by different nations, cultural background and concept through the emotional imbroglios and the vicissitudes of life between a Portugal noble young man and a Chinese water carrying girl and it is a unique film with Macau historical and cultural characteristics.

In Macau in the 1930s, a Portugal noble young man called Atuoxinduo fell in love with a beautiful girl called Arling at first sight and Arling loved him too. But their love ruffled both of their families and Arling was expelled by her clansmen from Quezai Garden. Atuoxinduo went away from home because of his father's disagreement. He and Arling began their own life independently. But life was difficult for them day by day because they didn't have any income. In addition, their culture differences and diversity of habits and customs brought them strike and harassment in their life, so they quarreled and separated from each other finally. Arling was extremely grieved. She decided to cut her braid—the witness of their love in desperation... And at this critical moment, Atuo came under the wire. Atuo, the childe, had to go out to work. He was tempered in the hard life and became mature. Now he missed Arling even more. Sweat had testified Atuo's value, and he

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once again found Arling. They furnished a new home with the self-earned money. Arling was pregnant. She had difficult labor on a stormy night. She asked Atuo to fetch her foster mother to deliver her of the baby. Her foster mother was moved by Atuo's begging and braving the heavy rain she came to Arling, though she was ill. She helped deliver Arling of a mixed-blood. They returned to Quezai Garden, and under Arling's insistence, they held a full moon celebration for the baby according to the Chinese custom. Ever since that time, they lived a happy life.

When the film was on show, it aroused great concern both at home and abroad, and it was regarded as the first Macao film, and it filled the gap in Macao's filmmaking. The film won the Best Co-produced Film Award of the 16th Popular Film Hundred Flowers Awards. Ning Jing, the leading actress of the film, was honored as the Best Actress of the 6th Shanghai Film Critics Awards and the 4th Beijing University Students' Film Festival. Later, the film won Special Grand Prix co-delivered by the Organization Committee and the Judging Panel at the 25th Figueira Da Foz International Film Festival of Portugal. In 1998, it won Special Honorary Award at US Philadelphia International Film Festival.

Red Cherry (1995)

Red Cherry directed by Ye Dayin and starred by Guo Keyu and Xu Xiaoli, is a film which marks the 50th anniversary of the victories in the global anti-fascist and China's War of Resistance against Japan.

The story began in the winter of 1940, two Chinese children were put into the Ivanov International School near Moscow. The boy was called Luo Xiaoman and the girl Chuchu. Shortly, the Russia-Germany War broke out and the school was occupied by German Army. Chuchu and other children suffered a lot in the persecution of German Army after Luo Xiaoman and Chuchu separated in the scourge of war. A German military general, who was wrapped up in tattooing enjoyed Chuchu, an oriental girl. He tattooed a Nazi eagle on her back. With the counter-attack cannon sound of Russian Army, the general felt beforehand that the Third Reich was doomed to be over and he brought his most complacent "work", Chuchu, to the wild... after Chuchu was saved by the Red Cross of the allied forces, she simply refused to take off clothes to bathe because her back left a shame and hurt with her for the rest of her life forever. Finally, Russian Army knew clearly her identity and the hospital made her a skin transplant operation but failed. Later, Chuchu had lived in Beijing and never got married. She died at 63.

Red Cherry recorded China's biggest domestic box office of 40 million in 1995

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and has won broad acclaimation and won the Best Actress (Guo Keyu) at the 2nd Shanghai International Film Festival, the Golden Torch, Best Leading Actress and Best Director at the 5th Pyongyang Film Festival of the Non-aligned and Other Developing Countries, Outstanding Film Award at the 2nd Huabiao Awards, Best Film and Best Achievement in Sound at the 16th Golden Rooster Awards, Best Film and Best Leading Actress at the 19th Hundred flowers Awards and so on.

Mountain, People and Dog (1998)

Mountain, People and Dog is a very beautiful film directed by Huo Jianqi, co-starred by Teng Rujun, Liu Ye and Zhao Xiuli and produced by Changchun Film Group Co., Ltd. (Changchun Film Studio) in 1998.

What we see in the film is a winding mountain path and a lot of heavy postal parcels. For several decades, the senior mail carrier had been braving wind and snow, crossing mountains and waters delivering his concern and regard to a large number of families. When the father was too old to do all these and retired, the son became a country mail carrier and continued the work. It was not until then that the son, a new country mail carrier, understood his father's lifetime sweetness and bitterness and the unknown life of an ordinary country mail carrier through what he saw and heard. The film, through the process from the strangeness and isolation between father and son to the understanding and consideration, demonstrated the complicated and touching emotion between father and son as well as the mental world of the two generations that was contradictive but communicative at the same time.

However, when the film was first released in the domestic film market, it was buried in oblivion. Yet, it aroused great sensation when it was on show abroad. The plot of the film was simple and its rhythm slow, but it showed extremely strong artistic quality by demonstrating beautiful sceneries and dense humanism. The affectionate warmth between father and son and the harmony between human and nature embodied in the film fully touched the audience. The young actor, Liu Ye, cut a figure by this film and left a strong impression on the audience. The film won many grand prix such as the Most Favorite Film for the Public at the 23rd Montreal International Film Festival, the Judging Panel Grand Prix at the 31st India International Film Festival, "the Most Favorite Film for the Public" at 1991 Montreal International Film Festival 1991, the Best Feature Film Award and the Best Leading Actor Award of the Chinese Film Golden Rooster Awards in 1999 and Best Foreign Language Film Award of 2001 Japan Film Oscar Awards, etc..

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My Father and Mother (or The Road Home) (1999)

My Father and Mother or *The Road Home* (1999) is a film directed by Zhang Yimou, co-starred by Zhang Ziyi and Sun Honglei and co-produced by Beijing New Picture Film Co. and Guangxi Film Studio in 1999.

My mother, whose infant name was Zhaodi, was a beauty known far and wide when she was young. She not only had a keen mind and dextrous hands, but also was the first girl that bravely pursued free love in the neighborhood. She fell in love with an honest young teacher secretly and ingeniously conveyed her love by sending meals and water to him and in the end they fell in love with each other in a romantic as well as a traditional way. The young teacher was classified as a "rightist" and he was taken away without having time to enjoy steamed jiaozi which Zhaodi had specially made for his supper. Zhaodi traced the young man with the bowl of jiaozi in her arms. She fell down, the jiaozi spoiled and the blue flower bowl broken. When the young man returned home, they married and were in love for 40 years. They helped each other and were closely attached to each other in humble circumstances. After her husband's funeral, Zhaodi's son Luo Yusheng was teaching the children like the Teacher Luo of the past, his father, in his clear, loud voice that cut through time and space. The aged Zhaodi once again heard the voice she had ever heard when was in love with that young teacher. Suddenly, the silhouette of her son was displaced by the silhouette of her husband in her eyes. Before her eyes, there appeared again the young and dexterous Zhaodi in her red cotton coat jumping in joy on the endless path of her first love.

My Father and Mother described love, families and consanguinities. An unsophisticated girl fell in love with a young man and they loved each other the whole life. Their love was sincere... That was the first time that Zhang Yimou demonstrated a love story of a specific epoch in a poetic, romantic, lyric and simple manner. In the 50th Berlin Film Festival in 2000, Zhang Yimou was once again paid close attention to. *My Father and Mother* made a very big splash and created a sensation in Berlin on its first show. The excellent cinematography and touching love made the film win a lot of film festival awards.

Not One Less (1999)

Not One Less is a realistic film directed by Zhang Yimou, starred by a non-professional actress, a middle school student named Wei Minzhi, and produced by Guangxi Film Studio in 1999.

Teacher Gao of Shuiquan Primary School was about to go back home to see

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his mother who was seriously ill, so, the village head introduced Wei Minzhi from a neighborhood village to take his class for a month. But when Teacher Gao saw that Wei Minzhi was only a girl of about 13 or 14, he thought she was not old enough to teach the children and thus he didn't want to accept her. Then the village head said to him, "You see, it is not easy to get someone to replace you. I'm sure she can at least look after the children well. Let her do the job for one month until you come back." Originally, there were about thirty or forty pupils in Shuiquan Primary School. But there were dropouts every year, and now there were only 28 pupils left. Before Teacher Gao went home, he urged Wei Minzhi again and again to look after the pupils well and no one should be lost. Wei Minzhi asked the pupils to copy their texts all day long. Every day in the morning, she called the roll. She didn't allow anyone to take away any pupil, and she even didn't obey the village head. The pupils did not listen to her because they thought she was too young to teach them. Some of the pupils even made trouble for her on purpose. Thus, there was always a chaos in the classroom. Wei Minzhi didn't care about all this. She just kept the door of the classroom and didn't allow any pupil to go out until the time school was over. The ten-year-old Zhang Huike had to drop out and do part-time jobs in the city to earn a living because his family could not pay back their debt due. Wei Minzhi remembered Teacher Gao's warning before he had left for home and decided to get Zhang Huike back to school. She asked about Zhang Huike's dwelling in the city, and when she got to know the place Zhang Huike was living, she herself alone stepped on the road into the city. Thus, the thirteen-year-old Wei Minzhi began her searching in the boundless huge crowd...

This film was another of Zhang Yimou's restructuring films succeeding *My Father and Mother*. It was in a newsreel style and the actors and actresses are all unprofessional. Besides, the film ran intensely after a sense of reality by its on-the-spot record lenses and true compositions. Probably, it was this reality of newsreel of the film that has attracted the audience. Owing to the unique dealing of the characters and the environment, the film won the Golden Lion Award at the 56th Venice Film Festival. It won the Outstanding Feature Film Award, the Outstanding Director Award (Zhang Yimou) of Chinese Film Huabiao Awards in 1999, the Best Director Award (Zhang Yimou) of the 19th Chinese Film Golden Rooster Awards, the Best Feature Film Award of the 22nd Popular Film Hundred Flowers Awards and the Best Feature Film Award of the 6th Beijing University Students' Film Festival as well.

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Shower (1999)

Shower was directed by Zhang Yang, a director of New Generation, starred by Zhu Xu, Pu Cunxin and Jiang Wu, is a modern city life ethic film which demonstrates the conflict between the new culture and the old culture.

The film tells Lao Liu, a skilled rubdown person, ran painstakingly a bathing pool for a lifetime. He lost his wife long ago and his eldest son, Liu Daming, has left home and been in the South of China for many years; only his second son, silly Er Ming, lives with him. One day, Da Ming came back from Shenzhen and had to stay behind to look after this family because Lao Liu suffered a relapse. Only then, Da Ming truly understood his father and touched the bath industry. Along with the rapid economic development, the dismantling was everywhere in the city and the old bathing pool also received "attention" of quite a few of bosses who dreams a rich dream. But Lao Liu on was not willing to separate himself with his bathing pool. After Lao Liu died, Da Ming sold the bathing pool and took his silly younger brother to go to Shenzhen, seeking another more joyful life style.

The film took the life style of Beijing natives as the content and was greatly favored in domestic and international film circles after being screened and won nearly 20 awards: Best Actress, Students' Choice Award for Favorite Film and Students' Choice Award for Favorite Actor at the 7th Beijing Student Film Festival, Jury Award at the 24th Toronto International Film Festival, Best Director at the 43rd Spain San Sebastián International Film Festival, Best Film and Favorite Film at the 40th Greek Thessaloniki International Film Festival, etc. at home and abroad. In addition, the film was also introduced in more than 50 countries.



著名影片
Notable Films

《庐山恋》(1980)

《庐山恋》是由黄祖模导演,张瑜、郭凯敏主演,上海电影制片厂在1980年拍摄的一部影片。

这部影片讲述了中美建交之后,侨居美国的前国民党将军周振武的女儿周筠回国观光的故事。一路上,周筠注视着窗外的景色,回忆起5年前初到庐山的一段往事。她首次回国在庐山游览时,与在山上潜心攻读的小伙子耿桦相遇,彼此产生

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爱慕之情。耿桦的父亲是位高干,名叫耿烽,此时正遭"四人帮"的审查。耿桦陪重病缠身的母亲来庐山养病。结识周筠后,他因和周筠的频繁接触而受到传讯。周筠怀着惜别的心情回美国去了。"四人帮"被粉碎后,周筠再次来到庐山旧地重游,对耿桦倍加怀念。其时,已是清华大学研究生的耿桦来庐山听学术报告时不期与周筠重逢。两人欣喜若狂,约定结婚。耿桦征求父亲耿烽的意见,给他看了周筠一家人的合影。耿烽认出周筠的父亲周振武是他当年在黄埔军校的同学,后来在大革命的风暴中,他们成了战场上的敌手。经过一番波折,怀着对祖国统一的渴望,两位老相识在庐山相会,摒弃前嫌,握手言和。周筠和耿桦更是欢天喜地,有情人终成眷属。

《庐山恋》被认为是新中国成立以来首部真正意义上的爱情电影。该片不仅完美地呈现出了庐山的景色,而且还创造了多个纪录。比如由于影片中出现了当时罕见的吻戏,被称为中国第一部吻戏。2002 年底,世界吉尼斯英国总部正式授予中国电影《庐山恋》"世界上在同一影院连续放映时间最长的电影"吉尼斯世界纪录。此外,这部影片还创造了"放映场次最多"、"用坏拷贝最多"、"单片放映时间最长"等多项世界纪录,而且这些纪录每天还在不断地增长。该片于 1981 年获首届中国电影金鸡奖最佳女主角奖(张瑜),第 4 届电影百花奖最佳故事片奖和最佳女演员奖(张瑜)。

《骆驼祥子》(1982)

《骆驼祥子》是由凌子风导演,斯琴高娃、张丰毅主演,1982 年出品的一部优秀影片。

影片讲述的是旧中国的北京城里一个人力车夫祥子的悲剧故事。祥子来到城市,渴望以自己诚实的劳动来创造生活。好胜心强的祥子指望做一个"自由的洋车夫",并与厂主刘四爷的女儿虎妞成亲,不久虎妞难产而死。拉车夫二强子的女儿小福子对祥子产生感情,可是穷困却不能让他们结合。当对未来充满希望的祥子来找小福子时,小福子已死,祥子最终也被吃人的社会吞没。

这部影片是根据老舍同名小说改编的,具有鲜明的民族风格和地方特色。影片通过对几个人物形象的生动塑造,展示出一幅旧中国的真实图景,通过祥子的悲剧命运,表现出劳动人民在旧社会中受到的种种苦难。影片对人物塑造较原作做了一定拓展,虎妞这一形象经过电影艺术的加工,成为银幕上一个独特的艺术典型。该片曾获第 3 届中国电影金鸡奖最佳故事片奖、最佳女主角奖(斯琴高娃)、文化部 1982 年优秀影片奖、1983 年第 6 届《大众电影》百花奖最佳故事片奖等。

《牧马人》(1982)

《牧马人》是谢晋导演、张贤亮和李准编剧、丛珊和朱时茂主演、上海电影制片厂 1982 年制作的著名优秀影片。

《牧马人》讲述了文化大革命时期中国西部的一位牧马人及其与从美国归来的

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父亲团聚的故事。1980 年秋天,旅居美国的华侨企业家许景由在女秘书的陪同下回国旅游,并寻找失散多年的儿子许灵均。在中国旅行社的帮助下,许灵均从西北牧场赶到北京饭店同父亲见了面。30 年过去了,许景由为丢下妻儿离家出走去美国经商没尽到丈夫和父亲的职责而深感内疚。他决心把儿子带去美国,继承遗产。但是,许灵均对父亲很是冷漠。他的母亲病死后他成了孤儿。高中毕业后,他当了一名教师。1957 年,他被打成"右派",并被送到荒漠的西北草原劳动。1962 年解除劳教后,他因无家可归被留在牧场放牧。由于绝望,他近乎自杀。他的牧友,尤其是老牧民董大爷、董大娘以及郭子等牧民,给他以生活下去的勇气和力量。他们想方设法保护他免遭横祸。在他们之中,他找到了父亲和母亲、温暖和希望。善良的郭子把"文革"中从四川逃荒来的贤惠能干的农村姑娘李秀芝带到许灵均的小破屋里。秀芝不嫌许灵均是"右派",许灵均感激秀芝对他的信任。不久,他们有了活泼可爱的儿子清清。一家人过着无忧无虑、轻松愉快的生活。粉碎"四人帮"后,许灵均错划的"右派"得到纠正,他又走上讲台,把知识奉献给牧场的后代。这里有他的亲情、他的爱、他的根。他们一家人是那么的亲热、和睦,他不忍心丢弃妻儿,他不能离开祖国。夜晚,许景由向儿子倾吐思念之情,儿子也向父亲倾诉自己被打成"右派"后来到西北牧场劳动的坎坷经历。许景由不再勉强儿子跟他走了,他嘱托儿子在中国内地为他买块墓地,想死后葬在祖国。送走了父亲,许灵均又回到牧场,回到亲友中间,回到了妻子身边。

这部影片以严峻、深沉的笔触描绘了主人公多年的命运,从扭曲的时代中挖掘出美,从普通人身上迸射出真与善的光辉。凝聚在主人公命运中的伤痕与甜蜜,痛苦与欢乐,蕴含着深刻的生活哲理。正因为此,该片获 1983 年第 3 届中国电影金鸡奖最佳男配角奖(牛犇)、最佳剪辑奖(周鼎文),1983 年第 6 届《大众电影》百花奖最佳影片奖、最佳男配角奖(牛犇),文化部 1982 年优秀影片奖。

《人到中年》(1982)

《人到中年》是由王启民、孙羽共同导演,达式常与潘虹联袂主演,长春电影制片厂 1982 年制作的一部电影。

1979 年秋,某医院中年眼科医生陆文婷因心肌梗塞急性发作,送去抢救。眼科孙逸民主任记得,陆文婷医术精湛,全心全意为患者服务,但在医院工作 18 年仍是住院医生,工资很低,只有 56 元 5 角。陆文婷的爱人傅家杰是被她治愈的患者,从事金属力学的研究工作。两人婚后生活幸福美满,但不幸的是,繁重的工作和生活的重担却把陆文婷压垮了。她在发病当天上午连续做了三个手术,其中一个是焦成思副部长的白内障摘除手术。部长夫人秦波对既不是主任级大夫又不是主治医生更不是党员的陆文婷很不放心,但她却不知道"十年动乱"中正是陆文婷不畏红卫兵的威胁,为焦部长的另一只眼睛做的白内障摘除手术。陆文婷的女儿生病,她却直到看完病人才赶到托儿所。看到高烧的女儿独自躺在床上,心中充满歉疚。

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经过抢救，陆文婷恢复知觉。她忏悔自己没有尽到妻子和母亲的责任，嘱咐丈夫照顾好孩子。傅家杰听了妻子的话心如刀割。陆文婷的好友姜亚芬夫妇即将出国。在陆家举行的告别宴上，大家感慨中年人的甘苦。陆文婷在医院的精心治疗和护理下，逐渐恢复健康。医院专门派车将她送回家中。

影片围绕陆文婷的境遇，反映并思考了社会中普遍存在且亟待解决的中年知识分子的待遇问题，同时赞扬了知识分子任劳任怨、忠于事业、热爱祖国的高尚品格。《人到中年》是一部反映中国现实的影片，阐释了知识分子的现实追求。这部影片呼吁对他们的社会价值的思考。该片获1983年第3届金鸡奖最佳故事片奖，最佳女主角奖（潘虹），1983年第6届《大众电影》百花奖最佳故事片奖，文化部1982年优秀影片奖。

《城南旧事》（1983）

《城南旧事》是由吴贻弓导演、沈洁和张丰毅主演、上海电影制片厂1983年制作的一部优秀影片。

这部电影通过一个天真女孩的眼睛向世人描述了20世纪20年代北京的社会和那里的人们的悲惨生活。影片的构思独特、奇巧。它并不以“序幕、展开、高潮和结局”而编排情节，而是以对往事的唉叹和怀念以及串连三个独立故事的情节连串手法为基调。如同一面多棱镜，这部影片以不同的角度反映出当时的历史景象。20世纪20年代末，家住北京城南的六岁小姑娘林英子与经常呆呆站在胡同口寻找女儿的“疯”女人秀贞成为朋友。秀贞年轻时与一个大学生暗中相爱，后来这位大学生被警察抓走。秀贞生下的女儿小桂子又被家人扔到城墙根下，生死不明。英子对她非常同情，并偶然找到了秀贞离散六年的女儿妞儿。但不久后，这母女俩被火车碾死。搬家后，英子又在附近荒园中认识了为供弟弟上学不得不偷东西的年轻人。英子觉得他很善良，但又分不清他是好人还是坏人。不久巡警抓走了这个年轻人，这使英子非常难过。九岁那年，英子奶妈宋妈的丈夫冯大明来到林家。英子得知宋妈的儿子两年前淹死、女儿被卖掉的事情后，心里十分伤心。她不明白宋妈为什么撇下自己的孩子来伺候别人。后来，英子的爸爸病逝，宋妈也被丈夫用小毛驴接走，英子随家人离开北京，同时，也带着种种疑惑离开了自



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己的童年。林英子对周围一切都感兴趣：古都残破的城墙，骆驼脖子上的响铃，繁忙的街道和辅道……；还有疯女，饱受虐待的玩伴妞儿，隐藏在废墟院内的小偷，她家的奶妈宋妈以及她那重病缠身，终于去逝的亲爱的爸爸……所有这些人都曾与她一起玩耍、说话、大笑或与她同住过。然而，英子周围的人都以这种或那种方式一个一个静悄悄地离开了她。如今，他们只是生活在她的记忆中。这个世界为什么充满了神秘？这个天真的姑娘苦思冥想，但她却无法找到答案。五十年过去了，英子已经是个老太太了。虽然她远离北京，但她却永远忘不掉那段时光。她心情沉重，她又想家了。

这部影片最大的魅力在于编导有意让真正的叙事人——即成年后的"小英子"与被叙述的故事拉开时空距离，使影片的叙事风格笼罩了一片惆怅、朦胧的情感色彩。同时，影片从不同的角度映照出当时社会的具体历史风貌，形成了一种以心理情绪为主体内容，以画面和声音、造型为表现形式的散文体影片。这部影片获第3届中国电影金鸡奖最佳导演、最佳女配角和最佳音乐奖以及菲律宾第2届马尼拉国际电影节最佳故事片金鹰奖、南斯拉夫第14届贝尔格莱德国际儿童电影节最佳影片思想奖、厄瓜多尔第10届基多城国际电影节二等奖赤道奖等6项国内国际大奖。

《黄土地》(1984)

《黄土地》由陈凯歌导演、张艺谋摄影、薛白和王学圻等主演，是1984年出品的一部优秀影片。

故事发生在20世纪三十年代陕北高原的一个贫瘠山村里。因为家贫，翠巧自小与人定下了"娃娃亲"。翠巧日渐长大，她的痛苦也随之加深。她试图对命运提出挑战，但是贫困和长期的封建传统使她无法改变命运。一天，下乡找寻民歌资料的八路军文艺工作者顾青来到村里，从他那里，翠巧了解到妇女解放、婚姻自主的幸福生活。后来，顾青回队。翠巧在完婚之日，毅然逃婚东渡黄河。

陈凯歌在此部影片中充分利用了声音这一电影语言的表现形式，成功彰显出影片所要表达的主题。在这部影片中，声音产生了引人入胜的效果。借着信天游本身的酸楚，陈凯歌表现了自己对中国电影影像本体的探索和对民族文化的反思。由张艺谋担任摄影的影片《黄土地》是陈凯歌作为第五代导演的开山之作。这也是当今国内两位最顶尖导演在20多年前的首次合作。该片于1985年获第5届中国电影金鸡奖最佳摄影奖，同年获第7届法国南特三大洲电影节摄影奖等七项国内国际奖项。

《芙蓉镇》(1986)

《芙蓉镇》是由谢晋导演，刘晓庆和姜文主演，上海电影制片厂1986年摄制的一部内容与形式俱佳的经典之作。

20世纪60年代初，胡玉音和丈夫黎桂桂在芙蓉镇以卖米豆腐为生。他们的生

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意兴隆，有“豆腐西施”的美誉，由此与国营饮食店经理李国香结了仇。“文化大革命”开始后，王秋赦当上了镇党支部书记，李国香被赶下台。桂桂被逼自杀后，胡玉音被划成新富农。胡玉音每天和右派分子秦书田一起扫大街，秦书田给她以真诚的关怀和帮助，两人逐渐产生感情。十年动乱结束了，秦书田和胡玉音得到彻底平反，他们重新开办了胡记米豆腐店，直起腰杆开始了新生活。这时王秋赦已变成疯子，他敲着破锣，嘶哑地叫嚷着“运动了……”

影片是“电影泰斗”谢晋的扛鼎之作，表现了各式人物在历史面前的真实面目，发出了对人性的呼唤和对美好感情的讴歌。影片继承和发扬了我国现实主义电影的优良传统，取得了雅俗共赏的社会效果。本片于 1987 年获第 7 届中国电影金鸡奖最佳故事片奖、最佳女主角奖（刘晓庆）、第 10 届电影百花奖最佳故事片奖、最佳男演员奖（姜文）、最佳女演员奖（刘晓庆）、广播电影电视部 1986 年～1987 年优秀影片奖等 7 项国内大奖；1988 年先后获第 26 届卡罗维·发利国际电影节水晶球奖、第 33 届西班牙瓦亚多利德国际电影节评委特别表彰奖和观众奖，1989 年获法国第 5 届蒙彼利埃国际电影节金熊猫奖、捷克斯洛伐克第 40 届劳动人民电影节荣誉奖等 5 项国际大奖。

《红高粱》（1987）

《红高粱》是由张艺谋执导，巩俐和姜文主演的一部影片。这部影片以童稚观点回忆“我爷爷”和“我奶奶”的故事。



在十八里坡的高粱地，我奶奶不情愿地嫁给了在十八里坡开烧酒作坊的五十多岁的李大头。我奶奶在三朝回门的时候与余占熬发生了感情，从此怀了“我爹”，也就是后来的我爷爷。李大头死后，我奶奶撑起了李家的烧酒作坊。这时，土匪秃三炮前来抢走我奶奶，我爷爷前去找土匪讨回公道。后来我爷爷住进酒坊，因为在刚酿好的酒里撒了一泡尿，最终酿成了好酒十八红。我爹九岁时，日本鬼子来犯，我爷爷率伙计们浴血杀敌，壮烈牺牲。

《红高粱》是一个具有神话意味的传说。影片公映后，产生了空前的影响力。影片并未照搬小说的意识流结构，而是将故事改为直线叙述。导演和摄影精心复现了小说构造的色彩世界，使画面非常具有视觉冲击力。整部影片在一种神秘的色彩中歌颂了人性与蓬勃旺盛的生命力。影片以阳光般眩目、热情似火的红色震惊了影坛。正因为此，《红高粱》获得第 38 届柏林国

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际电影节上的最高奖金熊奖，这是第一部在国际A类电影节上获得最高奖的中国电影，也是迄今为止中国电影在国际上获得的最高荣誉。该片除获得1988年38届柏林电影节金熊奖以外，还获得1988年第5届津巴布韦国际电影节最佳影片奖、最佳导演奖、故事片真实新颖奖；1988年第35届悉尼国际电影节电影评论奖；1988年摩洛哥首届马拉什国际电影电视节导演大阿特拉斯金奖；1988年第11届《大众电影》百花奖最佳故事片奖；1989年第16届布鲁塞尔国际电影节广播电台听众评委会最佳影片奖；1989年法国第5届蒙彼利埃国际电影节银熊猫奖；1989年第8届香港电影节金像奖；1990年民主德国电影家协会年度奖提名奖；1988年第8届金鸡奖最佳故事片奖和百花奖最佳故事片奖等奖项。

《红高粱》是中国新时期电影创作的新篇章，标志着中国电影走向世界的新开始。

《春桃》(1988)

《春桃》是一部由凌子风导演，刘晓庆、姜文、冯汉元主演，南海影业公司和辽宁电影制片厂1988年联合摄制的影片。

20世纪30年代的北方农村，春桃在与李茂的新婚之夜里遇到土匪。两人被冲散，李茂从此下落不明。春桃独自来到北平，逃难中邂逅刘向高，两人从此相依为命，以捡破烂为生。几年后的一天，春桃无意中在街上看到沿街乞讨的李茂。李茂当年被抓去当壮丁，后在混战中失去双腿。春桃不忍心让李茂继续在街头流落，于是将他领回家。但狭小的空间，两个男人和一个女人的生活存在着诸多不便与矛盾，街坊邻居也传起了闲言碎语。两个男人都希望春桃有个正常的归宿。刘向高终于出走了。春桃这时意识到她是爱他的。她不顾一切地跑出去找他。当她怀着失望的心情回到家里时，又发现李茂上吊了，她救下他，从此两人以兄妹相称。不久，刘向高又回到春桃身边，李茂为他们的团圆感到欣慰。

影片围绕旧时代三个劳苦人之间的情感纠葛，反映了普通人之间的诚挚情感和以春桃为代表的新女性的独立意识的萌发，体现了对东方文明的追忆和反思以及对新文明的呼唤。著名演员刘晓庆成功塑造了春桃这一具有蓬勃生命力的女性形象，给观众留下深刻印象。该片于1988年获广播电影电视部优秀影片奖，1989年获第12届电影百花奖最佳故事片奖、最佳男演员奖(姜文)、最佳女演员奖(刘晓庆)等奖项。

《开国大典》(1989)

《开国大典》是一部由李前宽、肖桂云联合导演，古月、孙飞虎、黄凯、邵宏来联袂主演、长春电影制片厂1989年制作的向国庆四十周年献礼影片。

1948年，毛主席、党中央在西柏坡指挥发动了举世闻名的辽沈、淮海、平津三大战役。国民党发动内战的主力已基本被歼灭，中国人民解放军挺进到长江北岸。

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统治中国22年之久的蒋家王朝已陷入土崩瓦解的绝境。新中国诞生的条件已经成熟。1949年3月，中共中央领导机构进入北京，宣告中国共产党已经正式踏上了中国历史舞台中心的位置。1949年4月21日，国民党正式拒绝在带有投降色彩的和平协议上签字。24小时后，共产党的百万雄师冲破长江天险。4月23日，南京解放。一个月后，蒋介石离开内地逃往台湾。5月27日，国民党的经济基础上海得到解放。1949年10月1日，新中国在天安门广场举行开国大典。这是一个永远为中国人民所纪念的日子。这一天，北京30万军民聚集在天安门广场上举行了开国大典。人群和旗帜、彩绸、鲜花、灯饰，汇成了喜庆的锦绣海洋。毛泽东庄严宣布："中华人民共和国中央人民政府成立了！"这个洪亮的声音震撼了北京城，震撼了全中国，震撼了全世界，开创了中国各民族人民的新世纪。毛泽东亲手按动电钮，第一面五星红旗在广场上冉冉升起。

影片展现了中华人民共和国成立前夕发生在国共两党中诸多生动的历史人物与事件，是红色电影经典之片，并于1991年获广电部1989年～1990年优秀影片奖。此外，这部影片还获得1990年第10届中国电影金鸡奖最佳故事片奖、最佳导演奖、最佳男配角奖（孙飞虎），1990年第13届大众电影百花奖最佳故事片奖、最佳男演员奖（古月）、最佳男配角奖（孙飞虎）等许多大奖。

《大红灯笼高高挂》（1991）

《大红灯笼高高挂》是由张艺谋导演，巩俐主演，中国电影合拍公司1991年出品的一部电影。

读了半年大学的颂莲来到一个古堡式的大院陈宅做第四房太太。陈宅的几位太太和丫鬟们争风吃醋。三太太与陈府医生高先生偷情，被二太太告发，在楼台上的小屋里被害身亡。涉世不深的颂莲想用假怀孕来博得老爷的宠幸，被小丫鬟告发。不久，失去宠幸的颂莲在陈家大大小小的算计下疯了。第二年，陈府大院又娶进第五位太太。

这部影片改编于苏童的中篇小说《妻妾成群》。影片秉承并发扬了原作的主旨和风格，反映了"一夫多妻制"的封建家庭内部互相争斗的人生景象及相应的生存原则。女主人公颂莲是作品的核心人物。她原本受过教育，但她却想在陈府这样一个阴森恐怖、勾心斗角的生存环境中争得一席之地。因此，她的个性逐渐扭曲和变形。

演员巩俐对颂莲的塑造非常成功，而饰演三姨太的何赛飞和饰演二姨太的曹翠芬在片中也有出色的表现。陈老爷的扮演者马精武在片中没有任何正面镜头。虽然他主要以声音来体现自己的存在，但他却将一个冷酷无情的封建家长式的人物表现得入木三分。

该影片获1991年第48届威尼斯国际电影节圣马克银狮奖、1991年香港《电影双周刊》十大华语片奖、第18届洛杉矶影评人协会奖（1992）最佳摄影奖（赵非）、

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1992 年意大利大卫奖最佳外语片奖、1993 年第 16 届大众电影百花奖的最佳故事片奖和最佳女演员奖(巩俐)、1993 年美国纽约影评人协会最佳外语片奖、1993 年比利时影评人协会大奖、1993 年第 46 届英国电影学院奖最佳外语片奖等多项大奖。

《秋菊打官司》(1992)

《秋菊打官司》是一部由张艺谋导演,巩俐、雷恪生、戈治均、刘佩琦联合主演,银都机构(中国)有限公司和北京电影学院青年电影制片厂 1992 年联合出品的影片。

故事发生在中国西北部的一个小山村里。

秋菊的丈夫王庆来与村长发生了争执,被村长踢中要害部位。秋菊怀着身孕去找村长说理,村长不肯认错。秋菊又到乡政府告状,村长答应赔偿秋菊家的经济损失。村长把钱扔在地上,受辱的秋菊没有捡钱,而是又一次踏上了漫漫的告状之路。秋菊先后到了县公安局和市里,最后决定向人民法院起诉。除夕之夜,秋菊难产。村长和村民们连夜踏雪冒寒送秋菊上医院。秋菊顺利地产下了一个男婴。秋菊与家人对村长感激万分,官司也不再提了。可是当秋菊家庆贺孩子满月时,却传来市法院的判决,村长被拘留。望着远处警车扬起的烟尘,秋菊感到深深的茫然和失落。

《秋菊打官司》是张艺谋最好的影片之一,是一部采用纪实手法拍摄的电影。影片借一个"民告官"的故事,赞颂了农村女性的自尊、自强、自信以及法制观念的觉醒。该片获 1992 年广电部优秀影片奖、特别荣誉奖,第 13 届中国电影金鸡奖最佳故事片奖、最佳女主角奖、最佳摄影奖和最佳道具奖,第 16 届百花奖最佳故事片奖,第 12 届香港电影金像奖十大最佳华语片奖,第 49 届威尼斯国际电影节圣马克金狮大奖等多项大奖。

《霸王别姬》(1993)

《霸王别姬》是由陈凯歌导演,张国荣、张丰毅、巩俐、葛优联袂主演,北京电影制片厂和香港汤臣电影公司联合于 1993 年发行的一部电影。

1924 年的北京,做妓女的母亲带着 9 岁的儿子程蝶衣来到关家科班学唱青衣。蝶衣与段小楼从小就是好兄弟。段唱花脸,程唱青衣,两人因合演《霸王别姬》而成为名角,在京城红极一时。两人约定合演一辈子《霸王别姬》。不料小楼娶妓女菊仙为妻。依恋着师兄的蝶衣心情沉重,决定不再与小楼合演《霸王别姬》。在关师傅的召唤下,两人再次合作。文革时期,兄弟俩又互相揭发"罪行"。菊仙承受不了打击,上吊自尽。打倒"四人帮"后,师兄两人在分离了 22 年的舞台上最后一次合演《霸王别姬》。虞姬唱罢最后一句,用她送给霸王的那把注满她的感情和幻想的宝剑自刎了。蝶衣在师兄小楼的怀中结束了自己的演艺生涯,也结束了这出灿烂的悲剧。

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本片是中国电影中雅俗共赏的典范作品，也是在《卧虎藏龙》之前由两岸三地电影人合作拍片以来最成功的代表作。影片气势恢宏，制作十分精良。张国荣、张丰毅、巩俐、葛优等都表演得十分精彩。导演陈凯歌也凭此片步入其事业巅峰。该片曾获第46届戛纳国际电影节最佳影片金棕榈奖(1993年)、第7届台北电影奖商业映演类中国内地电影推荐奖(1994年)、第51届金球奖最佳外语片(1994年)、第47届英国电影学院奖最佳外语片(1994年)、第38届亚太影展最佳导演(1993年)、第38届亚太影展最佳剪辑(1993年)、奥斯卡最佳外语片提名奖、纽约影评人奖最佳女配角奖等。

《活着》(1993)

《活着》是由张艺谋导演，葛优和巩俐主演，时代国际公司与上海电影制片厂于1993年联合制作的一部非常有影响的影片。

大户人家少爷徐福贵嗜赌成性，妻子家珍对其屡劝无效，便带着女儿凤霞回了娘家。当夜，福贵输光全部家产，父亲也被气死。福贵只得靠变卖母亲首饰，租了一间破屋过活。一年后，家珍手抱着男婴有庆和女儿一起回了家。自此，福贵痛改前非，安分守己过日子。但好景不长，适逢内战，福贵被拉去当了国民党的士兵，后来在淮海战役中被解放军俘虏。解放后福贵获释回乡，一家人庆幸团聚。不幸的是，他的女儿因生病而变成哑巴。虽然土改时他以佃农的身份获得了土地，但逆境总是跟他形影不离，他最后剩下的唯有活着。

本片根据余华同名小说改编，是中国式的黑色幽默片。影片透过主人公福贵一个人的一生异常凄惨的遭遇，涵盖了人在历史中的命运和无法掌控的生命之痛，衍生出对死亡的苦笑。

《活着》具有一定的史诗性，这种史诗性被包装在个人和家庭的命运之下，同时隐隐露出一股悲悯的情怀和伤感的黑色幽默。影片所描述的个人生存状态和苦难，在经过精简的历史背景里，体现出小人物的悲欢离合和时代的荒谬。影片的结尾虽然很温和，但却颇引人深思。影片中的绝望和无助在黑色幽默里得到转变，变为中国人在艰难生存状态下的忍受。活着就是忍受。影片获法国戛纳第47届国际电影节评委会大奖、最佳男主角奖(葛优)、人道精神奖，第13届香港电影节金像奖10大华语片奖，全美国影评人协会最佳外语片奖，洛杉矶影评人协会最佳外语片奖，美国电影金球奖最佳外语片提名奖，英国全国奥斯卡奖最佳外语片奖等。

《阳光灿烂的日子》(1994)

《阳光灿烂的日子》是由姜文导演、夏雨、陶虹、耿乐、宁静等主演，中国电影合作制片公司于1994年制作并出品的一部影片。

《阳光灿烂的日子》这部影片是根据王朔的小说《动物凶猛》改编而成的。

影片故事发生在文革时期的北京。马小军是一个军人的儿子，小伙伴们都叫他马猴。没人管教的他在大院里结交了一帮“哥们儿”。他们逃课、打架、抽烟。

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"混街"成了他们这伙人的生活主题。马小军的嗜好是用万能钥匙偷开别人家的锁。一天,他进了一户人家,看到墙上挂着一张女孩子穿泳装的照片。在他眼里,那女孩是十分美丽。他着魔般地爱上了这个不知名的女孩,恨不得天天到那个家里去看她的照片。一群军人子弟整天逃学闹事。当外面的世界正闹得天翻地覆时,他们却在自己的天地里享受阳光灿烂的日子。后来,马小军同米兰交往,被在军队任职的父亲知道了。父亲骂小军不好好学习,狠狠揍了他一顿。父母没有时间管他,小军仍然同那些孩子一起混玩。就这样,在特殊的时期,孩子们在混沌中长大了。

这部影片是著名演员姜文的导演处女作。影片极为真实地描述了文革期间马小军、米兰等一群少年在迈向青春时的心理与胜利的躁动,是一部从内容到形式都全新的中国电影。它的出现标志着中国电影跨入了一个新的时代。影片画面优美,表演朴实,公映后获得极高的上座率。堪称1994年度令全世界赞绝、至今仍渴望观看的影片之一。影片获第51届威尼斯国际电影节沃尔皮杯最佳男演员奖(银狮奖),第33届台湾电影节金马奖最佳影片、最佳导演、最佳男主角、最佳摄影奖和新加坡国际电影节最佳男主角奖。

《背靠背脸对脸》(1994)

《背靠背脸对脸》是由黄建新、杨亚洲联合执导,牛振华、雷恪生等主演,西影与香港森信娱乐发展有限公司1994出品的一部现实主义影片。

某市镇的文化馆是个不大不小的文化衙门。文化馆王双立副馆长尽忠职守,在二把手位置上已经坐了很多年。虽然他工作能力挺强,但始终不获提升。这些年,馆里先后来了两位从外面派来的新馆长,引致馆内职员的态度也跟着左摇右摆。王副馆长空有才华,却斗不过上级的用人标准,便由事必躬亲的态度转变为漠不关心。不料,此时馆长的职位却落到他头上。

影片通过一个基层干部在短短一段时间内的升、降、去、留,揭示了现代社会中人与人之间的复杂微妙的利益关系,是一部现实主义的力作。该片获第15届中国电影金鸡奖最佳导演、最佳合拍片奖,第14届香港电影金像奖十大华语片奖,上海影评人奖,1994年十佳影片奖,首届中国珠海"海峡两岸暨香港电影节"最佳故事片和最佳男主角奖,第2届大学生电影节最佳故事片和最佳男主角奖,东京国际电影节最佳男主角奖等许多奖项。

《大辫子的诱惑》(1995)

《大辫子的诱惑》是由蔡元元导演,宁静 、里嘎杜、丁一主演,蔡氏兄弟(澳门)影业公司和珠江电影制片公司1995年联合拍摄的第一部由澳门华人组织拍摄的反映澳门本土文化的电影。

该片叙述了20世纪30年代初发生在澳门的一个曲折动人的爱情故事,通过一个葡萄牙贵族青年与中国担水姑娘之间的感情纠葛和悲欢离合,展示了不同种

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族、不同文化背景和不同观念所造成的矛盾、渗透、碰撞与融合，是一部独具澳门历史文化特色的影片。

20世纪30年代的澳门，葡萄牙贵族青年阿托欣多对一个梳着大辫子的漂亮姑娘阿玲一见钟情，双双坠入爱河。但两人的爱情触怒了双方家庭，阿玲被族人逐出雀仔园；阿托欣多因父亲的反对毅然走出家门，与阿玲一起开始独立生活。但由于没有收入，生活日见窘迫，加上文化差异和生活习惯的不同，两人在生活的打击和折磨下发生了争执，终于分手了。阿玲伤心至极。绝望中她决定剪掉大辫子，那是他们爱情的见证……紧要关头，阿托及时赶到。阿托这个公子哥不得不出外打工。在艰苦的磨炼中他成熟了，他更加思念阿玲。汗水证明了阿托的价值，他又一次找到了阿玲。他们用自己劳动挣的钱置办了新的家。阿玲怀孕了，在一个风雨交加的夜晚难产，她请求阿托去请自己的养母来接生。阿托的苦苦哀求感动了养母，她拖着病体冒着大雨赶来，将一个混血儿迎接到世上。他们回到了雀仔园，在阿玲的坚持下，阿托按照中国的习俗为孩子办了满月酒。从此他们过着幸福的生活。

这部影片问世后引起海内外的极大关注，被称为真正的第一部澳门电影，填补了澳门电影业的空白。该片获第16届大众电影百花奖最佳合拍片奖。女主角宁静获第6届上海影评人奖和在第4届北京大学生电影节被评为最佳女演员；后又在葡萄牙第25届费格拉达福兹国际电影节上获组委会和评审团联合颁发的特别大奖。1998年在美国费城国际电影节上获特别荣誉奖。

《红樱桃》(1995)

《红樱桃》是由叶大鹰导演，郭柯宇、徐啸力主演的一部纪念世界人民反法西斯战争胜利暨中国人民抗日战争胜利50周年的影片。

故事讲述1940年冬天，两个中国小孩被送进了莫斯科近郊的伊万诺夫国际儿童院，男孩叫罗小蛮、女孩叫楚楚。不久，苏德战争爆发，儿童院被德军占领。罗小蛮和楚楚在战乱中分开后，楚楚和儿童院的另一部分孩子遭受了德军的种种迫害。一位酷爱纹身艺术的德国将军看上了东方女孩楚楚。他在楚楚身上纹下了一个法西斯像徽。随着苏军的反攻炮声，将军预感第三帝国末日来临，他把自己最得意的"作品"——楚楚带到了荒野……楚楚被盟军红十字会收留后，死活不肯脱衣服淋浴，她的背上留着永远抹不去的耻辱和伤害。最后，苏军查清了她的身份，医院对她进行了植皮手术，但未能成功。楚楚后来一直生活在北京，终生未婚，六十三岁时去世。

《红樱桃》在1995年创造了国产电影四千万元的票房纪录，并获得广泛赞誉。本片获第2届上海国际电影节最佳女主角奖，第5届不结盟及发展中国家平壤电影节火炬金奖、最佳女主角奖、最佳导演奖，第2届华表奖优秀故事片奖、第16届中国电影金鸡奖最佳故事片、最佳录音奖，第19届大众电影百花奖最佳故事片、最佳女演员奖等多项大奖。

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《那山那人那狗》(1998)

《那山那人那狗》是由霍建启导演,滕汝俊、刘烨、赵秀丽主演,长影集团(长春电影制片厂)于1998年制作的一部极为优美的影片。

影片让我们看到的是一条弯弯曲曲的山路,一个个沉甸甸的邮包。老邮递员几十年如一日顶风冒雪、跋山涉水,把一份份关爱和问候送到千家万户。父亲跑不动了,退休了,儿子顶上去,接了班,当了乡村邮递员,继续走那条路。儿子,这个新上任的乡村邮递员,通过一路上的所见所闻,才知道了父亲一生的甘苦和一个普通乡村邮递员默默无闻的风雨人生。影片通过儿子与父亲之间从陌生、隔膜到理解、体贴的过程,表现了父子之间复杂而又动人的感情和两代人既矛盾又相通的精神世界。

影片问世后在国内市场默默无闻,但却在国际上引起强烈反响。该片情节简单、节奏缓慢,但却风景秀丽、人情味浓,表现了极强的艺术性。影片所表现出的父子间的脉脉温情、人与自然的和谐相处,都令观众备受感动。年轻演员刘烨凭借此片暂露头角,给观众留下深刻印象。该片获得第23届蒙特利尔国际电影节公众最喜爱的影片大奖、第31届印度国际电影节评委大奖、1999年获蒙特利尔国际电影节最受观众欢迎电影奖、1999年获中国电影金鸡奖最佳故事片和最佳男主角奖以及2001年获日本电影奥斯卡奖最佳外语片奖等多项大奖。

《我的父亲母亲》(1999)

《我的父亲母亲》是由张艺谋导演、章子怡、孙红雷主演,北京新画面影业公司和广西电影制片厂于1999年联合制作的一部影片。



我的母亲乳名叫招娣,年轻时是远近闻名的美人。她不仅心灵手巧,而且勇敢地成为十里八乡第一个自由恋爱的姑娘。她暗恋上一个淳朴的青年教师,通过送饭、打水等方式巧妙地向他传达着爱情。他们很浪漫又很传统地相爱了。青年教师被打成右派,没来得及吃上招娣特意为他做的晚饭蒸饺子就被带走了。招娣怀揣蒸饺沿路追赶,人摔倒了,蒸饺烂了,青花碗也碎了。他回来后,两人一爱就是四十年。他们相濡以沫,心心相印。丈夫的葬礼过后,招娣的儿子骆玉生像当年的骆老师一样,以清朗、穿越时空的声音教孩子们读书。年迈的招娣又听到教室里传来当年恋爱时听到的教书声。顿时,儿子和丈夫的身影在她眼中置换。在她眼前,又出现年轻灵巧的招

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娣穿着红棉袄雀跃在让她走不完初恋的那一条小路上。

《我的父亲母亲》是一部讲述爱情、家庭、亲情的电影。一个淳朴的姑娘爱上了一个年轻的男人,一爱就是一辈子。他们的爱情很真诚……这是张艺谋第一次用诗意、浪漫、抒情和单纯去表现一个时代中的爱情故事。在2000年第50届柏林电影节上,张艺谋再受关注。《我的父亲母亲》首场亮相即获极佳反响,轰动柏林。优美的摄影和感人的爱情,使这部影片获得诸多电影节奖项。

《一个都不能少》(1999)

《一个都不能少》是由张艺谋导演,非职业演员、中学生魏敏芝主演,广西电影制片厂1999年出品的一部现实主义影片。



水泉小学的高老师要回家看望病重的母亲,村长从邻村找来魏敏芝给高老师代一个月的课。高老师见魏敏芝只有十三、四岁,教不成书,不想要。村长说:"找这么一个人不容易,她能给你把娃看住。先让她凑合一个月等你回来再说。"水泉小学原先有三、四十个学生,每年都有学生流失,现在只剩二十八个了。高老师临走时再三叮嘱魏敏芝,一定要把学生看住,一个都不能少。魏敏芝整天让学生抄课文,每天清点人数。她不准许任何人把学生弄走,连村长的话她也不听。学生见她人小,又不会上课,不听她的,有的还故意跟她捣乱,弄得教室里乱哄哄的。她对这些不管不问,只是守在教室门口,不到时间不让学生走。10岁的张慧科因家里欠债无力偿还,不得不失学到城里打工。魏敏芝记住高老师临行前的叮嘱,决心把张慧科找回来。她打听到张慧科城里的住处,单身一人踏上了进城之路。13岁的魏敏芝开始在茫茫人海里的寻找……

该片是张艺谋继《我的父亲母亲》后的又一部转型电影。影片采用纪录片式的风格,全部使用业余演员。此外,影片以全纪实镜头和全真实布景,强烈追求一种真实感。也许正是这种纪录片的真实打动了观众。该片因在人物与环境上的处理表现独到而获得第56届威尼斯电影节金狮奖。该片还于1999年获得中国电影华表奖优秀故事片奖、优秀导演奖(张艺谋);第19届中国电影金鸡奖最佳导演奖(张艺谋);第22届大众电影百花奖最佳故事片奖;第6届北京大学生电影节最佳故事片奖。

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《洗澡》(1999)

《洗澡》是由新生代导演张杨执导,朱旭、濮存昕、姜武主演的一部展示新旧文化冲突的当代都市生活伦理片。

影片讲述的是苦心经营了一辈子澡塘子的搓澡好手老刘,早年丧偶,长子刘大明离家南下多年,只有傻儿二明守在身边。一天,大明从深圳回来,因老刘犯病,只好留下来照管这个家。这时,大明才真正了解父亲和接触洗澡业。随着经济的迅速发展,城里到处都在拆建,老澡塘也受到不少做发财梦的老板的"关注"。可老刘就是不肯跟澡塘子分开。老刘去世后,大明才卖掉澡塘子,带着傻弟去深圳,寻找另一种更愉悦的生活方式。

该片以北京人生活风情为内容,上映后在国内、国际影坛大受青睐,并获第7届大学生电影节最佳男演员奖、最受大学生欢迎影片奖、最受大学生欢迎男演员奖,第24届多伦多国际电影节评委会大奖,第43届西班牙圣塞巴斯蒂安国际电影节最佳导演奖,第40届希腊塞龙尼基国际电影节最佳影片奖、最受欢迎影片奖等近20项国内国际大奖。此外,影片还被引进50多个国家。

著名导演
Notable Directors

Ding Yinnan(1938 ~)

Ding Yinnan, born in Tianjin in October 1938, is a national first-grade director of China.

Ding Yinnan loved literary and arts since childhood. In 1956, he served as a chemical examiner of Beijing Medical College. Then in 1961, he was admitted to Beijing Film Academy. In 1966, he graduated with excellent achievement and was assigned to work in Guangdong Provincial Modern Drama Troupe. Ding Yinnan directed several dramas with great enthusiasm after he came to work in the troupe. In order to give better play to his professional ability, Ding Yinnan managed to come to work in Zhujiang Film Studio in 1973. Here in the studio, he directed some newsreels such as *Yunnan Wild Animals Investigation Random Notes* and *Drawnwork*. Later, while serving as an assistant for some senior directors, Ding Yinnan learned their experience conscientiously and thus strengthened his understanding of film creation. In 1979, Ding Yinnan directed a feature film called *Pattering Spring-Rain* with the cooperation of Hu Bingliu, a young director. The two

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directors employed the video and audio tactics to pursue the artistic conception of a kind of water black light color, and this made the film embody certain characteristics. The film won Youth Creation Award delivered by the Ministry of Culture that year. In 1982, Ding Yinnan directed a very influential film *A Back-lit Picture*. He further pursued his own artistic style in the making of the film. The film won the Best Cinematography Award of the 3rd Chinese Film Golden Rooster Awards in 1983. Ding Yinnan's most representative film is *Sun Yat-sen* which he directed in 1986. This film, with its epic scale and superior artistic work, summarized Mr. Sun Yat-sen's revolutionary career, putting forth effort to portray his lifetime experiences. It won the three Chinese major awards of the Best Feature Film Award and the Best Director Award of the 7th Chinese Film Golden Rooster Awards, the Best Feature Film Award of the 10th Chinese Film Hundred Flowers Awards and the Outstanding Film Award by the Ministry of Broadcasting, Film and TV in 1986. In 1988, Ding Yinnan directed *Filmmakers*. In 1991, after many years of preparation, Ding Yinnan directed *Zhou Enlai*. This film, taking the course of struggle of Premier Zhou Enlai in his last ten years as the main thread and employing a great amount of intercrosses of time and space, truly reproduced Zhou Enlai in People's heart. This outstanding biographical film, rarely seen in recent years, was Ding Yinnan's another master piece after the film Sun Yat-sen, so, it was highly praised unanimously by the audience, film critics and the press as well and won the Best Film Award delivered by the Ministry of Broadcasting, Film and TV and the 15th Popular Films Hundred Flowers Award in the same year. In 2003, Ding Yinnan directed the film *Deng Xiaoping* and it won Feature Film Special Award of the 22nd Chinese Film Golden Rooster Awards, the Best Feature Film Award and the Best Actor Award of the 26th Chinese Film Hundred Flowers Awards, second Prize for Outstanding Feature Films of the 9th Huabiao Awards and the 10th Beijing University Student's Film Festival Organization Committee Special Award, etc.

Ding Yinnan is an important director of Chinese history biographical films. He became famous by directing such theme films as *Sun Yat-sen* and *Zhou Enlai*. In the serial activities in honor of the 100th birthday of Chinese Films in 2005, Ministry of Personnel of China, the State Administration of Radio, State Administration of Radio awarded the honorary title of "National Film Artist with Outstanding Contribution" to him, and he received the cordial reception of Hu Jintao, General Secretary of the Central Committee of the CPC, President and Chairman of the Military Commission of the Central Committee of the CPC.

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Wu Yigong (1938 ~)

Wu Yigong, national first-grade director and the vice chairman of the 6th Chinese Literature and Art Association, was born in Chongqing in 1938, his ancestral home being Hangzhou of Zhejiang Province.

After graduated from the Director Department of Beijing Film Academy, Wu Yigong became an assistant director of Shanghai Seagull Film Studio. Then after the year 1977, he became the associate director and a director. In 1984, he served as deputy director-general of Shanghai Film Department. He was an assistant director in the making of films of *Li Shuangshuang*, *Go Prospecting*, and the *Southern Scene in North China*. After the "Cultural Revolution", the film circle had a fresh start. That was doubtlessly a golden opportunity to Wu Yigong. His creative talent thrived and paved the way to modern prosaic film with his unique artistic style and profound foundation. Later, he became the first Chinese film director who received an award at an international level. Wu Yigong's boom of film creation began in the 80s or 90s last century. In 1980, he directed the film *Evening Rain* independently. This film is his first masterwork, having won the Best Feature Film of the 1st Chinese Film Golden Rooster Awards and the Outstanding Film Award given by the Ministry of Culture. In 1982, Wu Yigong directed the film *My Memories of Old Beijing* which demonstrated the social life of the 1920s and was known as prosaic film. In this film, Wu Yigong once again displayed his exquisite artistic idea and creation style. Its profound artistic conception makes people think deeply. *My Memories of Old Beijing* became a peak difficult for the posterity to surmount. As an outstanding Chinese prosaic film, the film has won Gold and Silver Awards for the Best Feature Film at three international film festivals and won four of the domestic Golden Rooster Awards and Hundreds of Flowers Awards, leaving a fresh and fine mark in China's film history. Owing to the success of this film Wu Yigong established his position as a famous film director of Chinese "Fourth Generation". Then, his film *My Elder Sister* was a daring attempt in exploring a new language for film, earlier than any of the directors of the fifth generation. He established more distinctively fresh styles and showed flourishing creativity in the documentary *University in Exile*, the comedies *Tribulations of a Young Master* and *Return with the Moon*, as well as the TV series *A Man of Eighteen*, etc. In 2003, Wu Yigong adapted the classics modern drama *Sunrise* into a music drama and served as its screenwriter, lyricist and director.

In the process of the making of his many films, Wu Yigong, employing harmoniously the filming artistic language, depicted the film characters' thought and emo-

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tion deeply and exquisitely and molded the characters with characteristics. Most of the films directed by Wu Yigong permeate strong breath of life and true historical sense. They were full of philosophy of life and with unique composing ideas, lyric artistic styles and fine and exquisite artistic designs. Besides, Wu Yigong is a film entrepreneur. Through arduous efforts, he established "Shanghai Film Festival" which has become one of the A-grade international film festivals and thus realized the dreams of several generations of Chinese film makers.

Wu Tianming (1939 ~)

Wu Tianming, a famous Chinese film director whose ancestral home is in Shandong Province, was born in Sanyuan of Shaan'xi Province in 1939.

Wu Tianming fell in love with theatrical performances when he was 10 years old. In 1960 he was admitted to Film Actors' Training Class of Xi'an Film Studio before he graduated from middle school, and played a role of a young farmer in the film *A Plant Chief*. In 1962, when he finished his training course, he stayed in the Actors' Troupe of Xi'an Film Studio and worked as an actor. But it was not Wu Tianming's final pursuit of film art to be an actor, so he began to work hard to realize his dream of becoming a director. In 1976, Wu Tianming was admitted to the Directors' Training Class of Beijing Film Academy. In 1979, he became known in the film circle by co-directing *The Thrill of Life* with Teng Wenji. This film won the Outstanding Film Award given by the Ministry of Culture and he himself won the Youth Outstanding Film Creation Award. In 1982, he independently directed The *River Without Buoys* which was the first film of Xi'an Film Studio that gained international awards and the name of Wu Tianming herefrom caught the attention from both the audience and experts of film circles. In 1984, the film *Life* directed by Wu Tianming made a splash when it was on show. This film, being his masterwork, won the Best Feature Film Award and the Best Leading Actress Award of the 8th Chinese film Hundred Flowers Awards. In 1987, Wu Tianming, who had been Head of Xi'an Film Studio for many years, directed the film *Old Well*. The film shocked the filmdom of China and of the world as well. It won 4 awards such as the Best Feature Film Award and the Best Director Award of the 8th Chinese Film Golden Rooster Awards as well as many awards both at home and abroad such as Top Ten Outstanding Feature Film Award, the Best Feature Film Award of the 11th Chinese Film Hundred Flowers Awards, Golden Kylin Grand Prix at the 2nd Tokyo International Film Festival, the Special Award by International Film Critics, the Judging Panel Special Award at the 7th Hawaii International Film Festival, the First Prize at the 11th Italian

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Salso International Film and TV Plays Festival and the 8th Hong Kong Top Ten Chinese Language Film Award. At the beginning of the nineties last century, Wu Tianming resigned from his position of the head of the studio and went to further study in USA where he indeed learned a lot. When he came back home, he decided to make some films that would embody the spirit, dignity and good conduct of the Chinese people and would reflect the truth, the goodness and the beauty for the purpose of castigating the ugly phenomenon of society. The films *The King of Masks* and his first TV play *Black Face* are such works.

Wu Tianming was not only an outstanding director but also a talent scout that can tell greatness from mediocrity. While he was serving as Head of Xi'an Film Studio, he courageously employed a group of new directors with high artistic attainments such as Zhang Yimou, Zhou Xiaowen, Huang Jianxin and Gu Changwei, etc. and helped them to reach the splendid peak of film making and they have now all become of either state-level or world-level film and TV play makers. Wu Tianming is the first director who was awarded "Lifetime Achievement Award" delivered by Chinese Film Directors' Association, and he was ever granted the title "National Film Artist with Outstanding Contributions" by the country's Ministry of Personnel and the State Administration of Radio, State Administration of Radio as well as the Medal of Honor by US Telluride International Festival and Dartmouth University's Film Academy. In addition, he served as a visiting Professor of University of California, Davis and East Asia Department of University of Southern California in succession.

Huang Shuqin (1939 ~)

Huang Shuqin, a famous directress whose ancestral home is Fanyu of Guangdong, was born in Shanghai in 1939.

Huang Shuqin graduated from the Director Department of Beijing Film Academy in 1964, and then she worked as a director in Shanghai Film Studio. She had ever been executive assistant director of several films such as *Cradle*, *Legend of Tianyun Mountain* and so on. In 1983, she directed independently the film *Forever Young*, and in the following year, she won the Commemorative Award at the International Film Festival of Tashkent of the Soviet Union. The film *Childhood Friends* she directed in 1984 gained the Outstanding Film Award delivered by Ministry of Culture as well as the Calf Award of the First Chinese Children Films. In 1978, cooperating with Li Ziyu and Song Rixun, Huang Shuqin wrote the film script for a magnum opus of Women's Film called Woman-demon-human and directed it. For this film, she won the Best Scenarist Award of China's 8th Golden Rooster Awards, the 5th Brasilia In-

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ternational Film & TV Video Grand Prix—Gold Bird Award. In 1996, Huang Shuqin directed a children film called *I Have a Dad* and this helped her win the Special Award at Berlin International Film Festival. Besides, she has ever directed the famous TV Series *A Surrounded City* which helped her get the Second Prize of the 10th National TV Feitian Awards, the Best Director Award and the Golden Bear Award at the 1st International TV Festival in 1991. Besides all these, she has ever got the First Prize of the National Film Studio Outstanding Film and TV Plays Awards, etc.

When making films, Huang Shuqin showed great concern about commonalties. She thought that the lens of films and television plays should aim at common people and display their happiness, anger, grief and joy. Only in this way, can films cause most audiences' sympathetic response. What she pursues was the distinct individual character on art, and the approval of the audience was in the second place. So her films and television plays always passionately represented common people and deduce the major themes through minor matters.

In 1980's and the early 1990's, there existed unprecedentedly a lot of active directresses in the field of Chinese filmmaking, but among them few can be called outstanding ones and Huang Shuqin, a pioneer in the virgin land of Chinese women's film making, was deservedly considered as one of the few outstanding by producing the film of *Woman-demon-human*. Two years later, when this film was put on show in France, the birthplace of modern film theory, the Frenchmen were all alarmed "China had made such an intact and authentic women's film". And on the spot, the film was awarded. This honor, although coming late, affirmed the most important value of her works. The film *Woman-demon-human* can be rated as the masterpiece of Director Huang Shuqin's supreme achievements in her artistic creation of film making. Whether from the perspective of women's films, or from the viewpoint of artistic attainments of the film itself, it is occupying a quite unique position in Chinese film history.

Zhang Nuanxin (1940 ~ 1995)

Zhang Nuanxin, a Mongolian born in Hohhot, was from Tieling of Liaoning Province. Later when she was 4 years old, she moved to Beijing with her parents.

In 1958, she was admitted to Beijing Film Academy and then after graduation she became a teacher at the academy. In 1974, she went to Shanghai to serve as an assistant for Sang Hu and Xie Jin. In 1977, together with her husband Li Tuo, she wrote a script of *Li Siguang*, which was presented on the screen later. *Sha Ou*

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was another script written by the couple and directed by Zhang Nuanxin herself alone. The film won the Outstanding Film Award given by the Ministry of Culture as well as the Special Award of Golden Rooster Awards. In 1985, Zhang Nuanxin attended an advanced studies in France. There, she presented many films such as *Sacrificed Youth*. From 1988 to 1990, she served as the Dean of the Art Section of Beijing Youth Film Studio, and directed the film *Good Morning, Beijing*, which won the Outstanding Film Award given by the Ministry of Broadcasting, Film and TV as well as the Top Ten Chinese Language Film Award at Hong Kong International Film Festival. She was transferred to be a director of Beijing Film Studio in 1990. On May 28th 1995, Zhang Nuanxin died of cancer.

Zhang Nuanxin is the earliest practician of documentary aesthetics. The films she directed display her unremitting exploration on film aesthetics. The narrative style of *Sha Ou*, which made use of novel film language to display the mental activities of characters, the implicit and warm mood in Sacrificed Youth, together with the potential passion displayed by the life stream and documentary style in *Good Morning, Beijing*, have developed a school of her own in Chinese filmmaking field. Zhang Nuanxin and Li Tuo once co-published the article *Modernizing the Cinematic Phrases* and it has posed great influence on exploration of Chinese filming art.

Huang Jianzhong (1941 ~)

Huang Jianzhong, whose ancestral home is Jinjiang in Fujian Province, was born in Indonesia in 1941, and came back to China in 1948.

In 1960, Huang Jianzhong went to study in the Affiliated Film School of Beijing Film Studio, and then became first a script keeper, an associate director and a director later. Currently he is a first-grade director in Beijing Film Studio.

In 1979, his brilliance first emerged in the making of the film *Floret* or *Floweret* which he co-directed with Zhang Zheng. The film won the Best Feature Film Award of the 3rd Hundred Flowers Film Awards. After that, he directed independently the film *As You Wish* in 1982 and *A Good Woman* in 1985. This film is Huang's representative work and embodying a deep thought connotation, it exposes the constraint and distortion of the old customs posed on human nature. The perfect integration of forms and contents and the artistic style of grieving but not complaining, complaining but not injuring and containing sorrows in beauty enabled the film make a big splash in the international film circle and won many awards. After 1988, Huang Jianzhong directed a 12-episode TV reportage *Appear All of a Sudden* and a 8-episode TV series *Cross the Century*, etc. Afterwards, *Dragon Year Cops* and *The Spring*

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Festival also won a great number of grand prix both home and abroad. In 1999, he directed his very influential film *My 1919*. Besides, he also published articles on film critics of more than 400 thousand words.

In recent years, Huang Jianzhong directed several influential history films such as *King of Yue* and *The Qin Empire*. He also directed a graceful and restrained woman TV series entitled *Silent Beauty*, and when it was first put on show by the CCTV, many audiences were attracted by the performance of Ma Yili and Wang Ji, as well as the beautiful scenery of the town of Wu Zhen.

As a self-taught director, Huang Jianzhong has became famous for his influential films of *Floret*, *A Good Woman*, *Dragon Year Cops*, *The Spring Festival* and *My 1919*, etc.

Xie Fei (1942 ~)

Xie Fei is a famous film director and a screenwriter who was born in Yenan of Shaanxi Province in 1942. In 1965, Xie graduated from Beijing Film Academy, in which he later became a professor, dean of the Director Department and vice president.

In 1978, he co-directed with Zheng Dongtian, another famous film director, the film *Fire Child*. The film *The Guide* he co-directed with Wang Xinyu and Zheng Dongtian the next year and won the Outstanding Film Award awarded by the Ministry of Culture. Xie Fei went on a lecture tour in America as a visiting scholar from 1986 to 1987, and served as panel member on the committees of the Montreal International Film Festival, as well as the 4th International Students' Film Festival in Israel. Also in this year, Xie co-directed a women's film called *A Girl from Hunan* with Wu Lan. With a very vivid and touching story, the literary film won the Golden Panda Award at the 4th France's Montpelier International Film Festival as well as the Don Quixote Award at the 26th Spain's St. Sebastian International Film Festival in 1988. Another work in which his idealism was fully embedded, *Black Snow*, was shot in 1989 with a tragical and realistic style. The film carved the psychology of common young workers in the background of rapid societal changes. It embodied a deep implied meaning and the personages portrayed were very distinct and vivid. In 1990, it won the Best Feature Film Award of the 13th Chinese Film Hundred Flowers Awards and the Silver Bear Award at the 40th Berlin International Film Festival as well. In 1991, Xie Fei assumed the general director and directed the film *The Sun over the Himalayas*, which reflected the life of Tibet's mine workers. In 1993, as another women's film of his, *Woman Sesame Oil Maker* made a splash and won the

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Golden Bear Award at the 43rd Berlin International Film Festival in Germany. *A Mongolian Tale* shot in 1995 was a fresh, vivid and touching lyric film. It endowed Xie Fei with the Best Director Award at the 19th Canada's Montreal International Film Festival the same year, while it won the Best Music Accomplishment Award and the Top Ten Chinese Film Award of the 1st Hong Kong Redbud Film Awards. In 2000, *Yixi Zhuoma* (Song of Tibet) directed by Xie Fei won the Special Award for Best Script and the Special Award for Best Actress of the 9th Chinese Film Golden Rooster Film Awards.

For more than 30 years in his career as a director, Xie Fei has always been consistent in pursuing his artistic objective and has established the art thoughts and style of his own. From the presentation of *Fire Child* to *Yixi Zhuoma*, almost every one of his nine films won awards. One of the key factors contributes to his frequent achievements is his hardworking and consciousness and ability to learn from others. At preset, besides educating his students and directing films, Xie Fei runs his business. His purpose to do so was not to shoot some fashionable commercial films, but to support the development of Chinese cinematics with the commercial help from businessmen.

Zheng Dongtian (1944 ~)

Zheng Dongtian, a famous Chinese film director, is a native of Luoshan in Henan Province who was born in Chongqing of Sichuan Province in 1944.

After his graduation from the Director Department of Beijing Film Academy in 1966, he became an editor of Shanghai Film Studio in 1973. Since 1976, as a teacher of Beijing Film Academy, Zheng Dongtian has undertaken the film making, film commenting as well as film theory researching, and directed *Fire Child* in 1978 and *Guide* in 1979. In 1981, Zheng Dongtian directed the film *Neighborhood* and this film won the Best Film Award of the 2nd Chinese Film Golden Rooster Awards. Another film of his, *Infancy* or *At the Beginning of Life*, won the Silver Prize at the first Changchun Film Festival, the Best Film Award and the Best Director Award of the 5th Chinese Children's Film Awards as well as the Best Supporting Actress Award of the 13th Chinese Film Golden Rooster Awards. Besides these renowned films, he also directed *The Young Couples Apartment* (1987), *Into the Golden Triangle* (1988), *Autumn Scenery in Hometown* (1998) and *My Bitter Sweet Taiwan* (2004), etc. and many TV plays.

As a senior film maker and the pioneer of Chinese filmdom of the 4th genera-

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tion of Chinese directors, Zheng Dongtian educated and trained many directors at his position of a teacher in Beijing Film Academy. Meanwhile, he has achieved quite a lot in film reviewing and film art creation. Therefore, his commentaries on films are rather influential in filmdom. Besides, he has written and published the works *The Art World of a Film Director* and *Seven Years Only: A Review of Exploration of Middle-aged and Young Directors in* 1979 – 1986, etc.

Teng Wenji (1944 ~)

Teng Wenji was born in Beijing in 1944. He is a national first-grade director, screen-writer and film maker. He love music when he was very young and once served as a bandmaster of a chorus. When he was in his middle school years, he served as an actor of his school's modern drama troupe. In 1964, he was admitted to the Director Department of Beijing Film Academy. After his graduation from the academy in 1973, he was assigned to Xi'an Film Studio to serve as a script keeper and an associate director.

In 1979, *The Thrill of Life* which he co-directed with Wu Tianming won the Best Film Award delivered by the Ministry of Culture and the Best Creation Award. *At the Beach*, a feature film he directed, was exhibited at the International Film Festival in Washington and it won the Outstanding Film Award of 1989 ~ 1990 delivered by the Ministry of Broadcasting, Film and TV and the Best Director Award at the 14th Canadian Montreal International Film Festival. In 1989, the feature film *Chess King* won the Best Director Award of the Chinese Film Golden Rooster Awards. *Ballad of the Yellow River*, a feature film he shot in 1990, won Government Award and the Best Director Award at the 14th Montreal International Film Festival, and it was exhibited in Hongkong International Film Festival as well as at Swedish Goteborg International Film Festival. Afterwards, he directed several influential films such as *Revival*, *A Symphony of Cooking Utensils*, *Superstar*, *Let the World Be Filled with Love*, *A Corner in the City*, *Datura*, *In a Distant Land* and *Xiangxiang Renews Oil Vender*, etc. He also directed some TV series such as The *Story in Beijing's Deep Autumn*, etc.

As a representative of the fourth-generation directors, Teng Wenji is a prominent director who constantly renews his creative angle and styles, known for his persistent contemplation and enterprising spirit. He concerns the humanity and real life in his creation, as well as has mad bold and breaching attempts in film language, thus has brightened the Chinese filmdom with his abundant works.

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Zhang Jizhong (1951 ~)

Zhang Jizhong, also known as "Big Beard", is a famous filmmaker of Beijing native.

Zhang Jizhong once worked as a teacher and an actor. He once played the cello and wrote scripts. Also, he ever served as an associate director, director, as well as a film producer and a film production manager. In 1968, Zhang Jizhong was exiled to Shanxi, and he worked there for several years. After various kinds of hard experiences, Zhang Jizhong was finally admitted to Shanxi Drama Troupe when he was twenty-seven years old, and for the first time, he played a college student in the drama *Xi'an Event*. Though Zhang Jizhong was highly praised by directors for his appearance, he found himself not adaptive for an actor. Therefore, when CCTV shot *From Victory to Victory*, the fourth episode of *Three Kingdoms*, he asked to take the job of the directing work. Since then, Zhang Jizhong has been closely linked with a role of a producer, and thus, he was transferred to Beijing from Shanxi to finish the creation and production of *Legend of the Swordsman*, *Water Margins*, *Heaven Dragon The Eighth Episode* and *Years of Passion*, etc.

Since the preparation of *Legend of the Swordsman* in 1998 to the broadcasting of *Heaven Dragon The Eighth Episode* in 2004, it was a whole 6 years before "Zhang Jizhong Brand" was recognized and won the favor of the audience at home and obtained the title of "Gold Medal Film Producer". Since the preparation of *Legend of the Swordsman* to the preparation of *Heaven Sword and Dragon Saber*, Zhang Jizhong has adapted seven dramas from Jin Yong's novels. His ten-year hard working on depicting knights-errant and his knights-errant dramas have developed into a unique film and TV play category in China's Mainland. Under the present dazzling circumstances in which everything is measured by money, Zhang still sticks to the principal of putting art quality first and tells stories about heroes, loftiness and idealism in his own TV language. So, there is a vicissitudes of life that has been called "Big Beard" and there is the burning idealism behind his silver hair.

Zhang Yimou (1951 ~)

Zhang Yimou, one of the most famous Chinese film directors, cinematographers and actors, was born in Xi'an of Shaanxi in 1951.

After graduating from junior middle school in 1968, he successively went to live and work as a peasant in the countryside and as a worker in No. Eight National Cotton Mill of Xianyang in Shaanxi Province. In 1978, Zhang Yimou entered the Photography Department of Beijing Film Academy to study and after his graduation

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in 1982, he worked as a cinematographer in Guangxi Film Studio. In 1984, Zhang Yimou served as a cinematographer in a film called *One and Eight* directed by Zhang Junzhao. In this film, he gained Chinese Film's Outstanding Photography Award in 1984 with his bold composition and unique scenes. Also in 1984, Zhang Yimou served as a cinematographer in a film called *The Yellow Earth* directed by Chen Kaige. In this film, Zhang made full use of cinematographing and demonstrated the simple and honest features of the loess plateau with his unique pictures. In 1985, Zhan Yimou gained the Best Cameraman Award of the 5th Chinese Film Golden Rooster Awards, the Best Cinematography Award of the 7th France International Film Festival of Three Continents, the 5th Oriental Kodak Outstanding Film-making Technique Award of Hawaii International Film Festival, as well as Silver Leopard's Award of Locarno International Film Festival of Swiss. In the following year, Zhang Yimou served as the cinematographer in the film *The Big Parade* directed by Chen Kaige. This film gained the Judging Panel Special Award of Montreal International Film Festival of Canada. In 1987, Zhang Yimou starred the film *Old Well* directed by Wu Tianming and won the Best Actor Award of the Second Tokyo International Film Festival, becoming the first Grade A film emperor of international festivals. What's more, he won the Best Actor Awards of both the 8th Chinese Film Golden Rooster Awards and the 11th Hundred Flowers Awards. In the year 1987, the film *Red Sorghum* directed by Zhang Yimou praised the high national spirit of the Chinese nation with its strong color and bold and unconstrained style. Integrating the style of narrative and lyrical writing with the style of realistic and impressionistic style, the film gave play to unique glamour of film language. This enables the film to win many domestic and international major awards successively. After that, he directed films such as *Ju Dou* (1990), *Raise the Red Lantern* (1991), *The Story of Qiu Ju* (1992), *To Live* (1994) and *Shanghai Triad* (1995) and nearly all these films have won multiple major awards both at home and abroad. In 1998, Zhang Yimou directed *Not One Less*, the only film totally by non-professional performers. The plots of this film are sincere and touching, reflecting the current situation of education in rural areas of China. Owing to this, it has won about 20 major awards such as Gold Lion Award, the Grand Prix of the 56th Venice International Film Festival, the Best Picture Award of UNESCO, the Best Picture Award of *Film magazine* of Italy, Outstanding Feature Film Awards and Best Director Award of the China's Huabiao Film Awards, the Best Director Award of the 19th Chinese Film Golden Rooster Awards, the Best Feature Film Award of the 22nd Popular Cinema Hundred Flowers

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Awards, Best Feature Film Award of 1998 University Students' Film Festival and The Best Picture Award by audience in the 23rd St. Paul International Film Festival of Brazil.

In 1999, Zhang Yimou directed the film *The Road Home*. It is beautiful, touching romantic film with deep love, and the first film starred by Zhang Ziyi which was praised as "masterpiece of love film at the end of the century". The background music of the film by composer Sanbao was well dwelled upon with great relish. The film won about 16 major awards such as the Judging Penal Silver Bear Award of the 50th Berlin International Film Festival, the Best Picture Award of Huabiao Awards by the Chinese Government of 2000 and the Best Feature Film Award of the 20th Goldern Rooster Awards.

Entering the new century and with the commercialization and internationalization of China's films, Zhang Yimou successively directed such successful films as *Hero*, *House of Flying Daggers*, *Riding Alone for Thousands of Miles* and *Curse of the Golden Flower*. Apart from films, Zhang Yimou has got a lot of "sideline productions" as well. He ever directed operas such as *Turandot*, *Qin Shihuang*, the ballet drama *Raise the Red Lantern*, he also directed official publicizing films of Beijing's application for the Olympic Games and Shanghai's application for World Expo... Zhang Yimou is a very diligent director, as he said of himself. But in his colleagues' eyes, he is a very gentle person with a low profile. In the fields of film-making of both China and other parts of the world, he is regarded as a multi-functional person who can serve as an actor, a cinematographer and a director enjoying great prestige both at home and abroad.

In the year 2008, Zhang Yimou served as the chief director of both the opening and closing ceremonies of Beijing Olympic Games. His great creation demonstrated Chinese culture perfectly, and he got a high praise both at home and abroad. Owing to his great work, Zhang Yimou was honored by China's State Council as an "advanced individual" for the Beijing Olympic and the Paralympic Games in 2008. On November 7, 2008, Zhang Yimou was awarded "the emeritus doctorate of humane art" in Beijing Film Academy by Boston University, and thus, he became the first film maker who got "Emeritus Doctor" of this university.

Zhang Jianya (1951 ~)

Zhang Jianya, whose pseudonym is Mu Jiang, came from Putian of Fujian. He was an actor before he was admitted to the Director Department of Beijing Film Academy in 1978, with Chen Kaige and Zhang Yimou as his

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classmates. After his graduated from the academy in 1982, Zhang Jiangya became first an assistant director and then a director of Shanghai Film Studio and up to now he has successively directed several films such as *Trapped on a Frozen River*, *The Tribulations of a Young Master*, *Kidnapping Karajan*, *Challenge* and *Loyal Fighters.*

In 1993, the film *San Mao Joins the Army* or *Army Adventures of Sanmao* for another name directed by Zhang Jianya called forth great response among audiences. This film, showing up the marvelous creativity of the director, combined organically caricature tactics, fantastic style and documentaries and funny performances together, reflected much humour and happy temperament and interest in his bold imagination. Also, original in style, this film has reflected a deep implied meaning in relaxing and laughing, opening up a new way as well as a new field for comedies in China's film making. A certain reviewer claimed that the creation of *San Mao Joins the Army* or *Army Adventures of Sanmao* indicates the emerging of talented directors with later modernistic style from the directors of the fifth generation. It has gained the Best Children Film Award of the 13th Chinese Film Golden Rooster Awards, the Best Director's Award and the Best Film Award of Chinese Children Film "Childhood Awards" as well. In 1994, Director Zhang Jianya successfully directed the film *Rescued from Desperate Situation*, receiving the Best Director Award of Huabiao Film Awards, the Best Director's Award of Feature Film and Special Award of the 15th Chinese Film Golden Rooster Awards. The film *Urgent Forced Landing* directed by Zhang Jianya in 1999 was the first attempt in China's film making history to display thrilling scene by computer stunts and thus it is regarded as being very creative. The film Zhang Jianya directed in 1992 *Mr. Wang's Burning Desire* was with even stronger caricature color. In this film, he tried to express humour in film language, merging a lot of classical scenes of famous films at all times and in all lands in the film ingeniously, fully reflecting the director's humorous meaning and talking in professional jargon.

Zhang Jianya is really different from his schoolmates. He doesn't take such important tasks as conveying truth; neither is he willing to function as formative education or to overlook people from a high position. He regards his audience as his friends and his films facilitate the development and innovation of comedy films of China.

Chen Kaige (1952 ~)

Chen Kaige, a very famous film director who is an American citizen of Chinese origin, was born in Beijing in 1952, Changle of Fujian being his

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ancestral home.

Chen Kaige was born in a family of arts, his father being Chen Huaikai, a famous director as well. When he was young, Chen Kaige witnessed the Great Cultural Revolution and he once went to live and work as a peasant in the countryside. After his graduation from a junior middle school, he went to work in Yunnan Province as a worker. In 1970, he joined the army and demobilized in 1974. Then in 1976, he went to work in Beijing Film and Video Laboratory. He was admitted to study in the Director Departments of Beijing Film Academy in 1978 and after his graduation he became a director in Beijing Film Studio.

In 1984, Chen Kaige directed his earliest film *Yellow Earth*. In this film, Chen Kaige united the three factors of land, folk culture and personage as a whole, and integrated narration and metaphor with lyrical and the philosophic theory in his piercing filmic vocabulary, making a great impact on China's film making and establishing the foundation from which the fifth generation of China's directors goes out to the world. In 1985, the film won 6 international awards such as the Best Cinematography Award of Golden Rooster Awards and the Silver Leopard's Award of the 38th Locarno International Film Festival. In 1987, Chen Kaige went abroad to further study and came back home in 1990. Other important films he directed include *The Big Parade*, *King of the Children*, *Life on a String*, *Farewell*, *My Concubine*, *Temptress Moon*, *The Emperor and the Assassin* and *Being with You*. His works involve different fields and review history and culture in different ways with stylized visual image, novel pictures, fable film vocabulary and strong strength of criticism. The style of the film *Farewell*, *My Concubine* directed by Chen Kaige in 1993 was quite different from all the films he had directed before that. It is regarded as his marvelous production and his summit as well. The film, drawing support from the hard lives and destinies of several Beijing opera performers, explores and explains philosophically the eternal contradiction between the people's ideal of living and the existing reality. With its consummate artistry and oriental humane theme, the film has obtained 8 international awards such as France's 46th Cannes International Film Festival Golden Palm Award.

Chen Kaige hasn't produced a great many films, altogether 13 (not including his short films) ever since he became a director about 20 years ago. Although not all of these films are classics, yet, to an artist, one classic can surely surmount ten million mediocre creations. Chen Kaige's achievements lie in his high humane spirit and his great concern for the noumenon and state of living of people. He has been

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good at dissecting the restriction and influence of heavy historical and traditional burdens on people's spirit and displaying people's complexity. Meanwhile, he pointed out the unreasonable and nonhuman weaknesses of human nature in his films. His films were full of concerns and desires for more harmonious and wiser state of human survival. He expressed strong humane consciousness and aesthetic pursuit with its deep cultural inside information and sturdy artistic effect. Also, he has formed his own unique film style that is heavy but sharp, gentle but strong by using many kinds of film means. As a leading director of the fifth generation of China film directors, Chen Kaige has successively obtained dozens of both domestic and international Grand Prix and his status can be shaken by nobody. Up to today, he is still the only Chinese director that has got Cannes International Film Festival Golden Palm Award. At the 47th Greece Thessaloniki Film Festival, he obtained Lifetime Achievement Honorary Award. On December 5, 2008, his new film *Mei Lanfang* was put on show throughout the world, and on the same day, it received favorable comment from the audience. Thus, he submitted to the audience a satisfactory film production.

Wu Ziniu (1952 ~)

Wu Ziniu, a famous Chinese film director, came from Leshan of Sichuan. In 1969, Wu Ziniu went to work and lived as a peasant in the countryside after his graduation from junior middle school. In 1972, Wu Ziniu went to study at the Literature and Art School of Leshan district. In 1978, he was admitted to the Director Department of Beijing Film Academy and after his graduation from the academy in 1978, he worked as a director in Xiaoxiang Film Studio.

The Candidate Player, Wu Ziniu's maiden work, displayed the life of contemporary children with much spice. In 1984, this film obtained the Special Award of the 4th Chinese Film Golden Rooster Awards and Grand Prix of Children Films on Quito International Film Festival of Ecuador in 1986. It was the first film directed by China's 5th generation directors. From the year 1988, Wu Ziniu has successively directed three films of war subjects called *Evening Bell*, *Joyous Heroes* or *To Die like A Man* and *Between Life and Death*. In these films, he succeeded in using the modeling means of film making to build the unique environment, combining sound and pictures to support the dense and prevailing atmosphere of wars. Among these films, *Evening Bell* obtained the Best Director Award of the 9th Chinese Film Golden Rooster Awards in 1989 and the Silver Bear Award at the 39th West Berlin International Film Festival the same year. In 1994, the film *Sparkling Fox* directed by Wu

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Ziniu won the Special Nomination Award at the 44th Berlin Film Festival and the Golden Panda Award at the 10th Montpelier International Film Festival. Other films directed by Wu Ziniu are *The Big Mill*, *Mountains of the Sun*, *Massacre in Nanjing* (also known as *Don't Cry*, *Nanking or Nanjing* 1937), *National Anthem*, *Hero Zheng Chenggong* (The Sino-Dutch War 1661), etc. He has also directed TV plays such as *Food Stories* (Or *Fighting for Grain*), *Competent and Loyal Imperial Bodyguard*, *World of the Ming Dynasty*, and *An Epic of Golden Years of Zhenguan*, etc.

One of the major characteristics of Wu Ziniu's film making is his thinking of wars, and the relationship between wars and people, as well as eliminating wars and calling for peace are his theme of film production. The style of his works takes the course of their own, filled with exuberant sincerity and poem feeling in their severe and rough appearance. As a part of the core force of China's fifth generation of directors, Wu Ziniu directed many influential films in the eighties last century. He is full of strong desire for film production, and regards film making as a part of his life. No wonder most of his films have won Awards both at home and abroad.

Peng Xiaolian (1953 ~)

Peng Xiaolian, a film directress whose ancestral home is Chaling of Hunan Province, was born in Shanghai in 1953.

When young Peng Xiaolian went to live and work as a farmer in the countryside of Jiangxi Province. After staying there for 9 years, she was admitted to the Director Department of Beijing Film Academy in 1978. Then after her graduation, she was assigned to work as a directress in Shanghai Film Studio.

In 1986, Peng Xiaolian directed the film *Me and My Classmates* in which the contemporary middle school students' flourishing life and distinct individual characters were reflected truly and vividly. The overall plot of the film was intact, and the application of lenses, the composition of pictures, the dubbing, the modeling and the rhythm are all very natural, smooth and wonderful. In the creation of this film, Peng Xiaolian showed a great professional skill and artistic talent, and owing to this, the film has won the Outstanding Children's Feature Film Award of the 2nd Calf Awards and the 7th Best Children's Feature Film Award of Chinese Film Golden Rooster Awards, and Peng Xiaolian won the Director Award of Outstanding Children's Feature Film of Calf Awards. In 1987, Peng Xiaolian directed the film called *Women's Story*. Peng Xiaolian blended her deep thought and clear understanding of the society and women into the film, making it embody great immedi-

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ate social significance. Whether seen from the thought or in view of art, there exist a lot of elements of creativity in this film and it is indeed an excellent film that represents women's life and destiny. It receives approval from film experts and audience and enjoys great popularity as well. In 1988, this film won the Best Film Award by the audience on U. S. Hawaii Film Festival and Judging Panel's Award at the 12th Paris Créteil Women's Film Festival in 1989. In 1989, Peng Xiaolian was invited to the Film Research Institute of New York University as a visiting scholar, temporarily leaving the Chinese film making circle. After entering the 1990s, Peng Xiaolian came back home to serve as an independent film producer, and continued her work as a director. In the year 1996, Peng Xiaolian participated in adapting the film *I Have a Dad* and made a great success of it. Meanwhile, she directed the film *Love and Murder* independently. The plot of this film is fascinating and with much ideological content and artistry. In 1998, in order to commemorate the 50th anniversary of the liberation of Shanghai, Peng Xiaolian directed the film *Once Upon a Time in Shanghai*, reproducing the unforgettable history of this period artistically. Her perfect filming technique made the film the first outstanding film for the 50th anniversary of China's National Day by Shanghai Film Studio. In 1998, it won the Best Feature Film Award of Chinese Film Huabiao Awards. In 2001, the film *Single Women* produced by Peng Xiaolian won the Best Actress Award of France International Film Festival of Three Continents and the Best Feature Film Award as well as the Best Director Award at Italian Torino International Women's Film Festival in 2003.

In 2003 and 2005, Peng Xiaolian successively directed the films *Shanghai Story*, literally *Beautiful Shanghai*, and *Shanghai Rumba*. Up to that time, she finished the making of her "Trilogy of Shanghai": *Once Upon a Time in Shanghai*, *Shanghai Story* and *Shanghai Rumba*, among which *Shanghai Story* won Awards of the Best Film, the Best Director, the Best Actress and the Best Actor in a Supporting Role of Chinese Film Golden Rooster Awards of 2004.

Most of Peng Xiaolian's films take women as protagonists, paying attention to women in expressing the release of their individual characters in the new period of time. Especially, her films transmit the change of women's hidden feeling finely and smoothly in a subtle way, and at the same time deal with the fundamental social issues related to this, with a certain depth in terms of both ideology and art.

Zhou Xiaowen (1954 ~)

Zhou Xiaowen, one of the fifth generation directors, a cinematographer and a playwright, came from Beijing.

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Zhou Xiaowen was admitted to the Cinematography Department of Beijing Film Academy in 1973 and after he graduated from the academy, he was assigned to work at Xi'an Film Studio, being first an assistant cameraman for the films called *A New Song of Weihe River*, *The Blue Bay* and *Maskers*, etc., as well as an assistant cinematographer for the films called *Spring of Li River* and *The Son of Nature*. He has written a lot of screenplays and ever took a role in the film *Militant Years* and directed a documentary called *Lights of Great China*.

Zhou Xiaowen was gifted in many ways and was a generalist among young directors. In 1984, he taught himself music systematically. In 1985, he served as the assistant director in the making of the sensational film *In the Wild Mountains*. In 1986, he directed the film *In Their Prime*. That was the first work he directed independently since he was engaged in this profession. In addition, he served as the cinematographer and music composer of the film. Although this film doesn't have great influence upon Chinese film making, yet, it has revealed Zhou Xiaowen's unique pursuit of art. Then, Zhou Xiaowen directed noticeable films such as *The Last Frenzy* and *The Price of Frenzy*, etc. *The Last Frenzy* was a much contributive film among China's detective films, making progress in coping with the assumption and authenticity of thrillers. He successfully employed comedy elements in the film and won Special Award for Thrillers of the 8th Golden Rooster Awards, Government Award and Honorary Award at Hawaii International Film Festival. *The Black Mountain* Zhou Xiaowen directed in 1989 was his only film of the fifth generation style. In 1991, Zhou Xiaowen directed *No Regrets*, winning the Best Feature Film Award, the Best Director Award and the Best Actor Award at the 1991 Shanghai University Students' Film Festival. In addition, he was invited to participate in the academic seminar in Chicago Artistic Institute. In 1992, Zhou Xiaowen directed *The Impulse of Youth*. This film helped a male in his imagination of a perfect female and set a good example of native commercial films competing with Hollywood films. Zhou Xiaowen directed the feature film *Ermo* in 1994. This film tells a Chinese folk story with a beautiful and unadorned Chinese peasant painting style, but meanwhile, it is still implying Zhou Xiaowen's perspectivity and qualm about modern civilization and becomes potentially a gender scene. For this film, Zhou Xiaowen won the Best Director Nomination Award of the 15th Chinese Film Golden Rooster Awards and enjoyed general popularity throughout the world. In 1995, Zhou Xiaowen directed the film *The Emperor's Shadow*. This was a well-made historical film with broad scenes and a lot of film stars assembled. Zhou Xiaowen integrated too many of his own points

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of view over history into this film and, trying to describe the evaporation of friendship between the emperor and common people from a brand-new angle, so it has attracted a lot of disputes from the public.

Among the fifth generation directors, Zhou Xiaowen is the only one that has conquered Chinese film market with his commercial films that are imbued with culture, deep in their implication, graceful and smooth. And he is the one in 1980s that realized the target of "making commercial films more artistic and letting them win the film market and the audience", and sure enough, he is a successful director whose films possess both perfection and popularity.

Feng Xiaoning (1954 ~)

Born in Xi'an, Shaanxi, Feng Xiaoning, his original hometown was Huaiyin, Jiangsu, went to Beijing along with his parents when he was 1-year-old. He is a renowned screenwriter and photographer and a state first-class director. In 1982, he graduated from Fine Arts Department, Beijing Film Academy and was assigned to China Children's Film Studio. He has been the art designer of the *Red Elephant*, at *Age of* 14, 15, *Wonder Boy* and so on.

In 1990, Feng Xiaoning started to write and direct films and made *The Meridian of War* and *The Ozone Layer Vanishes*. The former was a work with the theme about the war against Japan. Through the portrait that children go into battle, the film leads people to ponder over the world eternal subject about war and peace. The experts highly appraised the rich film imagination and innovation of Feng Xiaoning in this film which won Special Prize at the 11th Golden Rooster Awards in 1991 and Golden Award at the 4th Tokyo International Child Film Festival, Japan. *The Ozone Layer Vanishes* is an imaginary disaster film with the environmental protection theme for the purpose of emphasizing that the humanity is truly facing day by day the serious environmental pollution question. From this film, it can be seen that Feng Xiaoning has very strong artist sense of responsibility and keen thought. The film was awarded the Special Prize at the 11th Golden Rooster Awards, Golden Calf Award for Best Film and Best Screen Award at the 17th Dawn International Film Festival, Iran. In the end of 1996, he accomplished *A Tale of the Sacred Mountain* on schedule through innumerous hardships. This film was made excellently, becoming a grand film which unites the ideological nature, artistry and ornamentation in one. It won Outstanding Film Award and Outstanding Director Award at the 2nd Huabiao Film Awards, Best Film at the 20th Hundred Flowers Awards, Jury Award at Beijing Student Film Festival and Best Screen at Iran International Film Festival. In 1999, his

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Lovers' Grief Over the Yellow River after *A Tale of the Sacred Mountain* was another majestic and awe-inspiring film in which the film skill and the story are mature. It attained the Best Leading Actress (Ning Jing), Special Jury Award at the 19th Golden Rooster, Outstanding Film Award and Outstanding Screenwriter Award at the 5nd Huabiao Film Awards, Best Film at the 23rd Hundred Flowers Awards, etc. In 2001, continuously, Feng Xiaoning's war film *Purple Sunset* obtained the Special Jury Award at the 7th Huabiao Awards, Best Feature at the 21st Hawaii International Film Festival and Special Jury Award at the 8th Beijing Student Film Festival. Then *Gada Meilin* in which he himself once more held the screenwriter, director, photographer and producer is another national heron epic film, winning the Outstanding Film Award at Huabiao Awards. Additional, he directed several famous TV series, like *Virus*, *Gold Medal and Sunday*, *Beiyang Navy*, etc. which won awards.

Feng Xiaoning is a successful versatile director among China's 5th Generation of Directors. His name can frequently be seen in different work classes and posts, like screenplay, art designing, cinematography, editing and so on. As a director, he is extremely strict with himself and has artistic temperament. In 2008, he directed the work with the theme about the environmental protection, *Super Typhoon*, which tells the story that the people succeed in resisting tsunami.

Li Shaohong (1955 ~)

Li Shaohong, the representative of directresses of the fifth generation, was from Wendeng of Shandong Province.

Li Shaohong joined the army in 1969. In 1978, she was admitted to the Director Department of Beijing Film Academy and was assigned to work in Beijing Film Studio as a directress after her graduation in 1982. She served in succession as an assistant directress in the making of films such as *Bao and His Son*, *The Man Who Goes to Make Money* and *The Legacy*, etc.

In 1988, Li Shaohong directed independently the film *The Case of the Silver Snake* which took the fancy of the audience. Hereafter, she won the right to direct films independently, and she herself became noticeable in the circle of films & TV plays. In 1990, Li Shaohong directed the film *Bloody Morning*, in which the other side of humanism is revealed, the people's inner world anatomized, and it aroused great concern from film experts and critics. The film was regarded as a work that shook the world. In 1991, it won Top Ten Film Award delivered by Shanghai Film Critics Association, the 1991 Outstanding Film Award by Taiwan's *China Times Express*, and Golden Award of Best film at the 14th France International Film Festival

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of 3 Continents in 1992 as well as "Youth Forum Award" at the 45th Berling International Film Festival in 1993. In 1992, Li Shaohong directed the film *Family Portrait*, and she once again succeeded and was favorably noticed, thus, she won Swiss Locarno International Film Critics Award and Youth Forum Award at Germany's Berlin Film Festival of 1993. The film *Blush* Li Shaohong directed in 1994 describes women with different personalities as well as dissects their psychological state. This film won Silver Bèar Award at West Berlin International Film Festival, Golden Peacock Award of the Best Film Awards at the 27th India International Film Festival, the Best Director Award of University Students' Awards and Top Ten Film Award delivered by Shanghai Film Association and Wen Hui Film Times. In 1996, Li Shaohong directed Cao Yu's famous *Thunderstorm* and was praised once again. And the film *The Red Suit* she directed in 1998 won the Best Feature Film Award of China Government Huabiao Awards of 1998 and "the Best Directress Award" delivered by Shanghai Film Critics Association. Thereafter, Li Shaohong became even more popular owing to her TV series of *Palace of Desire* and *The Story about Orange* (or *The Oranges Grown Red* or *Ripe Tangerines*), because both the TV plays won many grand prix. The film *Baober in Love* Li Shaohong directed in 2004 won Artistic Innovation Award at 2004 China University Students' Film Festival, Most Popular Actor Award and Best Actress Award delivered by Directors' Association in 2005. Li Shaohong directed the film *Life and Death Plunder* (or *Stolen Life*) in 2005, and it won the highest award of Golden Sparrow Award at the 10th International Video Festival of Kerala held in India as well as the Best Feature Film Award at America's Tribeca International Film Festival the same year.

Though films directed by Li Shaohong are not abundant in number, yet, most of them are fresh and free from philistinism and with novel conception. She is good at controlling films of all kinds of subjects, and has ever directed films of commercial, artistic countryside and city subjects as well. Every film that she directed has demonstrated her own innovation and exploration from her own particular angle.

He Ping (1957 ~)

He Ping, a Chinese film director and playwright, came from Shanxi Province, his father was the founder of Shanxi's drama movement during the 1920s, while his mother was the only female lead in New China's first feature film *Bridge*. He Ping immersed in art from childhood, and resolved to be engaged in film making trade.

He Ping began his film making career in 1979, serving as script holder in the

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production unit of the feature film *Bamboo*. From the year of 1980, he worked as an assistant director in the making of theatrical art film *Outstanding Female Acrobats*, popular science feature film *Little Sentry Meteorology*, feature film *Wind of Early Summer*, *Ou Mei* or *Sister Ou* and *The Grave Robbers*, etc. In 1987, he cooperated with others to direct the film *We Are the World*. In 1988, he directed independently the film *Kawashima Yoshiko* and thus became a director of Xi'an Film Studio.

In 1989, He Ping began to direct the film *The Swordsman in Double Flag Town*, also known as *Swordsman in Double Flag* and finished it in 1990. This film was regarded as a pioneer in the history of Chinese Martial Arts films, introducing a new way of narrating for traditional Chinese Martial Arts films. In 1990, it won the Best Film Grand Prix at the 3rd Japan International Adventure and Fantasy Film Festival, Top Seven Chinese Film of Hong Kong Gold Status Award in 1992 and Young Directors' Works Award at the 43rd Berlin International Film Festival in 1993. In 1993, He Ping finished directing the film *Red Firecracker, Green Firecracker*. It is of high artistic quality as well as of high commercial value. He Ping employed a great many moving lenses, music background and scenes of folk-customs that expressed emotion. The film won the Nomination Award of the Judging Panel Special Awards at the 42nd San Sebastian International Film Festival and the grand prix of the 14th Hawaii International Film Festival. In 1996, He Ping finished the rough-and-unconstrained western style film called *Sun Valley*. In 1997, He Ping served as an adviser of Beijing Film Studio. In the following 2 years, he planned and supervised the making of more than ten excellent Chinese films such as *The Dream Factory* and *Be There or Be Square*, etc. In 1998, he took up the post of an adviser of Colombia Motion Picture Production (Asia) Company, concentrating his efforts on the exploitation and cooperation of Chinese language films. During that time, he planned and supervised *Big Shot's Funeral*, *The Missing Gun* and *Cell Phone*, promoting the Chinese language films to overseas markets. Undoubtedly, He Ping has reputable professional experience in film investment, film making and distribution as well as in the whole operation of film making. In 2000, He Ping, who had hidden behind backstage for many years, reappeared on the stage of film making. He determined to make a screen version of *Warriors of Heaven and Earth* which he had brewed for nearly 20 years. After 4 years of hard work of planning, shooting and post-production, he finally finished the making of this innovative and epic Chinese language film. The film won five grand prix such as Outstanding Feature Film Award of the 10th Chinese Film Huabiao Awards, Outstanding Filming Technique Award (He

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Ping), Outstanding Actor Award (Jiang Wen) and Outstanding Producer Award (Yan Yiyun), etc. In 2003, the film *Warriors of Heaven and Earth* was put on show and got off to a boffo start and came in No. 1 overall among the home-made films, and it was the only film that was sent to compete for Best Foreign Film Award at Oscar Film Festival.

He Ping is a senior screen director and playwright with international influence, and his works have received many awards and credits from film circles both at home and abroad.

Hu Mei (1958 ~)

Hu Mei, a famous directress of the fifth generation directors, was born in Beijing in 1958. She graduated from the Director Department of Beijing Film Academy in 1982, and now she is a national first-grade directress.

Hu Mei came from a well-known artistic family, her father was a conductor ever conducting the large-scale song and dance drama *The East Is Red* (*Dongfanghong*). Her mother was a singer, had once to be the Dean of Vocality Department of PLA Artistic Institute. Hu Mei was a student of Director Department of Beijing Film Academy from 1978 to 1982. As one of the first university students after the Cultural Revolution, Hu Mei has her own special humane background and experience of life, and this has undoubtedly offered her a fairly good opportunity for her film creation in her later years.

In 1984, Hu Mei directed independently an explorative feature film *Army Nurse* reflecting sensibilities of women soldiers in the army. When the film was on show in Hong Kong, Japan, Europe and America, it received high praise, and for this, Hu Mei won a state scholarship delivered by French Government and got an opportunity to visit the West European countries. In 1985, the film *Women's Chamber* was chosen as one of the National Top Ten Films by China Film Producers Association and China Film Weekly and was observed as by international film critics the first film on women's life in China after the Cultural Revolution. In 1986, Hu Mei directed a psychological feature film *Far From War* independently and won the Silver Award and Individual Director Award at the 10th Soviet Asia-Africa-And-Latin America International Film Festival in 1988 as well as the Judging Panel Special Award at the 32nd Italian Salso International Film Festival in 1989. These two early of non-mainstream works by Hu Mei soon established her status in China's film making field, becoming a much-told tale throughout the circle. In 1987, Hu Mei won a title of "Top Ten Young Directors of China" delivered jointly by three Chinese film authorita-

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tive agencies and magazines. At the same time, Hu Mei's films were constantly put on show at different international film festivals-West Berlin International Film Festival, Venice International Film Festival, Tokyo International Film Festival and Hawaii International Film Festival. Her films on women's life were ever specially discussed at Japan's Fukuoka International Film Festival and New York University. From the year 1988 to 1998, Hu Mei was very active in China's film making circle, and she ever directed a lot of TV plays and series and about ten films. From 1997 to 1998, Hu Mei worked as the director in the making of the large-scale historical TV series *Yong Zheng's Reign*. *Yong Zheng's Reign* won 8 awards such as the Best TV Play Award of Golden Eagle Awards by the Public in 1999, and the Best TV Plays Award of 1999 National Feitian TV Plays Awards as well as 6 grand prix such as the Best Directress Nomination Award, etc.

Being a celebrity, Hu Mei was judged as Top Ten Outstanding Chinese Directress and Double Top Ten TV Play Directress. Besides, she ever won Gold Award of Best TV Plays and Silver Award of the Best Directors judged jointly by CCTV and China TV Guide. After that, she directed the TV series *Loyalty*, feature film *On The Other Side of The Bridge* and TV series *Emperor Hanwu*, among which *Loyalty* won 2001 Feitian Award, the Second Prize for TV Outstanding Plays, and Five One Project Award, and *Emperor Hanwu* won 2005 Outstanding TV Play Award of Feitian Awards. Hu Mei herself won the First Prize of the Best Directress Award of China Government Grand Prix for Films and TV Plays. On September 26, Hu Mei won "Double Ten" Directress Award in 2005 for this TV play. In 2006, it received Feitian Award, Golden Eagle Award and Five One Project Award. Hu Mei gained the Best Directress Award of "Feitian Awards" for the second time, being the only directress that had ever won this award twice successively.

In 2005, Hu Mei directed the 40-episode TV series called *Qiao's Grand Courtyard*. This TV play was considered being with ideological content and excellent artistic quality, and so it won many grand prix of the 26th Feitian Awards and Hu Mei won the Outstanding Directress Award as well. In August 2006, the TV seires *Qiao's Grand Courtyard* won the Best Full-length TV Play Award at the Seoul International TV Play Festival, and that was the first time that Chinese full-length TV play ever won grand prix at international film and TV play festivals.

Feng Xiaogang (1958 ~)

Born in Beijing, Feng Xiaogang is an actor screenwriter and director. Feng Xiaogang liked the fine arts and literature since his childhood. In

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1985, he entered Beijing TV Art Center as an art designer. In 1991, he wrote his first work with Zheng Xiaolong, *Bitter Experience Fervor*, which was filmed by Xia Gang and the film won four nominations for the Best Screenwriter, etc. of Golden Rooster Awards. In 1992, he cooperated with Wang Shuo and wrote TV series *Stories from the Editorial Board* which made him become widely known. In the same year, he once again cooperated with Zheng Xiaolong and wrote the screenplay *After Separation*. After it was presented on the big screen, it also gained five nominations for Best Film, Best Screenwriter, etc. of the 13th Golden Rooster Awards. In 1994, he directed independently his maiden work *Lost My Love* in which Feng Xiaogang was also concurrently the art designing. In 1997, Feng Xiaogang cooperated with the Forbidden City Film Company and shot *The Dream Factory* which was of symbolic significance in Chinese inland New Year Blockbuster history.

This New Year Blockbuster tells the contradiction between the dream and the reality and was rather liked by the audiences, creating a stir then. Henceforth this concept New Year Blockbuster (Hesui) was widely accepted by the populace and Feng Xiaogang therefore is called "Father of New Year Blockbuster" or "King of New Year Blockbuster" in Chinese inland. Subsequently, he directed continuously *Be There or Be Square* (1998) and *Sorry Baby* (1999) which both obtained very good box office. In 2000, the film *A Sigh* which was not a New Year Blockbuster still raised very mighty waves in the film and TV circle. From 2001 to 2008, he directed *Big Shot's Funeral* (2001)、*Cell Phone* (2003)、*A World without Thieves* (2004)、*The Banquet* (2006)、*Assembly* (2007)、*If You Are The One* (2008) which almost all were the winner in the New Year Blockbuster fights of the year.

As one of the founders of New Year Blockbuster program, Feng Xiaogang is a remarkable director contributing to Chinese film. His works have huge investment, strong lineup, good quality and novel story which makes the audiences once again be curious about the film. Compared with Zhang Yimou and Chen Kaige who have been affirmed by famous film awards, Feng Xiaogang has established his own film style by the ordinary audience's oral traditions and he is also the only director who continuously directs films in the commercial domain.

Hu Xueyang (1963 ~)

Hu Xueyang, another name of whom is Hu Ren, was born in 1963 in Shanghai. In 1985, Hu Xueyang was admitted to the Director Department of Beijing Film Academy. During his stay at the academy, Hu Xueyang directed a featurette called *Past Events in Childhood*, which won Gold Award of 1991 A-

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merica Oscar Film Festival for Film Academies. When he graduated in 1989, he was assigned to work as a director in Shanghai Film Studio.

In 1991, Hu Xueyang directed *Those Left Behind*, which was his first film after graduation. This film showed concern over a unique group of people in a unique point of view, demonstrating the city and the urbanite. It won Maiden Work Award of Best Director of the 12th Chinese Film Golden Rooster Awards, the Pyramid Grand Prix of Best Film of the 16th Cairo International Film Festival. In 1994, Hu Xueyang finished the film *Youth in Silence* which he himself directed and performed. In the film, Hu Xueyang fully employed his achievement of learning at the cinema academy and his natural and smooth performance revealed his film talent. This film won Special Honorary Director Award at the 15th Hawaii International Film Festival. Other films directed by Hu Xueyang are *Morning Glory*, *Sin*, and TV Series *Class of Green Card*, etc.

Hu Xueyang is one of the Sixth Generation of Chinese film directors, enjoying rather good reputation among young directors.

Ye Daying (? ~)

Ye Daying is a screenwriter, well-known director and the grandson of Ye Ting, the great General. He deeply loves film art. In 1981, he was admitted by Xi'an Film Studio, studying the acting. In 1984, he entered Beijing Film Academy to study the directing and graduated in 1986.

From 1988, Ye Daying cooperated with Wang Shuo, creating scripts: *The Troubleshooters*, *Half Flame*, *Half Brine* and *Farewell My Love.* In 1988, he also directed his maiden work *Out of Breath.* Since then he has directed many films and teleplays, receiving the widespread high praise. In 1995, *Red Cherry* he directed is a film which marks the 50th anniversary of the victories in the global anti – fascist and war and China's War of Resistance against Japan. It is one of a few films which record the European battlefields during the Second World War and take the Chinese as the leading characters. The film went over big and created a new high box office after it was screened. It has achieved several grand prizes continuously: it attained the Best Actress (Guo Keyu) at the 2nd Shanghai International Film Festival, the Golden Torch, Best Leading Actress and Best Director at the 5th Pyongyang Film Festival of the Non-aligned and Other Developing Countries, Outstanding Film at the 2nd Huabiao Awards in 1995, Best Film at the 16th Golden Rooster Awards in 1996 and Best Film and Best Leading Actress at the 19th Hundred flowers Awards and so on. In 1997, he again directed *A Time to Remember* which tells a humanity

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story, but not a principle story and has initiated the people to re-understand the revolutionary senior. The film won the Best Editing Award at the 18th Golden Rooster Awards in 1998 and Silver Pyramid Award and Best Leading Actress at the 22nd Cairo International Film Festival. Ye Daying became widely famous for the two films. In 2003, he also played the role of Father in the film *My Father and I* directed by Xu Jinglei and won high praise.

In addition, he has also directed the famous red classical TV series *The Senior General Chen-Geng* and *Xi'an Event*. Since 2008, he has been directing *Tiananmen* which is an offering film for the 60th anniversary of the founding of the of People's Republic of China and estimated to be screened on the National Day in 2009.



著名导演
Notable Directors

丁荫楠(1938～)

丁荫楠1938年10月生于天津,是国家一级导演。

丁荫楠从小就热爱文艺。1956年任北京医学院化验员,1961年考入北京电影学院。1966年以优异的成绩毕业,被分配到广东省话剧团工作。来话剧团后,他积极热情地导演了几出话剧。为了更好地发挥自己的专业才能,丁荫楠于1973年调到珠江电影制片厂。他拍摄了纪录片《云南野生动物考察散记》、《抽纱》等。后来,在为老导演担任助理工作时,丁荫楠认真学习前辈经验,增强了对电影创作的认识。1979年,丁荫楠和青年导演胡炳榴合作,导演了故事片《春雨潇潇》。这部影片运用视听手法追求一种水墨淡彩的意境,具有一定特色,获当年文化部青年创作奖。1982年,丁荫楠导演了很具影响的《逆光》,在影片中进一步追求自己的艺术风格。该片获1983年第3届中国电影金鸡奖最佳摄影奖。丁荫楠最具有代表性的影片是1986年所拍摄的《孙中山》。该片以史诗的规模和精良上乘的艺术制作,概括了孙中山先生的革命生涯,着力刻画其心路历程。这部影片荣获第7届中国电影金鸡奖最佳故事片奖和最佳导演奖、第10届电影百花奖最佳故事片奖和广电部1986年优秀影片奖等中国三个主要奖项。1988年,丁荫楠拍摄了影片《电影人》。1991年,经过多年准备,他又拍摄了《周恩来》。这部影片以总理最后十年的奋斗历程为主线,运用大量时空交叉,真实再现了人民心中的周恩来。这部近年来少有的优秀传记影片是丁荫楠继《孙中山》之后的又一部颠峰之作,受到群众、评论界和新闻界的一致赞赏,获当年广电部优秀影片奖和第15届《大众电影》

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百花奖。2003 年，丁荫楠拍摄的影片《邓小平》获第 23 届金鸡奖故事片特别奖、第 26 届百花奖最佳故事片奖和最佳男演员奖、第 9 届华表奖优秀故事片二等奖和第 10 届北京大学生电影节组委会特别奖等。

丁荫楠是中国重要历史传记片导演。他以执导《孙中山》、《周恩来》等“主旋律电影”大作而著名。在 2005 年国家隆重纪念中国电影百年系列活动中，国家人事部、广播电影电视总局授予他“国家有突出贡献电影艺术家”荣誉称号，并受到中共中央总书记、国家主席、中央军委主席胡锦涛的亲切接见。

吴贻弓(1938 ~)

吴贻弓 1938 年生于重庆，原籍为浙江杭州，是国家一级导演，任第 6 届中国文学艺术联合会副主席。

吴贻弓 1960 年毕业于北京电影学院导演系，任上海海燕电影制片厂导演助理。1977 年后，任上海电影制片厂副导演、导演。1984 年任上海电影局副局长。先后在《李双双》、《兄妹探宝》、《北国江南》等影片中担任导演助理。“文革”后十年动乱结束，电影界迎来了新的春天，他如鱼得水，创造力勃发，以他独特的艺术风格，深厚的创作功力开辟了新时期散文诗电影的道路，成为中国电影界在国际上得大奖的第一人。吴贻弓的创作高峰出现于 20 世纪八、九十年代。1980 年独立执导了《巴山夜雨》。这是他的成名作，获首届金鸡奖最佳故事片奖和文化部优秀影片奖。1982 年，吴贻弓导演了表现中国 20 世纪 20 年代社会生活、被称为散文电影的《城南旧事》。在此片中，吴贻弓再一次显示了他那精巧、细腻的艺术构思和创作风格。影片寓意深邃，发人深思。《城南旧事》这部影片成为后人很难超越的高峰。作为中国散文诗电影的扛鼎之作，这部影片在中国电影史上留下了清新优雅的一笔，曾获得三个国际电影节的最佳故事片金、银奖，国内金鸡奖和百花奖中的四个奖项。由于这部影片的成功，吴贻弓也确立了中国电影第四代著名导演的地位。在此之后，他导演的《姐姐》先第五代导演一步，在电影语言上进行了锐意大胆的实验。在纪实性影片《流亡大学》、喜剧片《少爷的磨难》、《月随人归》和电视剧《十八岁的男子汉》等片中，他也均有风格迥异的创新，表明了吴贻弓创造力的旺盛。2003 年，吴贻弓又将经典话剧《日出》改编为音乐剧，并担任该剧的编剧、作词和导演。

在众多影片的导演过程中，吴贻弓和谐地运用电影艺术语言，深入细腻地刻画人物的思想情感，塑造了富有特色的人物。吴贻弓的影片大都洋溢着浓郁的生活气息和真实的历史感，饱含着丰富的人生哲理，具有独特的创作构思、抒情诗般的艺术风格和精巧、细腻的艺术构思。此外，吴贻弓还是一位电影家。经过艰苦的努力，他创办了如今已成为 A 级国际电影节的“上海国际电影节”，完成了几代中国电影人的梦想。

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吴天明(1939～)

吴天明,祖籍山东,1939年出生于陕西三原,中国著名导演。

吴天明10岁起就非常喜欢文艺表演。1960年高中未毕业他就考入了西安电影制片厂演员训练班,并在影片《巴山红浪》里扮演一个农村青年。1962年训练班结业后,吴天明留在西影演员剧团当了一名演员。当电影演员并不是吴天明对电影艺术的最高追求。他开始向电影导演的目标奋进。1976年,他进入北京电影学院导演进修班学习。1979年,他与滕文骥联合执导《生活的颤音》崛起影坛,获文化部优秀影片奖,他本人获青年优秀创作奖。1982年,他独立执导《没有航标的河流》。这是西影厂第一部在国际上获奖的影片,吴天明的名字从此在电影界和观众中震响。1984年,吴天明执导的《人生》公映后反应强烈,获第8届百花奖最佳影片奖及最佳女主角奖,成为他的代表作。1987年,已当了好几年西安电影制片厂厂长的吴天明又执导了一部轰动中外电影界的影片《老井》。该片荣获第8届金鸡奖最佳故事片、最佳导演等4项奖及十佳优秀故事片奖、第11届《大众电影》百花奖最佳故事片奖、第2届东京国际电影节金麒麟大奖、国际电影评论家特别奖、第7届夏威夷国际电影节评审团特别奖、第11届意大利大萨尔索国际电影电视节一等奖、第8届香港十大华语片奖等多项国内外奖项。90年代初,吴天明辞去厂长职务去了美国,学到了不少东西。回国后,吴天明要拍一些能够体现中国人的精神、风骨和正气的、反映真善美的电影,来鞭挞社会上的丑恶现象。影片《变脸》和他的第一部电视剧《黑脸》就是该类作品。

吴天明不仅是一个优秀的导演,也是一位慧眼识千里马的伯乐。在担任西影厂厂长期间,他大胆启用了张艺谋、周晓文、黄建新、顾长卫等一批有艺术造诣的新人,并把他们推上了辉煌的顶点。目前,他们已经成为国家级、国际级的影视人物。吴天明是首位获得中国电影导演协会"终身成就奖"的导演,曾被国家人事部、广电总局授予"国家有突出贡献电影艺术家"称号、被美国Telluride国际电影节与Dartmouth大学电影学院授予荣誉奖章,并先后在加里福尼亚大学戴维斯分校和南加州大学东亚系任客座教授。

黄蜀芹(1939～)

黄蜀芹,原籍广东番禺,1939生于上海,中国著名女导演。

黄蜀芹1964年毕业于北京电影学院导演系,后任上海电影制片厂导演。曾任《啊! 摇篮》、《天云山传奇》等影片的执行副导演。她1983年独立导演的影片《青春万岁》于次年获苏联塔什干国际电影节纪念奖。1984年拍摄的《童年的朋友》获文化部优秀影片奖和首届中国儿童少年电影童牛奖。1987年,黄蜀芹与李子羽和宋日勋合作编剧并导演了一部女性电影的力作——《人·鬼·情》。这部影片获第8届中国电影金鸡奖最佳编剧奖、第5届巴西利亚国际影视录像节电影大奖——金鸟奖。1996年,黄蜀芹执导了儿童片《我也有爸爸》,获柏林国际电

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影节特别奖。她还曾执导由钱钟书同名小说改编的著明电视连续剧《围城》，该剧为她赢得了1991年第10届全国电视飞天奖二等奖和最佳导演奖、首届国际电视节金熊奖等，此外，还获得了全国电影厂优秀影视片评比一等奖。

黄蜀芹拍片讲究平民化。她认为，影视片的镜头应该对准平民老百姓，表现凡人的喜怒哀乐。只有这样，才会引起大多数观众的心灵共鸣。她所追求的是艺术上的个性鲜明，其次才是得到观众的认同。她的影视作品都充满激情地表现凡人百姓，通过平凡小事演绎大主题。

20世纪80年代和90年代前期，中国电影界活跃着很多女导演，可谓史无前例。但其中真正的女性作者凤毛麟角。黄蜀芹以一部《人·鬼·情》当之无愧地成为她们之中的佼佼者，成为中国女性电影这片处女地的开拓者。两年以后，当该片出现在现代电影理论发源地的法国时，法国人惊呼，中国竟然有这样完整、正宗的女性电影！并当即颁发大奖给它。这份迟来的荣誉，肯定了这部作品最重要的价值。《人·鬼·情》堪称黄蜀芹导演电影艺术创作最高成就的代表作。无论从女性电影的角度，还是从影片本身艺术造诣的角度看，它都占据着中国电影史上一个相当独特的位置。

张暖忻(1940～1995)

张暖忻，蒙古族，辽宁铁岭人，生于呼和浩特，4岁随父母迁居北京。

张暖忻1958年考入了北京电影学院导演系，毕业后留校任教。1974年曾赴上海给桑弧、谢晋等导演做助手。1977年，与丈夫李陀等合作创作电影剧本《李四光》，并将其搬上银幕。1979年与李陀合作编写剧本《沙鸥》，并于1981年独立执导该片，获文化部优秀影片奖和金鸡奖特别奖。1985年，张暖忻赴法国进修一年，并相继推出了《青春祭》等多部影片。1988年至1990年，张暖忻任北京青年电影制片厂艺术室主任，并执导《北京，你早》。该片获1989年广电部优秀影片奖和香港国际电影节十大华语片奖。1990年，张暖忻入北京电影制片厂任导演。1995年5月28日患癌症逝世。

张暖忻是纪实美学最早的实践者。她的几部作品显示了她在电影美学上的不懈探索。《沙鸥》以新颖的电影语言表现人物心理活动的叙述形式，《青春祭》中营造的含蓄而又温煦的意境，《北京，你早》以生活流和纪实风格显示出来的潜在激情，在中国艺术电影创作中是独树一帜的。张暖忻还与李陀合作，撰写了《谈电影语言现代化》这篇文章，对中国电影的艺术探索产生了重要影响。

黄健中(1941～)

黄健中，原籍福建晋江，1941年生于印度尼西亚，1948年回国。

1960年，黄健中进入北京电影制片厂附属电影学校学习，后任北京电影制片厂场记、副导演、导演，现为北京电影制片厂国家一级导演。

1979年，黄健中与张铮合作导演《小花》，显露才华。该片于1980年恢复评选

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的第3届百花奖获最佳故事片奖。1982年,他独立执导了首部影片《如意》。1985年,他完成了《良家妇女》的拍摄。这部影片是黄健中的代表作,反映了旧习俗对人性的压抑与扭曲,具有深邃的思想内涵。其内容与形式的完美统一,哀而不怨,怨而不伤,寓悲于美的艺术风格,使影片在国际上赢得很大反响,并多次获奖。1988年后,他先后编导了十二集电视报告文学《异军突起》、八集电视连续剧《撞击世纪之门》等。后来拍摄的故事片《龙年警官》(1990)和《过年》(1991)也多次获得国内国际大奖。1999年,他拍摄了非常有影响的影片《我的1919》。另外,他还著有电影理论批评文章40余万字。

最近几年里,他导演了几部较有影响的历史剧,如《越王勾践》和《大秦帝国》等。他还拍了一部风格婉约的女人戏电视连续剧《美丽无声》。《美丽无声》在央视的开播,不少观众被剧中马伊俐、王姬颇具风情的表演以及乌镇美景深深吸引。

黄健中这位自学成才的导演因《小花》、《良家妇女》、《龙年警官》、《过年》、《我的1919》等颇具影响力的影视作品而享誉影坛。

谢飞(1942～)

谢飞,1942年生于陕西延安,著名电影导演、编剧。1965年毕业于北京电影学院导演系并留校任教。先后任导演系主任、北京电影学院副院长。1978年,谢飞与著名导演郑洞天合作导演了故事片《火娃》。1979年与王心语、郑洞天合作导演的影片《向导》获文化部1979年优秀影片奖。1986年～1987年作为访问学者赴美讲学并考察,曾出任蒙特利尔国际电影节和以色列特拉维夫大学第4届国际大学生电影节的评委。同年,与乌兰合作导演女性作品《湘女萧萧》,该文艺片佳作以故事情节生动感人于1988年获法国第4届蒙彼利埃国际电影节金熊猫奖、第26届西班牙圣塞巴斯蒂安国际电影节堂吉诃德奖。1989年,谢飞导演的又一部"理想主义作品"——《本命年》问世。这是一部悲剧样式和写实风格的艺术片,反映了处于社会变革时期的青年个体劳动者的心态。影片寓意深刻,人物刻画鲜明生动,于1990年获第13届电影百花奖最佳故事片奖、第40届柏林国际电影节银熊奖。1991年,谢飞担任总导演,拍摄了反映西藏地矿工作者生活的影片《世界屋脊的太阳》。1993年,他的又一部女性电影《香魂女》轰动了德国柏林国际电影节,夺得第43届柏林国际电影节金熊奖。1995年,谢飞执导的《黑骏马》是一部清新、生动、感人的抒情诗电影。同年,谢飞因这部影片获得第19届加拿大蒙特利尔国际电影节最佳导演奖。该片还获得最佳音乐艺术成就奖和香港首届紫荆电影奖十大华语片奖。2000年,谢飞导演的影片《益西卓玛》获第9届中国电影金鸡奖最佳剧本特别奖,最佳女主角特别奖。

从影三十多年来,谢飞兢兢业业,执著地追求自己选定的艺术目标,形成了自己的艺术思想和艺术风格。从《火娃》到《益西卓玛》,谢飞已经拍摄了九部影片,

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几乎每一部都获得了奖项。他勤于学习，善于借鉴，这也是他屡获成功的一个重要因素。目前，谢飞不仅要教授学生，培养电影导演人才，还要继续拍片和经商。不过，他经商的目的不是为了拍摄一些赶时髦的商业片，而是借助于商人们的资助，支持中国电影艺术的发展。

郑洞天(1944～)

郑洞天，原籍河南罗山，1944年生于四川重庆，中国著名电影导演。

郑洞天1966年毕业于北京电影学院导演系，1973年任上海电影制片厂编辑，1976年执教于北京电影学院，从事电影创作、评论和理论研究，并先后导演了《火娃》(1978)和《向导》(1979)等影片。1981年，郑洞天执导的影片《邻居》获第2届中国电影金鸡奖最佳影片奖。影片《人之初》获1992年首届长春电影节银奖、第5届中国少年儿童电影童牛奖最佳影片奖和评委会导演奖以及第13届金鸡奖最佳女配角奖。他导演的主要作品还有《鸳鸯楼》(1987)、《秘闯金三角》(1988)、《故园秋色》(1998)、《台湾往事》(2004)及多部电视剧等。

郑洞天是一名资深的老电影人和中国电影第四代导演的领军人物。他在电影学院从教以来，为中国电影事业培养了许多导演人才。同时，在电影评论、电影艺术创作等方面都有较高的建树。他的评论文章在电影界有一定的影响。此外，他还著有《电影导演的艺术世界》和《仅仅七年：1979－1986中青年导演探索回顾》等专著。

滕文骥(1944～)

滕文骥，1944年出生在北京，国家一级导演，并担任编剧和制片人。他自幼喜爱音乐，少年时曾担任合唱队指挥，中学时为话剧团演员，1964年考进了北京电影学院导演系，1973年毕业分配到西安电影制片厂，任场记、助理导演。

1979年，滕文骥与吴天明合作导演了他的处女作《生活的颤音》，并获得文化部优秀影片奖及青年优秀创作奖。1985年，由他执导的故事片《海滩》参加华盛顿国际电影节展览，获得广播电影电视部1989年～1990年优秀影片奖和加拿大第14届蒙特利尔国际电影节最佳导演奖。1989年，他执导的故事片《棋王》获金鸡奖最佳男主角奖。1990年，他的故事片《黄河谣》获政府奖和第14届蒙特利尔国际电影节最佳导演奖，并参加了香港国际电影节展览和瑞典哥德堡国际电影节展览。此后，他还拍摄了《苏醒》、《锅碗瓢盆交响曲》、《大明星》、《让世界充满爱》、《都市里的村庄》、《曼陀罗》、《在那遥远的地方》、《香香闹油坊》等一批有影响的影片，并拍摄了电视剧《北京深秋故事》等。

作为第四代导演的代表性人物，滕文骥是一位不断变换自己创作视点和创作风格的导演，是一个不断思考、不断进取的导演。他以其丰富的作品为新时期的影

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坛添加了亮丽的色彩;他在创作中关注人性话题,关注现实生活,同时也大胆地在电影语言上进行突破性的尝试。

张纪中(1951 ~)

张纪中,绰号大胡子,北京人,著名制片人。

张纪中当过教师、演员;拉过大提琴,写过剧本;当过副导演、导演、制片主任、制片人。1968 年,张纪中被下放到山西,一呆就是好几年。经历了各种磨练后,张纪中 27 岁时终于考入山西话剧团,并在其第一场话剧《西安事变》中饰演了一位大学生的角色。虽然张纪中的外形常常被导演看好,但他自己却慢慢发现自己并不适合演戏。因此,在中央电视台拍摄《三国演义》时,他便主动请缨,接拍了《三国演义》的第四部"南征北战"。从此之后,张纪中便与制片人的角色联系在了一起,也因为拍片而被中央电视台从山西调回了北京。这样,他才得以完成后来的《笑傲江湖》、《水浒》、《天龙八部》、《激情燃烧的岁月》等剧的创作。

从 1998 年筹拍《笑傲江湖》到 2004 年《天龙八部》播出,足足用了 6 年时间,"张纪中品牌"才开始被观众认可,也赢得了全国观众的喜爱,闯出了"金牌制片人"的称号。从筹拍《笑傲江湖》到筹拍《倚天屠龙记》,张纪中动手改编了 7 部金庸剧。他的十年武侠路和武侠剧在中国内地发展成为一个大的影视类别。在当前令人眼花缭乱,一切用钱来折算的商业背景下,张纪中坚守艺术质量第一的原则,依然用张氏风格的电视语言讲述一个个关于英雄、关于崇高、关于理想的故事。有一种沧桑叫大胡子。在日趋白发苍苍的背后,是理想主义在燃烧。

张艺谋(1951 ~)

张艺谋于 1951 年出生于陕西西安,是中国著名导演、摄影师和演员。

1968 年初中毕业后,他先后到农村插队劳动和到陕西咸阳国棉八厂当工人。1978 年入北京电影学院摄影系学习,1982 年毕业后任广西电影制片厂摄影师。1984 年,张艺谋在张军钊导演的影片《一个和八个》中担任摄影师。在这部影片中,他以其大胆的构图、独特的镜头设计而获 1984 年中国电影优秀摄影奖。

1984 年,他在陈凯歌导演的影片《黄土地》中担任摄影师。他充分调动摄影手段,以独特的造型表现出黄土高原的拙朴浑厚,于 1985 年获第 5 届中国电影金鸡奖最佳摄影奖、法国第 7 届南特三大洲国际电影节最佳摄影奖、第 5 届夏威夷国际电影节东方人柯达优秀制片技术奖和瑞士洛迦诺国际电影节银豹奖。次年,他在陈凯歌导演的影片《大阅兵》中担任摄影师。该片获加拿大蒙特利尔国际电影节评委会特别奖。1987 年,张艺谋因主演吴天明导演的影片《老井》而获第 2 届东京国际电影节最佳男演员奖,成为我国第一位国际 A 级电影节影帝,并于 1988 年获第 8 届中国电影金鸡奖最佳男主角奖、第 11 届电影百花奖最佳男演员奖。1987 年,张艺谋导演的影片《红高粱》以浓烈的色彩、豪放的风格颂扬中华民族激扬的民族

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精神。这部影片融叙事与抒情、写实与写意于一炉，发挥了电影语言的独特魅力，使其先后获得国内和国际多项大奖。之后，他导演的《菊豆》(1990)、《大红灯笼高高挂》(1991)、《秋菊打官司》(1992)、《活着》1994、《摇啊摇，摇到外婆桥》(1995)等，几乎都获得多项国内国际大奖。1998 年，张艺谋导演了中国唯一一部完全采用非职业演员的作品——《一个都不能少》。这部影片反映了中国农村教育的现状，真挚感人，获得了第 56 届威尼斯国际电影节最高奖——金狮奖、联合国教科文组织最佳影片大奖、意大利《电影》杂志最佳影片奖、中国电影华表奖优秀故事片奖和最佳导演奖、第 19 届中国电影金鸡奖最佳导演奖、第 22 届大众电影百花奖最佳故事片奖、1998 年大学生电影节最佳故事片奖、第 23 届巴西圣保罗国际电影节观众评选最佳影片奖等近 20 项大奖。1999 年，张艺谋导演了影片《我的父亲母亲》。这是一部唯美、深情、感人的爱情片，是章子怡的第一部电影，被誉为“世纪末的爱情绝唱”。作曲家三宝的配乐更为人所津津乐道。本片获第 50 届柏林国际电影节评委会大奖——银熊奖、2000 年度中国政府华表奖最佳影片奖、第 20 届金鸡奖最佳故事片奖等约 16 项大奖。

进入新世纪，随着中国电影的商业化和国际化，张艺谋先后拍摄了《英雄》、《十面埋伏》、《千里走单骑》、《满城尽带黄金甲》等非常成功的巨片。除电影外，张艺谋有很多“副业”。他执导过歌剧《图兰朵》、《秦始皇》，芭蕾舞剧《大红灯笼高高挂》，拍过北京申奥和上海申博的官方宣传片……张艺谋自我评价是一个很勤奋的导演。在同事眼中，他是一个很低调、平和的人。在中国电影乃至世界电影界，他是一位集演员、摄影师和导演于一身、享誉国内外的多栖明星。

2008 年，张艺谋任北京奥运会开、闭幕式总导演，完美地展示了中国文化，获得国内外一致赞誉。2008 年，张艺谋被中国国务院评为北京奥运会、残奥会先进个人。2008 年 11 月 7 日，张艺谋在北京电影学院被波士顿大学授予“人文艺术荣誉博士学位”，成为中国第一位获得该校“荣誉博士”的电影人。

张建亚(1951 ~)

张建亚，笔名木江，福建莆田人，先为演员，1978 年考入北京电影学院导演系，与陈凯歌，张艺谋等人同学。1982 年毕业后在上海电影制片厂任导演助理、导演。先后执导的影片有《冰河死亡线》、《少爷的磨难》、《绑架卡拉扬》、《挑战》、《义胆忠魂》等影片。

1993 年，张建亚执导的《三毛从军记》引起了一定的反响，体现了他的创新意识。影片将漫画手法、荒诞风格及资料片、滑稽表演有机地结合起来，在大胆想象中体现幽默和快乐情趣。此外，这部电影独具一格，在放松嬉笑之中体现深刻寓意，开拓了中国电影在喜剧创作上的新领域新路子。有评论家称，《三毛从军记》的问世标志着第五代导演中产生了后现代主义风格的导演人材。该片获第 13 届中

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国电影金鸡奖最佳儿童片奖、中国儿童少年电影"童年奖"最佳导演奖和最佳影片奖。1994 年,张建亚又成功导演了故事片《绝境逢生》,获电影华表奖、最佳故事片导演奖、第 15 届中国电影金鸡奖特别奖。张建亚 1999 年导演的《紧急迫降》是中国电影史上第一次尝试用电脑特技表现惊险场面的电影,非常具有开创意义。1992 年执导的《王先生之欲火焚身》漫画色彩更加强烈。他尝试用电影语言来表达幽默,将古今中外许多著名电影的经典场景巧妙地融入在影片中,充分体现了导演诙谐、调侃的意味。

张建亚的确与他的同窗不同。他的影片没有文以载道的重任,既不愿起启蒙教育的作用,也不会居高临下地俯视众生。他将观众作为朋友,他的影片有助于我国喜剧电影的发展和创新。

陈凯歌(1952 ~)

陈凯歌,原名陈皑鸽,原籍福建长乐,1952 年出生于北京,美籍华裔著名电影导演。

陈凯歌出身于艺术家庭,其父是著名导演陈怀皑。陈凯歌少年时期经历过文革和插队,初中毕业后到云南省当工人,1970 年参军,1974 年复员,1976 年到北京电影洗印厂工作,1978 年考入北京电影学院导演系,毕业后任北京电影制片厂导演。

1984 年,陈凯歌执导了他的开山之作《黄土地》。在这部电影里,他以其突破性的电影语言,将土地、民俗文化与人物三者相统一,将叙事因素、隐喻因素、抒情和哲理三者相统一,对中国电影产生了极大的影响,为中国第五代导演走向世界奠定了基础。该片获 1985 年金鸡奖最佳摄影奖和 1985 年瑞士第 38 届洛迦诺国际电影节银豹奖等 6 项国际奖。1987 年,陈凯歌赴美国进修,1990 年回国。他导演的主要电影还有《大阅兵》、《孩子王》、《边走边唱》、《霸王别姬》、《风月》、《荆轲刺秦王》、《和你在一起》等。他的作品从不同领域,以不同方式对历史和文化进行反思,具有风格化的视觉形象,新颖的画面结构,寓言化的电影语言和深沉的批判力量。陈凯歌 1993 年导演的《霸王别姬》风格大异于以往的电影,被称为其绝世之作、巅峰之作。这部影片借助几位京剧演员的曲折人生和命运,对人的生存理想与现实存在之间的永恒矛盾作了哲理性探索与阐释。影片因其娴熟的艺术技巧及内蕴的丰厚东方化人文主题获法国第 46 届戛纳国际电影节金棕榈大奖等 8 项国际奖。

陈凯歌拍的电影不多,出道 20 余年共拍电影 13 部(短片电影除外)。这些电影不能说每一部都是经典,但是对于艺术家来说,一部经典就已经超越了千万部平庸之作。陈凯歌的成就首先在于其高度的人文精神和对人的本体与人的生存状态的关注。他善于剖析历史和传统的重负对人的精神的制约与影响,展现人的复杂

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性,同时,针砭不合理的非人道的人性弱点。他的影片充满了对更和谐、更明智的人类生存状态的关切与想往。他以其深厚的文化底蕴和扎实的艺术功力,表达强烈的人文意识和美学追求,并调动多种电影手段,形成了自己独特的沉重而犀利、平和而激越的电影风格。作为第五代导演的领军人物,陈凯歌先后获得国内外几十项大奖,其地位是无人可以撼动的。他至今仍为唯一获得戛纳电影节金棕榈奖的华人导演。在第47届希腊塞萨洛尼基电影节上,他获得了终身成就奖。2008年12月5日,其新作《梅兰芳》在全球公映,当日获得一致好评,为观众提交了满意答卷。

吴子牛(1952～)

吴子牛,四川乐山人,著名电影导演。1969年,吴子牛初中毕业后到农村插队落户,1972年入乐山地区文艺学校学习,1978年入北京电影学院导演系学习,1982年毕业后任潇湘电影制片厂导演。

吴子牛导演的处女作《候补队员》富有情趣地表现了当代少年儿童的生活。该片获1984年第4届中国电影金鸡奖特别奖和1986年厄瓜多尔尔基多国际电影节儿童电影大奖。这是第五代导演的第一部作品。1988年起,吴子牛相继导演了《晚钟》、《欢乐英雄》和《阴阳界》三部战争题材影片,成功地运用电影造型手段营造独特的环境,并结合声、画烘染强烈的气氛。其中,《晚钟》于1989年获第9届中国电影金鸡奖最佳导演奖和1989年第39届西柏林国际电影节银熊奖。1994年,吴子牛执导的《火狐》获第44届柏林电影节特别提名奖和第10届蒙彼利埃国际电影节金熊猫奖。他导演的影片还有《大磨坊》、《太阳山》、《南京大屠杀》、《国歌》、《英雄郑成功》等;电视剧有《天下粮仓》、《热血忠魂之独行侍卫》、《大明天下》、《贞观长歌》等。

吴子牛创作的一个重大特色是对战争的思考。战争与人的关系、消灭战争,呼唤和平,是他创作的主题。他的作品风格独树一帜,在外观的严峻和粗犷中,充溢着真诚与诗情。作为第五代的中坚力量,吴子牛在20世纪八十年代导演了多部有影响的影片。他创作欲望旺盛,视电影为生命,他的大多数影片均获得过国内、国际奖项。

彭小莲(1953～)

彭小莲,原籍湖南茶陵,1953年生于上海,电影女导演。

青年时的彭小莲曾在江西插队九年,1978年考入北京电影学院导演系,毕业后分配到上海电影制片厂从事导演工作。

1986年,彭小莲导演了影片《我和我的同学们》。该片真实、生动地反映了当代中学生蓬勃向上、个性鲜明的生活。影片的总体构思完整,镜头的运用、画面的构图、声音、造型和节奏的掌握都十分自然流畅。在这部电影的创作中,彭小莲展

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示出了良好的专业技巧和艺术才华。该片获第2届童牛奖优秀少年儿童故事片奖和第7届中国电影金鸡奖最佳儿童故事片奖,彭小莲获得童牛奖优秀少年儿童故事片导演奖。1987年,彭小莲导演了影片《女人的故事》。该片融入了彭小莲对社会、对妇女深深的思想和认识,具有极大的社会现实意义。无论是从思想上还是从艺术上看,这部影片都有许多创新之处,的确是一部表现妇女生活与命运的佳作,受到专家和观众的肯定和欢迎。该片获1988年美国夏威夷电影节观众评选最佳影片奖和1989年第12届巴黎克勒泰妇女电影节评委会奖。1989年,彭小莲应邀到纽约大学电影研究院任访问学者,暂时告别中国影坛。进入20世纪九十年代以后,彭小莲回国担任独立电影制片人,并且仍然继续从事导演工作。1996年,彭小莲参与改编了影片《我也有爸爸》,获得极大成功。同时,她还独立执导了影片《犬杀》。该片故事情节引人入胜,具有一定的思想性和艺术性。1998年,为纪念上海解放50周年,彭小莲执导了影片《上海纪事》,艺术地再现了这段难忘的历史。彭小莲熟练的电影表现手法使这部电影成为上海电影制片厂完成的第一部国庆50周年献礼佳作。该片获得了1998年度中国电影华表奖最佳故事片奖。2001年,彭小莲拍摄的《假装没感觉》获法国南特国际电影节最佳女演员奖和2003年意大利都灵国际妇女电影节最佳故事片、最佳导演奖。

2003年和2005年,彭小莲又分别导演了《美丽上海》和《上海伦巴》。至此,《上海纪事》、《美丽上海》、《上海伦巴》称为彭小莲作品中的"上海三步曲"完成。其中,《美丽上海》获2004年中国电影金鸡奖最佳影片、最佳导演、最佳女主角、最佳男配角4项大奖。

彭小莲的作品大多以女性为主人公,注重于女性在新时期个性释放的表达,特别是能细腻入微地传达女性内心情感的变化,又能触及到与此相关的社会根源性问题,在思想上和艺术上具有一定深度。

周晓文(1954～)

周晓文是北京人,是中国电影第五代导演、摄影师和编剧。

周晓文1973年考入北京电影学院摄影系,毕业后分配到西安电影制片厂工作,先后担任《渭水新歌》、《蓝色的海湾》、《黑面人》等片的摄影助理,担任影片《漓江春》、《自然之子》的副摄影,并创作了多个电影剧本,在影片《战斗的年华》中饰演角色,导演了纪录片《华夏之光》。

周晓文多才多艺,是青年导演中的多面手。1984年,他系统自学了音乐。1985年,他在轰动一时的影片《野山》中担任副导演。1986年,他导演了电影《他们正年轻》,这是他出道以来独立执导的第一部作品。此外,他还兼任这部电影的摄影和作曲。这部影片虽然影响不大,但它却显示了周晓文独特的艺术追求。接着,周晓文又导演了《最后的疯狂》和《疯狂的代价》等引人注目的电影作品。《最后的疯

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狂》是中国侦缉影片中较有建树的一部，它在解决惊险片的假定性与真实性上有了新的进展。喜剧因素的引入也很成功，获第 8 届电影金鸡奖惊险片特别奖、政府奖和夏威夷国际电影节荣誉奖。周晓文 1989 年导演的《黑山路》是他的唯一一部第五代式的影片。周晓文 1991 年导演了《青春无悔》，该片获 1991 年上海大学生电影节最佳故事片、最佳导演、最佳男演员奖。此外，他还应邀参加芝加哥艺术学院的学术研讨活动。1992 年，周晓文导演了影片《青春冲动》。这部影片成就了一个男性关于完美女性的想象，成就了本土商业电影与正宗好莱坞抗衡的一个范例。1994 年，周晓文导演了故事片《二嫫》。这部影片讲述了一个中国的民间故事，具有中国农民画式的美丽素朴的风格，同时，它仍隐含着周晓文对现代文明的透视和疑虑，仍潜在地成为一个性别场景。该片使周晓文获得第 15 届中国电影金鸡奖最佳导演奖提名，并在国际上享有很大声誉。1995 年，周晓文导演了《秦颂》。这是一部制作精良、场面恢宏、明星荟萃的历史大片。在该片中，周晓文过多地融入了个人对历史的见解，以一个全新的角度去描述帝王和百姓的友谊的破灭，在社会上引来颇多争议。

周晓文是第五代导演中唯一一位以富于文化品味，内涵有一定深度，并且潇洒流畅的商业片而征服中国电影市场的导演。他是 20 世纪八十年代“把商业片拍得艺术些，让艺术赢得市场和观众”说法的一个成功的范例，一个叫好又叫座的成功导演。

冯小宁(1954 ~)

冯小宁，原籍江苏淮阴，生于陕西西安，1 岁时随父母到北京生活，著名编剧、摄影师，国家一级导演。1982 年毕业于北京电影学院美术系，被分配到中国儿童电影制片厂，曾担任《红象》、《十四、五岁》、《霹雳贝贝》等影片的美术设计。

1990 年，冯小宁开始电影编导工作，并推出《战争子午线》和《大气层消失》。前者是一部抗日题材作品。该片通过对孩子们直接投入战斗的描绘，引发人们对“战争与和平”这一世界永恒主题的深层思索。专家对冯小宁丰富的电影想象力和勇于创新的品格给予很高评价。该片获 1991 年第 11 届金鸡奖导演特别奖和第 2 届日本京都国际儿童电影节金奖。《大气层消失》是一部虚构的环保题材的灾难片，旨在强调人类确实面临着日趋严重的环境污染问题。从这部影片中，可以看出冯小宁有着很强的艺术家责任感和敏锐的思维。该片获得第 11 届中国电影金鸡奖导演特别奖、童牛奖最佳影片奖和伊朗第 17 届曙光国际电影节最佳银幕奖。1996 年底，经过无数辛苦，他执导的《红河谷》如期完成。影片制作精良，成为一部融思想性、艺术性，观赏性于一体的鸿篇巨著。该片获第 2 届华表奖优秀故事片奖和优秀导演奖、第 20 届百花奖最佳影片奖、北京大学生电影节评委会奖和伊朗国

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际电影节最佳银幕奖。1999 年,他的《黄河绝恋》是继《红河谷》后又一部气势磅礴的作品,技巧和故事都更加成熟。该片获第 19 届中国电影金鸡奖最佳女主角(宁静)、评委会特别奖、第 5 届华表奖优秀故事片奖、优秀编剧奖、第 23 届百花奖最佳故事片奖等奖项。2001 年,冯小宁继续战争题材的《紫日》获得第 7 届华表奖特别奖、第 21 届夏威夷国际电影节最佳故事片奖和第 8 届北京大学生电影节组委会特别奖。而后,他再次兼任编剧、导演、摄影和制片的电影《嘎达梅林》又是一部民族英雄史诗大片,获得华表奖优秀影片奖。此外,他还拍摄了几部著名的电视剧《病毒、金牌、星期天》、《北洋水师》等,并均获得奖项。

冯小宁是第五代导演群体中的一位成功的全能导演,他的名字经常会在编剧、美工、摄影、剪辑等不同工种和岗位上看到。作为导演,他本身极严格自律,且具有艺术气质。2008 年,他导演的环保题材作品《超强台风》讲述的是人们成功抗击海啸的故事。

李少红(1955 ~)

李少红,山东文登人,第五代中的女导演代表。

李少红 1969 年参军,1978 年考入北京电影学院导演系,1982 年分配到北京电影制片厂任导演,相继担任《包氏父子》、《出门挣钱的人》、《清水湾,淡水湾》等影片的副导演。

1988 年,李少红独立执导了影片《银蛇谋杀案》,受到观众的喜爱。此后,她便获得了影片的独立执导权,她本人也引起影视界的注目。1990 年,李少红执导了影片《血色清晨》。这部影片揭示人性所蕴含的另一面,剖析人的内心世界,引起专家及评论界的极大关注,被称为大手笔撼世之作。该片获 1991 年上海影评协会"十佳影片奖"、1991 年台湾《中时晚报》优秀影片奖、1992 年第 14 届法国南特三大洲国际电影节最佳影片金奖和 1993 年第 45 届柏林国际电影节青年论坛奖。1992 年,李少红执导了影片《四十不惑》,再度成功,受到好评,获瑞士洛迦诺国际影评人奖和 1993 年德国柏林电影节青年论坛奖。1994 年,李少红执导的影片《红粉》描述了性格相异的女性,剖析了她们的心理状态。这部影片获柏林国际电影节银熊奖、第 27 届印度国际电影节最佳影片奖金孔雀奖、大学生电影节最佳导演奖、上海电影协会和文汇电影时报"十佳影片奖"。1996 年,李少红导演了曹禺的名作《雷雨》,再受好评。她于 1998 年导演的影片《红西服》荣获 1998 年中国政府华表奖最佳故事片奖和上海影评协会最佳导演奖。其后,李少红更以电视剧《大明宫词》和《橘子红了》而走红。这两部电视剧均获多项大奖。李少红 2004 年执导的电影《恋爱中的宝贝》荣获 2004 年中国大学生电影节艺术创新奖、最受欢迎男演员奖和 2005 年导演协会最佳女演员奖。李少红 2005 年执导的《生死劫》在印度举办的第 10 届喀拉拉邦国际电影节上荣获该电影节最高奖项——金雀奖和 2005 年美

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国翠贝卡国际电影节最佳故事片奖。

李少红的作品不多,但却大都清新脱俗,立意新颖。她善于驾驭各类题材的影片,执导过商业片、艺术片、农村片、都市片等。她创作的影片每一部都有自己特定角度的创新和探索。

何平(1957～)

何平,山西人,中国电影导演、编剧。其父在20世纪20年代曾是山西戏剧运动的创始人,母亲是新中国第一部故事片《桥》中的唯一的女性。自小受艺术的熏陶,立志要从事电影行业。

何平1979年开始从事电影工作,在故事片《竹》的摄制组中任场记。1980年起在舞台艺术片《杂技女杰》、科普故事片《气象小哨兵》、故事片《初夏的风》、《欧妹》、《东陵大盗》中任副导演。1987年与他人联合导演了影片《我们是世界》。1988年,何平独立执导了影片《川岛芳子》,正式成为西安电影制片厂的一名导演。

1989年,何平开始拍摄《双旗镇刀客》,并于1990年完成。该片是中国武侠电影史上的一部开宗立派的作品,它为传统的武侠电影引入了新的叙事方式。该片荣获1990年第3届日本国际冒险与幻想电影节最佳影片大奖、1992年香港金像奖七大最佳华语片奖和1993年第43届柏林国际电影节青年导演作品奖。1993年,何平完成了影片《炮打双灯》的导演工作。这部影片艺术质量极高,同时又不失商业价值。何平在这部影片中运用了大量的运动镜头和抒发情感的音乐及民俗的布景。该片获第42届圣·塞巴斯蒂安国际电影节评委特别奖提名奖和第14届夏威夷国际电影节大奖。1996年,何平完成了《日光峡谷》这部具有西部粗豪风格的影片。1997年,何平开始在北京电影制片厂担任顾问。在随后的两年中,他策划和监制了《甲方乙方》、《不见不散》等十余部优秀华语影片。1998年,他出任哥伦比亚电影制作(亚洲)公司顾问,致力于华语电影的开发与合作。其间,他策划和监制了影片《大腕》、《寻枪》和《手机》,促进了华语电影向海外市场的拓展。毋庸置疑,何平在电影投资、制作、发行和整体运作方面拥有资深的专业经验。2000年,隐匿幕后多年的何平重出江湖。他决心将其酝酿了近20年的《天地英雄》搬上银幕。经过历时4年的艰苦筹备、拍摄和后期制作,他终于完成了这部独具创意的史诗性华语影片。该片获第10届中国电影华表奖优秀故事片奖、优秀电影技术奖、优秀导演奖(何平)、优秀男演员奖(姜文)、优秀出品人奖(延艺云)等五项大奖。2003年《天地英雄》公映后,创当年国产影片票房第一,是当年唯一参加奥斯卡电影节最佳外语片评选的国产影片。

何平是一位具有国际影响的资深电影导演和编剧,他的作品曾赢得国内外影坛的多项荣誉。

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胡玫(1958～)

胡玫,1958年出生于北京,著名的第五代导演,1982年毕业于中国北京电影学院导演系,现任北京电影制片厂国家一级导演。

胡玫出身艺术世家,父亲是指挥家,曾在大型歌舞剧《东方红》中担任指挥。母亲是歌唱家,曾任解放军艺术学院声乐系主任。胡玫自己则是北京电影学院导演系78级的学生。作为文革后的第一代大学生,她有着特殊的人文背景及生活经历,这无疑为她日后的创作提供了极好的契机。

1984年,胡玫独立执导了反映军队女性情感生活的探索性故事片《女儿楼》。该片在香港、日本、欧美各地放映时,都获得极大好评。胡玫也因此获法国政府颁发的国家奖学金,并出访西欧各国。此片1985年被中国电影家协会、中国电影报评为全国十佳影片,被国际影评界评论为中国文革后第一部女性题材影片。1986年,她又独立导演了心理故事片《远离战争年代》,该片获苏联第10届亚非拉国际电影节银奖(1988年)及导演个人奖和意大利第32届萨尔索国际电影节评委会特别奖(1989年)。这两部早期的非主流作品迅速确立了胡玫在中国影坛的地位,成为当时圈内的一段佳话。1987年,她获得三家中国电影权威机构和刊物联合评选出的当代"中国十大青年导演"。其间,胡玫的影片不断在国际重大电影节上放映,如西柏林电影节、威尼斯电影节、东京电影节、夏威夷电影节。她拍摄的女性题材影片,也曾在日本福冈国际电影节以及纽约大学举行过专题研讨。自1988年至1998年,胡玫活跃在中国影坛,拍摄了许多电视剧和近10部电影作品。从1997年到1998年,胡玫在44集大型历史连续剧《雍正王朝》中担任总导演。《雍正王朝》获1999年大众评选金鹰奖最佳电视剧奖等8个项奖,并获得1999年国家电视剧飞天奖最佳电视剧奖、最佳导演提名奖等6项大奖。

胡玫作为艺术界名人,被评为中国十大优秀女导演,双十佳电视剧导演。此外,还获得了中央电视台、中国电视报联合评出的最佳电视剧金奖及最佳导演奖银质奖。之后,她又执导了电视连续剧《忠诚》、故事片《芬妮的微笑》和电视连续剧《汉武大帝》。其中,《忠诚》获2001年度飞天奖、优秀电视剧二等奖和五个一工程奖;《汉武大帝》获得2005年飞天奖优秀电视剧奖,胡玫获得中国政府影视大奖飞天奖最佳导演一等奖。9月26日,胡玫获得大众电视2005"双十佳"导演奖。2006年,该剧获飞天奖、金鹰奖,"五个一"工程奖。胡玫第二次获得飞天奖最佳导演奖。胡玫是唯一连续两次获得该奖的导演。

2005年,胡玫执导了40集电视剧《乔家大院》。这部电视剧被认为是思想性和艺术性俱佳的优秀电视剧作品,获第26届飞天奖的多项大奖,胡玫获优秀导演奖。2006年8月,《乔家大院》获得首尔国际电视节最佳长篇电视剧奖,这是中国长篇电视剧第一次在国际影视节获大奖。

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冯小刚(1958～)

冯小刚,出生于北京,演员、编剧、导演。

冯小刚自幼喜爱美术、文学。1985年,进入北京电视艺术中心成为美工师。1991年,他与郑晓龙联合编剧的第一部作品《遭遇激情》被夏刚拍成电影,影片获中国电影金鸡奖最佳编剧等四项提名。1992年,他与王朔联合编剧的电视系列剧《编辑部的故事》使他成为家喻户晓的人物。同年,他再次与郑晓龙合作写了电影剧本《大撒把》,搬上银幕后,又获第13届中国电影金鸡奖最佳故事片、最佳编剧等五项提名。1994年,他独立导演的处女作《永失我爱》,冯小刚还兼做美工。1997年,冯小刚与紫禁城影业公司合作,拍摄出在内地贺岁片史上具有标志意义的《甲方乙方》,这部讲述梦想与现实矛盾的贺岁片备受观众喜爱,轰动一时,"贺岁"这一概念从此被大众普遍认同,冯小刚因此被称为内地"贺岁之父"、"贺岁王"。随后,他连续导演的了贺岁电影《不见不散》(1998)和《没完没了》(1999)都取得很好的票房成绩。2000年,非贺岁片《一声叹息》在影视圈更是掀起了很大的波澜。2001年至2008年,他导演的《大腕》(2001)、《手机》(2003)、《天下无贼》(2004)、《夜宴》(2006)、《集结号》(2007)、《非诚勿扰(2008)几乎都成为本年度贺岁片大战中的胜者。

冯小刚作为贺岁档的创造者之一,是对中国电影贡献卓越的导演。他的作品投资巨大,阵容强大,质量上佳,故事新颖,让众多观众再次对电影充满了好奇。与张艺谋、陈凯歌这些被著名电影奖项肯定过的导演相比,冯小刚是以普通观众的口碑建立起自己的电影风格,也是唯一一直在商业领域拍片的导演。

胡雪扬(1963～)

胡雪扬,别名胡人,1963年生于上海。1985年,胡雪扬考入北京电影学院导演系。在校就读期间,他执导的故事短片《童年往事》获1990年美国奥斯卡电影学院电影节金奖。1989年毕业后,分配到上海电影制片厂任导演。

1991年,胡雪扬执导了《留守女士》。这是他毕业后导演的第一部影片。这部影片以独特的眼光关注一个独特的群体,展示了都市和都市人的面貌。该片获第12届中国电影金鸡奖最佳导演处女作奖和第16届开罗国际电影节最佳影片金字塔大奖。1994年,胡雪扬拍摄了自导自演的影片《湮没的青春》。胡雪扬在片中充分应用了在校的学习成果,自然流畅的表演显示了他的电影才华。该片获第15届夏威夷国际电影节导演特别荣誉奖。胡雪扬编导的影片还有《牵牛花》、《罪恶》和电视连续剧《绿卡族》等。

胡雪扬是中国电影第六代导演之一,在青年导演中较有名气。

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叶大鹰(？～)

叶大鹰，编剧、知名导演，名将叶挺之孙，热爱电影艺术。1981 年，叶大鹰考入西安电影制片厂学表演，1984 年考入北京电影学院导演系并于 1986 年毕业。

1988 年起，叶大鹰与王朔一起合作了剧本《顽主》、《一半是海水，一半是火焰》和《永失我爱》。在 1988 年，他还导演了其处女作《大喘气》，而后执导了多部影视剧，受到广泛好评。1995 年，他执导的《红樱桃》是一部纪念世界人民反法西斯战争胜利暨中国人民抗日战争胜利 50 周年影片，是少数记录二战期间欧洲战场中以中国人为主人公的影片。影片上映后反响极大，票房创新高，连续夺得几项大奖：获第 2 届上海国际电影节最佳女主角奖(郭柯宇)、第 5 届不结盟及发展中国家平壤电影节火炬金奖、最佳女主角奖、最佳导演奖、1995 年第 2 届华表奖优秀故事片奖、1996 年第 16 届中国电影金鸡奖最佳故事片奖、第 19 届百花奖最佳影片奖和最佳女主角奖等。1997 年，他又执导《红色恋人》。该片讲述的是一个人性的故事，而不是一个主义的故事，引发了人们对革命前辈的重新认识。影片在 1998 年获第 18 届金鸡奖最佳剪辑奖和第 22 届开罗国际电影节金字塔银奖、最佳女主角奖。这两部影片让叶大鹰名声远扬。2003 年，他还在在徐静蕾执导的电影《我和爸爸》中，扮演“爸爸”，获得好评。

此外，他还导演了著名红色经典电视剧《陈赓大将》和《西安事变》。从 2008 起，他导演的建国 60 周年献礼片《天安门》预计 2009 年“十·一”上映。



著名影星
Notable Stars

Zhong Xinghuo (1924～)

Zhong Xinghuo was born in Boxian County, Anhui Province.

In 1946, he left his hometown for Linyi Liberated Region, began to pursue studies at the Department of Art, Shandong University and became an active member in the troupe of the university. The next year saw his troupe annexed into the Troupe of the PLA Shangdong Military Area Command (later renamed the Troupe of the East China Military Area Command). In 1949, he became an actor in Shanghai Film Studio. In 1959, he played the lead role as Ma Tianmin, a helpful policeman in a comedy *I Am off Duty Today* and won the popularity with the audi-

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ence with his extraordinarily bland acting. In 1962, he played in another comedy *Li Shuangshuang* as Sun Xiwang, a character with more cunning and shortsightedness typical of Chinese peasants than Ma Tianmin in his previous film. Having accurately and thoroughly known the inner world of this character, Zhong Xinghuo has not only acted out his shortcomings with a little exaggeration, but also done justice to his loveliness; because of Zhong's remarkable acting, the audience finally forgave Sun's shortcomings and identified with him in his eventual transformation. Later, Zhong took part in a succession of classical films such as *Jiangnan in the North*, *The Jubilant Xiaoliang River*, *Short Stories of a Knife*, and *Twins Come in Pairs*. In 1980, Zhong managed to present another fairly impressive screen figure – train policeman Wang in *Night Rain on Bashan Mountain*, for which he and other supporting actors won the Golden Rooster Film Award for Best Supporting Actor. Later, he contributed excellent acting to films including *Murder in* 405 (1980), *Laughter in the Moon Village* (1981), *Little Goldfish* (1982), *Rescued from Desperation* (1985), *Hey, Buddie* (1987), *The Moving* (1994) etc.

Niu Ben (1935 ~)

Niu Ben, originally name Zhang Xuejing and alias Niu Junyan, is a famous Chinese film star reputed as the evergreen actor in filmdom.

He was born in Tianjin in 1935 and moved to Beijing in his early age. At the age of 6, he lost his parents and depended on his brother for a living. In 1946, he acted a village boy Little Niuzi in the film *The Holy City*. Owing to the encouragement of Xie Tian, he adopted Niu Ben as his stage name and played a series of child roles in *Su Feng Ji*, *Qiu Jin*, *The Overbridge*, etc. Then, he starred in a number of films made in Hong Kong, such as *Hearts Aflame*, *Swear by God*, *Imitation of Life*, *The Sins of Our Fathers*, etc. In 1951, he returned to Beijing and starred in *Longxu Ditch*. Later, he was transferred to Shanghai Film Studio, where he took a succession of supporting actors in *A Horse Caravan*, *Soul of the Sea*, *The Red Detachment of Women*, *The Fury of the Island*, *Land Aflame*, etc. In 1968, he was dispatched to the countryside and factories to receive re-education from peasants and workers. In 1976, he returned to Shanghai Film Studio. He acted as a herdsman Guo Zi in *The Herdsman* in 1982 and, because of his excellent acting, the next year saw him win the Third Golden Rooster Award for the Best Supporting Actor and the Sixth Hundred Flowers Award for the Best Supporting Actor. In 1996, he starred in *The Husband Sings and the Wife Follows* (*Fu Chang Qi He*), for which he won

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the 20th Hundred Flowers Award for the Best Supporting Actor in 1997. In 1998, he starred in *Wife Rules the Roast* and reaped the 22nd Hundred Flowers Award for the Best Supporting Actor.

Besides, he has also starred in TV series like *Father*, *Predestination in Happiness*, *Hiding Gold*, *Frog Girl*, *Marriage on the Rocks*, etc. and played the leading role in TV series *Come and Go* etc.

Da Shichang (1940 ~)

Da Shichang, a famous actor of Hui nationality whose original domicile was Nanjing, Jiangsu, was born in Shanghai.

Though living in a poor family when he was young, he developed a love for stage performance and showed his talents in acting and recitation. After he graduated from high school in 1959, he was admitted to the Acting Department in Shanghai Film College, and with his talent, he managed to win the favor of his teachers Zhang Junxiang and Ling Zhihao-two famous directors. After his graduation in 1962, he was assigned to an acting job in Shanghai Film Studio. Before long, he acted geologist Lin Yusheng in *The Younger Generation* and won high acclaim from the audience with his brilliant acting, thereby laying a solid foundation for his performance creation. Then the Cultural Revolution began and his artistic career was forced to a standstill. In 1973, he returned to Shanghai Film Studio and played roles in five films including *Spring Seedlings*, *Unforgettable Battle* etc. After the end of the political chaos in 1976, he acted as many roles, mostly were intellectuals elegant and refined in manner, in multiple influential films like *Spy in the Eastern Harbor*, *They Are in Love*, *The Dawn*, *Swallow Coming Back*, *At Middle Age*, *Tan Sitong*, *The Romance of Book & Sword* etc. In *The Dawn*, he brought a reserved Red Army cadre persecuted by the ultra-"Lifeism" to the screen with earnestness and passion. In 1981, he acted a doctor in *Swallow Coming Back* and another with drastically different personality in *They Are in Love*. Because of his excellent acting, he claimed the Award for Best Actor at the 4th Hundred Flowers Awards. Then he acted *Tan Sitong* in Tan Sitong and Fu Jiajie, Lu Wenting's husband in *At Middle Age* which won him acclaimation. The latter film reaped in 1982 the Award for Outstanding Film of the Ministry of Culture, the Award for Best Film at the 3rd Golden Rooster Awards, the Award for Best Film at the 6th Hundred Flowers Awards and the Award for Best Film at the Minor Hundred Flowers Awards of Changchun Film Studio. In 1983, he took the leading role in *Into the Tempest* and won the Award for

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Best Actor at the Mass TV Program Golden Eagle Awards. Besides acting major characters of various personalities and identities in many different films, he has also spared time to dub the major roles in some foreign films introduced to China. For example, he dubbed Toshio Kawashima, the leading role in Japanese TV series *Rosa Straits* and won the Award for Best Dubbing at the 4th Mass TV Program Golden Eagle Awards in 1986. The recent years has seen Da Shichang swept many titles because of his acting, including the Award for Outstanding Performance in Films at the First Shanghai Literature and Art Awards (1987), the Chinese Academy Award (1987), the Baosteel High Arts Award etc.

Da Shichang has been determined to devote himself to the art of film acting. When he was acting a role, he spared no effort and paid attention to every detail meticulously, thereby displayed a strong willingness to explore. His acting was characterized by sincerity, simplicity, spontaneity and minute precision. Being especially good at exploring the inner worlds, many roles he acted have been favorably reviewed and commented by the audience and critics. While *Swallow Coming Back* proved that he has attained to maturity in acting, *At Middle Age* served as further evidence for his superb acting. The image he created in the latter has become one of the brilliant big screen images created after the founding of the PRC.

Li Baotian (1946 ~)

Li Baotian, national Class—An actor whose ancestral hometown was Wendeng, Shandong, was born in Xuzhou, Jiangsu.

In his early age, he learned to act clowns (chou) in traditional Chinese opera troupe. In 1966, he was transferred to Xuzhou Cultural Troupe and worked there singing and dancing for ten years. This experience helped him lay a solid foundation for his later artistic creation. In 1978, Li Baotian was admitted through an exam to the Class for Directors of the Central Academy of Drama. The following years saw him participated in many plays and created a series of vivid stage images. In 1981, he stayed at the academy as a teacher. In 1983, the production unit of the film *From Place to Place* chose him to act clown performer Zhang Letian and thus began his big screen career. In 1985, he took the leading role in *The Wanderer and the Swan* as tramp Mazhuo. His simplistic, true-to-life and humorous acting of the role won much applause from the audience. And the film won the Award for Outstanding Film from the Ministry of Culture. In 1987, he acted Qiuyun's father, a person of complicated personality, in *Woman, Demon, Human* and brought to life the

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old man who has become obstinate and stubborn because of long-time psychological self-restraint. Because of his extraordinary performance, Li became the winner of the 8th Hundred Flowers Award for Best Supporting Actor. In 1991, Li played the role as father in the star-studded film *The Spring Festival*. In the film, though father has sons and daughters, he still lives in extreme agony. With his personalized acting, Li Baotian created yet another vivid big screen image with distinctive features which left deep impression on the audience. This film was China's first whose actual sounds were recorded on the spot synchronously. It won the Hundred Flowers Award for Best Feature Film, the Grand Prix of the Judging Panel at the 4th Tokyo International Film Festival and the Award for Outstanding Feature Film of the Ministry of Radio, State Administration of Radio. The year of 1991 saw the first cooperation between Li Baotian and renowned director Zhang Yimou in the film *Ju Dou*. Li acted Yang Tianqing, an inhibited man and presented winning performance opposite Gong Li who took the Best Leading Actor. Because of this film, Li established a fairly high reputation worldwide. In 1993, he succeeded in bringing a mayor to the big screen in the film *Those Are Chinese*. In 1994, in *Country Teachers*, he acted Mr. Yu, a headmaster in the countryside. His performance was so vivid and tear-jerking that the film won that year's Ornamental Column Award for Best Actor, the 14th Golden Rooster Award for Best Actor, and the 17th Hundred Flowers Award for Best Actor. In 1995, he collaborated with Zhang Yimou a second time and played the role in *Shanghai Triad Tang* a 1930's gang leader in Shanghai. This was the first time in more than a decade's time that Li played a villain. And he played the insidious, cruel and paranoid character wonderfully and added a new big screen image to the collection. The next year witnessed his third cooperation with Zhang Yimou. In the film *Keep Cool*, he acted a simple-minded and ridiculously cowardly middle-aged man, Lao Li. In the same year, he starred in *After Divorce* as an unfortunate, frustrated writer Li Haoming. These two roles were vastly different in personality and Li plays both wonderfully.

Li Baotian likes to try different types of roles. His acting was characterized by spontaneity, sincerity and ease and was thus of great aesthetic value. This has much to do with his love for books and mastery of many arts. He is one of the most educated of Chinese actors. Up to now, he has reaped over 20 awards at home and abroad. Apart from film acting, he has also taken roles in many TV series, including *Ge the Boss*, *The Teacher*, *Good Men*, *Good Women*, *Liu the*

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Hunch-backed Prime Minister, etc. , which all have wide influence on TV audiences.

Siqin Gaowa (1949 ~)

Siqin Gaowa, a Mongolian who was born in a military family in 1949. In her early age, she studied with her grandparents singing and dancing, as well as painting. However, she has dreamed to be an actress when she was a child.

In 1979, Siqin Gaowa for the first time played the heroin Yuzhen in *Eager to Return*. And this feature film won the Outstanding Film Award of the Ministry of Culture as well as the Shanghai Outstanding Film Award. She took part in the People's Liberation Army in 1980 and became an actress in August First Film Studio. In 1983, Siqin gaowa successfully starred the heroin Huniu in *Rickshaw Boy* which won her the Best Actress of both the 3rd Golden Rooster Film Awards and the 6th Hundred Flowers Awards. In 1983, she played the leading role in *Homecoming* which won the 4th Hong Kong Academy Film Awards as well as other six film awards, and she was also awarded as the Best Actress. In 1986, she took part in the performance of *New Moon* which won the Silver Award at the Salerno International Film Festival in Italy. And in 1989, she starred the Hong Kong film *Person In New York*, and this film won the Golden Horse Film Awards in Taiwan.

From 1990 to 1992, she successively played important roles in *Exotic*, *Shanghai Emperor* and *Shaolin Heroes*, etc. In 1993, she starred the *Woman Sesame Oil Maker* which won the Golden Bear Award at the 43rd International Film Festival and the Top Ten Chinese Film at the Hong Kong Academy Film Awards. With this film, Siqingaowa herself was nominated as the Best Actress at the International Film Festival and won the Special Contribution Award of the China Performing Arts Academy Awards. In 1994, she took part in the shooting of *Three Swordsmen*, *Unfilial Son in Heaven* and *In the Heat of the Sun*. Among them, *Unfilial Son in Heaven* won the Best Film Award at the 17th Tokyo International Film Festival and became the first Hong Kong film entered the Academy Film Festival, and she was also nominated as the Best Actress and won the Best Actress Award of the Hong Kong Film Critics Association. From 1995 to 1997, she successively played in the *Queen Mother Auspicious*, *Er Leng's Mother* and *Sunset in the Forbidden City*. For her excellent performance in Er Leng's Mother, Siqin Gao was won the Special Honor of the 17th Flying Award.

In recent years, she starred in several TV series, such as *The Dynasty of*

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Kangxi and *Planet*. And her outstanding performance and acting skills won her much favorable comments. Successively, she won the 27th Hong Kong Academy Film Awards, as well as nominated as the Best Actress at the 43rd Berlin International Film Festival and the 7th Tokyo International Film Festival. Also, she took part in the performance of *Sunrise*, *Secret History of Empress Xiaozhuang* and *China Story*, and made great performance in these TV series.

Wang Fuli (1949 ~)

Wang Fuli, a Chinese film actress whose ancestral hometown is Tianjin, was born in Xuzhou, Jiangsu. She is now a Class-A Actress with China Broadcasting Performing-Arts Group.

In 1967, after she graduated from the Department of Beijing Opera, in Jiangsu Provincial Opera School, she became an actress of Jiangsu Provincial Troupe of Beijing Opera. The years after 1975 saw her take a series of major roles in films like *The Golden Road* —a film shot collaboratively by Changchun Film Studio and Shanghai Film Studio. In 1980, she transferred to Jiangsu Provincial Repertory Theatre as an actress. In the same year, she took a role in the film *Legend of Tianyun Mountain* and started to shine. In 1984, she starred in *Our Niu Baisui* as Juhua. Because of her excellent performance in this film, she received the 7th Hundred Flowers Award for Best Supporting Actress. The next year saw her act Cuixi in *Sunrise*. In 1986, she won the 9th Hundred Flowers Award for Best Supporting Actress and the 6th Golden Rooster Award for Best Supporting Actress. She was capable of acting a variety of roles and good at interpreting their personalities. Other films to which she has contributed her acting include *Xu Mao and His Daughters* (1981), *Never to Be Forgotten* (1981), *The Time Passes by* (1986), *Yesterday Left Seashore* (1986), *Man's Dilemma* (1987), etc. The TV series she has starred up to down include *Views from the Small Building*, *Sun Yat-sen*, *Be My Wife in* 100 *Days*, *Song Qingling and Her Sisters*, *Jiu Jiu Gui Yi*, etc.

Since Wang became famous, she has starred in tens of screen works and reaped many major awards such as the First Golden Eagle Award for Best Actress, the 13th Golden Eagle Award for Best Leading Actress, the 1st Golden Phoenix Award (or the Chinese Film Performing Arts Society Award), the Award for One of the 100 Most Outstanding Television Personality with Moral and Artistic Qualities, the National Award for Middle-aged or Young Artist with Moral and Artistic Qualities (2006), etc. Wang is a truly talented actress with devotion to work and an artist

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who has been deeply loved. Because she has created a series of rural women in many films, she is reputed as the best actress for roles of this type. Now, she is in the casting of a monumental TV series which is being shot- *Guandong Adventure II.* And she will act Lady Xing in *The Dream of Red Mansions* to be reproduced. Wang Fuli has promised to present a completely different Lady Xing.

Liu Xiaoqing (1951 ~)

Liu Xiaoqing was born in an intellectual family in Fuling, Sichuan Province. She developed a liking for music at an early age. In 1970, she graduated from the Appended Middle School of Sichuan Music Academy.

In 1973, she was selected by the August 1st Film Studio as the leading actress in *Great Wall in the South China Sea.* Thus began her actress career. In 1979, she succeeded in playing female guerilla leader He Cuigu in *Floret*, a most famous representative film in the new era of reform and opening up, and began to come to the fore. The following year saw this famed actress from Beijing Film Studio star in *Mysterious Budda*, China's first martial-arts film since 1949 and make her non-ignorable in the history of Chinese film. Meanwhile, she also acted Zhang Lan, a supporting role in *What a Family*, and won the 3rd Hundred Flowers Award for Best Supporting relying upon her vivid and true-to-life acting. In 1983, in the film *Reign behind a Curtain*, she acted Empress Dowager Cixi. He Cuigu, Zhanlan and Cixi, these 3 vastly different big screen images she created, established herself as an irreplaceable actress in the eyes of the broad audience and laid a most solid foundation for the culmination of her career. In 1987, in *Hibiscus Town*, Liu acted Hu Yuyin and won the 7th Golden Rooster Award for Best Actress because of her outstanding performance. Hu, known as the "bean curd-selling beauty", was the most representative big screen image created by Liu Xiaoqing at the peak of her career. In 1988, Liu starred in *Fire Phoenix* and won the 11th Hundred Flowers Award for Best Actress. In the household TV series *Wu Zetian*, she acted the legendary Chinese empress throughout her life from 16 to 60. Besides, she also took leading roles in many famous films like *Mysterious Buddha* (1980), *The Field* (1981), *Ormosia from the North* (1984), *The Burning of Imperial Palace* (1983), *A Woman for Two* (1988), *Deep in Heart* (1982), *My Lover, My Hate* (1986), *Imperial Cannon Team* (1987), etc. Among these films, *The Field* was the film which brought her renown and of which Liu was most proud. In 1981, it swept the 11th Hundred Flowers Awards for Best Feature Film and Best Actress (Liu Xiaoqing).

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Being good at capturing the most distinctive features of the roles she acted and revealing their personalities with details in life, Liu Xiaoqing is capable of acting various kinds of figures. Since her appearance on the big screen, she has acted women of various types and thus accumulated rich experience in acting. She has reaped nearly 20 awards at home and abroad, which in effect has made her the winner of most awards among the actors and actresses in the mainland of China. In 1986, she held an exhibition tour of her big screen works in the US in 1986 and then another in France. Outside the film world, she was also a successful businesswoman. In 1990, Liu plunged herself into the commercial sea. And the following 3 years saw her amaze the world by raising 5 billion yuan. One of her famous quotes goes like this, "it is hard to be a human, harder to be a woman and the hardest to be a famous woman." Ten years' hard struggle in the business world made Liu a successful businesswoman in the show bussiness.

Tang Guoqiang (1952 ~)

Tang Guoqiang, a native of Yantai in Shandong Province, was born in Qingdao city, and has been fond of literature and art since his childhood.

In 1977, the film *Walking In Front of the War* starred by him made the young Tang stepping to mature. In 1978, he was transferred to the August 1st Film Studio and starred *Tonight Stars Bright* which won the Wenhui Film Awards. The year of 1979 was not only a golden time for Chinese films but also a brand-new peak for Tang Guoqiang's career. The film *Floret* which he performed in was praised as a successful attempt for Chinese military films, and it won the annual Government Prize and the Hundred Flowers Awards in 1979. Tang Guoqiang also won the Outstanding Creation Award of the Ministry of Culture, and entered the Cannes Film Festival. In 1982, he played the prince of Dai ethnicity in *Princess Peacock* which won the Special Award at the first Manila International Film Festival. In 1984, he made a self-recommendation successfully and acted Zhao Hongsheng, the leading role in *Wreaths at the Foot of the Mountain.* And this film had become a new start of his performing career. Later in the same year, he furthered his study in Beijing Film Academy. Two years later, he successfully played the hero Cheng Ying ranged 30-year in his graduate drama *The Orphan in Zhao's Family*, thus laid a foundation for him to act some historic figure. In 1987, Tang was invited to star the chief manager Lan Yumeng in *PRC Won't Forget* which later won the Government Prize and the

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Hundred Flowers Award. In 1988, he was assessed as national Class-A actor.

In 1990, Tang Guoqiang starred as Zhuge Liang in the historic TV series *The Romance of the Three Kingdoms*. During three-year-long shooting, he devoted himself to the performance and successfully created the approximately perfect image of this well-known minister in ancient China. This TV series won the Flying Award, Golden Eagel Award and Five One Project Award, and he was also awarded as the Best TV Actor and the Best TV Worker. For many years, his experience and hard-working pushed him forward to a new step. In 1996, his performing as Chairman Mao in *Long March* received reorganization from specialists and common audiences, thus won the Best Actor of Huabiao Film Awards. In 1997, he played in *The Dynasty of Yongzheng* and accurately acted the historic figure—Yongzheng Emperor. This TV series achieved a great success after broadcasting and won the Best TV Series Award of Golden Eagle TV Awards and the first prize of Flying Awards. He was also awarded as the Best Actor of Golden Eagle Awards and nominated at the Flying Awards. After *Yongzheng Dynacty*; Tang have performed in severed TV series. Among these TV series, *The Founding Leader Mao Zedong* won the first price at the 20th Flying Award and the outstanding TV series at the 18th Golden Eagle Awards. In this TV series. Tang for the second time acted Mao Zedong and reaguized by specialists and audiences. For the third time, he was nominated as the Best Actor of Flying Awards, and finally achieved it. In 2001, Tang directed the *Long March* in which he played Mao Zedong for the third time. It was the first work which displayed the whole process of the long march, and it widely won applauds for the magnificent scene as well as the plots which truly touch people's heart. For this, Tang achieved the Audiences' Favorite Actor Award and the Best Director Award at the 20th Golden Eagle Awards, as well as the Best Actor and Best Director of the 22nd Flying Awards.

Tang Guoqiang had accomplished great achievements in his performing career. And with his outstanding acting skill, profound culture accomplishment and generous breadth of mind, Tang Guoqiang has became one of the most outstanding and popular artists in China.

Gong Xue (1953 ~)

Gong Xue was born in an artists' family in Shanghai in 1953. Her father was a painter and her mother a photographer. Having been steeped in such a family environment, she developed an interest in art at her early age,

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though unlike her parents, she was fond of performing art.

In 1973, she joined the army and became a military actress. In 1974, she was transferred to the General Political Department Repertory Theatre. Her first appearance on the big screen happened in late 1973 when she acted as a figurant in *Rolling Wheels*. Three months' engagement in the shooting of the film gave her a rough idea of this form of art.

In 1979, Changchun Film Studio began to make the film *Festival Red*. Gong Xue took 2 roles as Cheng Yingtong and her daughter at once. Thus began her big screen career. Gong was a keen learner in acting. Therefore, though this was the first leading role she acted, she presented a fairly brilliant performance. Having perceived her imperfections in acting, she summarized her experiece meticulously and thus improved her performing skill constantly. In 1982, she took another leading role as technician Liu Fang in *Sweet Sorrow*, for which she did a lot of preparations so that she could do her job with ease. The following two years saw her star in a series of films including *Dong Biwu—A Veteran Revolutionary*, *Pomegranate Flower*, etc. Gradually, her name became familiar to the Chinese audience.

In 1982, she was transferred to Shanghai Film Studio and assigned an acting job. In the early 1980s, Gong Xue became a legend in Chinese film circles. In films which she starred in, such as *The Happy Bachelors*, *Zhang Heng*, *Under the Bridge* etc., she created a series of noble and virtuous big screen images and became one of the icons, even "the dream girl" for film-goers in her time. Her acting attained perfection then. This was especially evident in *Under the Bridge*. In the film, she presented such a flawlessly controll and showed such a profound understanding in her role, so that when she received the Hundred Flowers Awards and Golden Rooster Award for Best Actress in 1984, an unprecedented consensus was reached between the audience and the jury. The film also won the Outstanding Film Award of the Ministry of Culture and the Golden Rooster Award. In 1986, Gong Xue went to the US to pursue her studies for she wanted to display her acting talent on the international stage. In 1993, she returned to China and took a role in the film *Romance in the Stock Market*.

Gong Xue can be regarded as one of the most beautiful actresses on the big screen in China in the early 1980s. In film-goers of several generations, she is a byword for purity, kindness, gentleness and nobility. In today's world where the pursuit of material gains goes unchecked, she has displayed great strength in char-

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acter.

Pu Cunxin (1953 ~)

Pu Cunxin whose ancestral hometown is Lishui, Jiangsu was born in an art family in Beijing. His father was a famous drama director and an actor in Beijing People's Art Theater before his retirement. Pu Cunxin said that he has been deeply influenced by his father.

Since 1986, Pu Cunxin has worked as an actor in Beijing people's Art Theater and has performed many dramas like *Li Bai*, *Hamlet* and so on. It was here that he grew into a drama, film and TV actor who has been liked by the people. Presently he is the vice-president of Beijing People's Art Theater.

In 1989, Pu Cunxin played the leading role for the first time in the film *The Last Aristocrats* directed by the director Xie Jin who praised him. In 1990s, he played as Ming Jing Master in *Bell of Purity Temple* by Xie Jin and performed in the films like *The Story of Yunnan* by Zhang Nuanxin, *Cheer with The Past* and *Be With you At The Dawn* by Xia Gang. In 1999, he acted as Liu Daming, the eldest son, in the film *Shower* directed by Zhang Yang who is the new generation director and won Students' Choice Award for Favorite Actor in 2000 at the 7th Beijing Student Film Festival. *Never Say Divorce* he and Xu Qing starred was also a very influential film in 1990s. Additionally, teleplays *Come and Go*, *Heroes Have No Rue*, *Honorable Travel*, etc. he acted the leading roles in life a deep impression on the audiences. In 2001, Pu Cunxin was chosen by the audiences as one of the Favorite Actors in teleplays screened during gold time on CCTV and won Audiences' Favorite Actor Award at the 2nd China Golden Eagle TV Art Festival. In 2005, he was awarded the Outstanding Actor for acting the role of Hong Yi master in *A Bright Moon* at the 11th Huabiao Film Awards.

Although Pu Cunxin did not study the performance, he was gradually influenced by his exceptional family since childhood with good performance talent. In addition to his own assiduous study, he made unceasing progress in his performing skill. In consequence, he obtained the affection from the domestic audiences and the approval from the film and TV series field. He has been considered as one of the most prominent actors in modern China. In 2008, he skillfully acted the role Zhuge Liang in the film *Three Kingdoms: Resurrection of the Dragon* directed by Hong Kong director Li Rengang.

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Pan Hong (1954 ~)

Pan Hong, originally named Liu Ronghua, is a national Class-A actress who was born in Shanghai though her ancestral hometown is Changshu, Jiangsu Province. During the Cultural Revolution, She adopted her mother's family name and changed her name to Pan Hong.

After graduated from the Acting Department of Shanghai Academy of Drama in 1976, she was assigned to Shanghai Film Studio and then transferred to Ermei Film Studio as an actress. She took the leading role in *Slave's Daughter* in 1977. The following year saw her star in two films, such as *Camel Bell Ringing in the Desert* and *Troubled Laughter*. Then, she acted a fishing girl in *Sunray through Clouds* in 1980 and a woman doctor in *Song in Whirlpool* in 1981. Another role she took in 1981, which is worthy of being mentioned, is *Du Shiniang* in Du Shiniang. Because of her unusual performance in the film, she was regarded by media and the audience as a "tragic star".

In 1982, when she played the ophthalmologist—surgeon Lu Wenting in *At Middle Age*, Pan Hong made her unique analysis of this role and performed perfectly on the screen. For her outstanding performance as Lu Wenting, Pan Hong won her first Best Actress Award of Golden Rooster Awards in her career. The next year, she played as the wife of Chinese last emperor Fu Yi in *Fire Dragon*, and won the Best Actress Award at the 6th Hong Kong Academy Film Awards. Later in 1985, she won the Special Award at the 5th Damascus International Film Festival in Syria for her performance in *Last Queen*. In 1987, for her performance in *Well* as Xu Lisha, Pan Hong won the Best Actress Award of the 8th Golden Rooster Awards and the Best Actress at the 18th Taormina International Film Festival in Italy, and later in 1988, she was choiced by Japanese audiences as one of the ten best actors/actresses in the world. For her fantastic and outstanding performance in *Shanghai Fever*, Pan Hong won the Best Actress Award of Golden Rooster Awards and Hundred Flowers Awards in 1994, as well as the Best Actress of China Government Film Awards. In 1995, she was awarded the Special Award of Golden Rooster Awards for she had three times won the Best Actress of Golden Rooster Awards. In 1997, she has been awarded as the Century Star Award of China Literature and Art Association, for she had three times awarded as Best Actress of Golden Rooster Awards. Later on, Pan Hong successively won the Outstanding Actors/Actresses at China TV Literature and Art Festival, the Best Actress of Chinese Film for Centuries.

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In 2006, she was presented by Guinness "People Who Won Most Best Actress Award of Golden Rooster Awards until Now".

After she transferred her attention from film screen to TV screen, Pan Hong has played many ordinary Chinese people closed to normal life, such as *Thanks for Your Love*, *Double-faced Tape* and *The Bottom-line of Morality.*

For many old audiences, Pan Hong was just like a symbol of famous actress, as well as she is a magic actress with great acting skills in filmdom. She is a well deserved best actress for she has successively acted approximately 20 films and TV series. Therefore, Pan Hong, together with Liu Xiaoqing and Siqin gaowa, were regarded as the most prominent actress in new era.

Li Xuejian (1954 ~)

Born in Heze, Shandong, Li Xuejian is an actor with high art morals and skills in China.

Li Xuejian joined the army in 1973 and was admitted into the Drama Theater of Air Force Political Department. He became famous overnight for acting Lin Biao in modern drama *September 13th Incident* and won the hightest drama award, Meihua Prize. In 1978, he entered the Central Experimental Drama Theater. In 1980, his first silver screen work was *Tianshan Mountain Trek.* In 1985, Li Xuejian acted General Li Li successfully in the film *Steel-file General* and his performance was so natural and full of deterrent force, received high praise from the experts and audiences. The film attain the Outstanding Film Prize of Government Prize, 1986 ~ 1987. In 1987, he was invited by Tian Zhuangzhuang, a director, to play senior entertainer Fang Baoqing in *Drum Story Entertainer*, in which his performing skill was mature and he formed his own simply and enthusiastic performing style. In 1989, Li Xuejian became very famous for he starred the leading role in *Jiao Yulu.* He had portrayed a touching image of a county party committee secretary by a series of life details and devoted performance, caused the widespread sympathetic chord in the entire society, simultaneously obtained Best Actor Awards of Golden Rooster Awards and the Hundred Flowers Awards. The year 1990 was the turning point for Li's performing art and the life. This year, the first Chinese Room-TV serial *Longing* was shown and everybody watched it in which a lovable and respectable neighbor eldest brother, Da Cheng, acted by Li Xuejian, went into thousands of families temporarily. He therefore took television Flying Award and the Golden Eagle Award.

Hereafter, Li Xuejian intended to hold a enormous contrast role to discipline his

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performing skill. He has played a supporting role who surpassed the leading role in Zhang Yimou's film, *Shanghai Triad* or *Yao A Yao, Yao Dao Waipo Qiao* which did not attained the high praise and he won the 3rd Chinese Film Performing Arts Academic Society Prize. He also endowed ancient "Song Jiang" image in *Water Margin* with freshness and acted roles like Qin Emperor in *The Emperor and the Assassin* directed by Chen Kaige, and so on. In November, 2000, Li Xuejian knew he had cancer and still had not stopped acting in the TV serial Chinese Orbit. In 2002, he returned in the new film *Supreme* and *Chinese Story* and his remarkable dedication and professional performance won respect from everybody. In 2005, Li Xuejian again had splendid performance in teleplays like *Ride the Wrong Car* and won the Audience's Favorite Actor at the 6th Golden Eagle TV Awards.

In 2005, Li Xuejian was selected as one of the 100 most outstanding film actors at the centennial anniversary of Chinese film. Since 2006, he has successively played in *Benefit and Price*, *Zhao Shuli*, *Shanghai Bund*, *Taiwan* 1895, *Beautiful Life* and so on.

Chen Daoming (1955 ~)

Chen Daoming is an experienced actor who was born in Tianjin though his ancestral hometown is Shaoxing in Zhejiang Province.

In 1971, he entered the Tianjin People's Art Theater to study theatrical performance, and studied acting theory in the Central Academy of Drama. In 1982, after graduated from the Central Academy of Drama, Chen Daoming was assigned to the CCTV drama production center. Subsequently, he took part in the performance of two influential films which were *Tonight Has Snowstorm* and *One and Eight.* In 1985, for the TV series *The Last Emperor*, Chen was presented the Best Actor Award of the 7th Golden Eagle Film Awards and the 9th and 11th National TV Flying Awards for Best Actor, thus to become a famous actor overnight. In 1990, he starred in *Fortress Besieged* which won him the Academy Award of the third China Film Performing Arts Society Awards, thus to lay a prominent position for him in Chinese TV and film circle. Then, the TV series and films he starred in, such as *Mr. Ma and Son*, *Ground Covered with Chiken Feature*, *Black Hole*, *The Dynasty of Kangxi*, won many awards. His intellectual brilliance and outstanding acting skills all contributed to the audiences' favorite as well as the awards for him, such as the Golden Panda Prize for the Best Actor at the Sichuan International Film Festival in 1991, the title of National Top Ten Best Actor in 1995 and the National Film Associa-

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tion Award for Acting. In 2000, as a result of starring *My 1919*, he won the Outstanding Actor Award of Huabiao Film Awards, the 23rd Golden Rooster Award for Best Actor and the Best Actor of the 20th National TV Golden Eagle Awards. In 2005, he was awarded as one of the 100 Best Actors in China's filmdom for centuries. And he also won the 5th Chinese Film Media Award and the Top Ten Most Influential TV Actors for three decades since the reform and opening up, etc.

Chen Daoming has taken advantage of his outstanding perspective and acting skills to create several unforgettable images, and finally became one of the best artists in China filmdom.

Xi Meijuan (1955 ~)

Born in a Shanghai ordinary family, Xi Meijuan is a state first-class actress.

The first contact of Xi Meijuan to art began from the silent film showed by his father. In September, 1973, she was admitted into Acting Department, Shanghai Drama Institute. After graduation in 1976, she was assigned to Shanghai People Art Theater as an actress and performed more than 30 modern dramas successively like *Romeo And Juliet*, *Spring Comes to the Withered Tree*, *Taming of the Shrew*, *Those Left Behind*, *Chinese Dream* and so on, and won Meihua Award of Chinese Drama, Golden Lion of Chinese Dram play and Magnolia Award for Best actress of Shanghai Drama and so on. In 1990, she played the leading heroine in *Untrue Daughter's True feelings* and took her first step into film and TV circle and made a great coup, winning Golden Rooster Awards for Best Actress. She had completed the transformation smoothly from the modern drama stage to the film and TV circle, and started at a high standard. In 1992, she portrayed Jiang Zhuying's wife successfully in the film *Jiang Zhuying*, obtained the Huabiao Awards for Best Actress, Best Actress at the 1st University Student Film Festival in 1993 and the 4th Chinese Film Performing Arts Academic Society Prize. Therefore Xi Meijuan was praised as the spokeswoman for "Chinese female intellect image" by the media. Then, she acted the leading roles in many films and television works and successfully has portrayed different type of roles and won the 6th Chinese Film Performing Arts Academic Society Prize and Best Actress at the 12th Tashkent International Film Festival for starring in *A Tree*, Best Supporting Actress of the 15th Golden Eagle Awards in 1997 for starring TV series *Sweet Love Lingers On* and Outstanding Actress of Hubiao Awards in 2000 for starring the film *The Full Moon*. Xi Meijuan was once called the

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"specialized good person" because many of the good persons she acted are from real events.

Xi Meijuan could successfully portray the multitudinous good women images even without a signal misplay, because she endowed the good women characters with cultural information besides her brilliance, diligence and industry.

In 2000, she modeled successfully the villain—the heroine Lan Sihong with complicated characteristics in the teleplay *Red Carnation*, winning the Outstanding Actress of the 12the China TV Flying Awards. Hereafter, Film appointments in which she acted the bad women has been approximately unceasing, like *Coal*, *Report of Audit* and so on.

Nearly in 30 years, Xi Meijuan has had the outstanding achievements in modern drama, State Administration of Radio field and even was called the specialized award winner. She is a rare actress with real power in Chinese film and TV circle. In November, 2003, she had the honor to receive the Prominent Achievement Award for Actresses of Golden Eagle Awards. In 2005, she was selected as one of the 100 most outstanding film actors and acctresses at the centennial anniversary of the Chinese film and won the title of the Outstanding Film Artist commended by the Ministry of Broadcast, Film and TV and also attained the National Hundred Television Art Worker and Shanghai Outstanding Specialized Technical Talent.

Zhang Fengyi (1956 ~)

Zhang Fengyi was born in Changsha, Hunan Province and his ancestor was from Tanghe, Henan Province. In 1978, he was enrolled into the Acting Department of Beijing Film Academy with excellent grades.

In 1980, when he was a sophomore, he was selected to act the leading male role as Jing Tianlei in the film *Treasure Hunting in Desert*, which was his debut in film. In 1981, he acted as Xiangzi in *Rickshaw Boy* directed by Ling Zifeng. Zhang Fengyi, a new actor, fully devoted himself to creat the image. His excellent performance in *Rickshaw Boy* brought the successful rickshaw boy, Xiangzi, and he became a renowned excellent young actor in China by his hard effort. Therefore, he could cooperate with more first-class Chinese directors, and acted important roles in their films, which included *My Memories of Old Beijing* by Wu Yigong, *Adventures of a Pigeon Fancier* by Yu Yanfu, *Business Circles* by Hu Binglu, *Dragon Year Cops* by Huang Jianzhong, *Datura* (*Mantuluo*) by Teng Wenji, *No Regrets About Youth* by Zhou Xiaowen, *Farewell, My Concubine* by Chen Kaige and so on.

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Among them, he won the Best Adult Performance Award at the 2nd Golden Calf Awards for *Adventures of a Pigeon Fancier* in 1997 and Chinese Film Performing Arts Academic Society Prize for *Dragon Year Cops* in 1990. At the same time, he acted in some Hong Kong and Taiwan films, like *King of Western Chu* (1994), *One and a Half* (1995), *Sun Valley* (*Ri Guang Xia Gu*) (1995), etc. Moreover, he also acted in a few number of TV series, mainly including *Crime Story*, *Age of Peace*, *Planet*, *Emperor Qin Shi Huang*, *The Sky of History*, *Life with My In - Laws*, etc. and he won the Outstanding Actor at the 17th Flying Awards and Best Leading Actor at the 15th Golden Eagle Awards for *Age of Peace*, the Best actor at the 25th Flying Awards for *The Sky of History*.

Since his debut in film, Zhang Fengyi has acted many different roles in nearly 40 films and 30 TV series in which his excellent performance and profound art qualities left the audiences with a natural and close sense. In 2008, he acted in *Red Cliff*, an ancient war film directed by Hong Kong director Wu Yushen. He played the role of Cao Cao, and gained a very high prize.

Chen Baoguo (1956 ~)

Chen Baoguo was born in Tianjin. In 1977, he enrolled the Acting Department of Central Academy of Drama with a remarkable grade, and was assigned to China Children Art Theater after graduation.

Since 1980, he successively has played major roles in the film *Cross the DaDu River*, *Bon Voyage*, and *Angels and Demons*. In 1986, he has played as a rascal in *Magic Whip* very vividly, and received well comments from audiences. After three years, he created a delicate portrait of the intellectual manager Liao Zuquan in *Business Circle*. In 1990, he played the leading role Yang Mingquan in the film *Old Store*, and depicted vividly the feudal merchant who had been tortured, thus, the director considered that this was the best role Chen Baoguo has ever played. And for his performance in this film, Chen Baoguo was nominated as the Best Actor of the 11th Golden Rooster Film Awards. Meanwhile, the film won the Best Feature Film of the 14th Hundred Flowers Film Awards. In 1991, he won the Golden Phoenix Award of the China Performing Arts Academy Awards. In 1994, he acted Ma Sansheng in *Human Society* which was nominated by the Academy Awards. Chen Baoguo took part in shooting work of TV series since long ago. As early as 1980, he won the Best Actor Award of Golden Eagle Awards for his performance in the TV series *Seven Colors*. In 1996 he played Deng Shichang in *The Imperial Chinese Navy*

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which won the Best TV Series Award of Flying Awards and Best TV Series Prize of China Film Studios. Later on, he successively shot large amount of great TV series, such as *Stateless Woman*, *The Story of Beijing Autumn*, *Wu Zetian* and *Our Parents*, etc.

We could see from a series of images the process of Chen Baoguo's probe and exploration as an outstanding actor. For many years, he created various roles on TV and films and achieved splendid success, thus to deeply impress the audiences. In the early 21st century, he was success in acting Bai Jingqi in *Planet* and his outstanding performance in *The Emperor of Han Dynasty* and *Moment in Beijing* won him applause from audiences. In 2005, he was awarded as the Double Best Actor of the 5th China TV Art Awards and the 100 Best Actors of Chinese Filmdom for Centuries.

Zhang Yu (1957 ~)

Zhang Yu, a Chinese famous actress whose ancestral hometown is Feicheng in Shandong, was born in Shanghai.

In 1973, Zhang Yu became an actress of Shanghai Film Studio, and successively took part in the shooting of *Spring Seed*, *The Second Spring*, *Youth* and *Cradle*, etc. In 1980, she played the role of Zhou Yun who grew up overseas in *Romance on Lushan Mountain.* Later, she starred the leading role Liu Wenying in *Night Rain on Bashan Mountain.* For her outstanding performance of acting these two completely different types of roles, Zhang Yu won the Best Actress Award at both the 4th Hundred Flowers Film Awards and the First Golden Rooster Film Awards, thus became the first actress who won two Best Actress Awards since the founding of our country. In the same year, she won the Best Actress Award of both Government Awards and Wenhui Awards, and became the single only actress who won four Best Actress Awards in one year. In 1981, Zhan Yu starred in the *Bosom Friend* and *Street.* The role Zhang Yu played in *Bosom Friend* was a breakthrough for her that she successfully played a chivalrous harlot with an open-mind. *Street* was the second cooperation for her with Guo Kaimin after *Romance on Lushan Mountain.* In this film, she played a young girl who was ravaged by the Cultural Revolution, and caused great repercussion at that time. Afterwards, she starred in a series of films including *Little Goldfish*, *Clear Water Bay*, *Freshwater Bay* and *Thunderstorm.* In 1985, she went to the U. S. to study the producing of TV and films. After that, she transferred her focus to Taiwan filmdom, and not returned to

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Chinese filmdom until 1993. In 1995, Zhang produced and starred the legend country woman Youyou in 1920's North China. *The Sun Has Ears*, which was her first time to be independent producer. This film achieved a great success, and won the Silver Bear Award and the Best Feature Film Award at Berlin Film Festival as well the award of Film Critics Circle. Then, Zhang Yu produced the second film of the sun series *Solar Thermal Power* and starred in it. In addition to films, Zhang Yu also produced and starred in a series of TV plays, such as *Lu Xiaofeng*, *Behind the Romace*, *Family of the Moment*, *Not Included in the Roster*, *Money Defense*, *Cantabile Middle-age*, etc.

The year of 2005 was a fruitful year for Zhang Yu. In this year, she generously contributed 7 million Yuan to promote the shooting of *Lu Xun*, thus made the dream of several generations come true, and she herself played Xu Guangpin, the wife of *Lu Xun*. Finished the shooting of Lu Xun, Zhang Yu immediately took part in the shooting of *Ren Changxia*, and played the people's police Ren Chang Xia. The film made a new record of box office and entered several international film festival. The year of 2005 was the 100th anniversary of Chinese films. As an actress connecting two generations, Zhang Yu made a great contribution in this particular year for she produced the documentary *Chinese films in Shanghai*. In this documentary, she played both as producers and hostess, and interviewed more than 100 film workers covered three generations. Thus it recorded the footstep of Chinese film workers and witnessed the history of Chinese films.

Ge You (1957 ~)

Ge You was born in Beijing and his father is the renowned actor Ge Cunzhuang. Influenced by his father, Ge You was very fond of the literary arts since childhood.

In 1985, he acted a minor role in the film *Sheng Xia and Her Fiance*. In the film *Obstinate Host* in 1988 he portrayed an unimportant person who is "grim but warm-hearted" and humorous. The screen image he acted appeared easily and properly, which made him win the Nomination for Best Actor Award of Golden Rooster Awards of the year. Henceforth, Ge You went well in acting and successfully portrayed the villains in films directed by Zhang Yimou, Teng Wen Ji and He Qun. In 1992, the full-length TV series *Stories from the Editorial Board* made Ge You widely known to audiences and became the most favorite actor, and it also made Ge You the Best Actor of the 10th TV Golden Eagle Awards. In over 20 years, Ge You has

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acted nearly 30 film and TV characters, among which the hero Fu Gui in the film *To Live* directed by Zhang Yimou in 1993 might be regarded as the turning point of his performance. He therefore won the Best Actor Award at the Cannes International Film Festival in 1993 and became the first actor to win the award at Cannes Film Festival in Chinese film history. Then, he played the eldest brother in law in *The Spring Festival* directed by Huang Jianzhong and won Best Supporting Actor of the Hundred Flowers Awards. In 1993, Ge You also showed his splendid performance in *Farewell, My Concubine*, directed by Chen Kaige who herefore calls "Ge You is the most wonderful Chinese actor".

Ge You has been much more familiar with acting the comic and unimportant persons in present life. All comedies he played have been greatly welcomed by the audiences. Particularly in *After Separation* directed by Xia Gang in 1992, his perfect performance manifested the film style for which he won the Best Actor of Golden Eagle Awards. In 1998, he acted the leading role in *The Dream Factory* directed by Feng Xiaogang, and won the Best Actor of the 21th Hundred Flowers Awards and the Most Favorite Actor of the 5th Beijing Student Film Festival. In 2002, he won the Most Actor of the 25th Hundred Flowers Awards, the Best Actor of the 2nd Chinese Film Media Awards and the Best Favorite Actor of the 9th Beijing Student Film Festival for *Big Shot's Funeral* directed by Feng Xiaogang. In 2003, he cooperated with Lu Xuechang, the new-generation director, and acted the leading role in the film *Cala, My Dog*; Ge You once again had the honor to receive the Most Favorite Actor of the 10th Beijing Student Film Festival and the Best Actor of the 4th Chinese Film Media Awards. In 2004, he cooperated once again with Feng Xiaogang and played the leading role in *Cell Phone*, Ge You again had the honor to receive the Best Actor of the 4th Chinese Film Media Awards and the Best Actor of the 27th Hundred Flowers Awards.

Ge You is most famous for his comedy and has established his film status by formal films. Wining the Golden Phoenix Award of Chinese Film Performing Arts Academic Society Prize for two times, he is now one of the most outstanding Chinese actors. Since *The Dream Factory*, Ge You became the indispensable hero in Feng Xiaogang's films. After the successful New Year Blockbuster Films like *Be There or Be Square*, *Sorry Baby*, *Big Shot's Funeral*, *Cell Phone*, *A World Without Thieves*, and the non-New Year blockbuster, *The Banquet* in 2008, Ge You cooperated with Shu Qi, and collaborated with Feng Xiaogang once more, shot the recent work *If*

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You Are The One, which became the highlight among New Year blockbusters in 2009. Ge You has cooperated with Feng Xiaogang for eight times, having become the prop for Chinese New Year blockbuster films and the king of common people Film.

Chen Chong (1961 ~)

Chen Chong was born in Shanghai, and her ancestral home is Yongchuan in Chongqing.

In 1975, the 14-year-old Chen Chong for the first time played in a film, and acted a little soldier in *Jing Gang Shan*. In 1977, she was accepted as student by Shanghai Film Studio. And in the same year, she starred in *Youth*. In 1978, she enrolled in the Shanghai Foreign Language Institute and majored in English. In 1979, she starred *Floret* and became famous. For this film, she won the Best Actress Award of the 3rd Hundred Flowers Awards in 1980, as well as the Best Actress Award at Yugoslavia International Film Festival. Afterwards, she played leading roles in *Awake* and *A Loyal Overseas Chinese Family*. However, Chen Chong quitted the filmdom without hesitation at her peak of career. In 1981, she went to the U. S. to study drama and film production, and achieved a great success.

Li Lianjie (1963 ~)

Born in Beijing, now his stage name Jet Li, Li Lianjie entered Beijing Shishahai Sports School in 1997 and since then a wizard with Kongfu was given to birth. His individual Wushu records worked a wonder in modern Wushu circle of China and he has won more than 50 champions.

After retired at age 17, Li Lianjie became famous overnight at home and abroad for making his debut with the film *Shaolin Temple* in 1982, which was a milestone for his becoming a giant Gongfu star. In 1988, he immigrated to America and his show business began to develop newly forwards. In 1989 he went on star successively in Hong Kong films, *Dragon Fight* (*Long Zai Tian Ya*) and *The Master* (*Long Xing Tian Xia*). In 1991, he returned to Hong Kong and starred in the film *Huang Feihong*, recording a new peak for his show career. The film not only gained a great success and aroused the very strong repercussion in China's mainland, US, South Korea, Japan, etc. and waved of high praise. Afterwards, Li Lianjie cooperated with directors like Xu Ke and so on to make many Gongfu films, like *Swordsman* (*Dong Fang Bu Bai*), *Once Upon a Time in China* 2 (*Nan Er Dang Zi Qiang*), *King of Lion Dance*, etc. which successfully brought along the trend of

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Gongfu films in Hong Kong and Taiwan. In 1993, Li Lianjie decided to establishe Dongzheng Film Company and made *Fang Shiyu* and *Fang Shiyu II*, etc, which all obtained huge success. In the year, *Fist of Legend* (*Jing Wu Ying Xiong*) was made and it became a milestone work in the history of world Gongfu films and a worldwide accepted Gongfu film textbook. The *Bodyguard from Beijing* (*Zhong Nan Hai Bao Biao*) and *High Risk* (*Shu Dan Long Wei*), etc. made in 1994 all gained the splendid result. In 1996, after *Dr. Wei and the Scripture without Words*, he once more cooperated with Xu Ke to make *Hak Hap* which was sold well in the global market after several years and became the black classics among the action films. After 1997, Li Lianjie moved the his enterprise center to Hollywood, officially marched toward to the international film circle and making many films drawing large audiences, including *Lethal Weapon*, *Romeo Must Die* as well as *Kiss of the Dragon*. In 2002, Li Lianjie cooperated with Zhang Yimou and starred *Hero*, winning the huge success at home and abroad and demonstrated once more his profound performing skill and excellent Gongfu to film fans. His rallying point was bigger and bigger. In the following several years, *In the Tiger's Lair*, *Unleashed*, *Huo Yuan Jia*, etc. all were successful in box office. On April 19, 2007, Li Lianjie officially founded Li Lianjie One Fund to help people in the world who need help. In the same year, Li Lianjie accepted to star in the film *The Warlords* directed by Chen Kexin and it was the most coveted joint film in the history of Chinese Language Film.

Li Lianjie has been steady, resolute and self-confident and he has held in himself the Chinese glorious martial arts, and became another martial arts artist after Li Xiaolong. As an international film star, Li Lianjie has become Chinese martial arts and spiritual symbol. In 2008, he won the Best Actor at the 27th Hong Kong Acadenay Film Festival and simultaneously *The Warlords* gained the Best Film.

Jiang Wen (1963 ~)

Jiang Wen, once named Jiang Xiaojun, was born in his grandma's in Tangshan, Hebei and spent his childhood there. His father was a serviceman who returned from the Anti-America War in North Korea and his mother was a music teacher in a primary school. After he reunited with his parents, the family moved to Guizhou and Hunan until finally they settled down in Beijing. The mobile life and the special environment in the military exerted considerable influence on Jiang Wen and greatly enriched his social experience. In middle school, Jiang Wen got to know his good friend Ying Da and then his father Ying Ruocheng.

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Under the senior Ying's influence, Jiang gradually took to performance (in drama).

After graduated from middle school in 1979, he applied for the admission to Beijing Film Academy but was rejected. The second year witnessed his exceptional admittance to the Central Academy of Drama. His classmates then included Lü Liping, Cong Shan etc. Jiang was the youngest and most outstanding.

In 1984 when Jiang Wen was 21 years old, he graduated and was assigned to China Youth Art Theatre, where he starred in some good plays like *Big Events of the Family* and *The Caucasian Chalk Circle*. In 1985, he was chosen by director Chen Jialin to act Puyi in *The Last Empress*. In order to perform this role well, he threw himself wholeheartedly into the job, looking for textual materials, watching documentaries and interviewing Pujie. Finally, he succeeded in creating a detestable, pathetic, laughable and wretched image of the last Chinese emperor. In 1986, when Xie Jin directed *Hibiscus Town*, Jiang Wen, 23 years old then, presented excellent acting opposite Liu Xiaoqing in many scenes. It was indeed amazing that such a young actor could cooperate with the most influential 3rd-generation Chinese director. Later, together with Qin Yin, he acted the most difficult role in *Le Palanquin des Larmes* —a film made jointly by China and France. Not long after his graduation, Jiang Wen had made impressive cooperation with Pan Hong, Liu Xiaoqing and Qin Yi, three of the most outstanding Chinese actresses then. In the summer of 1987, Jiang Wen was invited to play the leading role in the film *Red Sorghum* directed by Zhang Yimou. The following year saw the world shocked at this representative work by the 5th-generation Chinese filmmakers. The film won the Golden Bear Award for Best Film at the Berlin International Film Festival. In the same year, he was included in the casting of *Black Snow* —a film directed by the 4th-generation Chinese director Xie Fei, which received the Silver Bear Award at the 40th Western Berlin International Film Festival. Besides, he also cooperated with Liu Xiaoqing for the second time in *A Women for Two*, a film directed by 3rd-generation director Ling Zifeng. Because of his excellent acting in the film, he won the 12th Hundred Flowers Award for Best Actor. In 1993, *A Native of Beijing in New York* in which Jiang starred became the hottest TV series. And once again, his acting talent was recognized.

In the years after 1990, Jiang Wen became increasingly interested in direction. In 1993, he directed and starred in *In the Heart of the Sun*, which turned out to be a

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huge success. His talent in direction won instant recognition. This film which consumed 2,500 thousand chi photographic films created the highest box office record in 1995 with 50 million yuan gains. This film won the Award for Best Leading Actor Leading Actor at the 51st Venice International Film Festival and the Award for Best Actor at the 8th Singaporean International Film Festival; it also swept 6 titles at the Golden Horse Awards in 1996 i. e. the Awards for Best Film, Best Director, Best Adapted Screenplay, Best Leading Actor, Best Photography and Best Sound Effects. It also topped *Time magazine*'s list of the 1995's 10 Best Films in the World at the end of 1995. In 1997, it was included by *Time* in the 7 Films which "the world are amazed at and still desire to see in 1996". As universally acknowledged, this is a brand-new Chinese film both in content and in form. Its appearance indicated that Chinese film had entered a new era.

In 1996, Jiang Wen was transferred to the Drama Institute of the Central Academy of Drama. During this period, he acted the Founder Emperor of Qin in *The Emperor's Shadow* and performed excellently in many scenes opposite Ge You and Xu Qing. In 1997, Jiang Wen cooperated with director Zhang Yimou for the second time in the latter's film *Keep Cool*, which aroused a sensation that year. Jiang Wen's performance in this film was favorably reviewed. In November, 1996, as a personage who "has made outstanding contribution" in filmmaking, he was invited by the Italian film circles to hold an exhibition tour of the films he starred in or/and directed in Italy across 5 cities. In August, 1998, Jiang Wen adapted and directed *Devils at the Doorstep* and acted the leading role. This film received the Grand Prix at the Cannes International Film Festival and the Award for Best Film at the Hawaii Film Festival.

Besides, Jiang Wen has starred in a series of films like *The Missing Gun* directed by Lu Chuan, *Green Tea* by Zhang Yuan, *Warriors of Heaven and Earth* by He Ping, *Jasmine Women* by Hou Yong and *Letter from an Unknown Woman* by Xu Jinglei, continuing to shine as an outstanding Chinese actor. *The Sun also Rises*, another film he directed in 2006, had been widely discussed again.

Gong Li (1965 ~)

Gong Li, with Jinan, Shangdong as her original domicile, was born in Shenyang, Liaoning in 1965.

In 1985, Gong Li was admitted to the Acting Department of the Central Academy of Drama. After graduation, she took an acting job with the academy's Drama

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Institute. When she was a sophomore, she was chosen by Zhang Yimou to act Jiuer, the leading role in *Red Sorghum*. Though a bit coarse, her acting was endearingly fresh and reveals her great potential. As the fame of the film continued to grow, Gong established her reputation overseas. In 1988, she acted a nurse in *The Puma Action*, for which she won the 12th Hundred Flowers Award for Best Supporting Actress. From 1989 to 1990, Gong Li starred in another two film directed by Zhang Yimou which were *Judou* and *Raise the Red Lantern*. In either of the films, she acted a woman suppressed by the feudal family in the past. In *The Story of Qiuju*, a film released in 1992, Gong Li succeeded in bringing Qiuju to life, which touched the audience so immensely that she won not only the Hundred Flowers and Golden Rooster Awards for Best Actress, but also the Golden Lion Award for Best Female Leading Actress at the 49th Venice International Film Festival—the first international trophy ever received by an actress from the mainland of China. It was at this point that Gong reached the peak of her career. Other Zhang Yimou's films she has starred include *To Live* and *Shanghai Triad*. Besides, she has also taken important roles in famous films like *Farewell*, *My Concubine*, *Painting Soul*, *Temptress Moon*, etc. She has also displayed her acting talent in many entertaining films made by Hong Kong producers, among which there are *Fight and Love with a Terra Cotta Warrior*, *Eight Guardians of Buddhism*, *Flirting Scholar*, *The Great Conqueror's Concubine*, etc.

Since her first appearance on the big screen in 1987, Gong Li has starred in nearly 30 films, swept over 20 domestic and international awards and titles and enjoyed universal acclaim in the international film circles. In recent years, Gong Li has almost been seen as the speaker for Chinese cinema and the representative of Chinese actresses. Many foreign film stars regard her as their most-admired Chinese big screen actress. Other honors Gong Li has include: in 2000, she was invited to be the Head of the Jury at the 50th Berlin International Film Festival; in 2002, the President of the Jury at the 59th Venice International Film Festival; in 2003, and the President of the Jury at the 16th Tokyo International Film Festival.

Wang Zhiwen (1966 ~)

Wang Zhiwen was born in Shanghai and his ancestor was from Fenghua, Zhejiang Province. In 1984, he was enrolled into the Acting Department of Beijing Film Academy and after graduation he was assigned to work in the Acting Department, Central Academy of Drama.

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In early years, Wang Zhiwen acted in some films like *Two dowagers* (*Liang Gong Huang Tai Hou*), *The Liaoxi Shenyang Campaign* and teleplay like *Liu Yazi*, *Heading South* and so on. In 1992, he became famous overnight for acting the role of the youth, Wang Xi in *At the Foot of the Imperial City*. In succession he continuously accepted films including *Blush*, *Armed Working Team Behind Enemy Lines*, *Urgency*, *Eighteen Springs*, *Something About Secret* (*Shuo Chu Ni De Mimi*), *Together with You*, *On The Other side of The Bridge*, *Battle of Wits*, *Two People under the Same Room*, etc., and TV series like *Guo Ba Yin*, *Sun Rises in East*, *Rain Falls in West*, *No Regret for Tracing*, *The Last Conflict*, *Black Ice*, *DA Division*, *Forgiveness*, *How Far The Happiness Is*, etc., in which his fantastic performance could be enjoyed.

Since his debut, Wang Zhiwen acted many different roles in nearly 30 films and 30 TV series. He is good at plain and deep performing style. In his performance, the artist, the scientific research worker, the waiter, the spy, the doctor and the brothel customer becomes all lifelike, common people in particular. Just for this, Wang Zhiwen has been welcomed by the audience and has more widespread box office rallying point. Since 1993, he has had the honor to receive successively many awards at home and abroad, for example: in 1993 he won the Golden Panda for Best Actor at the 2nd Sichuan International TV Festival for *Heading South*, in1994 Best Supporting Actor at the 11th Golden Eagle Awards for *At the Foot of the Imperial City* and Outstanding Actor at the 14th Feitian Awards for *Guo Ba Yin*, in 1995 Chinese Film Performing Arts Academic Society Prize for *Blush*, in 1998 Best Actor at Shanghai TV Festival for *Like Spring*, in 2000 Audience's Favorite Leading Actor at the 18th Golden Eagle Awards for *The Last Conflict*, in 2002 Best Actor at the 8th Moscow International Film Festival for *On The Other side of The Bridge*, in the same year Best Supporting Actor at the 11th, 12th Golden Rooster and Hundred Flowers Awards and Chinese Film Performing Arts Academic Society Prize. In 2005, he was selected as one of the 100 most outstanding film actors at the centennial anniversary of the Chinese film for his outstanding performance.

Jiang Wenli (1969 ~)

Jiang Wenli, whose ancestral home was Tianjin, was born in an intellectual family in Bengbu of Anhui Province, and graduated from Acting Department of Beijing Film Academy in 1993.

When she was a little girl, Jiang Wenli's farther taught her reading masterpiec-

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es, paintings, and listening to music while her mother sent her to study gymnastics and dancing. In the autumn of 1988, Jiang was admitted into the Beijing Film Academy without any preparation. During her college life, she was invited to take part in several films. In 1989, she played a nursery teacher in her first work *Cliff Lily*, and was nominated as the Best Supporting Actress of Flying Awards while the TV series won the Best TV Series Award of that year. Then in the film *Root on the Grassland*, Jiang played as Shuixiu, a girl from remote area, and won an award at the French International Film Festival. In 1991, the TV series *Above the Paoma Hill* starred her won the Best Short Film of Flying Awards. And the last role she played in her college life was the heroin Apricot in *Apricot March* which entered the final contest of Cannes International Film Festival in 1994. In 1993, she acted an important role in *Farewell, My Concubine* which won the Best Feature Film at the Cannes International Film Festival in France.

In 1999, For her outstanding performance in *Hand* as Xia Xiaoxue, Jiang Wenli won the highest award in Chinese TV circle—Best Actress Award of Golden Eagle Awards and the Best Actress Award of Flying Awards, which made her the most popular one among so many actresses. In the same year, she co-starred with Liang Jiahui in *The Scraping Treatment*, and played a legend woman Bai Yuting in *Planet*. And the TV series *Black Ice*, co-starred her and Wang Zhiwen, widely aroused concerns and discussion in the society. In 2002, she took part in the palace romance *Very Citizens*. And in 2003, in *My Bitter Sweet Taiwan* directed by Zheng Dongtian, Jiang Wenli acted mother from 20 years old to more than 60 years old, and she was successful in created the loyal, tough, selfishness and kind-hearted mother image with strong artistic expression and appeals. In 2004, she won the Best Actress Award at the Huabiao Film Awards.

Begin from *Hand* and *Scraping* to *Planet*, Jiang Wenli created many figures people loved. In 1994, after the broadcasting of *Son of the Earth*, a TV series co-produced by China and Japan, Jiang Wenli was awarded as the Favorite Woman and the Best Wife by Japanese public. In 2005, she won the Academy Award of the 10th China Performing Arts Academy Awards.

Ning Jing (1972 ~)

Ning Jing, whose ancestral home is in Hunan Province, was born in Guizhou, and inherited half of Naxi ethnicity from her mother.

After graduation from high school, Ning Jing was admitted to the Acting De-

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partment of Guizhou Art Tertiary Institution. She went to Guangzhou to be an animation painter in Zhujiang Film Studio after graduation. In 1990, she was selected by director Zhuang Hongsheng to act in *I'm Ugly but I'm Gentle* which was the first film she starred in. In 1993, she joined in the Shanghai Film Studio, thus became a professional actress, and she even had been considered as the most prominent actress of Shanghai Film Studio. Afterwards, Ning jing successively starred in the shooting of *The Vedio Tape* and *Miss Morphis.* In the same year, she played the Miss Chunzhi in *Red Firecracker, Green Firecracker* who pretended to be a man in the film. This role attracted much attention on Ning Jing. And for this film, Ning Jing won the Best Actress Award at the San Sebastian International Film Festival in Spain, China Performing Arts Academy Awards, the Shanghai Film Critics Society Awards, as well as nomination for Best Actress Award of Golden Rooster Awards. Then, She successively starred in *Winner, In the Heat of the Sun, Shanghai Bund, Great Braids Temptations* and *Red River Rally*, etc., in most of which Ning Jing played the role of a frank lively young girl. Among these films, *In the Heat of the Sun* was the one made her famous. In 1996, for her performance in *Winner*, she won the Students' Choice Award Favorite Actor at the Shanghai Student Film Festival. And in the same year, *Great Braids Temptations* won her the Students' Choice Award Favorite Actor at Beijing Student Film Festival. The lovely and brave girl Danzhu from Zang ethnicity, the role she played in *Red River Valley*, won her the Best Actress Award of 20th Hundred Flowers Film Awards, the Students' Choice Award Favorite Actor at Beijing Student Film Festival, as well as the Best Actress of Shanghai Film Critics Society Awards. In 1999, she took part in Feng Xiaoning's film *The Yellow River Love*, and as the leading role she played, the angle-like Anqi increased beautiful and heroic factors to the film. Therefore, she won the Best Actress Award at the 19th Golden Rooster Awards. In 2002, Ning Jing starred in *The Missing Gun* directed by Jiang Wen. Afterwards, she attended to several popular TV series.

Nowadays, Ning Jing is the first class actress in Chinese filmdom who has great public appeal. Her appearance, which has great sense of style for screen, together with her generous and frank personality all contributed to her natural, free performance which without a slight of artificial thing. Therefore, Ning Jing has become a popular actress among audiences.

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著名影星
Notable Stars

仲星火(1924～)

仲星火,安徽亳县人。

1946年,仲星火赴临沂解放区,入山东大学文艺系学习,并参加该校剧团演出。翌年随团编入中国人民解放军山东军区文工团(后改为华东军区文工团),1949年入上海电影制片厂任演员。1959年在《今天我休息》中饰演男主角马天民,在这部喜剧片中,他以不温不火的表演塑造了一位热心助人的普通民警的形象,得到观众喜爱。1962年他参加了影片《李双双》的拍摄,这也是一部喜剧片,获第2届电影百花奖最佳男配角奖。但与《今天我休息》中的马天民相比,孙喜旺更多了一份农民式的狡黠与狭隘。仲星火准确地把握了人物的内心,因而略带夸张地表现了这个人物的种种毛病,同时又恰到好处地表现了他的可爱之处,使观众能原谅他的种种缺点并对他最终的转变产生认同。之后,他又在《北国江南》、《欢腾的小凉河》、《大刀记》、《他俩和她俩》等经典影片中饰演了角色。1980年,他在影片《巴山夜雨》中饰演了乘警老王,这是他继马天民,孙喜旺之后所塑造的又一个较成功的银幕形象,因此与其他配角演员共获首届中国电影金鸡奖最佳男女配角集体奖。之后,他先后在《405谋杀案》(1980)、《月亮湾的笑声》(1981)、《小金鱼》(1982)、《绝处逢生》(1985)、《嘿,哥们儿》(1987)、《乔迁之喜》(1994)等影片中均有出色的表演。

牛犇(1935～)

牛犇,原名张学景,别名牛君彦,1935年出生于天津,幼年到北京,中国著名影视演员,有影坛"长青树"的美誉。

牛犇六岁失去父母,跟随哥哥生活。1946年在影片《圣城记》中饰演村童小牛子,受到谢添的鼓励,取艺名为牛犇,并相继在《苏风记》、《秋瑾》、《天桥》等影片中扮演儿童角色,并在香港拍摄了《火葬》、《海誓》、《春风秋雨》、《大凉山恩仇记》等片。1951年回到北京,拍摄了《龙须沟》,后调入上海电影制片厂工作,拍摄了《山间铃响马帮来》、《海魂》、《红色娘子军》、《南岛风云》、《燎原》等影片,大多饰演配角。1968年下放到农村及工厂,1976年回到上影厂。1982年,他因在影片《牧马人》中生动地扮演牧民郭子而于次年获第3届中国电影金鸡奖最佳男配角奖、第6届百花奖最佳男配角奖。1996年出演《夫唱妻合》,于1997年荣获第20届大众电影百花奖最佳男配角奖。1998年出演《媳妇你当家》,又于1999年荣获第22届大

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众电影百花奖最佳男配角。

此外，他还导演了《父亲》、《喜中缘》、《藏金记》、《蛙女》、《婚变》等电视剧，并主演电视剧《花开花落》等。

达式常(1940～)

达式常，回族，原籍江苏南京，生于上海，是我国著名演员。

达式常幼年时代家境贫困，但喜欢文艺活动，富有表演、朗诵才能。1959年高中毕业后考取上海电影专科学校表演系，更显示了他的才华，师从著名电影导演艺术家张骏祥、凌之浩，1962年毕业后分配到上影厂当演员。参加电影工作后不久，很快就在1964年上影厂拍摄的影片《年轻的一代》中成功地饰演了地质工作者林育生这一主角，得到了观众的好评和赞扬，为自己的表演创作打下了基础。接着，因遭遇"文革"被迫中断艺术生涯。1973年重回上影厂，拍摄了《春苗》、《难忘的战斗》等5部影片。"文革"结束后出演了《东港谍影》、《他们在相爱》、《曙光》、《燕归来》、《人到中年》、《谭嗣同》、《书剑恩仇录》等多部重要作品，其中多扮演文质彬彬的知识分子形象。在《曙光》中，他把一个受极左路线残酷迫害的红军干部演得真挚、深沉，且富有激情。1981年，在《燕归来》和《他们在相爱》中他因成功同时饰演两个不同个性的医生形象而获第4届百花奖最佳男演员奖。他在《谭嗣同》中饰演的谭嗣同和在《人到中年》中饰演的陆文婷的丈夫傅家杰也受到好评。后者获1982年文化部优秀影片奖、第3届电影金鸡奖最佳影片、第6届《大众电影》百花奖最佳影片奖、1982年度长影电影"小百花"最佳影片奖。1983年，主演电视剧《走进暴风雨》，获大众电视金鹰奖最佳男主角奖。达式常除了在许多影片中成功地饰演不同性格、不同身份的各种主要角色外，还抽暇为译制片中的主角配音，例如在日本电视连续剧《蔷薇海峡》男主角川岛俊夫配音，并于1986年获第4届大众电视金鹰奖最佳男演员配音奖。近几年来，达式常曾多次获得个人奖，如获上海首届文学艺术奖电影优秀表演奖，1987年又荣获中国电影表演艺术学会奖，1994年荣获宝钢高雅艺术奖等。

达式常立志献身电影表演艺术，塑造角色，全力以赴，一丝不苟，具有一种顽强的探索精神。他的表演真挚、朴实、自然、传神、细腻，善于挖掘人物情感世界，使饰演的诸多角色受到观众和影评界的好评。《燕归来》是他表演艺术上的成熟，而《人到中年》则是精湛演技的再现，其中塑造的傅家杰这一形象，成为新时期中国电影画廊中的艺术典型。

李保田(1946～)

李保田，祖籍山东文登，出生于江苏徐州，国家一级演员。

李保田从小在戏班学艺，学演丑角。1966年转入徐州地区文工团，唱歌跳舞数十年。这段学艺、演出生活为他以后的艺术创作打下了坚实的基础。1978

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年李保田考入中央戏剧学院导演进修班,1981 年毕业后留校任教。在进修期间,他参加排演话剧,塑造了一些生动的舞台形象。1983 年影片《闯江湖》剧组选中他扮演丑角艺人张乐天,由此登上银幕。1985 年,李保田主演影片《流浪汉与天鹅》中的流浪汉抹桌,表演朴实幽默,生活气息浓郁,受到观众好评,该片获文化部优秀影片奖。1987 年,他在影片《人·鬼·情》中扮演女艺人秋芸的父亲,这是一个性格复杂的人物,长期精神压抑而形成倔强,固执但又争强好胜的性格特色,李保田很好地掌握了人物精髓,表演获得很大成功,获第 8 届中国电影金鸡奖最佳男配角奖。1991 年,在明星荟萃的影片《过年》中领衔饰演父亲一角,片中的父亲虽然儿女成群,但仍然生活在极度的烦恼之中,李保田富有个性的表演,赋予角色以生活,鲜明的风格给观众留下深刻的印象。该片是中国第一部同步立体声故事片,获得《大众电影》百花奖最佳故事片奖,第 4 届东京国际电影节评委会特别奖,广电部优秀故事片奖。1991 年,李保田首次和著名导演张艺谋合作在影片《菊豆》中饰演一个饱受压抑的男人杨天青,他出色发挥了自己的演技,和女主人公饰演者巩俐珠联璧合,相映生辉,在国际上赢得了较高的声誉。1993 年他又成功地在《中国人》中饰演了市长的角色。1994 年,在影片《凤凰琴》中饰演山区民办教师余校长一角,表演生动感人,催人泪下,在当年获华表奖最佳男演员奖,第 14 届中国电影"金鸡奖"最佳男主角奖,第 17 届《大众电影》百花奖最佳男演员奖。1995 年,李保田再度和导演张艺谋合作在影片《摇啊摇,摇到外婆桥》中饰演 20 世纪三十年代上海滩黑社会头目唐老大一角。这是李保田从事电影表演十多年第一次饰演反面角色,他把唐老大阴险狡诈,残忍多疑的性格表现得淋漓尽致,为自己的电影人物画廊又增添了一个新的形象。次年,他三度和张艺谋合作在影片《有话好好说》中饰演一个憨厚、老实、懦弱滑稽的中年男人老李。同年,李保田在影片《离婚了,就别再来找我》中饰演一个怀才不遇,处在不幸之中的作家李浩明。这两个人物性格迥异,但在李保田的尽心演绎下均获得了成功。

李保田喜欢尝试不同类型的人物形象,他的表演自然真实,纯净洒脱,具有很高的美学价值,这与他平常博览群书,通晓多种艺术有着必然的联系。他是中国众多男演员中文化素养较高的一个,迄今为止已经获过国内外 20 多项大奖。除从事电影创作外,李保田还参加了许多电视剧的拍摄,如《葛掌柜》、《师魂》、《好男好女》、《宰相刘罗锅》等,都是在观众中具有广泛影响的获奖之作。

斯琴高娃(1949 ~)

斯琴高娃,蒙古族,1949 生于广州军人家庭。她自幼跟外祖父母和母亲学习唱歌、跳舞、绘画。从小幻想当一名演员。

1979 年,斯琴高娃首次在故事片《归心似箭》中饰演女主角玉贞,该片获文化部 1979 年优秀影片奖和上海十佳影片奖、个人获文化部优秀青年创作奖。

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1980 年参加中国人民解放军,任八一电影制片厂演员。1983 年因在影片《骆驼祥子》中成功塑造了女主角"虎妞"的银幕形象而获第 3 届金鸡奖和第 6 届百花奖最佳女演员奖。1983 年,她在《似水流年》中饰演女主角,此片获第 4 届香港国际电影节金像奖等七项大奖,个人获最佳女演员奖。1989 年,她在香港片《人在纽约》中饰演女主角,此片获台湾金马奖。

1990 年 ~ 1992 年,她相继在《异域》、《上海皇帝》、《少林英雄》等影片中扮演重要角色。1993 年,她主演《香魂女》,该片获第 43 届国际电影节最佳影片金熊奖,个人获最佳女主角奖提名和美国芝加歌最佳女演员银雨果奖;该片还在第 13 届香港电影金像奖评选中获"十大华语片"奖,本人还获中国电影表演艺术会特别贡献奖。1994 年,她参加《刀剑笑》、《天国逆子》、《阳光灿烂的日子》三部影片的拍摄。其中,在《天国逆子》中饰演女主角,此片获第 17 届东京国际电影节最佳影片奖,成为香港有史以来入围奥斯卡影展的影片,个人获最佳女主角奖提名和第 2 届香港电影评论学会最佳女演员奖。1995 年 ~ 1997 年先后参加影片《太后吉祥》、《党员二愣妈》和《日落紫禁城》的拍摄。《太后吉祥》是近年优秀国产片之一。1998 年因饰演《党员二愣妈》女主角,获第 17 届飞天奖特别荣誉奖。

近年来主演了《康熙王朝》、《大宅门》等多部电视剧,她出色的表演和高超的演技,备受国内外观众好评。她又先后荣获香港第 27 届电影金像奖、柏林第 43 届和日本第 7 届国际电影节最佳女主角提名奖等多项国际大奖,还参与了《日出》、《孝庄秘史》、《中国故事》等电视剧的拍摄,多有杰出的表现。

王馥荔(1949 ~)

王馥荔,原籍天津,生于徐州,中国影视女演员,中国广播艺术团国家一级演员。

1967 年,王馥荔从江苏省戏曲学校京剧科毕业后任江苏省京剧团演员。1975 年后,在长春电影制片厂与上海电影制片厂联合拍摄的《金光大道》等影片中饰演重要角色。1980 年任江苏省话剧团演员,同年在影片《天云山传奇》中饰演角色而崭露头角。1984 年因在影片《咱们的牛百岁》中扮演菊花,获第 7 届电影百花奖最佳女配角奖。次年,在《日出》中扮演翠喜,于 1986 年获第 9 届电影百花奖最佳女配角奖和第 6 届中国电影金鸡奖最佳女配角奖。其表演戏路宽,善于刻画人物性格。她参演的影片还有《许茂和他的女儿们》(1981)、《风流千古》(1981)、《岁月匆匆》(1986)、《留在海边的脚印》(1986)、《男人的世界》(1987)等,主演或参演的著名电视连续剧有《小楼风景》、《孙中山》、《做我太太 100 天》、《宋庆龄和她的姐妹们》、《九九归一》等。

王馥荔成名以来,主演过的影视剧有几十部,获得过首届金鹰奖最佳女演员奖、第 13 届金鹰奖最佳女主角奖、首届中国电影表演艺术学会学会奖、中华影星新

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时期十年电影奖、首届中国百佳电视工作者德艺双馨奖、2006 年评为全国德艺双馨中青年艺术家等重大奖项，是一位真正敬业的实力派演员、深受人们喜爱的表演艺术家。王馥荔在众多影片中塑造了一系列农村妇女形象，有着“天下第一嫂”的美誉。目前，她正在参演在中国电视剧历史上具有里程碑意义的作品——《闯关东》中篇，还将在即将开机拍摄的新版电视剧《红楼梦》中出演邢夫人。王馥荔誓将让大家看到一个不一样的邢夫人。

刘晓庆(1951 ~)

刘晓庆，四川涪陵人，生长于知识分子家庭，自幼爱好音乐，1970 年毕业于四川音乐学院附属中学。

1973 年，刘晓庆被八一电影制片厂选中，担任《南海长城》女主角，从此跃上银幕。1979 年，演出新时期电影的代表作《小花》，成功塑造了游击队长何翠姑，崭露头角。1980 年，作为北京电影制片厂的一位知名电影演员，她有幸参演了作为新中国的第一部武打影片《神秘的大佛》(当时没有武侠影片一说)，无法替代地在中国影史上留下了一笔。同时，她因出演《瞧这一家子》中配角张岚，因演绎的人物形象惟妙惟肖而获得了第 3 届大众电影百花奖最佳配角奖。1983 年，在影片《垂帘听政》中又扮演慈禧。何翠姑、张岚和慈禧，这三个性格迥异的人物形象，确立了她在广大观众中不可替代的影星地位，也为她在 20 世纪 80 年代初期打造出事业的辉煌颠峰奠定了最扎实的基础。1987 年，在《芙蓉镇》里，刘晓庆因成功饰演了胡玉音而获第 7 届中国电影金鸡奖最佳女主角奖。因此，《芙蓉镇》里的“豆腐西施”是其顶峰时期最具有代表性的艺术形象。1988 年，刘晓庆主演《火凤凰》，获第 11 届电影百花奖最佳女演员奖。1995 年，刘晓庆在著名电视剧《武则天》里，成功地将武则天从 16 岁一直演到 60 岁，可谓家喻户晓。她先后还主演过包括《神秘的大佛》(1980)、《原野》(1981)、《北国红豆》(1984)、《火烧圆明园》(1983)、《春桃》(1988)、《心灵深处》(1982)、《无情的情人》(1986)、《大清炮队》(1987)等多部著名影片。其中，《原野》被之为刘晓庆的得意成名作：1981 年，该片获 1988 年第 11 届《大众电影》百花奖最佳故事片奖、最佳女演员奖(刘晓庆)。

刘晓庆表演戏路宽广，善于捕捉形象，运用生活细节刻画不同人物的性格特征。她从影以来扮演过各种类型的女性形象，积累了相当丰富的表演经验。刘晓庆先后在国内外所得的奖项加起来有近 20 个之多，可谓中国内地电影演员之冠。1986 年和 1987 年，她分别在美国和法国举办了个人影展。除了电影，她还有一个成功的商人。1990 年，百花影后刘晓庆正式“下海”经商，三年融资 50 亿元人民币，一鸣惊人。刘晓庆的名言是“做人难，做女人更难，做成名的女人难乎其难”。10 年经商成就演艺圈女老板。

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唐国强(1952～)

唐国强，原籍山东烟台，出生于青岛，从小喜爱文艺。1977年，唐国强主演故事片《走在战争的前面》，使年轻的他逐步走向成熟。1978年调入八一厂，主演《今夜星光灿烂》，该片荣获文汇电影奖。1979年是中国电影的黄金岁月，也是唐国强演艺事业一次全新的高峰，由他担任男主角的影片《小花》被誉为中国军事题材影片创作在观点和手法上一次成功的尝试，该片荣获了该年度的政府奖、百花奖，唐国强也获得文化部青年优秀创作奖，并随中国电影代表团首次参加戛纳电影节。1982年，在神话故事片《孔雀公主》中饰演傣族王子，该片获得首届马尼拉国际电影节特别奖。1984年，他毛遂自荐并成功扮演电影《高山下的花环》中的男主角赵蒙生。该片成了他表演生涯中的一个新起点。同年，他考入北京电影学院干部专修班。两年后，在他的毕业作品——话剧《赵氏孤儿》中成功扮演了年龄跨度30多年的主人公程婴，为他以后扮演一些历史人物奠定了一定的基础。1987年，应邀出演《共和国不会忘记》中的厂长蓝雨蒙，该片荣获年度政府奖和百花奖。1988，他被评定为国家一级演员。之后，拍摄了不少连续剧。1990年，唐国强参加了大型历史剧《三国演义》，扮演诸葛亮。三年的拍摄期间，他用自己全身心的投入，成功塑造了这个家喻户晓的中国古代第一贤相近乎完美的形象。该电视剧荣获了飞天奖、金鹰奖、“五个一工程”奖等多项大奖，他也被评为“电视十佳演员”、“首届全国百佳电视工作者”。多年来，坎坷崎岖的经历和自强不息的拼搏终于使他在表演上又上了一个新台阶。1996年，他入选“中华影星”。同年，在电影《长征》中如愿扮演毛泽东，得到了专家和观众的认可，并荣获中国电影华表奖最佳男主角。1997年，唐国强在电视连续剧《雍正王朝》饰演男主人公雍正皇帝，准确而真实地诠释了这一艺术形象。该剧在全国播出后，取得了巨大的成功，荣获年度金鹰奖优秀电视剧奖、飞天奖长篇电视剧一等奖，他也获得金鹰最佳男主角和飞天提名。继《雍正王朝》后，他分别参加了一些电视剧的拍摄。在《开国领袖毛泽东》中，他第二次扮演毛泽东，他的演技也再次得到了专家和观众的肯定，并成为2000年金鹰奖最佳男主角提名，该剧获得第20届飞天奖长篇电视剧一等奖、第18届金鹰奖优秀长篇电视剧奖。他也经过第三次提名终于获得飞天奖优秀男演员奖。2001年，唐国强参加了建党八十周年献礼作品——电视剧《长征》的拍摄工作，担任导演并在剧中第三次扮演毛泽东，这是我国第一部反映红军长征全过程的作品，拍摄过程极其艰难辛苦。该剧以其气势恢宏的场面和感人肺腑的情节赢得一片喝彩。为此，唐国强又获得了第20届金鹰奖观众最喜爱男演员和最佳导演奖及第22届飞天奖优秀男演员和优秀导演奖。

唐国强在表演艺术上取得了辉煌的成就，他以他出色的演技、良好的文化修养和豁达宽广的胸怀，成为中国最优秀、最受欢迎的艺术家之一。

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龚雪(1953 -)

龚雪出生于上海的一个艺术之家,父亲是美术工作者,母亲是摄影师。她耳濡目染,自小就对艺术产生了兴趣,但她没有走父母的路,而是爱好表演。

1973 年穿上军装当了一名文艺兵,1974 年调到总政话剧团。龚雪第一次接触电影是在 1973 年底,随部队参加《车轮滚滚》的协拍演出,当时她只是一个群众演员,三个月的拍摄,她对电影特性有了一定的了解。

1979 年,长春电影制片厂拍摄影片《祭红》,龚雪在影片中饰演程莹童母女两个角色,从此,她便开始了银幕生活。龚雪勤奋好学,刻苦钻研,虽说是第一次担任主角,但她还是较好地完成了表演任务。针对第一部片子存在的问题,龚雪认真总结经验,表演才华不断提高。1982 年,在第二部影片《好事多磨》中,她饰演女主角技术员刘芳,为此,她做了大量的准备工作,龚雪才能在镜头前坦然自若。在随后的两年里,龚雪又连续在《楚天风云》、《石榴花》等多部影片中饰演主要角色,都获得了成功,龚雪的名字逐渐被广大观众熟悉。

1982 年,她调入上海电影制片厂任演员。20 世纪八十年代初期,龚雪创造了中国电影的神话。她在影片《快乐的单身汉》、《张衡》、《大桥下面》等中担任主角,塑造了一系列完美高洁的银幕形象,成为那个时代电影观众的精神偶像,甚至是"梦中情人"。这时,她的表演已达到炉火纯青的地步,特别是在《大桥下面》中的表演,深沉含蓄,显示了她对角色的驾驭能力,龚雪的成功表演,使她获得了 1984 年度百花奖和金鸡奖的最佳女演员奖,观众选票和专家评选意见空前统一。该影片同时获得文化部优秀故事片奖和金鸡奖。1986 年,龚雪到美国留学,她想在国际舞台上展示自己的演技。1993 年回国参加了影片《股市婚恋》的拍摄。

龚雪可以说是 20 世纪八十年代初期中国银幕上最美丽的女演员之一。她成了清纯、善良、温柔、高洁的"符号",画在了几代电影观众的心中,特别在物欲横流的今天,龚雪"符号"更显示出强大的人格魅力。

濮存昕(1953 ~)

濮存昕,籍贯江苏溧水,出生于北京一个艺术家庭,其父退休前是人民艺术剧院著名的话剧导演和演员。濮存昕深受父亲的影响。

1986 年开始,任人民艺术剧院任演员,演出了《李白》、《哈姆雷特》等多部话剧,并在这里成长为深受人们喜爱的话剧演员及影视演员。现为北京人民艺术剧院副院长。

1989 年,濮存昕在谢晋导演的电影《最后的贵族》中任男主角,这也是他首次在电影中演男主角,得到谢晋导演的称赞。九十年代,他又在谢晋的影片《清凉寺的钟声》中扮演明镜法师,参演了张暖忻导演的电影《云南故事》、夏刚导演的电影

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《与往事干杯》和《伴你到黎明》。1999 年,他在新生代导演张杨执导的影片《洗澡》饰演长子刘大明,并获得 2000 年第 7 届北京大学生电影节最受大学生欢迎的男演员奖。他与许晴主演的《说好不分手》也是九十年代一部很有影响的影片。此外,他主演的电视剧《来来往往》、《英雄无悔》、《光荣之旅》等都给观众留下了深刻的印象。在 2001 年度观众最喜爱的中央电视台黄金时间电视剧演员的评选活动中,濮存昕被观众评选为最喜爱的演员之一,并获得第 2 届中国金鹰电视艺术节观众最喜爱的男演员奖。2005 年,因扮演《一轮明月》中的弘一法师李叔同而获得第 11 届中国电影华表奖优秀男演员奖。

濮存昕虽然没有正式学习过电影表演,但自幼因得天独厚的家庭熏陶和良好的表演天赋,再加上自己的刻苦学习,演技不断进步,得到了国内观众的喜爱,并获得了影视界人士的认可,被认为是当代中国最具实力的男演员之一。2008 年,他在香港导演李仁港执导的合拍片《三国之见龙卸甲》中十分出色地塑造了诸葛亮。

潘虹(1954 ~)

潘虹,原名刘蓉华,原籍江苏常熟,出生于上海,国家一级演员。文革期间,潘虹改名随母姓,叫潘红。

1976 年,潘虹毕业于上海戏剧学院表演系后分到上海电影制片厂后又调到峨嵋电影制片厂当演员。1977 年主演《奴隶的女儿》,1988 年主演《沙漠驼铃》,同年主演《苦恼人的笑》。1980 年她在《透过云层的霞光》中饰渔家少女,1981 年在《漩涡里的歌》中饰女医生,同年在《杜十娘》中以其精湛的演技获圈内外好评,被被媒体和观众视为"悲剧明星"。

1982 年,在《人到中年》中饰眼科大夫陆文婷。潘虹对角色的心理、眼神、动作都做了自己独到的分析,并在大屏幕上完美表演出来。1983 年,潘虹凭借"陆文婷"这角色当之无愧的获得了她职业生涯中第一个金鸡奖影后——最佳女主角奖。次年,主演《火龙》,饰溥仪夫人,该片获第 6 届香港电影金像奖最佳女主角奖。1985 年因主演《末代皇后》饰皇后婉容而获第 5 届叙利亚大马士革国际电影节特别奖。1987 年,潘虹因在《井》中饰演徐丽莎获第 8 届中国电影金鸡奖最佳女主角奖、第 18 届意大利陶尔米纳国际电影节最佳女主角奖;1988 年被日本选为世界十大影星之一。1989 年,她获新时期十年电影奖最佳女演员称号。1994 年因在《股疯》的精彩出色的表演而获第 14 届中国电影金鸡奖与百花最佳女主角奖双奖以及中国电影政府奖最佳女主角奖。1995 年,她因曾三次获金鸡奖最佳女主角奖而荣获第 15 届中国电影金鸡奖特别奖。1997 年获得中国文学艺术界联合会《世纪之星》奖。之后,她又先后获得第 3 届中国电视艺术节观众最喜爱的"十佳演员"、对中国影坛有突出贡献的电影艺术家、中国电影百年优秀演员。2006 年,她又荣获大世界吉尼斯颁出的奖项——迄今为止获得金鸡奖最佳女演员奖次数最多的人。

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从大屏幕转战到小荧幕之后，潘虹出演了更多贴近生活、演绎最平凡人家的形象，如《谢谢你曾经爱过我》、《双面胶》、《道德底线》等一系列脍炙人口的好角色。

对于老一辈的观众来说，潘虹如同一个象征，她曾经那么大红大紫，对于演艺圈来说，她是一个演技派的神话。在干脆利落的表演背后，是饱经磨砺的演技做后盾。她先后主演近20部影片，是当之无愧的影后。潘虹与刘晓庆、斯琴高娃在国内影坛上并称为新时期的三大女星。

李雪健(1954～)

李雪健出生于山东菏泽，是我国一位德艺双馨的演员。

李雪健1973年入伍，考入空政话剧团，因在话剧《九·一三事件》中扮演林彪而一举成名，并获得戏剧最高奖“梅花奖”。1978年，进中央实验话剧院。1980年，他的第一部银幕作品是《天山行》。1985年，李雪健在影片《钢锉将军》中成功地扮演了将军李力，自然而有威慑力，他的表演受到专家和观众的好评。该片获1986～1987“政府奖”优秀影片奖。1987年，他受导演田壮壮之邀，在《鼓书艺人》中饰演老艺人方宝庆，演技更加成熟，并形成自己朴实而富于激情的表演风格。1989年，李雪健因主演电影《焦裕禄》而名声大震。他以一系列生活化的细节和投入的表演塑造了一个感人至深的县委书记形象，在全社会引起广泛的共鸣，同时获得了电影金鸡奖、百花奖最佳男演员奖。1990年是李雪健演艺和人生之路的转折点。这一年，我国第一部室内电视连续剧《渴望》的播出，万人空巷，李雪健扮演的可亲可敬的邻家大哥——“大成”的形象一时间深入千家万户，他因此拿下电视飞天奖、金鹰奖双奖。

此后，李雪健有意接演反差极大的角色，磨练演技。在张艺谋未获好评的影片《摇啊摇，摇到外婆桥》中出演的小配角却盖过了主角的光芒，获第3届中国电影表演艺术学会奖。他还赋予电视剧《水浒传》中古老的“宋江”形象以新意，在陈凯歌的《荆轲刺秦王》中扮演秦王等角色。2000年11月份，李雪健得知自己患了癌症，依然没有停止电视连续剧《中国轨道》的拍摄。2002年，李雪健又复出在新片《至高无上》和《中国故事》中的敬业精神和专业表演赢得大家的尊重。2005年，李雪健又在《搭错车》等电视剧中有精彩演出，并因此剧获第6届金鹰电视艺术节观众喜爱的电视剧男演员奖。

2005年，李雪健入选中国电影百年百位优秀演员。2006年以来，先后出演的作品的《利益与代价》、《赵树理》、《新上海滩》、《台湾1895》、《美丽人生》等。

陈道明(1955～)

陈道明，原籍浙江绍兴，出生于天津，实力派资深演员。

1971年，他进入天津人民艺术剧院学习舞台剧表演；1978年进入中央戏剧学院学习表演理论；1982年，陈道明从中央戏剧学院毕业，分配到中央电视台

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电视剧制作中心工作。随后他相继出演了《今夜有暴风雪》、《一个和八个》两部较大影响的片子。1985 年因电视剧《末代皇帝》荣获第 7 届《大众电影》金鹰奖最佳男演员奖、第 9 届全国电视飞天奖优秀男主角奖和第 11 届飞天奖最佳男主角奖，一举成为著名演员。1990 年，他因主演电视剧《围城》荣获中国电影表演艺术学会第 3 届学会奖、全国制片厂第 2 届优秀电视剧评选最佳男主角奖。该剧奠定他在中国影视界表演的实力派地位。接着，由他主演的《二马》、《一地鸡毛》、《黑洞》、《康熙王朝》等热门影视剧获得众多奖项。他儒雅知性而又光彩四溢的细腻演技深受观众喜爱，并先后获得 1991 年四川国际电影节金熊猫最佳男主角奖、1995 年全国“十大影星”称号、1996 年全国电影协会表演成就奖。2000 年，因主演电影《我的 1919》荣获华表奖优秀男演员奖、第 23 届金鸡奖最佳男主角奖、第 20 届全国电视金鹰奖最佳男演员奖。2005 年，他被评为“中国电影百年百位优秀影星”之一。近年来获得的奖项还包括第 5 届华语传媒大奖、中国电影五十杰出贡献电影、改革开放三十年最有影响力十大电视剧演员之一。

陈道明凭借细腻深刻的表演功力及对角色的高度领悟力创作出一个个令人难忘的艺术形象，他是中国影坛迄今最优秀的表演艺术家之一。

奚美娟(1955 ~)

奚美娟，出生于上海市一个普通家庭，国家一级演员。

奚美娟最早对艺术的接触是从父亲放映的“无声电影”开始的。1973 年 9 月考入上海戏剧学院表演系。1976 毕业后分配到上海人民艺术剧院任演员，先后演出话剧《罗密欧与朱丽叶》、《枯木逢春》、《驯悍记》、《留守女士》、《中国梦》等 30 多部，并荣获中国戏剧梅花奖、中国戏剧金狮奖、上海市戏剧白玉兰奖最佳女主角奖等多个奖项。1990 年，在电影《假女真情》出演女主角，她向影视界跨出了第一步，并一鸣惊人，获得了中国电影金鸡奖最佳女主角奖；她顺利地完成了从话剧舞台到影视天地的转换，并且起点很高。1992 年，她在电影《蒋筑英》中成功地塑造了蒋筑英的妻子，获得了中国电影华表奖最佳女主角奖，1993 年又获首届大学生电影节最佳女演员奖和第 4 届中国电影表演学会奖。奚美娟由此被媒体誉为“中国知识女性形象”的代言人。接着，她又主演了多部影视作品，成功塑造了各种类型的角色：她因《一棵树》获第 6 届中国电影表演学会奖和获第 12 届塔什干国际电影节最佳女演员奖；1997 年因主演电视剧《儿女情长》而获第 15 届金鹰奖最佳女配角奖；2000 年因主演电影《月圆今宵》获中国电影华表奖优秀女演员奖。奚美娟一度被称作“好人专业户”。因为她所演的好人有不少都是有真人真事的，有生活原型的。

奚美娟能够如此成功地塑造众多的好女人形象，甚至没有一次失误，除了才华横溢、勤奋敬业外，就是赋予主演的好女人文化的信息。2000 年，在电视剧《红色康乃馨》里，她成功地塑造了反角——性格复杂的女主角蓝思红，并且获得 21 届中

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国电视飞天奖优秀女演员奖。此后，请她演坏女人的片约不断，如《黑金》、《审计报告》等。

近30多年来，奚美娟在话剧、电影、电视领域里都卓有成就，并且有“获奖专业户”之称，是中国影视界不可多得的实力派演员。2003年11月，她荣获金鹰奖女演员突出成就奖；2005年，奚美娟入选中国电影百年百位优秀演员，并荣获国家广播电影电视总局表彰的优秀电影艺术家称号，还获“全国百家电视艺术工作者”和上海市“优秀专业技术人才”称号。

张丰毅（1956～）

张丰毅，原籍河南唐河，出生于湖南长沙，1978年以优异的成绩考入北京电影学院表演系。

1980年，大学二年级的张丰毅在《塞外夺宝》中饰演男主角荆天雷，开始了第一部电影的创作。1981年，在凌子风导演的《骆驼祥子》中饰演祥子。初出茅庐的张丰毅倾注全部身心投入这一形象的塑造，由于他在《骆驼祥子》中的精彩表演，成功地塑造了人力车夫——傻骆驼，以艰辛的努力而成为中国著名优秀青年演员。继而，得以更多地同我国的一流导演合作，包括在如吴贻弓的《城南旧事》、于彦夫的《鸽子迷的奇遇》、胡炳榴的《商界》、黄健中《龙年警官》、滕文骥的《曼陀萝》、周晓文的《青春无悔》以及陈凯歌的《霸王别姬》出演重要角色。其中，1987年因主演《鸽子迷的奇遇》而获第2届童牛奖最佳成人表演奖，因1990年在《龙年警官》中扮演警官而获中国电影表演学会奖。同时，他参与一些香港影片的演出，例如《西楚霸王》(1994)、《跟我走一回》(1995)及《日光峡谷》(1995)等。此外，他还出演了不少热门的电视连续剧，主要包括《重案组》、《和平年代》、《大宅门》、《秦始皇》、《蛇年警官》、《历史的天空》、《上门女婿》等。其中，因1996年主演《和平年代》获得第17届飞天奖优秀男演员奖和第15届金鹰奖最佳男主角奖，因2004年主演《历史的天空》而获得第25届飞天奖最佳男演员奖。

从影以来，张丰毅在近40多部电影和近30部电视剧中饰演了许多不同的角色，他出色的演技和高深的艺术涵养使得这些角色都给观众留下了自然亲近的感觉。2008年，他参演了香港导演吴宇森的古装战争大片《赤壁》，饰演曹操，并获得很高的评价。

陈宝国（1956～）

陈宝国，出生于天津。1977年，陈宝国以优异的成绩考入中央戏剧学院表演系，毕业后分配到中国儿童艺术剧院工作。

1980年以来，他相继在影片《大渡河》、《一路顺风》、《天使与魔鬼》等中饰演主要角色。1986年，陈宝国在影片《神鞭》中饰演“混混儿”玻璃花，惟妙惟肖地演活了这个人物，受到观众好评。时隔三年，他在影片《商界》中细腻地刻画了知识分子经理廖祖泉。1990年，在影片《老店》中扮演了主角杨明全，他将这位经历种种

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磨难的封建商人形象生动细腻地刻画出来，被导演称为是他塑造得最好的一个角色。因该片陈宝国获得第11届中国电影金鸡奖最佳男主角奖提名，该影片获第14届《大众电影》百花奖最佳故事片奖。1991年，他获中国电影表演艺术学会奖金凤凰奖。1994年，他在电影《红尘》中饰演马三胜，影片获奥斯卡提名奖。

陈宝国很早就开始涉足电视剧的拍摄。早在1980年，他就因在电视剧《赤橙黄绿青蓝紫》中成功塑造了男主人公刘思佳而荣获《大众电视》金鹰奖最佳男演员奖。1996年，他在电视剧《北洋水师》中主演邓世昌，该剧获飞天奖优秀电视剧奖、中国电影厂优秀电视剧大奖。后来，陈宝国又陆续拍摄了《无国籍的女人》、《北京深秋故事》、《武则天》、《咱爸咱妈》等大量优秀的电视剧。

从一系列银幕形象中，可以看到陈宝国作为优秀演员的探索和成长过程。多年来，他在影视剧方面创作出许多风格各异的角色，取得了辉煌的成就，给广大观众留下了深刻的印象，素有“冷面小生”之美誉。21世纪初，他在电视剧《大宅门》中成功塑造了白景琦这一重要角色，获得巨大成功；在《汉武大帝》和《京华烟云》中的精彩演绎，广受观众好评。2005年，获得第5届《大众电视》中国电视艺术“双十佳”演员、“中国电影百年百位优秀演员”称号。

张瑜（1957～）

张瑜，祖籍山东肥城，出生于上海，中国著名电影女演员。

1973年，张瑜成为上海电影制片厂演员，先后参演了《春苗》、《第二个春天》、《青春》、《啊！摇篮》等影片。1980年，她先是参加了影片《庐山恋》的拍摄，在此片中她饰演了自小生长在海外的华侨少女周筠；之后，在影片《巴山夜雨》中饰演女主角刘文英。因为这两个完全不同类型角色的出色饰演，张瑜于1981年获得了第4届电影百花奖最佳女演员奖和首届中国电影金鸡奖最佳女主角奖，成为新中国成立后我国的第一位双料影后。同年，她也获得了文化部政府奖、文汇报奖的最佳女演员奖，成为我国历史上唯一一个一年连获四冠的女演员。1981年，她主演了影片《知音》和《小街》。《知音》中的小凤仙对张瑜而言是个较大的突破，成功的扮演了一个虽沦落风尘，但却胸怀天下的风尘侠女。《小街》是她和郭凯敏继《庐山恋》之后的又一次合作，张瑜饰演的是一位饱受文革摧残的青春少女，在当时引起了极大的反响。之后，她又出演了《小金鱼》、《清水湾，淡水湾》、《雷雨》等一系列影片。1985年，她留学美国学习电影电视制作。1991年，张瑜到台湾拍戏三年，直到1993年，张瑜重返中国内地影坛。1995年，张瑜制作并主演了影片《太阳有耳》，这是张瑜第一次独立担当制片人。她在影片中，饰演20世纪二十年代华北农村的传奇女性油油。该片大获成功，在柏林电影节上获得了银熊奖和最佳影评人奖。接着，张瑜还制作并主演了太阳系列的第二部《太阳火》。除电影之外，张瑜在以后的时间还制作并主演了一系列的电视剧，如《陆小凤》、《奇缘背后》、《风云世家》、《未列入名册》、《重金防线》、《中年如歌》等。

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2005 年是张瑜影视事业丰收的一年。在这一年中，她慷慨解囊，投资 700 万促成电影《鲁迅》的拍摄，完成了中国几代影人的夙愿，并且自己也在影片中饰演鲁迅夫人许广平。《鲁迅》拍摄刚刚接近尾声，张瑜火速奔往电影《任常霞》剧组出演人民警察任常霞。影片的票房创下了国产影片的新高峰，也成了多个奖项的入围影片。2005 年，正直中国电影诞辰 100 周年，在这个特别的年份里，张瑜作为中国承上启下的一代影人，为中国电影贡献出了大型文献纪录片《中国电影在上海》。这部纪录片中，她既担当制片人又担当主持人，采访了 100 多位电影人，跨越了老中青三代。为百年中国影人的足迹，留下了一个历史的见证。2006 年，张瑜参演影片《大道如天》，在其中饰演女主角江如兰，并且担当影片的制作人之一。

葛优（1957 ~ ）

葛优，出生于北京，其父是老一代著名演员葛存壮。受其父的影响，葛优自幼酷爱文艺。

1985 年，他在影片《盛夏和她的未婚夫》中扮演了一个小角色。1988 年，在影片《顽主》中塑造了“冷面热心”、幽默成性的小人物，他扮演的银幕形象显得轻松、到位，获当年金鸡奖最佳男演员奖提名。从此，葛优星运亨通，先后在张艺谋、腾文骥、何群等导演执导的电影中成功扮演反面角色。1992 年，长篇电视系列剧《编辑部的故事》使葛优成了家喻户晓、最有观众缘的大明星，并获得第 10 届大众电视金鹰奖最佳男主角奖。在 20 多年的时间里，葛优扮演了近 30 位影视人物；其中，1993 年在张艺谋执导的《活着》中饰男主角富贵，可视为其表演生涯中的转折点，他因此片而成为 1993 年的戛纳影帝，成为中国电影史上第一位在戛纳电影节获奖的男演员。接着，又在黄健中的《过年》中饰演大姐夫而赢得了百花奖最佳男配角奖。1993 年，在陈凯歌的影片《霸王别姬》中又有葛优精彩的表演。因此，陈凯歌称葛优是“中国最绝的男演员”。

扮演当代生活中喜剧式的小人物，对葛优而言更是驾轻就熟。他出演的喜剧都成为大受观众欢迎的卖座片。尤其在夏刚 1992 年执导的《大撒把》中，葛优的表演完美地体现了影片的风格。他因此片荣膺金鸡奖最佳男主角奖。1998 年，他主演冯小刚导演的《甲方乙方》而荣获第 21 届大众电影百花奖最佳男演员奖和第 5 届北京大学生电影节最受欢迎男演员奖。2002 年，还是因主演冯小刚的作品《大腕》而荣获第 25 届大众电影百花奖最佳男主角奖、第 2 届华语电影传媒大奖最佳男主角奖和第 10 届北京大学生电影节最受欢迎男演员奖。2003 年，与新生代导演路学长合作，主演《卡拉是条狗》，再度荣获第 10 届北京大学生电影节最受欢迎男演员奖和第 4 届华语电影传媒大奖最佳男主角奖。2004 年，再度与冯小刚合作而主演《手机》，再次荣获第 4 届华语电影传媒大奖最受欢迎男演员奖和第 27 届大众电影百花奖最佳男主角奖。

葛优，以他的喜剧最为出名，以正剧奠定他在影坛中的地位，曾两度获得表演

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学会金凤凰奖，是当今中国最优秀的男演员之一。从《甲方乙方》开始，葛优成为冯小刚电影不可或缺的主角，接连成功拍摄了贺岁片《不见不散》、《没完没了》、《大腕》、《手机》、《天下无贼》及非贺岁巨作《夜宴》后，2008 年，葛优与舒淇合作，再次联手冯小刚，拍摄新作《非诚勿扰》，并且成为 2009 年贺岁片的一大亮点。葛优与冯小刚八度合作，已经成为中国贺岁电影支柱和当之无愧的百姓影帝。

陈冲(1961 ~)

陈`冲，祖籍重庆永川，出生于上海。1975 年，14 岁的陈冲在影片《井冈山》中饰演小战士，第一次出演电影。1977 年，被上海电影制片厂接收为表演训练班学生。同年，主演《青春》，崭露头角。1978 年考取上海外国语学院英语专业。1979 年，她主演《小花》，一时红遍大江南北。1980 年，陈冲凭《小花》中的表演问鼎当时中国影坛最高奖——第 3 届大众电影百花奖最佳女主角奖，同年在南斯拉夫电影节上获最佳女演员奖。以后又在影片《苏醒》、《海外赤子》中扮演重要角色。可陈冲却在最红的时候毅然退出影坛，1981 年赴美留学，学习戏剧和电影制作，并取得巨大成功。

李连杰(1963 ~)

李连杰，现艺名 Jet Li，出生于北京。1971 年进入北京什刹海体育运动学校学习，从此诞生了一位武术奇才，个人武术记录创造了中国近现代武术界的奇迹，共夺得大小冠军 50 多个。

1982 年，十七岁的李连杰退役后因出演其处女作《少林寺》一片一炮而红，蜚声海外，是其日后成为功夫巨星的里程碑。1988 年，李连杰移居美国，演艺事业开始有了新的发展。1989 年，接连演出香港影片《龙在天涯》和《龙行天下》。1991 年，回到香港演出了《黄飞鸿》，为演艺生涯创下新的高峰。该片不仅在香港取得了成功，在中国内地、美国、韩国、日本等地区也引起了强烈反响，好评如潮。之后，李连杰与徐克等导演合作多部武侠电影，《东方不败》、《男儿当自强》、《狮王争霸》等片成功地带动港台两地武侠电影的潮流。1993 年，李连杰决定成立“正东电影公司”，并一口气拍摄了《方世玉》和《方世玉续集》等影片，均取得巨大成功。同年开拍的《精武英雄》成为世界功夫电影史上的一座里程碑式作品，成为全世界公认的功夫片教科书。1994 年拍摄的《中南海保镖》、《鼠胆龙威》等影片，均取得出色成绩。1996 年，拍摄《冒险王》后，他再次与徐克合作拍摄《黑侠》，几年之后《黑侠》在全球市场热销，并成为动作片的黑色经典。1997 年后，李连杰将事业重心移往好莱坞，正式向国际影坛进军，拍摄多部卖座影片，包括《致命武器 4》、《致命罗密欧》以及《龙之吻》。2002 年，李连杰与张艺谋导演合作的《英雄》在国内外都获得巨大成功，再次向影迷展示了他深厚的演技和高强的武功，在国际影坛上的号召力也越来越大。接下来的几年，《龙潭虎穴》、《狼犬丹尼》、《霍元甲》等都是票房上的成功之作。2007 年 4 月 19 日，李连杰正式创建“李连杰一基金”，用来帮助全世界

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需要帮助的人。同年，李连杰接拍由香港著名导演陈可辛执导、华语片有史以来最受瞩目的合拍片《投名状》。

李连杰稳重、刚毅、自信，自身蕴涵了中国悠久的武术底蕴，成为李小龙之后的又一个武术大家。李连杰作为国际影星，成为中国武术和精神的象征。2008 年，他凭借电影《投名状》获第 27 届香港电影金像奖最佳男主角奖，同时《投名状》获最佳影片奖。

姜文(1963 ~)

姜文，曾用名姜小军，1963 年出生在河北唐山的姥姥家，童年是在唐山度过。父亲是参加过抗美援朝的军人，母亲是小学音乐教师。在从姥爷家回到父母身边后，又辗转到过贵州、湖南。1973 年，迁到北京定居。四处迁移的生活和部队的特殊环境对姜文产生了不小影响，同时也大大丰富了他的社会阅历。中学时姜文遇见了好朋友英达，受到英达父亲英若城的影响，遂喜欢上了表演(演戏)。

1979 年，中学毕业后的姜文报考了北京电影学院，但没被录取。第二年姜文又报考了中央戏剧学院，最终被破格录取。同班同学里有吕丽萍、丛珊等，姜文是中戏表演系 80 班中年级最小的一个，也是成绩最好的一个。

1984 年姜文毕业，21 岁的他被分配到中国青年艺术剧院，后来主演了《家庭大事》、《高加索灰阑记》等优秀剧目。1985 年刚毕业的姜文被导演陈家林选中，在影片《末代皇后》中出演溥仪，为了这个角色，他全身心投入去准备，找资料、看纪录片，专门去找溥杰，最终成功塑造了一个可恨可悲、可笑可怜的“末代皇帝”形象。1986 年，谢晋拍摄《芙蓉镇》，年龄显小的姜文和刘晓庆大量精彩的对手戏，23 岁的姜文就能与在当时最有号召力的“第三代”导演谢晋合作的确是件不简单的事情。之后，姜文还和秦怡演出了中法合拍影片《花轿泪》里年龄跨度极大的角色。毕业没几年，姜文就与当时中国最优秀的女演员潘虹、刘晓庆、秦怡有过精彩合作。1987 年夏天，姜文被邀请到了《红高粱》剧组。1988 年，张艺谋导演、姜文主演的第五代代表作之一《红高粱》震撼了世界，勇夺柏林电影节金熊奖。同年，主演第四代谢飞导演的《本命年》，该片在第 40 届柏林国际电影节获银熊奖；与刘晓庆在第三代导演凌子风执导的《春桃》中第二次携手，获中国第 12 届百花奖最佳男演员奖。1993 年，姜文主演的电视连续剧《北京人在纽约》成为当年最热播的电视剧，姜文的表演才华再次得到肯定。

1990 年后的那段时期，姜文的兴趣从表演转向了导演。1994 年，他自编自导电影《阳光灿烂的日子》，结果技惊四座，姜文的导演才华迅速得到肯定。用去 25 万尺胶片的影片创下了 1995 年中国最高票房记录，共计 5000 万人民币。该片参加第 51 届意大利威尼斯国际电影节获最佳男演员奖，参加第 8 届新加坡国际电影节获最佳男演员奖，荣获 1996 年台湾“金马奖”最佳影片、最佳导演、剧本改编、最

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佳男主角、最佳摄影、最佳音效六项大奖。美国《时代周刊》在95年底将其评为"九五年度全世界十大最佳电影"之榜首。1997年又被美国《时代周刊》评为"96年度全世界令人赞绝的、至今渴望观看的七部影片"之一。人们一致公认这是一部从内容到形式都全新的中国电影,它的出现标志着中国电影跨入了一个新的时代。

1996年姜文调入中央戏剧学院戏剧研究所。这一阶段姜文出演了周晓文《秦颂》里的秦始皇,和葛优、许晴有大量对手戏。1997年在姜文第二次参与张艺谋导演的作品,使《有话好好说》在那年掀起了一阵热潮,姜文亦获得不俗评价。同年11月,姜文作为在电影方面"做出杰出贡献的人士",受意大利电影文化界的邀请,并由意大利电影文化界主办,在意大利五大城市举办"姜文主演、导演个人电影回顾展"。1998年8月,改编并导演新电影《鬼子来了》,并在片中担任男主角。该片先后获法国戛纳电影节大奖、美国夏威夷电影节最佳影片奖。

此后,姜文先后在陆川的《寻枪》、张元的《绿茶》、何平的《天地英雄》、侯咏的《茉莉花开》、徐静蕾的《一个陌生女人的来信》中演出,继续彰显出姜文作为中国优秀男演员的深厚功力。2006年的导演作品《太阳照常升起》再次引发了一场广泛的讨论。

巩俐(1965～)

巩俐,原籍山东济南,1965年出生于辽宁沈阳。

1985年,巩俐考入中央戏剧学院表演系,毕业后留校任话剧研究所演员。大学二年级时,她被首次执导的张艺谋选中,在影片《红高粱》中扮演女主角九儿。巩俐的表演虽略嫌稚嫩,但清新可人,显示出良好的潜质。随着《红高粱》声誉渐增,巩俐也在海内外声誉大震。1988年,在影片《代号"美洲豹"》中她饰演护士,获第12届电影百花奖最佳女配角奖。1989年至1990年间,巩俐又主演了两部张艺谋执导的影片《菊豆》和《大红灯笼高高挂》,都是旧时代深受家族压抑的女性形象。1992年,在《秋菊打官司》,巩俐赋予角色秋菊的生活真实感深深打动了观众,秋菊不仅使巩俐荣膺金鸡、百花双料影后,而且在第49届威尼斯国际电影节上获得最佳女演员奖,这是中国内地女演员首次荣获国际大奖。由此,巩俐的表演迈向了高峰。她与张艺谋合作的影片还有《活着》、《摇啊摇,摇到外婆桥》。另外,还在《霸王别姬》、《画魂》和《风月》等影片中扮演过重要角色。她还拍了不少香港娱乐片,像《古今大战秦俑情》、《天龙八部》、《唐伯虎点秋香》、《西楚霸王》等。

1987年巩俐初涉影坛以来,主演了近30部电影,凭借其出色的表演功力赢得国内国际大奖和荣誉20多项,获得国际影视界人士的普遍赞誉。近年,国际影坛几乎把巩俐视为中国电影及中国女演员的象征,很多国外大明星都认为巩俐是他们最欣赏的中国女影星。其荣誉还包括:2000年获邀出任第50届柏林国际电影节评委会主席,2002年获邀出任第59届威尼斯国际电影节评委会主席,2003年出任第16届东京国际电影节的评审团主席。

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王志文(1966～)

王志文,原籍浙江奉化,出生于上海。1984年考入北京电影学院表演系,毕业后分配在中央戏剧学院表演系任教至今。

早期,王志文出演过一些电影如《两宫皇太后》、《辽沈战役》和电视剧如《柳亚子》、《南行记》等。1992年,他因在电视连续剧《皇城根儿》中扮演一个青年王喜而一举成名。接着,他接戏不断,先后主演了影片《红粉》、《敌后武工队》、《紧急救助》、《半生缘》、《说出你的秘密》、《和你在一起》、《芬妮的微笑》、《墨攻》、《两个人的房间》等,在电视连续剧《过把瘾》、《东边日出西边雨》、《无悔追踪》、《刑警本色》、《黑冰》、《DA师》、《宽恕》、《幸福还有多远》等中均有精彩表演。

王志文从影以来先后在近30多部电影和近30部电视剧中饰演了许多不同的角色,以平实深沉的表演风格见长。在他的塑造下,艺术家、科研工作者、伙计、特务、医生、嫖客均出落得栩栩如生,尤其是对普通人的演绎和再现。也正因如此,王志文很受观众欢迎和有着较为广泛的票房号召力。1993年以来,他先后荣获过国内外不少奖项,例如:1993年因《南行记》荣获第2届中国四川国际电视节金熊猫奖最佳男主角奖,1994年因《皇城根儿》荣获第11届金鹰奖最佳男配角奖和因《过把瘾》获第14届飞天奖优秀男主角奖,1995年因《红粉》荣获中国电影表演艺术学会奖金凤凰奖,1998年因《像春天一样》荣获上海国际电视节最佳男演员奖,2000年因《刑警本色》荣获第18届金鹰奖观众最喜爱男主角奖,2002年因《芬妮的微笑》荣获第8届莫斯科国际电影节最佳男主角奖,同年因《和你在一起》获第11届金鸡百花电影节金鸡奖最佳男配角奖,2003年第12届金鸡百花电影节百花奖最佳男配角奖和中国电影表演艺术学会奖金凤凰奖。2005年,他因其卓越的表演而入选中国电影百年百位优秀演员。

蒋雯丽(1969～)

蒋雯丽,原籍天津,出生于安徽蚌埠一个知识分子家庭,1993年毕业于北京电影学院表演系。

蒋雯丽的父亲教她从小就看名著、名画、听名曲,而母亲则送她去学体操和舞蹈。1988年的秋天,毫无准备下考入了北京电影学院。上学后,她的片约不断,1989年,在其处女作电视剧《悬崖百合》中饰演保育院的老师,该片曾获得当年的飞天奖优秀电视剧奖,蒋雯丽也因此获得最佳女配角提名。继而又在电影《离离原上草》中饰演山区姑娘水秀,获法国那南电影节奖。1991年其主演的电视剧《跑马溜溜的山上》获中国电视剧飞天奖优秀电视短剧奖。大学时期拍摄的最后一部影片是《杏花三月天》,饰演女主角杏花,1994年该片为获法国嘎纳电影节参展影片。1993年,在《霸王别姬》中担任重要角色,该片获法国戛纳电影节获最佳影片奖。

1999年,因成功出演电视连续剧《牵手》女主角夏晓雪,获中国电视界最高奖金鹰奖——最佳女演员奖和1999年度电视剧飞天奖最佳女演员奖,蒋雯丽成了女

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演员中的最爱;同年,其主演的《赵先生》获瑞士卢卡诺国际电影节最佳影片奖。2000年,因在电影《女帅男兵》中的成功表演而获中国电影华表杯最佳女主角奖;与梁家辉合作电影《刮痧》再上一层楼;在电视连续剧《大宅门》中扮演传奇女子白玉婷;特别是与王志文领衔主演的电视剧《黑冰》成为热点,引起了社会各界广泛的关注和讨论;2002年,出演30集大型宫廷情感剧《非常公民》。2003年,在郑洞天导演的影片《台湾往事》中蒋雯丽饰母亲,从二十出头一直演到60多岁,尤为成功地塑造了忠贞、坚韧、善良、无私的母亲形象,具有强烈的艺术表现力和艺术感染力。2004年,她因此片获得第10届中国电影华表奖最佳女主角奖。

作为一名演员,蒋雯丽从《牵手》、《刮痧》再到《大宅门》,她所塑造的每一个人物形象都深受观众喜爱。1994年,日中合拍的电视剧《大地之子》在日本播出后,蒋雯丽还被评为"日本公众最喜欢的女人"和"最好的妻子"。2005年蒋雯丽获第10届电影表演艺术学会奖。

宁静(1972~)

宁静,祖籍湖南,出生于贵州,母亲是纳西族人。

宁静高中毕业后考上贵州艺术专科学院表演系。毕业后她没有去作演员,而是来到当时最开放的城市广州,在珠江电影制片厂一家动画公司画了两年动画。1990年她被导演庄红胜看中,主演了自己的电影处女作《我很丑,但我很温柔》。1993年,她加入上海电影制片厂,成为专业演员,赢得"上影当家花旦"的美称。此后,宁静先后参加了《偷拍的录象带》和《奥非斯小姐》片的拍摄。同年,主演《炮打双灯》一片中的女扮男装的大家小姐春枝。此角色使宁静开始引起影坛注目,并因此片荣获第42届西班牙圣·塞巴斯蒂第安国际电影节最佳女主角奖银贝壳奖、中国电影表演学会奖、上海影评人奖和金鸡奖最佳女主角奖提名。她还获得第5届中国电影家协会优秀女演员。接着,她又先后主演了《赢家》、《阳光灿烂的日子》、《新上海滩》、《大辫子的诱惑》、《红河谷》等片,大多数是充满青春气息,率真的少女形象。其中,《阳光灿烂的日子》是宁静的成名作。1996年,因《赢家》获上海大学生电影节最受欢迎女明星奖;同年因《大辫子的诱惑》获北京大学生电影节最佳女主角奖;因在《红河谷》中塑造了可爱、顽劣又勇敢的藏族少女丹珠这一角色而获得了第20届百花奖最佳女演员奖,她还获上海电影评论家协会及北京大学生电影节最佳女演员奖。1999年,她在冯小宁导演的《黄河绝恋》中饰演的安琪就像一个天使,为影片增添了几分悲壮和美好。她因此角色获得第19届金鸡奖最佳女演员奖。2002年,宁静演出了姜文的《寻枪》。其后还主演了几部热门电视剧。2005年,荣获中国电影百年百位优秀电影演员称号

宁静是目前影坛很具票房号召力的一线影星。她本人自然条件就非常好,长相本身极富银幕造型感,加之直率的性格,使她演起戏来自然、奔放,毫无娇柔造作之感,是位很受观众欢迎的演员。

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Chapter 5 2000年~2008年中国影视 Films and TV Series from 2000 to 2008



历史概况 General Survey

Chinese Film History

After a period of prosperous development in the 1990s, the 21st century witnessed Chinese films attain relative maturity in the multicultural context. In 2000, a batch of excellent films, including *Fatal Decision*, *To be With You Forever*, *The Sino-Dutch War*, *Silent River*, *Purple Sunset*, *The Scraping Treatment*, *The Silence of A Hero*, *I Love You*, *Pretty Big Feet*, *My Bitter Sweet Taiwan*, *Nuan*, *Zhang Side*, *Spring Subway*, *Roots and Branches*, etc. have left a deep impression on the audience and thus become award winners. Towards the end of 2001, all Chinese industries were faced with unprecedented opportunities and challenges brought about by its accession into the WTO. The film industry was no exception. Under these circumstances, Chinese filmmakers have seized opportunities and braved the challenges. As a result, Chinese films have made one step forward after another, it not only sees a gradual increase in the number of films production, but also gains at the box office. More and more Chinese films have entered the world market. The important films produced in 2002 included *Deng Xiaoping*, *Pretty Big Feet*, *Charging out Amazon*, *Togethe With You*, etc.

As more and more Chinese films achieved success overseas, China has become a prominent country in the filmmaking worldwide. In 2000, the 53rd Cannes International Film Festival became a gala for Chinese films. Yang Dechang, Taiwanese director, won the Award for Best Director for his film *A One and a Two*; Liang Chaowei, a Hong Kong actor, reaped the Award for Best Actor because of his brilliant acting in *In the Mood for Love*, and *Devils on the Doorstep* directed by Jiang

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Wen, came away with the Grand Prix. In 2001, *Crouching Tiger, Hidden Dragon*, a martial arts fantasy directed by Li An, became the winner of four awards, for Best Art Direction, Best Cinematography, Best Original Score and Best Foreign Language Film at the star-studded 73rd annual Academy Awards and broke the US box-office record of the foreign language films; *Shaolin Soccer*, directed by Zhou Xingchi, broke the 60-million-HK Dollar barrier for Hong Kong-made films at the Hong Kong box office. In 2002, *Infernal Affairs*, directed by Liu Weiqiang, reaped 50 million HK dollars at the box office and was regarded as a comeback of Hong Kong film industry which had been experiencing hard times for years. In the same year, *Nuan*, directed by Huo Jianqi, won the Grand Prix at the Tokyo International Film Festival. In 2004, *Kung Fu Hustle* directed by Zhou Xingchi broke the Hong Kong box-office record for films made in Hong Kong, reaped 100 million yuan at the Mainland China box office and performed well at the northern American box office.

When the Chinese film industry was at low ebb in the early 1990s, the films directed by the 5th-generation directors, like a gust of fresh air, dispersed the haze of ideology that had been overshadowing Chinese films. A large number of Chinese film makers represented by Zhang Yimou, Chen Kaige, Tian Zhuangzhuang etc., as well as film critics, began to look at films with fundamentally different perspective. No longer concerned about the ideology in films or obsessed with their function of teaching, were they determined to represent humans as they should be in their motion pictures. Since *One and Eight*, a series of Chinese films including *The Yellow Earth*, *The Story of Qiu Ju* and *Farewell, My Concubine* began to achieve success on the world stage. When the 6th-generation Chinese directors represented by Wang Xiaoshuai, Huo Jianqi, Zhang Yuan, Gu Changwei, Jia Zhangke, Lu Chuan, Zhang Yang, Hou Yong, Feng Xiaogang, Xu Jinglei, Yu Zhong, Lou Ye, Guan Hu, Lu Xuechang, etc. started their careers as directors and filmmakers, their concept of film had also undergone a drastic change. Among them, Zhang Yuan is rather representative because of his extraordinary artistic career. Relying upon his film *Seventeen Years*, this young director managed to win the Award for Best Director at the 46th Venice Film Festival, the first award of directorship ever won by a director from the Mainland of China.

The start of the 21st century saw the young 6th-generation directors suddenly enter a stage of collective reminiscence. In films like *Platform* (2000) by Jia Zhangke, *Roots and Branches* (2001) by Yu Zhong, *Shanghai Dreams* (2005) by Wang Xiaoshuai and *Peacock* (2005) by Gu Changwei, the directors all point their

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cameras to their memories of the late 1970s and early 1980s—a period when they were in their adolescence. Needless to say, these memories had been shared by all those born in the 1970s. Other films, such as *Beijing Bicycle* (2001) by Wang Xiaoshuai, *Lease Life* (2006) by Lu Xuechang and *Tuya's Marriage* (2007) by Wang Quan'an, however, represented the continued concern for the states of existence of marginals. The screening of Jia Zhangke's *The World* in 2005 marked the acceptance of Chinese independent filmmakers into Chinese film industry.

Generally speaking, the 6th-generation directors owe their works to the influence of relatively heterogeneous theories. From the mid 1980s to the mid 1990s, foreign theories-humanitarianism, existentialism, feminism, structuralism, post-modernism, the theory of psychological analysis, to name just a few-all exerted significant influences on them in the course of the growth. Therefore, it is no surprise at all to perceive the unique, fascinating combination of these theories in their films. Jia Zhangke's works, for instance, are characterized by their actuality, live recording, use of long lens (as in *Xiao Wu*) and employment of non-professional actors and actresses etc. Some of the 6th-generation directors are so talented, promising and accomplished that they have entered into the main force of the Chinese film industry. In succession to *The Missing Gun* (2003)-an experimental film, Lu Chuan presented *Mountain Patrol*-a grim film with a humanitarian touch in 2004; Yang Li, a director who returned from abroad, directed *Blind Well* (2002) and *Blind Mountain* (2007)-two dreary, gloomy yet gripping films which bolstered people's confidence for Chinese art films. Jiang Wen, who remained unique as a director, presented to the Chinese audience *The Sun Also Rises*, yet another grotesque and compelling film characteristic of this young "senior director".

Other influential films in this period include *In Love We Trust* by Wang Xiaoshuai, *Still Life* and *24 Cities* by Jia Zhangke, *Gone Is the One Who Held Me The Dearest in the World* and *You And Me* by Ma Liwen, *Green Tea* by Zhang Yuan, *Jasmine Women* and *The One Man Olympics* by Hou Yong, *Love Dog* by Zhang Ming, *Getting Home* by Zhang Yang, *Luxury Car* by Wang Chao, *Suzhou River* by Lou Ye, etc. In the meantime, some 6th-generation directors have also appealed to the audience with special folk customs. As a result, the serenity and simplicity in *Postmen in the Mountains*, the bathhouse culture in *Shower*, the tea culture in *Chrysanthemum Tea*, etc. have helped the films to sweep world titles.

At the same time, as young Chinese directors such as Ning Hao, Chen Daming, Wang Quan'an, Yin Lichuan, Guo Xiaolu, etc. attained maturity in art, low-

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cost Chinese commercial films are secretly enjoying a boom. *Crazy Stone* (2006), a low-cost dark comedy directed by Ning Hao, became a stunning success at the box office with its intriguing narrative structure and adept shooting skills. *Apple* (2007), a dark comedy and drama set in a metropolis directed by Li Yu, China's most outstanding young woman director, was thrown in the ring to compete for the Golden Bear Award at Berlin Film Festival. Other low-cost commercial films such as *Lost and Found*, *One Foot off the Ground*, *Lucky Dog*, *Cala My Dog*, etc. can not only entertain the audience, but also represent various kinds of absurdities and helpless situations in real life. Though no spectacular publicity campaigns were launched for these films, they have attracted the audience because of their simplicity and closeness to real life. Some believe that these low – cost commercial films, rather than those blockbusters set in ancient times, represent the tread of Chinese cinema.

In recent years, large quantities of jointly shot films have been playing an important role in revitalizing the Chinese film industry. From 2001 to 2004, more than 70 films were made jointly by the Mainland and Hong Kong. Since 2005, over 30 films of this kind have been made every year-the number is almost half of the total number of films made annually in Hong Kong. Jointly made films have become the mainstream of Hong Kong film. At present, they are usually starred by actresses from the mainland and actors from Hong Kong, for while the latter have more box office appeal, the former excel in acting, which explains why they have reaped the Hong Kong film awards for Best Actress for years running.

2005 is the 100th birthday of Chinese film. At the ceremony commemorating this event, 100 outstanding films and 100 outstanding actors and actresses were selected by a jury of 100. The names of the 100 outstanding films include Yu Yang, Zhang Ruifang, Zhou Runfa, Cheng Long, Ge You, Liu Xiaoqing, Zhang Ziyi, etc. —some are from the Mainland and some from Hong Kong or Taiwan. The 100 outstanding Chinese films not only include dramas, opera films and animated pictures shot in the mainland of China, but also films produced in different periods in Hong Kong, Macau or Taiwan, such as *Drunken Master*, *Police Story*, *A Better Tomorrow*, *Chung King Express*, *Eat Drink Man Woman*, *Infernal Affairs*, etc. The the representative works created in the first golden age of the Chinese film industry of the mainland such as *The Goddess*, *Street Angel*, *Crossroads*, etc. were also included. The classics made in the 1940s, such as *Springtime in a Small Town* and *Spring River Flows East* and those produced after 1949 such as *White-Haired Girl*, *Five Golden Flowers* and *Heroic Sons and Daughters* constitute a majority on list.

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There are also three animated films i. e. *Little Tadpoles Search for Mama*, *Uproar in Heaven* and *Three Monks*. Since the 1980s, some masterpieces of famous Chinese directors Xie Jin, Wu Yigong, Xie Fei, etc., such as *Hibiscus Town*, *My Memories of Old Beijing*, *Black Snow* and many leitmotivs films made in recent years such as *Fighting The Torrent*, *Zhang Side* and *On The Mountain Of Tai Hang* were also selected. Zhang Yimou contributes three of his films *Red Sorghum*, *The Story of Qiu Ju* and *Hero* to the list, while Cheng Kaige contributes 2 which are *Yellow Earth* and *The Promise*. Here it can be seen that not only the classics but also Spring Festival season hits are included.

What was heartening in 2005 was Hollywood China Film Festival, the first of its kind, which was especially noteworthy because it was held in Los Angels, the seat of Hollywood and the prestigious city of films. At this festival, 9 representative Chinese films, such as *The Yellow River Love*, *Purple Sunset*, *Street Angel*, *My Memories Of Old Beijing*, *Warriors of Heaven and Earth*, *Breaking the Silence*, *C. E. O.*, *Genghis Kan*, *Almost a Love Story* and *Gada Meilin* were selected and played to the American audience. Many world-famous Chinese film stars, directors and producers including Cheng Long, Zeng Zhiwei, Feng Xiaoning, Lu Yan, Zou Zhaolong, Xeng Xiaodong, etc. were present. The festival, held in the US, Canada and China, lasted one month. The number of showings exceeded 100 and the film-goers, mostly veterans in the US film industry and people loving Chinese culture, amounted to 15,000 person-times. This film festival was conducive to spreading Chinese culture and increasing the influence of Chinese films and it was warmly received by the US and Canadian critics and film goers. As more events of this kind are organized, the influence of Chinese films in the world will continue to grow.

This film festival also attracted great media attention. Some famous Chinese media groups such as China Central Television and Beijing Television covered this event throughout the whole process. Other media included *Taiwan Times*, *International Daily News*, *America News*, *World Journal*, *L. A. Weekly*, Phoenix TV, TVB, ETTV, CNN, ACTV, Fairchild TV, Talent Vision TV, Los Angeles Radio, etc. The propaganda film of the festival and promotion activities of different stages kept being played or covered at CCTV-3, CCTV-6 and BTV-2 for nearly a year. From this we can see how influential the film festival was.

In the 21st century, the development of martial-arts films takes on a new look. After a period of dormancy in the late 1990s, martial-arts films have bounced back and presented brilliant performances at the box office. First to name is *Crouching*

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Tiger, *Hidden Dragon* directed by Ang Lee, which swept four Oscar awards and won for Asian cinema and Chinese language films the first title of Best Foreign Language Film. What follows was *Hero* directed by Zhang Yimou, which reaped unprecedented high gains at the domestic box office and was circulated in many foreign countries. *Heroes of Heaven and Earth* directed by He Ping also had brilliant performance.

On the other hand, as against in the 1980s, the film market of the Mainland has been shrinking. Hollywood blockbusters have been introduced thus robbed Chinese-language films of much of their market share. The glory of Hong Kong films has been a past and films have made in the name of "saving the market". Save *Crouching Tiger*, *Hidden Dragon*, other Taiwanese films have been in an awkward situation of "rootless survival". However, in the Mainland of China, the turn of the 21st century has seen the increase of the weight of Feng Xiaogang's films in Chinese film circles. Feng's Spring Festival season hits have gradually become Chinese audience's must-have feast of entertainment at the end of each lunar year. They have stood out from their peers and made a considerable part of the history of Chinese films in the 1st ten years of the 21st century.

In late 1999 and early 2000, Feng's 3rd Spring Festival season hit *Sorry Baby* failed to win the applause the producers expected. However it managed to secure a success with 300 million yuan gained at the box office. At the turn from 2000 to 2001 when a new millennium at the threshold, all major producers in China were at war again: *Happy Times* directed by Zhang Yimou, *Beautiful Dreamer* starred by Liang Guanhua and Zhu Yuanyuan, *Counterattack* starred by Zeng Zhiwei, etc. and other films like *Family Ties* and *A Storm in a Teacup* all chose this time to enter the market. For the first time Feng Xiaogang's film was absent. However, his film *A Sign* released during the middle 10 days of the last September gained 180 million yuan at the box office and thus cut a large share of the cake for the Spring Festival season in effect. Films released during the Spring Festival season in late 2001 and early 2002 were not only large in number but also had an array of film stars. These films, including *Love At The First Sight* starred by Lu Yi and Fan Bingbing, *Pure Sentiment* starred by You Yong, Liu Bei and Yuan Li, and *Chinese Odyssey* directed by Liu Zhenwei, supervised by Wang Jiawei and starred by Liang Chaowei, Zhao Wei, Zhang Zhen, Wang Fei and Zhu Yin. Feng Xiaogang, who had been inactive throughout the previous year, directed *Big Shot's Funeral* starred by such brilliant stars as Ge You, Ying Da, Guan Zhilin. This film turned out to be the biggest win-

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ner at the Chinese box office with 380 million yuan gains. In late 2002 and early 2003, Feng chose to stay out of the competition in the already bleak film market. Without his work, the scene of the whole Chinese film industry during that Spring Festival season looked dismal and desolate, with *Far from Home* starred by Liu Bei as the major film presented by producers from the Mainland of China during that period. Luckily, films made by their Hong Kong peers including *Cat and Mouse*, *Love for All Seasons* and *Virtues of Harmony* created a festive atmosphere nonetheless. In the end, *Cat and Mouse* became the greatest winner. In the meantime, Zhang Yimou directed and released his first martial-arts blockbuster *Hero*, which swept 270 million yuan at the box office, thereby creating a legend in Chinese film circles. When competing with such a tough rival, traditional Spring Festival season hits appeared weak and helpless. In late 2003 and early 2004, *Cell Phone*, a work presented by Feng Xiaogang during the Spring Festival season, beat *Infernal Affairs III* starred by Liu Dehua and Liang Chaowei and became the biggest winner at the box office among Chinese domestic films with unprecedented gains. Besides, *My Father and I*, *Jade Goddess of Mercy*, *Subway*, *Anna in Kungfu-land*, etc. also left deep impressions on the audience. The following Spring Festival season saw Feng's *A World without Thieves* and Zhou Xingchi *Kung Fu Hustle* dominate the film market. Since then on, actors and actresses from the mainland and Hong Kong starring the same Spring Festival season film has been a common practice for films of this type. In late 2005 and early 2006, since Feng Xiaogang bowed out of the competition during the Spring Festival season, a musical film *Perhaps Love* directed by Hong Kong director Chen Kaxin became the greatest success during that season. The competition between Chen Kaige's heavily-invested blockbuster *The Promise*, Zhang Yimou's literary film *Riding Alone for Thousands of Miles*, Liu Zhenwei's *A Chinese Tale Story*—the final sequel to *A Chinese Odyssey* and *Huo Yuan-jia* which Jet Lee proclaimed to be his "last martial-arts film" competed intensely with each other. Because of his fame, Zhang's film eventually became the biggest winner with its box office receipts amounting to over 100 million yuan, a record high for Chinese literary films. In late 2006 and early 2007, films were locked in fierce competition during the Spring Festival season. A series of domestically-made blockbusters were brought to the screen. Spring Festival season hits were no longer the type of films which helped to create the festive atmosphere. Films of various types and styles surfaced during the holidays, implying the advent of Chinese blockbusters. *Battle of Wits*, a war film starred by Liu Dehua, became the leader in the race, with *After*

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This Our Exile starred by Guo Fucheng and *The Knot* a love epic hot at its heels. Among those by producers of the mainland, *Curse of the Golden Flower*, Zhang Yimou's third costume blockbuster, earned over 100 million yuan at the Chinese box office with perfect ease, creating a new record high. More important, it marked the eventual maturity of domestically-made Chinese films. While their box office receipts roared, they had also gradually built up their reputation. Besides, *Confession of Pain* with Jin Chengwu and Liang Chaowei also proved to be a powerful competitor in the market. A variety of other films like *Big Film*, *The Door*, *Love in the City* and *The Postmodern Life of My Aunt* also played their respective roles in creating the festive atmosphere. That year also witnessed the release of *The Banquet*, Feng Xiaogang's first costume blockbuster attempt. Though controversial, it was an unquestionable success at the box office and will be memorable during Feng's exploration of filmmaking.

In 2008, the 11th birthday of Chinese Spring Festival season hits, many brilliant blockbusters were produced. First to name was *The Warlords*, the highlight of the year directed by Hong Kong director Chen Kexin and starred by Li Lianjie, Liu Dehua, Jin Chengwu, Xu Jinglei etc. With his war film *The Assembly*, Feng Xiaogang, "King of Spring Festival Films", returned to the Spring Festival season. The hit not only became the 3rd of his 3 successive films whose box office receipts exceeded 100 million yuan but also made him a member of the "200 Million Yuan Club". *The Warlords* and *The Assembly* were undoubtedly of the greatest weight of all the Chinese films in 2008. *A Hope* directed and starred by Zhou Xingchi and *Crossed Lines* directed by Liu Yiwei were two of the other hits that year. Besides, *Apple* by Li Yu, *An Empress and the Warriors* by Cheng Xiadong, *Kungfu Dunk* by Zhu Yanping, *Lost and Found* by Ma Liwen and *Phoenix* by Jin Chen also achieved considerable success. The beginning of 2009 saw many Spring Festival season hits in fierce competition again. Among them there were *Red Cliff II* directed by Wu Yusen, *Mei Lanfang* directed by Chen Kaige, *Cape No. 7* —a Taiwanese box office miracle, and *If You Are the One* —a comedy directed by Feng Xiaogang. In addition, Ma Liwen's *Desires of the Heart*, Lin Chaoxian's *Witness*, Ding Sheng's *The Underdog Knight*, Zhang Jianya's *Fit Lover*. Xuke's *All about Women* and Ye Weixin's *Ip Man* were other focuses of attention of this year.

As Chinese producers and directors constantly strengthened their commercial awareness and Chinese audience became more sensible towards their spending on films, the film market in the Spring Festival season will become more and more ma-

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ture. Feng Xiaogang will probably not dominate the film theatres of the Spring Festival holidays, as he did—and this, no doubt, is good for Chinese cinema.

Chinese children's films had their golden age in the last 50s, when classics such as *The Letter with Feathers*, *The Little Soldier Zhangga*, *Sparkling Red Star* and *My Memories of Old Beijing* excited the young hearts of a generation and left beautiful impressions on the Chinese audience. However, in recent years, Chinese children's films have fallen short of expectation in terms of both quality and quantity. The relatively influential children's film in the 21st century is *The Story of Xiaoyan* (2003), which won many titles both at home and abroad.

In order to boost the development of this film genre, Chinese film industry has adopted a series of measures in recent years.

An official from the Film Board of the State Administration of Radio, State Administration of Radio (SARFT) announced on the 8th China International Children's Film Festival that China had made policies to stimulate the development of Chinese children's films. Meanwhile, the state would, as it had been, be supportive for the Calf Awards which, since they were established in 1983, have been delivered for 13 times. Each of the works which win these highest awards for Chinese children's films is given 700 thousand yuan as a prize—the largest of all the prizes that come with Chinese film awards.

As approved by SARFT, China's first voluntary film projection team for children in the old revolutionary base areas was founded in May 31, 2004. It has travelled over the 10 old revolutionary base areas in Jiangxi, Shanxi etc. and projected films for children there free of charge. The state has encouraged more filmmakers to throw themselves into the course of making films for children so that more good films meeting Chinese children's aesthetic expectations can be made. It has also expected more enterprises and social societies to be more enthusiastic about the development of the children's film &television industry and hoped to bring Chinese children's film on the track of rapid, healthy development by means of governmental support and market operation. Besides, the Film Board has founded a special fund to the support the production of children's films. Since 2004, the number of children's films which are supported by the fund every year has been increased from 10 to 20. At present, the Film Board has reformed the way of using the money. It has decided to take a special measure i. e. government purchase to support children's films. That is, the government will purchase children's films on an annual basis at prices determined according to their artistic values, production cycles, box

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office receipt, rate of return over cost, etc. In addition, the Film Board will set aside 5 million yuan every year to support the production of animated films. In order to give more children the access to excellent children's films, the CCTV film channel has lately added to its program list a program named Children's Theatre which plays films suitable for children.

Besides, more cooperation has been seen in children's film making. In 2007, China cooperated with Disneyland for the first time to shoot an animated film with live action *The Secret of the Magic Gourd*, thereby making the first step forward on the way of cooperation in children's films. This film was a great success and won the 26th Golden Rooster Award for Best Children's Film.

All this represents an excellent opportunity of development for Chinese children's films.

As far as domestically-made films are concerned, in 2007 the number skyrocketed to over 400 with a plus of 70-something compared with the previous year. That was indeed a year of harvest, not only in that the quantity increased but also in that films had become hot topics and film-going a cultural phenomenon and a vogue. With films attracting more and more attention, they have made themselves a part of people's cultural life and today's film industry has obviously attained its prosperity. Blockbusters like *House of Flying Daggers*, *A Promise*, *The Banquet*, *Hero*, *The Assembly*, *Curse of the Golden Flower*, *A Hope*, *Red Cliff*, etc. have attracted people into theatres. Going to films has become the best, or at least an optional, means of recreation during holidays.

2008 saw a series of new records of the Chinese box office. According to the statistics provided by the Film Board of the State Administration of Radio, State Administration of Radio, the total sum of the Chinese box office receipts (excluding those in the rural market) amounted to a record high of 4.215 billion yuan, with a plus of 888 million yuan and a growth rate of 26.69% compared with that in 2007, which made it one of the top 10 most prosperous film markets. The statistics also showed that 2.563 billion yuan, that is, over 60% of 4.215 billion yuan, was contributed by domestically-made films, of which the eight blockbusters *A Hope*, *The Warlords*, *Painted Skin*, *The Forbidden Kingdom*, *Kungfu Dunk*, *Red Cliff I*, *If You Are the One* and *Mei Lanfang* earned nearly 2 billion yuan at the Chinese box office. Of the 8 films, *Red Cliff I* presented the most brilliant performance—its box office in China reached a record high of 312 million yuan and its box office in the world was as high as 700 million yuan. As introduced, the number of feature films shot annu-

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ally in China reaches 400 and, as a result, China has become the 3rd largest film-producing countries in the world.

At present, Chinese cinema is receiving more and more attention in the world. Like the Chinese economy, it is also a rising power. There are a multiplicity of world-famous, even world-class, directors, actors and actresses in the Mainland, Hong Kong and Taiwan. Chinese films and film-makers are seen at film festivals all over the world and film festivals in China are receiving the concern from world film-makers, which is worthy of pride. And we expect more new-generation filmmakers and more Chinese directors to make joint efforts in the cause of strengthening Chinese cinema.

Chinese TV Series History

The new century has seen the Chinese television market manifesting a tendency of more channels. As the competition between different television stations intensifies, they are paying increasingly more attention to the market shares. Since 2004, Chinese TV series have gradually matured, of which TV series representing major revolutionary or historical events are the most outstanding. As one of the most active parts of socialist culture with Chinese characteristics, they are important evidence for the development of Chinese TV series during the past 30 years. The television works—from *Battles Deciding China's Destiny*, *The Long March to The 8th Route Army*, from *Sun Yat-sen*, *Admiral Chen Geng* to *Zhou Enlai in Chongqing*—come to form a special type of TV series with Chinese characteristics because of their unique understanding and treatment of historical document and interesting plot, of documentation and drama, of historical view and life view, of historical events and characters' personalities and of history and poetry. In the 21st century, excellent TV series which set in the past, such as *Drawing Sword*, *The Place Where the Dreams Begin*, *Romantic Life*, *Gobi Mother* and *Soldiers Sortie*, have been extremely popular. What is especially worthy of being mentioned is *Drawing Sword*. As a propaganda work which integrates the art of war and legend, it not only scored a high audience rate when played by CCTV, but also won such comprehensive popularity that, quite unexpectedly, it beat historical drama TV series *Emperor Hanwu* and the famous Korean TV series *Jewel in the Palace*, which were played concurrently.

Undoubtedly, Chinese TV series have achieved sustainable development in the new historical era of reform and opening up, which impressed the world and made the Chinese feel pride. They have added unique splendid colors to the painting of

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world TV series. The beginning of the 21st century has seen Chinese TV series developing with dynamics of change. As a result, China has become the country where the most TV series were produced and released every year. At present, about 40 episodes has been made on average. Historical dramas have been warmly received. Moreover, *Soldiers Sortie* enjoyed surprising popularity all over China and earned fame abroad because of its highest audience rate. Wang Baoqiang, an ex-migrant laborer who played Xu Sanduo—the hero in *Soldiers Sortie*, became famous and has been selected as the cover figure and "person of the year" of many media. Such lines in the TV series as "Neither abandon nor give up yourself" and "It is meaningful to live a wonderful life" have become many people's mottos. In 2008, Chinese TV series retained the momentum and made long strides in depth and breadth. Many outstanding TV series left lingering impression on Chinese TV audiences and gave impetus to the rise of Chinese TV series. In early 2008, a TV series entitled *Guandong Adventure* got very high audience rate throughout China. In the first half of the same year, costume psychological thriller *Ace Detective Di Renjie III* continued the high ratings its two predecessors created. Zhao Benshan's *Love in the Countryside II* was applauded and won the crown of ratings of all the TV series released during the two quarters of 2008.

C'est la Vie, Mon Cheri —a jointly-made Hong Kong TV series foucsed on the inside stories of entertainment circles—was universally applauded; the new version of *Royal Tramp* and *The Legend of the Condor Heroes* added new elements featuring "idol martial-arts TV series" to domestically-made TV series; *Flagship* —a TV series set in the military presented a fairly good performance; and *Stellera Chamaejasme* and *Large Sword* ranked first in the rating lists of many TV stations. Later in 2008, *The Legend of Bruce Lee* made a brilliant debut and was hailed by fans of traditional martial arts. More touching was *Seven Day* that Shocked the World a TV series starred voluntarily by hundreds of stars. Meanwhile, spy TV series like *Blood-red Mist*, *Supreme Order*, *Incredible Agents* and *Special Mission* all have their groups of loyal fans. The reproduced version *Harbin under the Night* set a good example for reproduction of classical TV series. In addition, a series of TV series eulogizing the policy of reform and opening up are brought to the TV screens. Among them, *Governor Qiao and His Daughters* and *No. 9 at the Happiness Lane* were fairly well-received by audiences. Modern fashion dramas like *Magic Phone*, *Rouge Snow* and *Almost a Love Story* also starred. In conclusion, the TV screen in 2008 won more applause than it did before.

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Chinese Hong Kong Film History

The 21st century has seen Hong Kong film in a slump. Comedy, which used to be very popular, now have to resort to film stars to attract Chinese audience. Within decades, Hong Kong comedy have slide from its peak to the nadir. While people lost interest in Zhou Xingchi's comedy featuring loony tunes elements, Cheng longs kungfu comical films has been no longer Hong Kong-branded. Though leading filmmakers like Wu Yusen, Xu Ke, Liu Zhenwei and Du Qifeng are still active, it has become increasingly evident that Hong Kong cinema has declined. Paradoxically, this situation has provided many opportunities to young actors and directors. Many young, talented directors have grown fast in people's indifference. With relay batons handed down from their predecessors, they continued to pursue their common dreams and ideals. Among them are Mai Zhaohui whose representative works were the *Infernal Affairs* trilogy (2002 ~ 2003), *Initial D* (2005) and *Confession of Pain* (2006); Peng Haoxiang whose representative works included *You Shoot, I Shoot* (2001), *Beyond Our Ken* (2004) and *Isabella* (2006); Ruan Shisheng whose representative works included *Clean My Name, Mr. Coroner* (2000) and *Heavenly Mission* (2006); and Luo Zhiliang whose representative works included *Double Tap* (2000), *Inner Senses* (2002) and *Bug Me Not* (2005). All of them have presented brilliant performances. In early 2008, Sil-Metropole Organization Ltd., a Hong Kong-based film-making company, decided to grant special support to ten talented young directors including Huang Jingpu, Lin Aihua, Lin Huaquan, Mai Zishan, etc. as prospective Hong Kong filmmakers so as to boost the development of Hong Kong cinema.

The old and young filmmakers are now making persistent efforts to rejuvenate Hong Kong cinema with fairly good results.

In 2000, the beginning year of a new millennium, *In the Mood for Love* by Wang Jiawei, a director famous for his "eccentric" talent in Hong Kong film circles, came out with a large outpouring of favorable comments. For his brilliant acting in the film, Liang Chaowei won the Golden Palm Award for Best Actor at the 53rd Cannes Film Festival, and this film also reaped 8 other grand awards including 3 titles at the 37th Golden Horse Awards in Taiwan and 8 titles at the 20th Hong Kong Film Awards. This was indeed a good start for the renaissance of Hong Kong cinema. In 2001, *Shaolin Soccer* directed and starred by Zhou Xingchi broke the Hong Kong box office records with receipts amounting to 60 million HK dollars. This film was immensely significant, both for Hong Kong films and for Zhou himself. As the

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box office began to warm up gradually in 2000, this was undoubtedly a peak. Zhou Xingchi, an artist of humble background which had been denied awards of whatever kinds, finally won the universal recognition of Hong Kong film circles. This film swept 7 awards including those for Best Film, Best Director and Best Actor at the 21st Hong Kong Film Awards. Like many other Zhou's films, it is based upon the life experience of small potatoes and brings to full play the loony tunes spirit. Though Hong Kong films were at the lowest ebb in 20 years, Zhou eventually made a difference with his hard work, perseverance and dedication to seek changes. In 2004, *The Kung Fu Hustle* became the record-breaker again with its box office receipts amounting to more than 100 million yuan; and it also had fairly good performance at the American box office. In a period when Hong Kong films were in a downturn, director Liu Weiqiang who was once a photographer can also be rightfully regarded as a hero. Since 1996, three successive ones of the *Young and Dangerous* double-trilogy directed by liu had stayed in the list of the Top 10 blockbusters and started a short period of mass fervor for gang films in Hong Kong film circles. As a result, liu earned a firm footing among frontline directors. The following years has seen him make multiple big-budget blockbusters and became a weighty figure, who played a pivotal role in reinvigorating Hong Kong cinema. In 2002, another film by liu, *Infernal Affairs*, which swept 50 million HK dollars, marked the resurgence of the Hong Kong films which had been at low ebbs for years. In 2006, Tan Jiaming, representative New Wave director 17 years ago in Hong Kong, emerged from retirement with a no-frills film *After This Our Exile* which reaped three awards at the 43rd Golden Horse Awards and 10 nominations at the 26th Hong Kong Film Awards.

The end of 2002 saw excellent films joined the competition of the Spring Festival season. They have helped to create a joyful festive atmosphere for Chinese audience in the mainland, Hong Kong and Taiwan. For example, *Cat and Mouse*, *Love for All Seasons* and *Virtues of Harmony* in 2002, *Infernal Affairs III* in 2003, *The Kung Fu Hustle* in 2004, *Perhaps Love* in 2005, *A Battle of Wits*, *After This Our Exile* and *Confession of Pain* in 2006 were all very competitive. In 2008, *The Warlords* became the highlight of the year; *A Hope*, *An Empress and the Warriors* and *Kung Fu Dunk* all had considerable gains at the box office. At the end of 2008, *Red Cliff II*, *Witness*, *The Underdog Knight*, *All About Women* and *Ip Man* were all films of great influence which attracted much attention.

In recent years, jointly-made films have been injecting strength to the emaci-

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ated sluggish Hong Kong films. From 2001 to 2004, over 70 films had been made jointly by producers from the mainland of China and Hong Kong. Since 2005, more than 30 such films have been made every year, which nearly account for half of the films produced in Hong Kong. That is to say, jointly-made films have become a mainstay of Hong Kong's film industry. Nowadays, any Hong Kong-made film with a budget more than 6 million Hong Kong dollars must solicit the support of the market in the mainland of China and it has become the major pattern of film production in Hong Kong.

Chinese Hong Kong TV Series History

In the 21st century, Hong Kong TV series have developed into a "post-Hong Kong TV series" era. Now, the golden age of Hong Kong's martial-arts TV series has been a past; stories evolving around "cops and gangsters" are no longer preferred playwrights. TV series set in modern times like *Burning Flame* II (2002) and III (2008), *Triumph in the Skies* (2004), *Last Breakthrough* (2004), *Healing Hand III* (2005), etc. have dominated the TV screen. Though idol series have tried dealing with historical events, they are still lagging far behind serious series addressing the same matters. *Women of Times* (2003) and *Li Shimin-Prince of Qin* (2004) were two cases in point. TV series set in the imperial court such as *The Conqueror's Story*, *The Goddess of River Luo* and *War and Beauty* were of considerable influence. *Love stories like Dreams Come True*, *Detective Investigation Files IV*, etc. and light comedies like *Square Pegs* and *Tomorrow Is not the Same* are rather popular. *Instinct*, which tells people that they should face vicissitudes and changes with peace of mind, is also a fairly good TV series.

As it is known to all, Hong Kong TV series has been especially good at dealing with commercial campaigns. The year of 2000 arrived with a 100-episode commercial campaign TV series *At the Threshold of an Era*. This series made at the cost of 100 million HK dollars were on simultaneously in Hong Kong and at CCTV-8. It caused a sensation among the audience and became a new monumental Hong Kong TV series in the eyes of the TV watchers in the mainland of China. With its luxurious scenes, gripping stories, hot good-looking stars and pre-release sensational promotion, it aroused once again Chinese mainlanders' fascination with Hong Kong TV series. In order to win in the vast Chinese market, TVB has, after the return of Hong Kong in 1997, adopted the strategy of "Back on the motherland, eyes on the entire globe". Apart from doing live-action shooting of exterior scenes in the Mainland, it has also cooperated with distributors in the Mainland to

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make TV series such as *Blade Heart* and *Twin of Brothers*. At the same time, it has invited TV stations and media in the mainland to be present at promotion activities held in Hong Kong in hopes of promoting and increasing the influences of Hong Kong TV series.

In this "post-Hong Kong TV series" era, television stations have set their expectations of a Hong Kong series according to its audience rate in Hong Kong. A series with the highest audience rate in Hong Kong will naturally become the favorite target of purchase. For instance, *War and Beauty* played by Hunan Television and *Safe Guards* purchased by Anhui Television have attracted the buyers' attention because they were reviewed many times by media of the Mainland and Hong Kong. Thanks to the sensational effect created by *War Beauty*, Hong Kong TV series have been able to establish their reputation in the Mainland and some of the new-generation Hong Kong actors and actresses have managed to enter the vast market of the Mainland. Sadly, owing to the advance release of DVDs and the circulation of videos on the Internet, no Hong TV series can make such a huge hit as *The Eagle Shooting Heroes* (1983) did. However, they are nonetheless part of our shared memory. In July, 2007, a program named *The Drive of Life* made collectively by TVB and CCTV to commemorate the 10th anniversary of the return of Hong Kong reminded the TV audiences in the Mainland of the happy days when those classical Hong Kong TV series were with us. In a brand-new pattern of cooperation, Hong Kong series producers will combine their advantages with those of their peers in the mainland and contribute new classics to Chinese television.

However, the sad truth is that good Hong Kong TV series have been scarce. As new stars like Raymond Lam, Ron Ng, Bosco Wong, Myolie Wu, Charmaine Sheh Sze Man, etc. gradually shine, *The Dance of Passion* (2006), *To Grow with Love* (2006), etc. have given brilliant performances on the TV screen. We hope that more and more works jointly made by the Mainland and Kong Kong can continue the glory of Hong Kong TV series and usher them into a new "Golden Age".

Chinese Taiwan Film History

Twenty years has passed since the "New Wave Movement" started in Taiwan. And now, the Taiwan film industry is confronted with big challenges from Hollywood in a time becoming increasingly harder. Taiwan film is struggling for its survival. In this precarious situation, it is thus of great significance to look backward at the "New Wave Movement" which made great contribution to Taiwan film and immensely influenced the film industry. The Taiwan New Wave di-

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rectors are still pursuing their ideals. It was they, including Yang Decha, Hou XiaoXian and Cai Mingliang, who were the focus of the Taiwan films circle. Edward Yang won the Golden Palm Award for Best Director at the 53rd Cannes International Film Awards the because of his direction of *A One and a Two*, which was praised by French media as a masterpiece which chants "the poetry of life" in the form of a film and really touches upon the essence of emotion or feelings by depicting a simple story of a family. Hou XiaoXian unveiled his new film *Millennium Rambo*; and Cai Mingliang, the most important representative of the second New Wave Movement, presented to the audience his latest work *What Time Is It There.* Certainly, these 3 remained to be the representative figures of Taiwan film. They won high acclaim not only for Taiwan, but also for Chinese language films. In 2001, *Betelnut Beauty*, a film directed by the extraordinarily talented director Liu Zhengsheng won the Silver Bear Award for Best Director at the 51st Berlin International Film Festival in Germany-this was yet another rare honor for Chinese film circle. In recent years, martial-arts films have taken on a new look and achieved good results. *Crouching Tiger, Hidden Dragon* directed by Li An swept 4 awards which were Best Foreign Language Film, Best Art Direction, Best Cinematography and Best Original Score at the 73rd Academy Awards and broke the record at the American box office.

In 2002, the Golden Horse Film Festival Executive Committee organized a film exhibition entitled "20 Years' Taiwan New Film". They selected 40 representative films made during the "New Wave Movement" and the 1990s and sent them on an exhibition tour around Taipei, Kaohsiung and Hsinchu. Meanwhile, they also held an exhibition of the Taiwanese, "New Wave Movement" posters and a symposium on the Taiwan "New Wave Movement". In 2007, the "Government Information Office" granted a bonus supporting to the production of *Spider Lilies.* In the film, the tattooed plants serve as a symbol helping the film to explore such topics as love, family bonds, friendship and tribalism. In the 21st century, Taiwanese films have been increasingly internationalized in terms of character selection, photography etc., and Taiwanese filmmakers have had more cooperation with their peers from Hong Kong, Macau and the mainland with the aim to seek new space for development Taiwan film. For example, Hong Kong film *Happy Birthday* released in 2007 was adapted from a short story of the same name in the book *I Want to Go with You* by Taiwanese actress Liu Ruoying who stared the film herself. In the above-mentioned film *Spider Lilies* directed by Zhou Meiling whose fame, as universally acknowledged in Taiwan, does not do justice to her talent. And Liang Luoshi, an

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actress born in Macau yet worked in Hong Kong, took one of the leading roles. This film won the Teddy Award for Best Feature film at the 57th Berlin International Film Festival, as well as the Award for Best Film at the Rome Asian Film Festival. Zhu Yanping, who led the upsurge of comical films in the 1980s and 1990s as well as presented impressive performances many times, achieved tremendous success with his film *Kong Fu Dunk*, which box office receipts in the mainland amounted to 100 million Yuan in early 2008. New-generation director Wei Desheng is one of the especially influential filmmakers recently. His *Cape No. 7*, made and promoted commercially, blended many native elements and succeeded in depicting characters both in town and in the countryside. This film proved to be an unprecedented success at Taiwan box office and swept many awards. Its success has brought Taiwan – made films back into the limelight. Taiwan film operators and audience have regained confidence in Taiwanese film. Taking advantage of this regained confidence, a couple of films have performed pretty well at the box office, including *Orz Boyz*, *Winds of September*, *Candy Rain*, etc. A promising turn seems around the corner. *Cape No. 7* ranks second in the lists of best-selling Chinese language films and of best-selling films in Taiwanese history. In 2008, Taiwanese film displayed signs of a resurrection.

When it comes to Taiwanese film in the early 21st century, there is one thing that we cannot avoid mentioning: the death of Edward Yang, one of the most influential Taiwanese masters and highly acclaimed director in the world film circle. This was indeed a big loss to Taiwanese filmdom.

As the relationship between the Mainland and Taiwan gradually eases since 2000 and the Taiwanese film industry suffers from the loss of Hong Kong film workers in large numbers, the Golden Horse Awards Executive Committee has gradually loosen its control and allowed films from the mainland to enter the competition. Since 2001, a series of filmmakers and films from the mainland have become winners of these awards. Liu Ye won the Award for Best Actor (*Lan Yu*) and Qin Hailu the Awards for Best Actress and for Best New Actress at the 38th Golden Horse Awards (*Durian Durian*), Wang Baoqiang won the Award for Best New Actor (*Blind Well*) at the 40th, *Mountain Patrol* won the Awards for Best Film and for Best Cinematography at the 41st, *A World Without Thieves* won the Award for Best Adapted Screenplay at the 42nd, Zhou Xun (*Perhaps Love*) won the Award for Best Actress, *Crazy Stone* won the Award for Best Original Screenplay and *Little Red Flowers* won the Award for Best Adapted Screenplay at the 43rd, Fan Bingbing won

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the Award for Best Supporting Actress (*The Matrimony*), Tang Wei won the Award for Best New Actress (*Lust Caution*) at the 44th, and Zhang Hanyu won the Award for Best Actor at the 45th in 2008. Up to now, the Golden Horse Awards are still highly valued by Chinese films, especially Chinese art films. Renowned directors, actors and actresses from Hong Kong and Taiwan still deem it an honor to win one of these awards.

Chinese Taiwan TV Series History

The 21st century witnessed Chinese TV series became prosperous. They have attracted more investment than those in Taiwan. Therefore, workers in the Taiwanese showbiz have left the island and flooded to large cities like Beijing and Shanghai to seek career development. Among them are Jiao Enjun who is excellent at acting traditional Chinese swordsmen and Kou Shixun, an actor acclaimed universally by his peers of the Mainland. In order to boost the influence of Taiwanese TV series, many star-stud idol series have invited stars from the mainland, Japan and South Korea since this genre of TV series gained popularity in 1999. This has helped to shape an extremely active idol series market. Now, after the industry of the TV screen entered the post-Qiongyao era, idol series have basically dominated the whole Taiwanese market. Relatively famous idol series include *Meteor Garden* I (2001) and II (2002), *Lavender* (2002), *Tomorrow* (2002), *At the Dolphin Bay* (2004) and *Express Boy* (2005), etc. It was when *Meteor Garden* was played that idol series began to enjoy great popularity. This TV series adapted from Japanese comics brought a sensation and created a high audience rate. In July, 2005, the record was broken by *The Prince Who Turns into a Frog*. The present record keeper is *Fated to Love You* brought the screen in March, 2008, whose viewing rate was 10.91% on average and peaked at 13.64%. In terms of romance series, Qiongyao is not like Zhou Xingchi after all. *Her Dreams Link II* released in 2007 reverts to the style of *Dreams Link I*. It has gone out of its way to cater to the craze for idol series and all its main roles are played by current star idols. At present, the two genres of TV series, namely idol series and romance series, seem to have blended into one, thereby forming a new genre of idol romance series. *Beauty* 99 was a case in point. Different from common Taiwanese or Hong Kong youth romance series; it is like a fresh breath of air to the audience, with pop star Bobby Dou taking the leading role. This, coupled with the intriguingly intense conflicts and numerous exciting climaxes, made it great fun to watch. Hence it was praised as "a hit in the post – *Meteor Garden* time". The development of Taiwanese local se-

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ries (xiang tu ju) also looked promising. Those most well – known include *Love in the World* (Tian Di You Qing), *The Roads in the World* (Shi Jian Lu), *Unforgettable Love* (Yi Nan Wang), etc. During the 378 days it was on in Taiwan, *Unforgettable Love* topped the 20 o'clock viewing rate list in 369 days with its highest viewing rate reaching 10.59%. After being introduced to the mainland in 2007, *The Roads in the World*, Where a *Good Man Goes* and *Unforgettable Love* remained very popular. The viewing rate of *Unforgettable Love*, for instance, was higher than that of its prime-time competitor even though it was not on in the prime time.

It has been nearly 5 decades since Taiwanese TV series were born in 1960s. They have evolved and developed with changes in politics, economy, culture and ideology in different stages of social development. In the new century, as the showbiz of the Mainland, Hong Kong and Taiwan develops and sees more cooperation between the three parties, it is certain that more and better works will be produced in Hong Kong and Taiwan. The golden times will come again.

Chinese Macau Film History

Since the birth of films, Macau has gradually developed into one of the best bases for production of films, TV series and advertising videos because of the advantages it was blessed with: beautiful natural environment, elegant Chinese and buildings of western style, antique urban areas with boulevards and lanes, waterside ports and docks, well-preserved folk customs from the Qing Dynasty and inexhaustible materials for stories. All these have provided producers, playwrights, directors, photographers, artists and performers with enough space to bring their talents to full play. However, due to special geographical and cultural backgrounds, especially its unique way of entertainment, its own State Administration of Radio industry started fairly late with a small annual output.

In 1911, the first film theater, Victoria Theatre, was completed and opened to the public. Its initial major function was to project foreign films. With the development of the Macau film (projection) industry, it was in the prime during the 1950s and 1960s. As TV entertainment gained its prevalence in 1970s, the theatre was left without profits and thus demolished.

In Macau, people have access to films of various types. Many different International festivals are held here. In the Theatre on Macau Tower, Cinema Alegria and Macau City Hall, the latest films made in Hong Kong, Hollywood or other countries are on from time to time. And people can also watch classic films at the small theatre of the Cultural Center and the Art Museum. Local film lovers are loo-

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king forward to the Portuguese Film Festival and the European Film Festival held from September to December.

In 1955, some Chinese and Portuguese merchants in Macau invested and established the Macau Euro-Asia Film Company, which made the first drama *The Long Way* (*Chang Tu*) set in Macau. All the takings were made in the dainty city. Five Chinese and Portuguese actors and actresses co-starred the film. At the première, Machado the producer of the film thanked the Macau government and Dr. Lobo for their support. After it was on at Victoria Theatre for a week, the company mailed the original tapes to Hong Kong to make copies and planned to release the film in Portugal and other regions. Unfortunately, the original tapes were lost in Hong Kong. Then Macau's first local drama on which MOP $300 thousand had been invested became a boondoggle and the company went bankrupt.

In 1989, Cai An'an and Cai Yuanyuan, two filmmakers from the Mainland, founded the Cai Brothers Pictures (Macau) in Macau, which filled the gap of Macau cinema in film and TV series making. The following several years after its founding saw it make and release *The Night Robbery* and *The Bewitching Braid* — two feature films, and *In Love with the Dead* —a TV series. *The Night Robbery*, released in 1989, is the first color feature film made by Chinese in Macau. It was directed by Cai Yuanyuan. On July 12, 1990, a grand premiere ceremony was held locally, at which personages from all circles in Macau gathered to celebrate the end of the awkward situation that the city had no domestically made film.

In recent years, progress has been made in Macau's filmmaking. In 1993, *Love and Small Toes* a novel by Henrique Rodrigues de Senna Fernandes was adapted into a film of the same name under the direction of a Portuguese director. In 1995, *The Bewitching Braid* made by the Pearl River Film Studio, released by the Cai Brothers (Macau) and starred by Chinese actress Ning Jing and Portuguese actor Ricardo was completed. Cai Yuanyuan and Cai An'an provided the screenplay and Cai Yuanyuan dedicated his direction. Now that this film was initiated by Macau Chinese and intended to reflect the native culture in the city, it represents the unique clashes and fusion of Eastern and Western culture. Once brought to the screen in Macau, Portugal and China, it was warmly welcomed. In China, this film won the Award for Best Jointly – shot Film at the 16th Hundred Flowers Awards and was included in the Ten Best Films at the 6th Shanghai Film Critics Association Awards; Ning Jing was selected as the Best Actress at the 6th Shanghai Film Critics Association Awards and the 4th Beijing Student Film Festival; at the 25th Portuguese

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Film Festival, this film won the special prize granted by the executive committee and the jury. It was also the "Favorite Film" selected by the press corps. Besides, the film also won the Honorary Award at the Philadelphia International Film Festival held in the US.

In March, 2005, Macao Media Advancement Association was officially founded. It pledged to advance the development of Macau's local culture through media. When delivering the opening address, Su Shuhui, its first president, said that even though the State Administration of Radio industry in Macau remains underdeveloped and there were relatively few TV stations, radio stations and theatres in the city, Macau has its advantages. For example, it boasts the oldest film theatre in the region of Guangdong, Hong Kong and Macau—Cheng Peng Theatre. He quoted Chief Executive He Houhua, pointing out that it was in a way advantageous that Macau's State Administration of Radio industry was underdeveloped because it could develop without the "burden" of heritage. Mr. Su also thought that the rapid development of the lottery industry had highlighted Macau's image as a city of gambling yet caused people to forget about its unique cultural identity and weakened its role in cultural exchange. Therefore, it was necessary that Macau displays its characteristics and deepens the outside world's knowledge of it through the media of films and television, thereby propelling the development of local economy and culture. He believed that Macau's advantageous geographical location and its relationship with Portugal in history, as well as its diverse cultures and multi-lingual environment, would be conducive to the cross-regional development of the local State Administration of Radio industry.

In 2006, *Love in Macau* directed by Hong Kong painter-director Chen Yifeng was brought to the audience. This film funded by Macau and set in Macau became the first film after the establishment of the Special Administrative Region.

Chinese Macau TV Series History

It was not until 1984 that Macau Television started business. It is one of the largest and the most powerful TV stations in the region. Now it broadcasts news twice every day. Macau citizens usually watch programs of Hong Kong TV stations. Few locally made TV series have been made so far. Now, *Ruilian* the longest TV series in the history of Macau is being shot in Macau, Zhuhai and Kaiping Film Town. It has received substantial support and fiscal assistance from the Macau SAR Government. Zhang Youqi, the producer, director and screenplay writer of this TV series, reveals that *Ruilian* started to be shot in

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January, 2009 and is estimated to be completed by the coming National Day. Divided up in 20 episodes, it will be a TV series celebrating the 60th anniversary of the founding of the PRC and the 10th anniversary of Macau's return. Set in Macau in the 1930s and 1940s, it represents the touching and inspiring life story of Ruilian, a native painter and praises the perseverance and fighting spirit of the Macau people.

历史概况
General Survey

中国电影史

历经了20世纪九十年代的蓬勃发展，21世纪的中国电影在多元文化中走向相对成熟。2000年度，一批优秀影片《生死抉择》、《相伴永远》、《英雄郑成功》、《无声的河》、《紫日》、《刮痧》、《英雄无语》、《我爱你》、《美丽的大脚》、《台湾往事》、《暖》、《张思德》、《开往春天的地铁》、《我的兄弟姐妹》等给观众留下难忘的印象，成为获奖影片。2001年底，加入世贸组织给中国各产业带来了前所未有的机遇和挑战，中国电影也不例外。入世以来，中国电影人勇于把握机遇，挑战竞争，一步一个台阶。中国电影不但影片数量逐渐增加，电影票房逐年递增，走出国门的影片也越来越多。2002年度出品的重要影片有《邓小平》、《美丽的大脚》、《冲出亚马逊》、《和你在一起》等。



随着中国电影的不断走向世界，中国正在成为举世瞩目的世界电影强国。2000年，第53届戛纳电影节几乎成为中国电影的节日，杨德昌凭《一一》获得最佳导演奖，梁朝伟凭《花样年华》获得影帝，姜文导演的《鬼子来了》获得评审团大奖。2001年，李安导演的《卧虎藏龙》获得第73届奥斯卡最佳外语片、摄影、美术、音乐四项大奖，并打破美国外语片票房记录；周星驰导演的《少林足球》以六千万票房打

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破港产片票房记录。2002 年,刘伟强导演的《无间道》票房达五千万港币,并被看作是香港电影几年来低潮后复苏的标志;霍建启导演的《暖》获得东京国际电影节最佳影片大奖。2004 年,周星弛导演的《功夫》上映,再次打破港产片票房记录,在内地放映票房超过一亿,并在美国上映取得不错的票房。

20 世纪九十年代初中国电影产业处于低谷时,第五代导演作品如一股新鲜的空气吹开了当时意识形态的阴云。以张艺谋、陈凯歌和田壮壮为代表的一大批电影人包括电影评论界人士对电影的本体观发生了本质性的变化。他们不再关注电影的意识形态性与教化作用,而是向电影的本体进军,恢复人的本来面目。从《一个到八个》开始,《黄土地》、《秋菊打官司》、《霸王别姬》等影片一步步走向世界。当第六代导演王小帅、霍建启、张元、顾长卫、贾樟柯、陆川、张扬、侯咏、冯小刚、徐静蕾、俞钟、娄烨、管虎、路学长等登上影坛之时,他们的电影观念也发生了巨大的变化。这方面张元所走过的艺术道路颇具代表性,《过年回家》使他获得第 46 届威尼斯电影节最佳导演奖。这是中国内地导演首次获得最高导演奖项。

新世纪以来,尚且年轻的第六代导演好像开始进入集体回忆阶段。先有贾樟柯的《站台》(2000)和俞钟《我的兄弟姐妹》(2001),继而出现了王小帅的《青红》(2005)以及顾长卫的《孔雀》(2005),他们的回忆全部指向 20 世纪七十年代末、八十年代初的那段历史。因为那段历史承载着青年导演们的青春期,也承载着所有七十年代出生人的共同记忆。另外一些影片,如王小帅的《十七岁的单车》(2001)、路学长的《租期》(2006)、王全安的《图雅的婚事》(2007)延续了对边缘人物生存状态的关注。2005 年,贾樟柯导演的《世界》上映,标志着独立电影人开始得以进入中国电影工业进行创作。

总体而言,第六代导演的理论背景比较复杂。20 世纪八十年代中期至九十年代中期,国外各种理论思潮如人道主义、存在主义、女权主义、结构主义、后现代主义、精神分析理论等对这一代人的成长起到了重要的作用。因此,在他们的作品中,对这些理论的运用便形成了他们独特创作的特色,主要为:纪实性(贾樟柯)、声音的现场录制、长镜头的应用(《小武》)、非职业演员使用等。第六代导演年轻有为,他们有的现在已经成为中国影坛的中坚力量。陆川继实验风格的《寻枪》(2003)之后,又拍摄了风格冷峻而又充满人文关怀的《可可西里》(2004);归国导演李杨则以《盲井》(2002)和《盲山》(2007)两部沉郁阴冷但又节奏紧张的作品重新振奋了国产影片的艺术信心。"老导演"姜文依然特立独行,2007 年为中国影坛贡献了另一部极端风格化、充满诡异张力的《太阳照常升起》。

这个时期比较有影响力的作品还包括王小帅的《左右》、贾樟柯的《三峡好人》和《24 城记》、马俪文的《世界上最疼我的那个人哪去了》和《我们俩》、张元的《绿茶》、侯咏的《茉莉花开》和《一个人的奥林匹克》、章明的《爱情狗》、张杨的《落叶归根》、王超的《江城夏日》和娄烨的《苏州河》等。同时,第六代导演也以独特的民

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俗风情去获取电影的奇观效果而制胜，如《那山、那人、那狗》中的宁静与纯朴，《洗澡》中的澡堂文化，《菊花茶》中的茶文化等均获得世界多项大奖。

与此同时，随着宁浩、陈大明、王全安、尹丽川、郭小橹等更年轻的新生代导演群体的成长，低成本的国产商业小片的发展也开始悄然呈现出勃勃生机。由宁浩拍摄、小成本制作的黑色幽默故事片《疯狂的石头》(2006)以其巧妙的叙事结构和娴熟的拍摄技巧造就了一个小成本商业影片的票房奇迹。由近来中国最优秀的年轻女导演之一李玉拍摄的《苹果》(2007)是一部现代都市题材的黑色幽默故事片，并入围柏林电影节竞赛单元。其他如《我叫刘跃进》、《鸡犬不宁》、《耳朵大有福》、《卡拉是条狗》等小成本制作的商业片，不仅具有让人轻松的喜剧元素，同时表现了现实生活的种种尴尬。这些影片虽无浩大的宣传攻势，但是却因为朴实和贴近人们的现实生活而吸引了观众。有人认为，这些商业小片，也许比古装大片更能预示着中国电影发展的走向。

近年来，大量的合拍片也推动中国电影重现光彩。从 2001 年到 2004 年之间，内地与香港合拍片超过 70 部，2005 年以后每年都在 30 部以上，几乎是香港电影年产量的一半，合拍片成为香港的电影支柱。如今，一部超过 600 万投资的港片就必须依靠内地市场支持，与内地合拍已经成为香港电影主流。目前合拍片依然以内地女明星，香港男明星为主导。因为香港男明星具有国际市场票房号召力，而内地女星演技出众，已经连年蝉联香港金像奖影后。

2005 年，中国电影走过百年历史。在 2005 年的中国电影百年庆典中，由百名评委评选出了百部优秀影片和百位优秀演员。于洋、张瑞芳、周润发、成龙、葛优、刘晓庆、章子怡等 100 位祖国内地和港台演员光荣获选百位优秀演员。百部优秀影片评选范围不仅包括中国内地拍摄的故事片、戏曲片和美术片，还包括香港、澳门、台湾出品的不同时期的影片，如《醉拳》、《警察故事》、《英雄本色》、《重庆森林》、《饮食男女》、《无间道》等。中国内地地区中国电影第一个黄金年代的代表作《神女》、《马路天使》、《十字街头》等影片入选，《小城之春》、《一江春水向东流》等上个世纪四十年代的影片以及解放后的如《白毛女》、《五朵金花》、《英雄儿女》等这段时期的影片也占据榜单上的大多数。入选的美术片共 3 部，分别是《小蝌蚪找妈妈》、《大闹天宫》和《三个和尚》。上世纪八十年代以后，谢晋、吴贻弓、谢飞等国内著名导演的代表作《芙蓉镇》、《城南旧事》、《本命年》以及近年拍摄的多部主旋律影片如《惊涛骇浪》、《张思德》、《太行山上》等均入选。张艺谋的三部影片《红高粱》、《秋菊打官司》、《英雄》和陈凯歌的《黄土地》、《无极》也在入选之列。同时可以看出，这里上榜的不但有中国电影史上的经典影片，近年热门贺岁影片也在入选百部优秀影片之列。

2005 年更为可喜的是，在好莱坞举办的(中国)电影节成为第一个在海外成功举办的中国电影节，尤其是在世界电影最顶尖的电影之都好莱坞举行而倍受全球

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的瞩目。该电影节精心组织了九部代表中国电影百年发展历程的影片《黄河绝恋》、《紫日》、《马路天使》、《城南旧事》、《天地英雄》、《漂亮妈妈》、《首席执行官》、《一代天骄成吉思汗》、《甜蜜蜜》、《嘎达梅林》进行展映，成龙、曾志伟、冯小宁、卢燕、邹兆龙、程小东等诸多国际著名影星、导演、制片人专程参会。电影节活动覆盖美国、加拿大、中国三个国家，历时一个月，放映场次达到100多场，观众约1.5万人次，观众均为美国电影界资深人士和热爱中国文化的观众。本次电影节对中国文化和中国电影在国际上的传播产生了深远影响，受到美国和加拿大影视界及观众的广泛好评。而随着好莱坞中国电影节的逐年举办，中国电影的国际影响力越来越大。本次电影节也吸引了强大的媒体阵容，中央电视台、北京电视台等中国著名媒体全程跟踪采访电影节活动；同时到会采访的媒体还包括有中国台湾时报、国际日报、美洲新闻、世界日报、洛杉矶周报、凤凰卫视、香港无线电视台、中国台湾东森电视台、美国有线CNN、美国亚洲商业电视台ACTV、美洲卫星电视台、加拿大新时代电视台、加拿大城市电视台、洛城电台等。首届电影节宣传片及各时期推广活动专辑在CCTV－3、CCTV－6，BTV－2循环播放历时近一年。可见，该电影节影响之大。

进入21世纪，武侠电影的发展呈现出新的气象。经过20世纪九十年代后期的沉寂之后，武侠电影又一次卷土重来，且都取得了不俗的成绩。先是李安的《卧虎藏龙》，在奥斯卡颁奖典礼上勇夺四项大奖，为亚洲电影和华语片赢得首个奥斯卡最佳外语片奖；接着是张艺谋的《英雄》在国内创下票房新高，并发行于海外多个国家，之后是何平的《天地英雄》亦取得了不错的成绩。

另一方面，这个时期与20世纪八十年代相比，内地电影市场开始萎缩，好莱坞大片的引进降低了华语电影的分量；香港电影也不复20世纪八十年代的辉煌盛景，以“救市”为名的影片应运而生；除了导演李安以《卧虎藏龙》拿下了奥斯卡的最佳外语片外，台湾电影却也维持着“无土生存”的尴尬境地。但是在中国内地，进入21世纪以来，冯小刚在中国电影界中的分量逐渐明确起来，冯氏贺岁电影逐渐成为中国观众期盼的年终大餐，也成为中国影坛一道靓丽的风景线，占据着21世纪前十年中国电影史相当大的篇幅。

1999年底、2000年初，在众制片商观望中，冯小刚第三部贺岁片《没完没了》虽然口碑并不十分叫好，但还是以3000万元的全国票房安稳获胜。2000年底、2001年初千禧贺岁，各大制片再次争战：张艺谋导演的《幸福时光》、梁冠华、朱媛媛主演的《美丽的家》、曾志伟等主演的《防守反击》，另外还有如《考试一家亲》、《大惊小怪》等。2001年初，冯小刚第一次缺席贺岁档，但他在9月中旬推出的《一声叹息》，全国累计票房1800万元，分去了相当一部分的贺岁票房。2001年底、2002年初的贺岁片不仅数量多且阵容强大，给中国影坛带来了新的面貌。主要包括陆毅、范冰冰出演的《一见钟情》，尤勇、刘蓓、袁立参加演出的《绝对情感》，以及刘镇伟

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导演，王家卫监制，梁朝伟、赵薇、张震、王菲、朱茵主演的《天下无双》等。已经沉寂了一年的冯小刚，携葛优、英达、关之琳等大牌影星打造的贺岁片《大腕》，再次以3800万元的票房成为该年度贺岁片票房冠军。2002底、2003年初小刚再次停机，贺岁片风光不再，内地贺岁影坛很是冷清和落寞。这一年，内地贺岁片由刘璇的《我的美丽乡愁》扛大梁。好在港产片《老鼠爱上猫》、《百年好合》、《皆大欢喜》给大家制造了一个愉快的贺岁片市场。最后，《老鼠爱上猫》登上了贺岁票房榜首。同时，张艺谋的首个商业武侠巨作《英雄》更是以2亿7000万的票房创造了中国电影的神话，而传统的贺岁片在与之竞争市场时，显得力不从心。2003年底、2004年初，冯氏贺岁片《手机》票房创新高，成为当年国产电影票房第一位的影片。比下了刘德华、梁朝伟的《无间道Ⅲ》。另外，《我和爸爸》、《玉观音》、《地下铁》、《安娜与武林》等，也给观众留下了很深的印象。2004年底、2005年初，冯氏影片《天下无贼》与周星驰的《功夫》几乎垄断了本年度的贺岁档期。自此，两地演员同台竞技，成为贺岁片的主流。2005年底、2006年初，冯小刚彻底退出贺岁档，香港导演陈可辛的歌舞片《如果·爱》占据贺岁第一档，陈凯歌的巨资片《无极》、张艺谋的文艺片《千里走单骑》、刘镇伟续拍的《大话西游》终极版《情癫大圣》、功夫皇帝李连杰自称"最后一部动作片"的《霍元甲》等竞争也很激烈。其中，《千里走单骑》因张艺谋这个品牌的巨大号召力，票房突破亿元大关，创下国内艺术片票房之最。2006年底、2007年初，贺岁片烽烟四起，多部国产大片先后亮相，贺岁电影也已不再局限于原来的范围，各种类型和风格的影片纷纷角逐贺岁档期，预示着国产大片时代的到来。港台影片中刘德华主演的战争大片《墨攻》成为第一亮点，郭富城主演的温情《父子》与爱情史诗《云水谣》紧随其后。中国内地方面，张艺谋第三部古装大片《满城尽带黄金甲》票房轻松过亿，创中国影片新纪录。更为重要的是，国产大片终于成熟起来，在获得票房的同时也逐渐赢得了口碑。另外，金城武与梁朝伟主演的《伤城》是另一部极具市场竞争力的影片。其他如《大电影之数百亿》、《门》、《男才女貌》、《姨妈的后现代生活》等各种题材的贺岁影片也先后登场，形成热热闹闹的贺岁氛围。该年度，冯小刚首次执导的古装动作大片《夜宴》被认为是大片路线的一次尝试。该片虽然存在很大的争议，但在商业上却取得了巨大的成功，成为冯导的票房巅峰之作品，成为冯小刚电影生涯中浓墨重彩的一笔。

2008年，中国贺岁电影踏上第二个十年之路，也诞生了多部精彩大片。首先，由香港导演陈可辛制导、李连杰、刘德华、金城武、徐静蕾等主演的《投名状》成为该年度最大的亮点。而"贺岁王"冯小刚携战争大片《集结号》重返贺岁档，他不仅成为连续三部影片突破亿元的中国内地导演，更是一举跨入"两亿元俱乐部"。《投名状》和《集结号》无疑成为2008年中国电影"扛鼎之作"的两部贺岁大片。周星驰导演并主演的《长江七号》和刘仪伟导演的《命运呼叫转移》也成为本年度热点。另外，李玉的《苹果》、程小东的《江山美人》、朱延平的《大灌篮》、马俪文的《我叫刘

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跃进》、金琛的《凤凰》等都有不少的收获。2009 年伊始，两岸三地贺岁电影大战又拉开了帷幕：热点有吴宇森的《赤壁》(Ⅱ)、陈凯歌的《梅兰芳》、台湾票房奇迹《海角七号》、冯小刚的贺岁新作《非诚勿扰》等。此外，马俪文的《桃花运》、林超贤《证人》、丁晟的《硬汉》、张建亚的《爱情左灯右行》、徐克的《女人不坏》、叶伟信的《叶问》等也都是本年度贺岁片的重要看点。

随着中国制片商与导演整体的商业意识不断增强，观众对电影的消费更趋理性，贺岁电影市场也会随着成熟起来，而"贺岁王"冯小刚大约再不会有一人独掌贺岁天下的机会——这对中国电影来说无疑是一件好事。

中国的儿童电影有过自己的辉煌时期。上个世纪五十年代起，《鸡毛信》、《小兵张嘎》、《闪闪的红星》、《城南旧事》等经典国产儿童电影曾使当年的孩子们激动不已，给人们留下非常美好的回忆。但近些年，我国儿童影片在质和量上都不尽如人意。进入 21 世纪，比较有影响的儿童片当数《上学路上》(2003)，该片曾获国内国际多项荣誉。

对于儿童电影的发展，近年来，电影行业采取了多项措施。

国家广电总局电影局负责人在第 8 届中国国际儿童电影节上表示：国家有关部门最近已陆续出台政策，大力扶持儿童电影事业的发展。与此同时，国家将一如既往地支持儿童电影的大奖——童牛奖的举办和评选。童牛奖自 1985 年创办至今，已举办到第 13 届，作为中国少年儿童电影的最高奖，其获奖作品将得到 70 万元的奖金。这是中国所有影视奖项中奖金额最高的。

经国家广电总局批准，我国第一支专门为革命老区少年儿童免费放映电影的义务放映队于 2004 年 5 月 31 日正式成立。他们分赴江西、陕西等全国 10 个革命老区，为当地的少年儿童免费放映优秀影片。国家鼓励更多的影视创作人员投身儿童电影创作，为中国儿童提供更多符合他们审美情趣的优秀影片。并希望有更多的企业和社会团体热心儿童影视产业的发展，通过政府扶持和市场运作等途径，共同推动儿童电影事业的健康发展。除此之外，电影局建立了少年儿童电影创作专项资金，从 2004 起，由原来的每年扶持 10 部左右的少年儿童影片，提高到每年扶持创作 20 部少年儿童题材故事影片。目前，电影局已经改革了影视互济资金的使用办法，其中对儿童题材影片又有专门的措施，即采取政府采购形式，每年根据拍摄影片的思想艺术质量、摄制周期、票房收入及成本回报率等情况予以采购。另外，电影局还将每年拿出 500 万元，重点扶持动画影片的创作。为了使更多的孩子们看到优秀少年儿童影片，近期，中央电视台电影频道增加了适合少年儿童观看的"少儿影院"栏目。

此外，儿童片也成功迈出了合拍片的一步。2007 年，迪士尼和中国首次合作拍摄的真人动画片《宝葫芦的秘密》，开创了中国儿童影片的合作先河。该片上映后获得很大的成功，并获 2007 年第 26 届中国电影金鸡百花奖最佳儿童片奖。

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所有这些，对中国儿童电影来说是一个绝好的发展契机。

对国产电影而言，2007 年数量达到了 400 多部，比上一年多了 70 多部，又是一个丰收年。当然说它丰收，并不仅仅是指数量，更因为现在的电影已经成为了一个话题、一种文化现象和一种时尚，越来越引起人们的关注。如今的电影显然已呈现出繁荣的状态，成了人们文化生活中一道不可缺少的大餐。《十面埋伏》、《无极》、《夜宴》、《英雄》、《集结号》、《满城尽带黄金甲》、《长江七号》、《赤壁》等大片，吸引着观众走进电影院。看电影已成了人们节假日最佳或可供选择的一种休闲方式，而贺岁片、武打片、艺术片，已经成为人们年末岁尾和节日假期谈论的话题。

刚刚过去的 2008 年，中国电影票房收入又创新纪录。据国家广播电影电视总局电影局统计，去年，国内电影市场票房总收入（不含农村市场）达到创纪录的 42.15亿元人民币，比 2007 年增长了 8.88 亿元，增幅为 26.69%，跻身全球电影市场前 10 名。据统计，在这 42.15 亿元中，国产影片贡献了 25.63 亿元，占到票房总收入的 60% 以上。其中，仅《长江七号》、《投名状》、《画皮》、《功夫之王》、《大灌篮》、《赤壁》（上）、《非诚勿扰》、《梅兰芳》这 8 部票房过亿的大片，在国内赚取的票房总和就逼近 20 亿元。在这 8 部大片中，又以《赤壁》（上）的票房表现最为耀眼，它不仅在国内创下了 3.12 亿元的国产电影票房纪录，其全球票房收入更是达到了 7 亿元人民币。据介绍，我国现在每年拍摄的故事片总量为 400 部左右，已成为世界第三电影生产大国。

当前，中国电影在世界上越来越受重视。正像中国经济的崛起一样，中国电影也在崛起，中国内地、香港和台湾已经有了一批在世界上知名的、甚至是世界级的导演和演员，各类的世界电影节都有中国电影的参与和中国电影人的身影，中国的电影节也正在受世界电影人的关注。这是值得中国电影和电影人骄傲的。我们期待更多的新生代影人成长和更庞大的导演队伍来进一步丰富中国电影。

中国电视剧史

进入新世纪，中国电视剧市场的发展向频道化发展的方向迈进。随着电视台的竞争加剧，市场占有率越来越受到重视。2004 年以来，电视剧的发展逐渐走向成熟阶段，其中，重大革命历史题材电视剧表现尤为突出。作为中国特色社会主义文化组成部分的重大革命历史题材电视剧发展尤为活跃，是 30 年来中国电视剧发展过程中十分重要的组成部分，从《中国命运的决战》、《长征》到《八路军》等；从《孙中山》、《陈赓大将》到《周恩来在重庆》等，这些作品对文献性与故事性、纪实性与戏剧性、历史观与生命观、历史事件与人物个性、史与诗的特殊理解和处理，形成了一种具有中国特色的特殊电视剧类型。进入 21 世纪后，以怀旧为主题的《亮剑》、《梦开始的地方》、《血色浪漫》、《戈壁母亲》、《士兵突击》等都成为脍炙人口的优秀电视剧。尤其是《亮剑》，作为一部战争艺术和传奇色彩融会贯通的主旋律作品，在中央电视台播放创下收视率新高，不仅超过了央视之前播出的历

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史大剧《汉武大帝》,也超过了同时播出的韩国电视剧《大长今》,能得到观众广泛的支持是很多人事先没有预料到的。

毋庸质疑,中国电视剧在改革开放的历史新时期取得了令世界瞩目、令国人欣喜的可持续繁荣发展,为当代人类艺坛增添了一道多彩亮丽的风景线。21 世纪伊始,中国电视剧的发展日新月异,中国已经成为世界第一电视剧生产大国与播出大国。目前,全国平均每天生产电视剧 40 集左右。不但历史正剧反响热烈,《士兵突击》意外红遍大江南北,成为近年来国产电视剧的收视之最而名扬海内外。尤其是《士兵突击》主人公许三多的扮演者、民工出身的王宝强同时也开始迅速走红,成了各大媒体的封面人物和年度人物。而剧中台词:"不抛弃、不放弃","好好活就是做有意义的事"亦成为很多人最喜欢的座右铭。2008 年,中国电视剧延续上一年的强势,在深度、广度上比任何时期都有长足进步,堪称好戏连台,精品众出,为电视观众奉献了足以长久回味的巨著和佳作,也为中国电视剧的崛起继续注入鲜活的推动力。2008 年初,一部《闯关东》在各地创下极高的收视率;上半年,古装悬疑剧《神探狄仁杰 Ⅲ》延续前两部仍创造着收视热潮;赵本山的《乡村爱情 Ⅱ》也继续被追捧,拿到了央视上半年的收视桂冠。

以娱乐圈内幕为卖点的合拍片港剧《新不了情》引来无数掌声;新版《鹿鼎记》和《射雕英雄传》为国产电视剧融入了偶像武侠剧的新元素;军旅题材《旗舰》也战绩不俗,《狼毒花》和《大刀》也在各个地方台拿下收视冠军。下半年,《李小龙传奇》强势亮相,为功夫迷们所念念不忘。更感人的电视剧要数百余位明星义务参演的《震撼世界的七日》。同时,一批反特题材电视剧如《血色迷雾》、《红色追击令》、《五号特工组》、《特殊使命》等无不大受欢迎;新版《夜幕下的哈尔滨》也创造了收视佳绩,再次为经典剧作的翻拍开了一个好头。再者,一批为改革开放三十周年献礼的电视剧也纷纷登场,如《乔省长和他的女儿们》、《幸福里 9 号》等赢得不错的口碑;青春偶像剧如《魔幻手机》、《胭脂雪》和《甜蜜蜜》等也颇为出彩。总之,2008 年的电视荧屏以比较完美的可喜态势谢幕。

中国香港电影史

进入 21 世纪,香港电影一直处于市场惨淡的低迷阶段,喜剧电影也彻底溃败,只好凭借"明星效应"来支撑门面。短短几十年的时间,香港喜剧电影就经历了巅峰与低谷。周星驰的喜剧电影"无厘头"搞笑成分已经渐行渐远,成龙的功夫喜剧电影也早已不再是香港制造。如今,虽然吴宇森、徐克、刘镇伟、杜琪峰等电影人依旧是香港电影的旗帜舵手,但香港电影的陷落已成为不争的事实。但同时,这种形势也给影坛新人提供了一战成名的机会,一批新锐导演在人们的淡漠中快速成长,接下前辈的接力棒继续诠释他们的电影梦想,如麦兆辉和他的代表作品《无间道 Ⅰ、Ⅱ、Ⅲ》(2002 ~ 2003)、《头文字 D》(2005)以及《伤城》(2006),彭浩翔和他的代表作品《买凶拍人》(2001)、《公主复仇记》(2004)以及《伊莎贝

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拉》(2006),阮世生和他的代表作品《救姜刑警》(2000)以及《天行者》(2006),罗志良和他的代表作品《枪王》(2000)、《异度空间》(2002)以及《虫不知》(2005)等,他们都已经取得了很好的成绩。2008年初,香港制片企业银都机构有限公司决定扶持黄精甫、林爱华、林华全、麦子善等10位香港新锐导演,使香港电影界能后继有人,以推动香港电影的发展。

同时,香港执著的老新电影人通过自己的努力也在为香港的电影事业奋斗着,并且取得了不错的成绩。

新世纪之初的2000年,由一向以香港影坛"怪才"而著称的王家卫导演的《花样年华》好评如潮。梁朝伟凭《花样年华》获第53届戛纳国际电影节最佳男主角得影帝;此片还荣获第37届台湾电影金马奖3项和第20届香港电影金像奖5项等8奖大项,为香港电影的复苏开了一个好头。2001年,周星驰导演的《少林足球》以六千万票房打破港产片票房记录。这部电影无论是从对香港电影还是对周星驰本人而言都是具有重要意义的,在香港电影票房从2000年开始回潮以后,这部电影的票房显然达到了一个顶峰,创造了香港历史上最高的票房纪录,而且把周星驰这个一直与各类奖项无缘的贫民艺术家终于得到了电影界的一致认可。该片荣获了第21届香港电影金像奖最佳影片、最佳导演、最佳男主角等7项大奖。周星驰电影历来以展示小人物的生活为其电影的起点,而"无厘头"精神也在他的电影中发挥到了极致,虽然香港电影一度跌入了20年以来的票房低谷,但是周星驰以他的拼搏和坚持,在逆境中求变,终于成为了扭转时局的英雄。2004年,周星驰导演的《功夫》上映,再次打破港产片票房记录,在内地放映票房超过一亿,并在美国上映取得不错的票房。在低谷时期香港电影界,同样可以称为英雄的还有摄影出身的刘伟强。从1996年起,刘伟强接连拍摄三部《古惑仔》系列电影全部进入当年香港十大卖座电影行列,掀起香港影坛的江湖片热潮,《古惑仔》系列更是连拍六集,长盛不衰。刘伟强也一举进入一线导演行列,其后一发而不可收,连续拍摄了多部大制作卖座强片。刘伟强这些年开始在香港的电影举足轻重,并已成为振兴香港影坛的中流砥柱。2002年,刘伟强导演的《无间道》票房达五千万港币,并被看作是香港电影几年来低潮后复苏的标志。2006年,曾是十七年前香港新浪潮的代表人物谭家明,十七年后又以一部朴实无华的《父子》震撼复出,一举获得第43届台湾金马奖三项大奖和第26届香港金像奖十项提名。

从2002年末起,精彩的港产片也加入了贺岁片的队伍,为两岸三地的观众制造了一个个愉快的贺岁片。例如,2002年的《老鼠爱上猫》、《百年好合》和《皆大欢喜》,2003年的《无间道》(Ⅲ),2004年的《功夫》,2005年的《如果·爱》,2006年的《墨攻》、《父子》以及《伤城》都是极具市场竞争力的影片。2008年,《投名状》成为该年度最大的亮点;《长江七号》、《江山美人》和《大灌篮》等都有不少的收获。2008年末,《赤壁》(Ⅱ)、《证人》、《硬汉》、《女人不坏》以及《叶问》等都是重量级的

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影片，也是2009年初中国内地贺岁片的重要看点。

近年来，大量的合拍片也推动着香港电影重现光彩。在2001年到2004年之间，内地与香港合拍片超过70部，2005年以后每年都在30部以上，几乎是香港电影年产量的一半，合拍片成为香港的电影支柱。如今，一部超过600万投资的港片就必须依靠内地市场支持，与内地合拍已经成为香港电影主流。

中国香港电视剧史

21世纪的香港电视剧发展到后香港电视剧时代。现在，香港的武侠黄金时代已经过去，港剧也渐渐偏离警匪，而现代剧《烈火雄心Ⅱ，Ⅲ》(2002，2008)、《冲上云霄》、《天涯侠医》(2004)、《妙手仁心Ⅲ》(2005)等主要在港剧市场活跃。最近虽然偶像剧也尝试了历史剧，但是与历史正剧差之千里，如《至尊红颜》(2003)和《秦王李世民》(2004)；宫廷剧如《楚汉骄雄》、《洛神》、《金枝欲孽》等，有一定的反响。爱情剧《梦想成真》、《刑侦4》等以及轻喜剧《戆夫成龙》和《明天不一样》颇受欢迎。《笑看风云》告诉人们要用平静的心态对待事实变迁，也是一部不错的作品。

众所周知，港剧最擅长的是商战剧。2000年到来之时，一部100集的大型商战题材的亿元大作《创世纪》在香港和央视CCTV－8的播出，再次引起轰动。《创世纪》作为一部以纯正香港背景为题材的电视剧，成为近几年港剧在内地观众心目中新的里程碑。豪华的场景、扣人心弦的故事、靓丽当红的演员以及前期的轰动宣传都创造了内地观众又一次港剧情结。为了更好地赢得内地市场，以“背靠祖国，放眼全球”的策略，TVB回归之后，除了将大量的电视剧外景到内地实景拍摄外，还与内地不少发行公司合作拍摄电视剧，如《血荐轩辕》、《大唐双龙传》等，同时也广邀内地电视台和媒体出席在香港的活动，以期推销和扩大香港电视剧在内地的影响。

在“后港剧”时代，针对内地各电视台以争夺收视为主要考核目标的情况，一部成为香港收视最高的电视剧，自然会成为内地电视台的热卖货。比如在湖南台播出的《金枝欲孽》和安徽台已经购买的《铁血保镖》，均是由于内地媒体和香港媒体同时刊登了众多的新闻报道引发了内地电视台的注意。由于《金枝欲孽》在内地的轰动效应，为港剧在内地的播出创造了更好的口碑效应，也令新的一批香港艺员成功打入内地市场。不过由于DVD的先行出版和网络同步下载的流行，港剧已不可能再现当年《射雕英雄传》(1983)那种一夜轰动的盛况。但是作为我们集体回忆的一部分，在2007年7月播出的由TVB和CCTV共同制作为迎接回归10周年的大戏《岁月风云》再次令中国内地观众回忆起那些港剧陪伴我们走过的日子，并且在全新合作模式下，以内地的优势结合香港的优势，为华人电视剧打造出了全新的代表作。

不过近年来，港剧中好的作品不多。随着新人林峰、吴卓羲、黄宗泽、胡杏儿、佘诗曼等逐渐成长，《火舞黄沙》(2006)、《肥田喜事》(2006)等电视剧取得了良好

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的收视率，我们期待在港台和内地越来越多合拍片的推动下港剧的光辉能尽快延续，向又一个盛世迈进！

中国台湾电影史

从台湾新电影运动的兴起到21世纪初，时隔二十多年后，台湾电影工业面临好莱坞的强片压境，处境日益艰难；台湾电影依然在产业边缘挣扎，票房表现低迷。台湾电影在困境中求生之际，重新检视当年曾经为台湾电影创造出惊人成绩的新电影运动，对当时与现在的台湾电影工业产生的影响，意义深远。新电影人依然追逐着自己的梦想。《一一》获得当年戛纳电影节最佳导演奖的殊荣。2001年的关于台湾电影的最重要的事情仍然是发生在侯孝贤、杨德昌和蔡明亮身上。《一一》被法国媒体形容为杨德昌把“生命的诗篇”透过电影传颂吟唱，在叙述一则简单的家庭故事时，真正触摸到“情感的精髓”；侯孝贤推出了新片《千禧曼波：蔷薇的故事》；而蔡明亮这位台湾新新电影最重要的代表也在2001年推出了自己的最新作品《你那边几点》。这三位导演依然是台湾电影的当然代表，在国际上不仅为台湾赢得了巨大声誉，而且也为华语电影赢得了满堂彩。2001年，电影奇才林正盛的《爱你爱我》获第51届德国柏林电影节银熊奖最佳导演奖，再为华语影坛争得了一份不可多得的荣誉。近年来，武侠电影的发展呈现出新的气象，也取得了不俗的成绩。李安导演的《卧虎藏龙》获得第73届奥斯卡最佳外语片、摄影、美术、音乐四项大奖，并打破美国外语片票房记录。

2002年，金马奖特别策划了“台湾新电影二十年”专题影展，挑选了在新电影运动中及上个世纪九十年代具有代表性的40部影片，于10月份开始在台北、高雄、新竹等地放映，同时还举办了新电影海报展以及和新电影运动相关的座谈会。2007年，“行政院新闻局”奖金补助《刺青》的拍摄工作，以“刺青”为象征，探讨爱情、亲情、友情及女同性恋。进入21世纪，台湾电影人在角色选择、摄制等方面更多的走向国际化，越来越多地与香港、澳门和中国内地的电影工作者共同制作，以期为台湾电影的发展寻求新的发展空间。例如2007年的《生日快乐》是香港电影，改编自台湾女演员刘若英的作品《我想跟你走》的其中一篇短篇小说《Happy Birthday》，刘若英本人担任主角。而由被台湾电影界公认的实力派人物周美玲导演的《刺青》一片亦加入出生于澳门但以香港为演艺基地的女演员梁洛施作为其中一位主角。该片入围第57届柏林国际电影节，并成功夺得最佳泰迪熊奖，同时荣获罗马亚洲电影节的最佳影片奖。在20世纪八、九十年代以喜剧电影热潮引领台湾电影的朱延平，在面临不景气的困境中，一再创下亮丽佳绩，他的《大灌篮》（又名《功夫灌篮》）2008年初在中国内地卖座一亿人民币。新生代导演魏德圣则是最近炙手可热的代表人物，他执导的电影《海角七号》以大规模国际化商业路线，并在内容上揉合本土特色，成功刻画城乡人物的性格，在票房方面获得数亿台币的空前成功，同时也获得不少奖项。叫好又叫座的结果让台湾观众开始重新关注台湾自制

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电影。随着《海角七号》热卖，片商与观众均对台湾电影重拾信心，多部电影亦搭上顺风车而取得不错的票房，如《囧男孩》、《九降风》、《花吃了那女孩》等，也成功带动起台湾电影的新契机。《海角七号》同时也成为最卖座的华语片及台湾影史最卖座影片的第二名，使沉寂已久的台湾电影2008年有初现复苏的迹象。

对于21世纪初的台湾电影，还有一件不得不提的事情：被称作“20世纪九十年代最具影响力的台湾大师之一”、世界影坛享有盛誉的导演杨德昌的病逝，着实是台湾电影的一大损失。

金马奖方面，2000年以来由于两岸关系的进一步回暖和近年来台湾电影工业的衰弱以及香港电影工作人员大量的流失，使得从本奖项起逐渐开放中国中国内地电影进入，并参加竞赛项目。2001年以来，获过台湾电影金马奖的中国内地影人和作品包括：第38届最佳男主角刘烨（《蓝宇》）、最佳女主角和最佳新演员秦海璐（《榴莲飘飘》），第40届最佳新演员王宝强（《盲井》），第41届最佳影片和最佳摄影《可可西里》，第42届最佳改编剧本《天下无贼》，第43届最佳女演员周迅（《如果·爱》）、最佳原著剧本《疯狂的石头》和最佳改编剧本《看上去很美》，第44届最佳女配角范冰冰（《心中有鬼》）和最佳新演员汤唯（《色，戒》）以及2008年第45届最佳男主角张涵予（《集结号》）等。时至今日，金马奖的颁发仍对华人电影具有指标性意义，特别是在艺术性电影方面。港台电影界知名导演与演员，至今仍非常重视金马奖的竞赛。

中国台湾电视剧史

进入21世纪，由于中国内地电视剧蓬勃发展，硕果累累，电视剧制作费用也远远高于台湾。因此，大批台湾影视、戏剧工作者纷纷到北京、上海等各大影城寻求发展，如擅演大侠的焦恩俊、中国内地影视圈公认的腕级演员寇世勋等。因此，为提升台湾电视剧的影响，偶像剧自1999年投入以来，许多偶像剧经常有香港、中国内地、日本及韩国等地出名的演员登场，使得偶像剧市场极为活跃。如今的台湾剧在告别琼瑶时代后，基本上偶像剧占领了整个台湾市场。较著名的偶像剧如《流星花园Ⅰ、Ⅱ》（2001、2002）、《薰衣草》（2002）、《爱情白皮书》（2002）、《海豚湾恋人》（2004）、《恶男宅急电》（2005）等。台湾偶像剧始祖《流星花园》是2001年翻拍自日本漫画，当时除了造成笔墨难以形容的轰动，也创下最高收视率。直到2005年7月，被《王子变青蛙》打破。现今台湾偶像剧的收视纪录是2008年3月起播出的《命中注定我爱你》，以最高平均收视率10.91%、最高分段收视率13.64%保持。言情剧方面，琼瑶毕竟不是周星驰，所以她2007年《一帘幽梦》的新版《又见一帘幽梦》重新回到老版的轨道上，而且更加贴近时下的偶像剧风潮，主演也以时下偶像明星为主。目前，偶像剧和言情剧似乎合为一家，形成新的偶像言情剧，如2005年的《美丽99》。该剧不同于一般的港台青春言情剧，风格清新自然，加之有台湾当红歌坛明星窦智孔等担任主演，戏剧冲突尖锐，高潮迭起，具有很强

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的可视性，被称为是“继《流星花园》之后又一部聚集人气之作”。台湾乡土剧发展形势也很喜人，著名的有《天地有情》、《世间路》、《意难忘》等。其中，《意难忘》在台湾播出 378 天，其中 369 天摘得八点档收视冠军，最高收视率达 10.59%。2007 年，《世间路》、《再见阿郎》和《意难忘》被引进中国内地后依然走红，收视率非常高。在央视非黄金档播出的《意难忘》收视率竟然超过黄金档剧目。

从 20 世纪 60 年代至今，台湾电视剧已经历了近 50 多年的发展历程，在不同社会发展阶段的政治、经济、文化、意识形态的因素变迁中逐渐萌芽、生成、更替和发展着。在新世纪里，随着两岸三地影视圈的进一步发展与合作，港台影视定会收获更多更好的作品，重现辉煌。

中国澳门电影史

自从电影诞生以来，澳门在 20 世纪二十年代开始逐步成为摄制电影、电视剧以及广告片的最佳拍摄基地。澳门具备制作影视剧得天独厚的条件：优美的自然环境，典雅的中西建筑文物，古老的城区大街小巷，依水傍水的港口码头，清末的民俗风情和取之不尽的故事素材，为全世界电影制片人、编剧、导演、摄影师、美术师、演员提供了一个大显身手的活动空间。然而在澳门，由于其特殊的地理和文化背景，特别是其独特的娱乐方式，所以澳门影视业的发展起步比较晚、产量也很少。

1911 年，澳门建成开业第一家电影院域多利戏院，主要放映外国影片。随着澳门电影（放映）业的发展，20 世纪的五十至六十年代为鼎盛时期，七十年代后受电视娱乐业的冲击，该电影院无利可图，遂被拆毁。

在澳门可以看到各种类型的电影，这里经常举行不同的国际电影节。澳门旅游塔的剧院、永乐戏院和澳门大会堂不时有最新的香港、好莱坞电影和其他国家的影片上映。文化中心的小剧院和艺术博物馆也经常播放一些经典电影。本地的电影爱好者都热切地期待着九月至十二月期间在这里举行的葡国电影节和欧洲电影节。

1955 年，由澳门的中葡商人合资成立了澳门欧亚影业公司，以澳门的一些故事为题材，摄制了澳门本土首部故事片《长途》。这部影片的镜头全部在澳门实地摄制，邀请了五位中葡明星：王豪、钟情、罗娜、爱莲和祖彼德主演。制片人马沙度在首映式上感谢澳门政府和罗保博士的支持，该片在澳门域多利戏院上映一周后，影业公司将影片原带寄往香港制拷贝，准备到葡国和其他地区上映，不料原带在香港遗失。这部耗资三十万的澳门本土第一部故事片变成了泥牛入海，澳门欧亚影业公司为此亏本而宣告结束。

1989 年，中国内地电影人蔡安安、蔡元元在澳门创建蔡氏兄弟（澳门）影业公司。它填补了澳门电影电视制作方面的空白。成立后的几年内，便成功摄制出品了电影故事片《夜盗珍妃墓》、《大辫子的诱惑》以及电视连续剧《错爱》等。1989

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年出品的《夜盗珍妃墓》，为澳门华人组织拍摄的第一部彩色故事片，蔡元元执导。此片于1990年7月12日在澳门举行了隆重的首映仪式。澳门各界知名人士汇聚一堂，祝贺澳门结束了没有电影制作的历史。

近年来，澳门的电影制作有所发展，澳门土生土长的葡人作家飞历奇的小说《爱情与小脚趾》由葡国电影导演罗沙执导于1993年被搬上银幕。1995年，由珠江电影制片厂制作、澳门蔡氏兄弟影视公司出品、蔡氏兄弟蔡元元、蔡安安编剧、蔡元元导演、中葡两国明星宁静和里加杜主演的《大辫子的诱惑》制作完成。由于这是第一部由澳门华人组织拍摄反映澳门本土文化的电影，它真实地表现了澳门所独有的东西方不同文化的碰撞与融和的特色，为此引起海内外的一致关注，被称为澳门真正的第一部电影。该片在澳门和中国、葡萄牙一放映，便受到热烈欢迎。在中国，该片已获得第16届大众电影百花奖最佳合拍片奖和第6届上海影评人奖所评"十佳影片"等奖项；该片女主角宁静获第6届上海影评人奖和被第4届北京大学生电影节评为最佳女演员；在葡萄牙第25届费格拉达福兹国际电影节上，该片荣获组委会和评审团联合颁发的特别大奖，并获记者团评定的最受欢迎影片。该片还在美国费城国际电影节获荣誉奖。

2005年3月，澳门影视传播协进会正式成立，承诺透过影视传播媒体推动本澳文化发展。该会首届会长苏树辉致辞时表示，澳门影视业目前仍处于发展阶段，无论是电视台、电台，还是戏院的数目都不多。然而，澳门曾经拥有粤港澳地区最古老的清平戏院，他引用特首何厚铧所言，本澳影视业处于发展阶段自有好处，没有"包袱"，反而有利发展。苏树辉又认为本澳近年博彩业迅速发展，锋芒毕露，"赌城"形象突出，甚至令人遗忘澳门独有的文化身份和中介角色。因此，澳门有必要通过影视形式，对外展示澳门的特色，加深外界对澳门的认识，藉此推动本地经济、文化的发展。他相信，以澳门的地缘优势及与葡萄牙的历史关系，加上本地多元文化及多语环境，将有助推动本地影视传播业的跨地域发展。

2006年，由香港画家导演陈逸峰执导的《濠情岁月》与观众见面。本片由澳门投资并以澳门为背景，成为澳门特区成立后的第一部电影。

中国澳门电视剧史

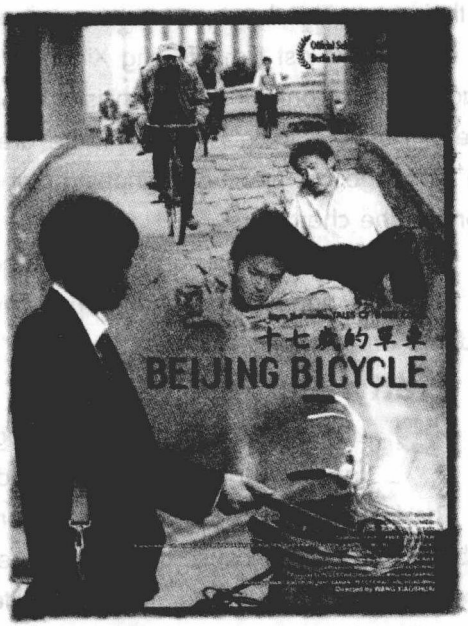
1984年，澳门电视台开播。它是澳门地区最大、综合实力最强的电视台之一。澳门电视台一天播放两次新闻，澳门居民主要收看香港电视台的节目。澳门本土电视剧作品极少。目前，澳门历史上最大型电视连续剧《瑞莲》即将在澳门、珠海及开平影视城三地开拍，该剧得到了澳门特区政府的大力支持和资助。该剧制片人、导演、编剧张有齐表示，该剧于2009年1月开机，预计将于2009年国庆前开播。该剧共20集，是庆祝建国60周年及澳门回归10周年的献礼片。该剧以20世纪三、四十年代的澳门为故事背景，通过刻画画家瑞莲的命运，讲述一段人生的悲情励志故事，展示了澳门人坚忍不拔的毅力和顽强拼搏的精神。

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著名影片
Notable Films

Beijing Bicycle(2000)

Beijing Bicycle is a drama film directed by Sixth Generation Chinese director Wang Xiaoshuai, starred by new actors Cui Lin and Li Bin, supported by the famous actresses Zhou Xun and Gao Yuanyuan and produced by Arc Light Films and Beijing Film Studio.



The film tells a seventeen-year-old boy Gui (Cui) from the countryside who came to Beijing to find a job and start his city life. He has dreamed of buying a brand new bicycle. He finds a job with a courier company, which assigns him a new bicycle. When he saves enough money for the bicycle he finds it is stolen. In a sweat, he goes on a search for his missing bicycle thorough Beijing City and finally Gui finds another boy, Jian (Li) who is a schoolboy, rides his bicycle and hurriedly goes after Jian, arguing with him. But Jian buys Gui's stolen bicycle from a second-hand market. The two youngsters have to talk over a way that they co- use the bicycle.

Beijing Bicycle goes with the argument that the two youngsters are in contention to get the bicycle, revealing fully the contradiction, oscillation, love, life and ideal of the 17 years old and the 17-year-old youngsters' understanding of the reality, the faint knowledge of social rules and their solution to the contradiction. It cares about small potatoes' life in the large city, inherits many traits of the new generation films and simultaneously shows the different style trend compared with

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the former films.

It won Silver Bear and two New Talent Awards (Cui Lin, Li Bin) at Berlin International Film Festival, 2001 Best Asian Feature Film (nominated) at Singapore International Film Festival, 2001 and 11nominations at the 38th Taibei Golden Horse Film Festival.

Purple Sunset(2001)

Purple Sunset is a war film directed and written by Feng Xiaoning, starred by Fu Dalong, Anna Dzenilalova and Chie Maeda.

The story tells in 1945 the Anti-Japanese War is about to end, the Soviet Red Army rescued a Chinese, Yang Yufu, from the Japanese army. During their transfer, Soviet army met with Japanese army and an encounter occurs. Yang and the Soviet woman military doctor flee to the forest and they met a Japanese girl student on their way. The three persons went on with their fleeing way.

This is the last film of Feng Xiaoning's six films with the theme of "war and peace" and it continues the consistent enjoyable, realistic and imaginative artistic style of Feng Xiaoning's works. There are extremely few dialogues, but massive film language, compact and gripping plot as well as the profound inner world variations of the characters.

The film won Special Jury Award at the 7th Huabiao Film Awards, Best Film at the 21st Hawaian International Film Festival and Jury Award at the 8th Beijing Student Film Festival.

Pretty Big Feet (2002)

Pretty Big Feet is an outstanding film in rural theme, directed by Yang Yazhou, starred by Ni Ping and Yuan Quan.

The film tells a story about a rural woman Zhang Meili (Ni Ping) who lost her husband and child because of benightedness. She sets up a village school in order to make the children in the village not illiterate any more. As a volunteer, Xia Yu (Yuan Quan) who is tired of doing herself well in Beijing arrives at the countryside primary school run by stocky Zhang Meili. The children including Zhang Meili are confused and at a loss about the world outside the mountain, and Xai Yu feels bitter and unendurable to live a poor and dull life in the village... Villagers' simple and honorable characteristics moves Xia Yu when she decided to leave. She convinces her rich husband of providing money and brings Zhang Meili along with the children to Beijing to see the world. Finally, Zhang Meili dies in an unexpected traffic accident. Xia Yu starts her new life and the children returns to school to continue

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their life and dreams.

The prospective film combines thoughtful features, artistic quality and ornamental features together. It is brimming with the light humor, and what behind the humor is actually inexhaustible grief. The film won the Best Film, Best Director, Best Actress and Best Supporting Actress at the 22nd Golden Rooster Awards, the Jury Award for Best Actress at the 10th Beijing Student Film Festival, Best Actress at the 9th Huabiao Film Awards, and Golden Deer for Outstanding Film in Rural Theme at Changchun Film Festival and so on.

Kekexili: Mountain Patrol (2004)

This is an art film directed by Lu Chuan, starred by Duobujie, Zhang Lei, Zhao Xueying, Qi Liang and so on.



The film is based on a true story occurring in Kekexili in the west of China, the heartland of Tibet Plateau. Before 1985, there were about 1,000,000 precious plateau animal Tibet antelopes living in Kekexili. The rise of Shahtoosh Shawl requirements of European and the American markets has resulted in the price rise of its raw material, Tibetan antelope wool and within Kekexili, the cruel killing of Tibet antelopes broke out. During several years, almost all of millions of Tibet antelopes are killed. From 1993, Tibetans and Han Nationalities around Kekexili organized a team of vigilante rangers under the leadership of the team leader and volunteered to Kekexili to carry on the counter-robber missions. Two team leaders sacrificed their lives successively.

It is the second work of director Lu Chuan the style is solemn and also full of humanistic care, and it has been considered as a respectable film. In the form of news report and from the angle of a accompanying reporter, the whole film tells the vigilante rangers carry on the life-and-death struggle against bands of mad and terrible poachers in the remote Tibetan region of Kekexili and finally all the vigilante

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rangers die.

It is commented as a film of belief and life, as well as a film concerns the human self-surviving condition and the natural environment. It won the Best Film at 14 Golden Rooster and Hundred Flowers Awards, the Outstanding Director at the 11th Huabiao Film Awards, Best Film at 41st Golden Horse Film Festival and Special Jury Prize at the 17th Tokyo International Film Festival, etc.

Still Life (2006)

Still Life is directed by Jia Zhangke, starred by Zhao Tao and Han Sanming and it reflects, reflecting the social reality.

The film tells that San Ming, a coal miner from Shanxi, bought a wife from Sichuan 16 years ago. The two married and gave birth to a baby, but the police rescued the wife and repatriated her to Sichuan. In these years, the two had got to love each other and San Ming decided to go to Sichuan to look for his wife. In 16 years they have lived far apart and San Ming decided to go to the Three Gorges area to seek his ex-wife. Because of the Three Gorges Project, the county in which his ex-wife's home located has already submerged under water. After many difficulties, he finally met with his ex-wife by the Yangtze River and decided to remarry... Shen Hong, a woman nurse from Taiyuan, got to Fengjie to seek her husband who has not returned for two years. They embraced each other in front of the Three Gorges and then they and decided to divorce each other. The old county has already been submerged and the new county has been built; something that should be taken up must be taken up, and something that should be rejected must be discarded.

The film goes smoothly and fluently in style and is praised as an excellent film taking Jia Zhangke's consistent realistic style. It won the Golden Lion at the 63rd Venice International Film Festival and the Best Foreign Film at 34th Los Angeles Film Critics Association Awards. Jia Zhangke himself won the Best Director at the 1st Asian Film Awards organized by Hong Kong International Film Festival in 2007.

The Knot (Yun Shui Yao) (2006)

The Knot is an epic war and love film directed by Yin Li, starred by Chen Kun, Xu Ruoxuan and Li Bingbing; as well as co-starred by Zhu Yin, Gui Yalei, Qin Han, etc. from the Chinese mainland, Hong Kong, Macao and Taiwan gather together to make it.

The film begins with the meeting of the two young Taiwanese in 1940s. Chen Qiushui, a handsome young man, goes to the Wang's as a tutor and meets Wang

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Biyun, the daughter of the Wang's. They fall in love soon. Taiwan is instable then and Chen Qiushui, as an indignant youth, comes to the Mainland to avoid persecution. Chen Qiushui loses contact with Taiwan and changes his name into Xu Qiuyun for missing her mother Xu Fengniang and her lover Wang Biyun. As a military doctor, he rushes to the North Korean battlefield and fully experiences the war and fire. He meets Wang Jindi, a young nurse, by chance. He is courted violently by her and also he cannot find Wang Biyun, so he married Jindi. Later, they go to support Tibet together and die on duty because of the avalanche in 1968. In Taiwan, Wang Biyun, as daughter-in-law, initiatively shoulders the burden to take care of Che Qiushui's mother. Since then begins her endless waiting, and she pledges that she will use her whole life to search her lover's trail. Nearly 60 years has passed by, the unmarried Wang Biyun is grizzled at the temples and the pure happy love between Qiushui and her is still deep in her heart.

Along with the three love clues, Chen Qiushui, Wang Biyun and Wang Jindi, the film tells a mournful but beautiful love story which spans the Strait for 60 years. The film won: the Best Film and the Favorite Actor at the 14th Beijing Student Film Festival, six awards including the Outstanding Feature Film, Outstanding Actor, Outstanding Actress, etc. at the 12th Huabiao Film Awards, the Best Film at the 16th Golden Rooster and Hundred Flowers Awards and so on.

The Forest Ranger (2006)

The Forest Ranger is a mainstream film directed by Qi Jian, starred by Fu Dalong.

The film starts from the dawn. A murder case occurrs in the mountain forest—Li Tiangou, the ranger, opens fire and kills the three Kong brothers. Li Tiangou is a fight hero with a remnant leg wounded in the battlefield. Obeying the arrangement of the organization, he comes to the remote mountain area with his wife Tai Hua and son and works as a forest ranger of the state-owned forest farm after demobilization. Beyond his consideration, the strategy that the honest and kind peasants before him become rich is just randomly cutting down and selling the trees in the forest. However, it is the Kong's brothers, called "Three Dragons" by the native people, who started and instigated cutting down trees behind the curtain. Lao Wang, a policeman, enters the village to investigate the case. It is incredible that Li Tiangou complete his accurate fire with an old gun on the condition that he is seriously wounded and dying. But behind the murder case, there is a breathtaking and touching story.

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The film thoroughly discussed about the human nature and the polysemy, amplitude and depth in terms of its theme are rare in Chinese film for which this film won the Grand Jury Prize at the 9th Shanghai International Film Festival, the Best Film Award at the 13th Beijing Student Film Festival, the Best Actor Award at the 7th Chinese Film Media Awards, the Outstanding Actor Award at the 12th Huabiao Film Awards, the Best Actor at the 26th Golden Rooster Awards and so on.

Assembly (2007)

The film is a outstanding war film directed by Feng Xiaogang, in which Zhang Hanyu plays a leading role, co-starred Deng Chao, Tang Yan, Liao Fan, Wang Baoqiang, etc.

Assembly tells actory during the Chinese Civil War in 1948, the fight between Chinese People's Liberation Army and Kuomintang army was unprecedentedly cruel and fierce.

Gu Zidi (Zhang Hanyu), the nineth company commander from the Liberation Army, is assigned to block the enemy, and he makes an appointment with the regimental commander that they must hold out until the last minute if they don't hear the retreat assembly call. When Gu Zidi and his 47 soldiers are badly wounded, Jiao Dapeng (Liao Fan), the platoon leader, tells Gu Zidi that he hears the assembly call. Jiao Dapeng is the bravest solider of the company and his words shocks Gu Zidi. But Gu Zidi himself doesn't hear it and decides to hold their ground so that the 47 soldiers fall in battle. He doubts he neglects the call, which wrongly causes the death of his comrades. From then on, Gu Zidi begins his journey of finding out the fact. Time passes into in a time of peace; the 47 soldiers are considered "missing". Eventually, Gu Zidi finds his 47 brothers through his mad search and makes them achieve recognition for the honorable deed. Gu Zidi and his 47 comrades are awarded Combat Heroes.

Assembly is base on a true story and move people with its real power. At present, the film has won the Best Director Award and Best Actor Award at the 15th Beijing Student Film Festival, the Best Actor Award at the 8th Chinese Film Media Awards, the Best Film Award and Best Actor Award at the 29th Hundred Flowers Awards, Best Actor at the 45th Golden Horse Festival and so on.

If You Are The One (2008)

If You Are The One is a 2009 comic New Year film directed by Feng Xiaogang, starred by Ge You, Shu Qi, Fang Zhongxin, Xu Ruoxuan, Hu ke and Fan Wei.

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The film tells that the talent invention by Qin Fen (Ge You) is bought at an extremely high price by the venture capital investor (Fan Wei). Being suddenly rich overnight, the "remained man" (single man) begins his journey of "seeking marriage" with all of his property. He meets different kinds of people with different purposes on his "journey" and a section of the "Human Comedy" shows various situations in life of 2008. After twists and turns, Qin Fen eventually finds his beloved, Liang Xiaoxiao (Shu Qin), who however has owned her lover. How does Qin Fen go through the adversity? A few times of joys and sorrows later, where there is a will there is a way. Ultimately, Qin Fen starts his brand-new journey with his true love.

In the form of seeking marriage for Qin Fen, the film presents various life styles and mind state of men and women in cities. The box office has surpassed 3 hundred million. It was said that the box office of Feng Xiaogang has accumulated 12 hundred million Yuan which exceeds that of Zhang Yimou, which makes Feng Xiaogang become the biggest box-office director. In the list of names qualified for the 3rd Asian Film Awards, Feng Xiaogang has been nominated Best Director while Ge You was nominated as Best Actor for *If You Are The One*.

著名影片
Notable Films

《十七岁的单车》(2000)

《十七岁的单车》是由中国第六代导演王小帅执导、新人崔林和李宾主演、著名影星周迅和高媛媛联合出演、吉光公司和北京电影制片厂联合出品的剧情片。

影片讲述十七岁的阿贵(崔林)从乡下来到北京找工作,开始他的城市生活。他的梦想是买一辆新的自行车。阿贵给自己找了一个自行车快递的工作,当他快要存够车钱时,发现他的自行车不见了,他焦急地寻遍了整个北京,终于发现一个叫健(李宾)的男生骑着他的自行车。于是他急忙追了上去,争论开来。但健是在二手市场上买到他的车的。两个年轻人不得不商量出一个办法,一起使用那辆自行车。

影片围绕两个少年对一部自行车的争夺展开,将十七岁的矛盾、彷徨、爱情、生活、理想以及十七岁少年对现实的理解、对社会规则的模糊认识和对矛盾问题的解

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决方式充分展现出来。影片关注小人物在大社会中的命运，继承了新生代电影的许多特点，同时也呈现出了不同以往的风格趋向。

该片获得2001年柏林国际影展评审团银熊奖和最佳新人奖两项、新加坡国际电影节最佳故事片提名奖以及第38届台北金马影展11项提名。

《紫日》(2001)

《紫日》是由冯小宁导演并编剧，富大龙、安娜·捷尼拉洛娃和前田知惠主演的一部战争片。

故事讲述1945年抗日战争即将结束时，苏联红军从日军手中救下中国人杨玉福，转移途中，苏军与日军发生遭遇战，杨与苏联女军医逃进森林。路上，他们遇到一个日本女学生，三人共同走上逃生之路。

本片是冯小宁"战争与和平"六部曲的收山之作，影片延续了冯小宁作品如诗如画、写实亦写意的一贯艺术风格。影片对白极少，而是以大量的电影语言和紧凑的情节来扣人心弦，重点是深刻的人物内心变化。

该片获得第7届华表奖特别奖、第21届夏威夷国际电影节最佳影片大奖和第8届北京大学生电影节组委会特别奖。

《美丽的大脚》(2002)

《美丽的大脚》杨亚洲导演、倪萍和袁泉等主演的一部农村题材的优秀作品。

影片讲述了因愚昧无知而失去了丈夫和孩子的农村妇女张美丽(倪萍)，为了村里的孩子们不再愚昧下去，开办了一所乡村学校。在北京过腻了养尊处优生活的夏雨(袁泉)作为一名志愿者，来到了张美丽这个偏僻的山村小学。山村以外的世界让孩子们包括张美丽感到困惑与茫然，山村贫穷而乏味的生活让夏雨感到辛酸与难熬……在夏雨即将选择离去的时候，山里人淳朴的性格感动了她。她说服有钱的丈夫出资，带着张美丽和孩子们来到了北京，让他们见见世面。最终张美丽死在一场意外的车祸中。夏雨开始了她自己新生活，孩子们回到学校继续他们的生活和梦想。

影片是具有一定的前瞻性，达到了思想性、艺术性及观赏性的综合。影片洋溢着淡淡的诙谐，但诙谐背后却是无尽的酸楚。

该片获第22届中国电影金鸡奖最佳影片、最佳导演、最佳女主角、最佳女配角四项大奖，并获第10届北京大学生电影节最佳女演员奖，第9届华表奖最佳女主角奖，长春电影节农村题材优秀影片金鹿奖等奖项。

《可可西里》(2004)

《可可西里》是由陆川导演，多布杰、张磊、赵雪莹、亓亮等主演的一部艺术片。

电影是根据真实故事改编而来。故事发生地可可西里，位于中国版图的西部、

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青藏高原的中心地带。1985 年以前，可可西里生活着大约一百万只珍贵的高原动物藏羚羊。随着欧洲和美洲市场对莎图什披肩的需求增加，导致了其原料藏羚羊绒价格暴涨，中国境内的可可西里无人区爆发了对藏羚羊的血腥屠杀。短短几年间，数百万藏羚羊几乎被杀戮殆尽。从 1993 年起，可可西里周边地区的藏族人和汉族人在队长的领导下，组成了一支巡山保护队，志愿进入可可西里进行反盗猎行动，两任队长先后牺牲。

《可可西里》是导演陆川执导的第二部作品，风格冷峻而又充满人文关怀，这是一部值得人敬重的影片。整部影片以新闻记实报道的形式，从一个随队采访记者的角度，讲述了荒凉的无人区，可可西里巡山队员们与疯狂凶残的藏羚羊盗猎分子展开殊死斗争，最终全部牺牲的惨烈故事。该片被评论为一部关于信仰与生命的电影，是一部关注人类自我生存状况和自然环境的电影。影片获第 14 届金鸡百花电影节最佳故事片奖，第 11 届电影华表奖优秀导演奖，第 41 届金马奖最佳影片奖和第 17 届东京国际电影节评委特别奖等多项国内国际大奖。

《三峡好人》(2006)

《三峡好人》是由贾樟柯导演、赵涛和韩三明主演的一部反映社会现实的影片。



影片讲述山西煤矿工人三明，16 年前买回了一个四川媳妇，两人结婚生子后，公安将三明老婆拯救出来，遣返回四川。但在这几年，两人已有了感情，三明决定来四川寻找媳妇。16 年天各一方之后，三明去三峡地区寻找他的前妻。因三峡工程的缘故，前妻家所在的县城早已被淹没在水底。几经周折，他终于见到了前妻，两人在长江边相会，决定复婚。而与此同时，女护士沈红从太原来到奉节，寻找她两年未归的丈夫，他们在三峡大坝前相拥相抱，而后黯然分手，决定离婚。老县城已经淹没，新县城还未盖好；一些该拿起的要拿起，一些该舍弃的要舍弃。

影片风格流畅平实，被誉为秉承了贾樟柯一贯坚持的现实主义风格的优秀作品。该片在第 63 届威尼斯国际电影节上获得金狮大奖和第 34 届洛杉矶影评人协会奖获最佳外语片奖，贾樟柯于 2007 年因此片获得由香港国际电影节主办的首届亚洲电影大奖最佳导演奖。

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《云水谣》(2006)

《云水谣》是由尹力导演,陈坤、徐若瑄、李冰冰领衔主演,朱茵、归亚蕾、秦汉等两岸三地影人聚集共同打造的一部史诗性战争爱情片。

影片由上个世纪四十年代两个台湾年轻人的邂逅开始。年轻英俊的陈秋水因做家庭教师而来到王家,并与王家女儿王碧云一见钟情,两人很快坠入爱河。但适逢台湾局势动荡,热血青年陈秋水为躲避迫害从台湾来到中国内地。与台湾失去联络的陈秋水,因思念母亲徐凤娘与恋人王碧云而将名字改为徐秋云。作为军医的他奔赴朝鲜战场,饱经战争与炮火的洗礼。偶遇小护士王金娣,在其猛烈的追求下,加上苦觅不到碧云的踪影而与金娣结婚。后两人一起支援西藏,于1968年冬天因雪崩殉职。身在台湾的王碧云则以儿媳的身份主动担负起照顾陈秋水母亲的重任,并从此开始了漫长而无望的等待,她发誓要用一生来寻觅爱人的踪迹。近60年过去了,一生未嫁的王碧云已两鬓斑白,但那段纯真美好的爱情仍然深藏在她的心里。

影片跟随着男女主角陈秋水、王碧云、王金娣三人三条爱情主线,讲述了一段跨越海峡、历经60年的凄美爱情故事,感人致深。该片已经获第14届北京大学生电影节最佳故事片奖和最受大学生欢迎男演员奖,第12届华表奖优秀故事片、优秀男演员、优秀女演员等六项大奖以及第16届金鸡百花电影节最佳影片奖等多项大奖。

《天狗》(2006)

《天狗》是由戚健导演,富大龙主演的一部主旋律片。

影片从凌晨开始,一场血案发生在山林——护林员李天狗(富大龙)开枪打死了孔家三兄弟。李天狗是个战斗英雄,在战场上打残了一条腿,复员后听从组织安排携带妻子桃花(朱媛媛)和儿子来到偏远山区当起国有林场的护林员。他没想到的是,眼前淳朴善良的农民发家致富的招数竟是乱砍、乱伐、乱卖林区的树木,而被当地人称为"三条龙"的孔家三兄弟是始作俑者兼幕后推手。公安老王进驻村庄调查案情。令人难以置信的是,李天狗是在身受重创生命垂危的情况下,用一杆老枪完成了精准的射击。而这起血案背后,更有一个惊心动魄、感动天地的故事。

影片对人性进行了深入的探讨,其主题的多义性、丰富性、深刻性在中国主旋律电影中是罕见的。凭此,该片在第9届上海国际电影节上获得评委会大奖,还获第13届北京大学生电影节最佳故事片奖,第7届华语电影传媒大奖最佳男主角奖,第12届中国电影华表奖最佳男主角奖和第26届中国电影金鸡奖最佳男主角奖等多项大奖。

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《集结号》(2007)

该片由冯小刚导演,张涵予主演,邓超、汤嬿、廖凡、王宝强等联合演出的一部优秀的战争片。

《集结号》讲述1948年中国国内战争中,中国人民解放军与国民党军队的战斗空前惨烈。

解放军九连连长谷子地(张涵予)接受了一项阻击战的任务,他与团长约定以集结号作为撤退的号令,如果集结号不吹响,全连必须坚持到最后一刻。当谷子地所带领的47个战士伤亡惨重时,排长焦大鹏(廖凡)在牺牲前告诉谷子地:我听到集结号了。焦大鹏是全连最勇敢的战士,由他说出的这句话让谷子地震惊。但是谷子地本人却没有听到号声,于是他决定继续坚守下去,结果47个战士最终全部阵亡。他怀疑是自己忽略了号声,导致战友们枉送性命。从此谷子地开始了寻找真相的过程。进入和平年代后,这47名战士被定为"失踪"。最终经过谷子地的疯狂寻找,终于找到了他的47个弟兄,为死去的战友找回应有的荣誉。谷子地和他的47个战友一同被授予战斗英雄的荣誉称号。

《集结号》选择的是一个真实的故事,用一种真实的力量去打动人。目前,影片已经获第15届北京大学生电影节最佳导演奖和最佳男主角奖,第8届华语电影传媒大奖最佳男主角奖,第29届大众电影百花奖最佳故事片和最佳男主角奖,第45届台湾金马电影节最佳男主角奖等。

《非诚勿扰》(2008)

《非诚勿扰》是由冯小刚导演,葛优、舒淇主演,方中信、徐若瑄、胡可和范伟联合出演的2009年喜剧贺岁片。

影片讲述秦奋(葛优)的天才发明被风险投资人(范伟)出天价买断。一夜暴富的这位"剩男"揣着家底开始了"征婚"旅程。漫漫"征途"上,各怀心事者纷至沓来,一段"人间喜剧"演出了2008年的世间百态。几经周折后,秦奋终遇倾心佳人梁笑笑(舒淇)。无奈,美人心有所属。秦奋究竟如何逆流而上?几番悲欣交集后,有志者事竟成!秦奋终于带着他的真爱开始一段全新的征程。

影片通过给秦奋征婚的形式,呈现了当前都市男女形形色色的生活方式和心理状态。目前,本片票房已经过3亿。据说,这部电影之后,冯小刚的个人总票房已经累积到近12亿人民币,超过了张艺谋成为中国内地最卖座的电影导演。在第3届亚洲电影大奖公布的入围名单中,冯小刚凭《非诚勿扰》已获最佳导演奖项,葛优已获最佳男演员提名。

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著名导演
Notable Directors

Zhang Yuan (1963)

Born in Nanjing, Jiangsu, Zhang Yuan graduated from Beijing Film Academy in 1989, and he is an independent Chinese film director considered a pioneering member of China's Sixth Generation of Directors.

In 1989, Zhang Yuan decided not to enter any film studios, chose instead to produce his films independently after his graduation. In 1990, he completed independently the film on self-raised funds, *Mama*, which describes the disabled children in contemporary China. The humanitarianism attention to the social edge crowd and the weak in the film as well as its unique narrative style aroused the intense interest at the international film festivals. The only 25-year-old Zhang Yuan became the international well-known Chinese youth director then. This film is called the first pioneering work of China's Sixth Generation and is of extraordinarily video and spiritual significance as Chen Kaige's *Yellow Earth*, the first pioneering work of China's Fifth Generation. It is also China's first independent film. In 1991, the film was awarded the Special Jury Prize at Nantes Three Continents Festival, France and has received numerous accolades abroad, screening at several international film festivals. In 1992, he started to shoot the feature film *Beijing Bastards*. The film reflects the mind state of Chinese present youth was considered the first Chinese rock and roll film which attended the multitudinous film festivals: Tokyo, Toronto, Vancouver and so on. In 1995, Zhang Yuan began to make the feature films, *Son* and *East Palace West Palace*, which both won the international awards after screening. Afterwards, Zhang Yuan directed the well-known films like *Seventeen Years* (*Guo Nian Hui Jia*), *Green tea* and so on. The 1999 was of special significance to Zhang Yuan who obtained the Best Director for Seventeen Years at the 56th Italian Venice International Film Festival and the international status and approval from then on. In 2005, he directed *Little Red Flowers* (*Kan Shang Qu Hen Mei*) adapted from Wang Shuo's novel, gaining the consistent high praise from the media and audiences.

Zhang Yuan attempts to express the topics he cares about with different artistic methods and has made a number of influential films at home and abroad. He was

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elected by US *Time Weekly* as one of the world's top 100 young leaders for the 21st century, one of 100 young influencing the next century by *Chinese Youth Magazine* and awarded the Cultural Peace Prize by the UN in 2001.

Wang Xiaoshuai (1966 ~)

Born in Shanghai, Wang Xiaoshuai graduated from the Beijing Film Academy in 1989 and he is an independent Chinese film director considered a pioneering member of China's Sixth Generation of Directors.

After Wang Xiaoshuai was born in 1966 in Shanghai and went to Gui Yang with his parents, spending the first thirteen years of his life there. In 1979, he and his family had moved to Wuhan. In 1981, Wang moved to Beijing where he attended the Central Art Academy Middle School to study painting. It was at the beginning of 1980s that Chinese film fully recovered. Apparently Wang Xiaoshuai had satisfied no more with reflecting his surrounding world by painting. Consequently, he passed the entrance examination for studying the directing in Beijing Film Academy in 1985.

The youth director Wang Xiaoshuai has begun developing his own unique film style during the short ten years from his maiden work of 1993, *The Days* financed on self-raised funds to *The House* of 1999 by relying on his special and sensitive film individuality. *The Days* made a great coup and this small block-buster black-and-white film has brought him innumerable great honor for him. Since 1994, this film was screened at several film festivals notably the Vancouver International Film Festival, Dutch Rotterdam International Film Festival, Berlin International Film Festival Youth Forum and London, Greece, Nantes, Italy and so on and ultimately went on to win a Best Director award for Wang at the Taormina Film Festival, the Best Film Award (Golden Alexander) at the International Thessaloniki Film Festival and was also selected as one of the best 100 films of all time by the BBC in 1995. Simultaneously it was the only Chinese film that was selected, which is the honor of Chinese director as well as Chinese film. In 1997, Wang Xiaoshuai directed his very important and the first film *So Close To Paradise* shown publicly at home which was a candidate for Cannes Film Festival in 1998. The 2000 film *Beijing Bicycle* won Silver Berlin Bear at the 51th Berlin International Film Festival and the 2005 work *Shanghai Dreams* won Jury Prize at Cannes Film Festival. In 2007, the new film *In Love We Trust* wrote and directed by himself was also a success and won Silver Berlin Bear for Best Screenplay at the 58th Berlin International Film Festival, which was the

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second Silver Berlin Bear for him.

As one of the few Chinese independent directors, Wang Xiaoshuai is highly well-known in domestic and international film circle. He has been insisting on making the artistic films according to his own pursuit and in more than ten year of artistic explorations, his films have been paying attention to the human and maintaining diligently their artistic integrity. He still persists continuously his idealism in the films particularly when people pay more attention to commercial films.

Zhang Yang (1967 ~)

Born in Beijing, Zhang Yang is a director, actor and screenwriter. In 1988 he graduated from Chinese Department of Guangzhou Zhongshan University and in 1992 graduated from the Director Department of Central Academy of Drama. He is a representative of China's Sixth New Generation of Directors.

In 1997, *Spicy Love Soup*, the debut directed and wrote by him, made him widely known and a representative of China's Sixth Generation of Directors. The film won the Best Director and Best Visual Effect at the 5th Beijing Student Film Festival in 1998, Best First Film at the 18th Golden Rooster Awards as well as Grand Jury Prize at the 4th Changchun Film Festival. In 1999, he directed and wrote his second work *Shower* which brought him more wide reputation. The film gained great welcome from critics circle and the audience at the international film festivals like Toronto International Film Festival and so on and moreover has obtained nearly 20 awards at domestic and international film festivals. In 2001, *Quitting* he directed, wrote and acted a role in attended to compete at the Venice Film Festival and received high praise, and won the Best Film at the 4th Bangkok International Film Festival and Best Film at Brasilia Film Festival, etc. This is the successful work in which he gave his dual attention to the artist courage and commercial selling point. In 2005, *Sunflower* he directed and wrote displays the conflict between the generations, father and son, by the exquisite key. It won Silver Shell Award for the Best Director and Best Cinematography (Li Pingbin) at the San Sebastian Film Festival and Best Film at Mexico Film Festival. In 2006, he cooperated with Zhao Benshan and made a black comedy, *Getting Home* which won the Best Film at the 44th Golden Horse Awards, etc.

Zhang Yang is one of very few directors who keep 100% of success. His works are exquisite and of the extreme tensity, which enables him to become a young one of the rare directors who are able to obtain the balance between the art and

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the trade. He is also the one who gained the highest box office in public screening among the 6th Generation of Directors.

Jia Zhangke (1970 ~)

Born in Fenyang, Shanxi, Jia Zhangke is generally regarded as a famous leading figure of the China's Sixth Generation of Directors.

Jia Zhangke originally studied drawing. Attended a screening of *Yellow Earth* by chance then stimulated his deep love for film. In 1993, he would eventually make it to Beijing Film Academy as he had hoped. His first, a fifteen-minute short documentary on tourists in Tiananmen Square entitled *One Day in Beijing*, was made in 1994 on self-raised funds. In 1995, he directed the first short feature film *Xiao Shan Going Home*, winning a top prize at the 1996 Hong Kong Independent Short Film &Video Awards and being screened at 21th Hong Kong International Film Festival. In 1997, he directed the feature film *Xiao Wu* in which his unique angle of view and feeling way had been expressed completely and the thoroughly for the first time. The film received high praise broadly in the world and has won awards at 7 international film festivals like the 48th Berlin Film Festival, etc. Jia Zhangke became famous overnight. He pioneering work *Xiao Wu* established his pivotal position among the China's Sixth Generation of Directors without any doubt. After that, Jia Zhangke directed several long films like *Platform*, *Unknown Pleasures*, *The World*, etc. and documentaries like *In Public*, *The Condition of Dogs*, etc. in which *Platform* won six film exhibition awards like Golden Montgolfiere for Best Film at France Nantes Three Continents Festival, etc. The film has been called the masterpiece of the entire sixth generation movement. *Unknown Pleasures*, *The World*, *In Public* and 2006 documentary *Dong* (*East*) all won several international awards. In 2006, his feature *Still Life* became the winner of the 2006 Golden Lion at the 63rd Venice International Film Festival and he himself won the Best Director at the first Asian Film Awards in 2007. Up to now, Jia Zhangke's leading status among the China's Sixth Generation of directors has been established. In 2008, his new work 24 *City* has also attained high praise.

From the success of *Xiao Wu* to the waves of high praise of *Still Life*, Jia Zhangke's film world is gradually becoming a special way to understand China and also re – annotating the realism Chinese films. In 2004, he led an international panel in deciding the winners at Torino International Film Festival and in 2005 he was invited as the judge at the Yamagata International Documentary Film Festival.

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In addition, Jia Zhangke has also participated in lots or other international cultural activities, becoming now one of the most active directors in Asia.

Ma Liwen (1971 ~)

Born in Jiangxi, Ma Liwen, original name Ma Xiaoying, followed her parents to arrive in Harbin when 6 years old. She graduated from the Department of Directing of Central Academy of Drama in 1994.

In 1998, Ma Liwen started to shoot *Gone Is the One Who Held Me Dearest in the World* but reached a deadlock because of the funds. In 2002, she restarted this realistic film which is full of strong feelings. It is touching and has the intense feminine color; its screening caused a stir and won 15 awards: Outstanding Chinese Language Feature Film, Best Director, Best Supporting Actress, etc. at Changchun Film Festival. In 2005, her second director work *You and Me* won the Best Actress at the 18th Tokyo Film Festival, Best Director and Best Actress at the 14th Golden Rooster and Hundred Flowers Film Festival as well as Audience's Favorite Award at 2005 the 7th Italian Far East International Film Festival. In 2007, her New Year comedy *Lost and Found*, Also known as *Missing and Found* was extremely successful after screening. In 2008, she wrote and directed her new work *Desires of the Heart* starred by Ge You, Fan Bingbing, Wu Junmei, Guo Tao, Mei Ting, Geng Le and so on.

Lu Chuan (1971 ~)

Born in a literature and art family in Xinjiang, Lu Chuan graduated from the PLA International Relations University in Nanjing in 1993, majoring in English and later the Department of Directing of Beijing Film Academy for a master's degree in directing in 1998.

In 2001, Lu Chuan directed the first work *The Missing Gun* which was commented that there was too much Jiang Wen's influence because of his participation. In 2004, Lu Chuan directed his own second director work *Kekexili: Mountain Patrol*, telling that depicts the life-and-death struggle between vigilante rangers and bands of mad and terrible poachers in the remote no man's-land Tibetan region of Kekexili and finally all the vigilante rangers die. After its screening, the film aroused an extreme stir and obtained the consistent praise, successively winning many international and the domestic awards like the Best Film at 14the Golden Rooster and Hundred Flowers Awards, Outstanding Director at the 11th Huabiao Film Awards, Best Film at 41st Golden Horse Film Festival and Special Jury Prize at the 17th Tokyo Inter-

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national Film Festival, etc., which made Lu Chuan leap forward in the line of the successful director ranks at one swoop he becomes the best representative in the new and unique Chinese directors. In 2008, Lu Chuan shot his new work *City of Life and Death* which is based on the historical event of Nanjing Massacre. When it broadcased in 2009, the film achieved a great success.

Shi Runjiu (1969 ~)

Shi Runjiu is from Shanghai and one of the leading figures among the China's Sixth Generation of Directors. In 1992, he graduated from the Director Department of Central Academy of Drama. Shi works for the famous private film company, Imar Film Company, as its leading director.

In 1998, Shi Runjiu directed his first film—a romantic comedy *A Beautiful New World* which attended the 1999 Germany Berlin International Film Festival and Hawaii International Film Festival, winning Special Jury Award for Best Actor at the 1999 Hawaii International Film Festival. And Shi Runjiu becomes a famous member of a group of China's new directors. In 2000, Shi Runjiu directed the feature film *All The Way* known as the first Chinese road film, which attended the 2001 Rotterdam International Film Festival, winning Nomination Award. Afterwards, he has directed many TV documentary films one after another, among which *Old Jing with His Regular Customers* in 2002 won several documentary awards.

There is a sense of rhythm and freshness in Shi Rujiu's films, which are easily accepted by the youth. The style of his films attracts more common people.

著名导演
Notable Directors

张元(1963 ~)

张元,出生于南京,1989 年毕业于北京电影学院,中国第六代导演的领军人物,中国独立电影导演。

1989 年,张元毕业后没有进电影制片厂工作,而是个人集资独立制片。1990 年,他自筹资金独立完成描写了当代中国残疾儿童生活的影片《妈妈》。影片所表现出的对社会边缘人群和弱势群体的人道主义关注以及其独特的叙事风格引起了国际电影节的强烈关注。当时只二十五岁的张元一下子成为国际知名的中国青年

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导演。该片被称为中国电影第六代的开山之作，与陈凯歌的作为第五代的开山之作《黄土地》一样具有非凡的影像意义和精神意义，也是中国的第一部独立电影。1991 年，该片获法国南特三大洲电影节评委会大奖和国外无数赞美，先后被邀参加数十个电影节。1992 年，他开始拍摄故事片《北京杂种》。影片反映了中国当代青年的精神状态，被认为是中国第一部摇滚影片。本片参加了东京、多伦多、温哥华等众多电影节。1995 年，张元开始制作故事片《儿子》和《东宫西宫》，两部影片推出后均获得国际大奖。之后，张元相继导演了《过年回家》、《绿茶》等知名影片。1999 年对张元来说是一个具有特别意义的一年，他的《过年回家》获得了第 56 届意大利威尼斯国际电影节最佳导演奖，从此获得了国际上的地位和认可。2005 年，他又拍了改编自王朔小说的影片《看上去很美》，获得媒体和观众的一致好评。

张元尝试用不同的艺术手段来表现他所关心的话题，制作出了不少具有国内国际很有影响的影片。他被美国《时代周刊》推选为“21 世纪世界百名青年领袖”之一；被《中国青年》杂志评选为将影响下个世纪的 100 位青年人之一；2001 年被联合国授予“文化和平奖”。

王小帅（1966 ~ ）

王小帅，出生于上海，1989 年毕业于北京电影学院，是中国第六代导演中的领军人物，中国独立电影导演。

1966 年出生后随父母前往贵阳，在那里 13 年。1979 年，王小帅全家迁往武汉。1981 年，王小帅考入中国北京中央美术学院附中。八十年代初，正是中国电影全面复苏的时期。通过绘画来反应自己的周围世界，显然再不能满足王小帅。于是，1985 年他考取了北京电影学院导演系。

青年导演王小帅凭借其独特、敏感的电影个性，从他自筹资金拍摄 1993 年电影处女作《冬春的日子》到 1999 年《梦幻田园》的短短十年间，王小帅开始形成自己独树一帜的电影风格。《冬春的日子》一鸣惊人，这部小制作黑白影片为他带来无数殊荣。1994 年起，该片参加温哥华国际电影节、荷兰鹿特丹国际电影节、柏林国际电影节青年论坛及伦敦、希腊、南特、意大利等多个电影节，并获意大利丝米诺艺术电影节最佳导演奖、希腊铁萨隆尼国际电影节最佳影片大奖（金亚力山大大奖）、1995 年被 BBC 评为电影诞生以来的 100 部佳片之一，同时也是唯一入选的中国影片。这是中国导演的荣誉，也是中国电影的荣誉。1997 年，王小帅在武汉拍摄了他非常重要的、也是第一部在国内公映的电影《扁担·姑娘》（《越南姑娘》），该片入围 1998 年戛纳国际电影节。2000 年的作品《十七岁的单车》获得 51 届柏林电影节银熊奖，2005 年的作品《青红》获戛纳电影节评委会大奖。2007 年，他自编自导的新片《左右》也很成功，获得第 58 届柏林电影节最佳编剧银熊奖。这是他拿到的第二个银熊奖。

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王小帅作为中国为数不多的独立电影人，在国内、国际影坛有着很高的知名度。他一直坚持按自己的追求做艺术电影，在十多年的艺术探索中，他的电影始终关注人并且努力保持在艺术上的完整性。尤其在人们越来越注重商业电影的时候，他仍然在电影中坚持他的理想主义。

张杨(1967～)

张杨，出生于北京，导演、演员、编剧。1988年毕业于广州中山大学中文系，1992年毕业于中央戏剧学院导演系，中国第六代新锐导演代表人物。

1997年，张扬的导演及编剧处女作《爱情麻辣烫》令他名声大起，成为中国内地第六代导演的代表人物。影片于1998年获得第5届大学生电影节最佳导演奖和最佳视觉效果奖、第18届中国电影金鸡奖导演处女作奖以及第4届长春电影节评委会特别奖。1999年，他编导的第二部作品《洗澡》更使他声名远扬，该片在多伦多等国际电影节上不仅大受评论界和观众欢迎，而且获得了近20个国内国际奖项。2001年，他编导、并演出的《昨天》参加威尼斯电影节角逐，受到好评，并在第4届曼谷国际电影节上获得了最佳影片奖、巴西利亚电影节最佳影片奖等。该片是他兼顾艺术家勇气和商业卖点的成功之作。2005年他编导的作品《向日葵》以细腻的基调表现了父子两代的冲突。该片在圣塞巴斯蒂安电影节上获得最佳导演银贝壳奖和最佳摄影(李屏宾)的称号、墨西哥电影节最佳影片奖。2006年，张扬与赵本山合作了一部黑色喜剧《落叶归根》。该片获第44届台湾金马奖最佳影片奖等奖项。

张扬是目前中国保持100%成功率的为数不多的电影导演。他的作品细腻而极具张力，擅长通过人物情感表达给观众内心的震撼，使得他成为一位难得的能在艺术和商业之间取得平衡的年轻导演，也是第六代导演中公映票房最高的一位。

贾樟柯(1970～)

贾樟柯，出生于山西汾阳，是中国第六代导演中的著名领军人物。

贾樟柯原本专攻绘画，一个偶然的机会观看了电影《黄土地》之后，便激发了对电影的热爱。1993年，他如愿考上北京电影学院。1994年，贾樟柯自筹资金拍摄了他的第一部记录天安门广场游人的15分钟记录短片《有一天，在北京》。1995年，他拍摄了第一部短故事片《小山回家》，获1996年香港独立短片及录像奖金奖，并参展第21届香港国际电影节。1997年，他导演了故事片《小武》，他的独特视角与感情方式第一次有了完整与深入的表达。影片在国际上广受好评，在第48届柏林电影节等7个国际电影节上获得大奖，贾樟柯一举成名。他的开山之作《小武》无疑奠定了其在第六代导演中举足轻重的位置。其后，贾樟柯又拍摄了《站台》、《任逍遥》、《世界》等几部长片和记录片《公共场所》、《狗的状况》等。其

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中,《站台》获法国南特三大洲国际电影节最佳影片等六个影展奖项。《站台》被认为是整个第六代导演运动的杰作。《任逍遥》、《世界》、《公共场所》以及2006年拍摄的纪录片《东》均获多项国际大奖。2006年,他的故事片《三峡好人》在第63届威尼斯国际电影节上获得金狮大奖,他本人并于2007年因此片获得首届亚洲电影大奖最佳导演奖。贾樟柯中国第六代导演领军者的地位得以确立。2008年,他的新作《二十四城记》亦多获好评。

从《小武》的成功到如潮好评的《三峡好人》,贾樟柯的影像世界正在逐步成为理解中国的一种特殊方式,亦在重新诠释中国电影的现实主义。2004年,他担任都灵国际电影节评委会主席;2005年,担任日本山形国际纪录片电影节评审。此外,贾樟柯还参与了其他大量的国际文化活动,成为当今亚洲最为活跃的电影导演之一。

马俪文(1971~)

马俪文,原名马晓颖,出生于江西,6岁时跟随父母到了哈尔滨。1994年,毕业于中央戏剧学院导演专业。

1998年,马俪文开始拍摄《世界上最疼我的那个人去了》,因资金问题搁浅。2002年,重新开机,影片是一部具有浓郁抒情风格的写实电影。作品感人至深,并带有强烈的女性色彩,上映后引起轰动,并一举夺得当年长春电影节优秀华语故事片奖、最佳导演、最佳女配角等15项大奖。2005年,她导演的第二部作品《我们俩》获第18届东京电影节最佳女演员奖以及第14届金鸡百花电影节最佳导演奖和最佳女演员奖和2005年第7届意大利远东国际电影节最受观众欢迎奖。2007年,她的贺岁喜剧影片《我叫刘跃进》,上映后非常成功。2008年,她又编剧及导演的新作是《桃花运》,由葛优、范冰冰、邬君梅、郭涛、梅婷、耿乐等主演。

陆川(1971~)

陆川,出生于新疆一个文艺家庭,1993年,他毕业于解放军国际关系学院英国语言文学专业,1998年毕业于北京电影学院,获导演系硕士学位。

2001年,陆川导演第一部作品《寻枪》,因为影片有姜文的参与,外界一致评论电影里姜文的色彩过浓厚。2004年,陆川又推出自己导演的第二部作品《可可西里》,电影讲述了偏远的西藏无人区可可西里巡山队员们与疯狂凶残的藏羚羊盗猎分子展开殊死斗争,最终全部牺牲的惨烈故事。本片推出后获得极大反响,受到一致赞誉,并先后获得第14届金鸡百花电影节最佳故事片奖、第11届电影华表奖优秀导演奖、第41届金马奖最佳影片奖和第17届东京国际电影节评委特别奖等多项国内国际大奖。使陆川一举跃入成功导演们的行列,成为中国新锐导演中的最佳代表。2008年,陆川拍摄了以南京大屠杀历史事件为背景的新作《南京!南京!》。2009年此片公映获得巨大成功。

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施润玖(1969～)

施润玖,上海人,第六代新锐导演的领军人物,1992 年毕业于中央戏剧学院导演系。现为中国民营电影公司"艺码电影公司"的主力导演。

1998 年,施润玖导演了第一部电影——浪漫喜剧《美丽新世界》,参加 1999 年德国柏林国际电影节和美国夏威夷电影节,获夏威夷电影节最佳男演员奖,成为国内新锐导演群体中著名一员。2000 年,施润玖导演了故事片《走到底》,号称中国第一部公路电影,参加了 2001 年荷兰鹿特丹国际电影节并获提名奖。随后,他接连拍摄了多部电视纪录片,其中,2002 导演的《靖大爷和他的老主顾们》获得多个记录片奖项。

施润玖的电影有一种更容易被年轻人接受的节奏感、清新感,是一种更为平民化的电影风格。



著名影星
Notable Stars

Xu Jinglei (1974～)

Xu Jinglei was born in Beijing and graduated from the Acting Department of Beijing Film Academy in 1996. She is a famous actress and considered one of the four most promising young film actresses in China, along with Zhao Wei, Zhang Ziyi, and Zhou Xun.

In 1995, Xu Jinglei, a junior, starred the teleplay *Another Way To Die* (*Yi Chang Feng Hua Xue Yue De Shi*). It was the first time for her to act and she was too anxious to speak. In 1997, she stirred the film *Spicy Love Soup*. In 1998, she acted the leading role in the teleplay *Cherish Our Love Forever* and in the same year she was elected as the Most Popular Actress among College Students at the 3rd University Student Film Festival. In 1999, she won the 7th Chinese Film Performing Arts Academic Society Prize for her splendid performance in *Spicy Love Soup*. In 2001, she played her three important films, *Spring Subway*, *I Love You* and *Far From Home*. In 2002, she won Student's Favorite Actress Award for the leading role in *Spring Subway* at the 9th Beijing Student Film Festival and the film won Student's Favorite Film Award. In spring of the same year, she herself wrote, directed and starred *My Father And I*, attracting widespread interest in domestic and internation-

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al film circle. 2003 was a big harvest year for Xu Jinglei: she was selected as the Favorite Actress in Mainland for her splendid performance in *I Love You* at the Chinese Film Media Awards, won the Best New Performer at the 9th annual Huabiao Film Awards, Best Leading Actress for *Spring Subway* at the 26th Hundred Flowers Film Awards, Best Supporting Actress for *Far From Home* and Best Director for *My Father and I* at the 23rd Golden Rooster Awards. She becomes an absolute idol inadvertently. In 2004, she also won the Best New Director, Best Screenwriter and Best Actress inland for *My Father and I* at the 4th annual Chinese Film Media Awards. In September of the same year, she herself wrote, directed and starred her second film *Letter from an Unknown Woman*, winning the Beat Director at the 52th Spain San Sebastián International Film Festival. In 2006, she again successfully directed *Dreams May Come* which attracted a large number of audiences and won the Best Director at the 14th Beijing Student Film Festival. In 2007, she won the Most Charming Actress in the eyes of the professional cameramen of Hong Kong Professional Cameramen Academic Society.

Xu Jinglei is considered one of bright and talented actresses. Most of the images she played in films make the profound impression on the audiences in addition to her successful director works and so she is an extremely outstanding one of the China's new generation of actors.

Lu Yi (1976 ~)

Lu Yi was from Shanghai and he graduated from the Acting Department of Shanghai People Art Theater in 1999. He is a renowned young actor.

Lu Yi is beautiful and handsome boy who has stepped onto the performing path since his childhood and played numerous child stage plays. In 1982, five-year-old Lu Yi was chosen by his innate conditions to play a role in the film *Quan Shui Ding Dong*. When Lu Yi was 14 years old, he entered Shanghai children's Art school where he truly fell in love with performing art through the strict and standard training. During this period, his representative works included *Uproar in Heaven* (*Da Nao Tian Gong*) and *Daughter of Sea*. In 1998, Lu Yi, a junior, acted the leading role, Xiao Tong, in TV series *Unrest* (*Yong Bu Ming Mu*) and he became famous overnight and a hot idol star. Consequently, Lu Yi goes very well with his acting career and played leading or supporting roles successively in films like *Chao Yang Men*, *Jasmine Women*, *Love Trilogy*, *Brothers*, *Time to Love* (*Qing Ren Jie*), *the Seven Swords*, *Fit Lover*, etc. and TV series such as *Like Fog*, *Rain and Wind*

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(*Xiang Wu Xiang Yu You Xiang Feng*), *Young Justice Bao II*, *Hai Yang Guan De Yue Hui*, *Pink Ladies*, *Boy & Girl* (*Nan Cai Nu Mao*), *Big Locust Tree*, *Family*, *Harbin Under Night*, *Wo De Qing Chun Shui Zuo Zhu*, *Three Kingdoms*, etc. in which his splendid performance could be seen. Since his debut, Lu Yi has performed more than 50 works successively and portrayed different types of screen images. These works record the experience of the generation of person and witnesses the growth of one person. In 2000, he was awarded the Best Leading Actor and Audience's Favorite Actor for *Unrest* at the 1st Golden Eagle Festival & the18th Golden Eagle TV Awards.

In 2005, he was nominated the Best Actor candidate for *Time to Love* at Shanghai International Film Festival; the *Seven Swords* he acted the leading role in became the opening ceremony film at Venice Film Festival and obtained many nominations at Taiwan Golden Horse Film Festival and Hong Kong Film Festival.

Chen Kun (1976 ~)

Chen Kun, born on February 4th, 1976 in Chongqing, enrolled the China National Song and Dance Ensemble in 1995. And in 2000, he graduated from the Acting Department of Beijing Film Academy.

In 1999, Chen Kun Starred in *National Song* as Nie Er, which led him step into the film circle. As the first film he starred, the National Song won the Best Feature Film of Huabiao Film Awards and the Special Prize at the 19th Golden Rooster Awards. And in 2001, *Balzac and the Little Chinese Seamstress* brought him more exposure and fame. In 2002, he acted as Jin Yanxi in *The Story of a Noble Family* and deeply impressed audiences with his outstanding acting skills, thus quickly became prominent. And his remarkable performance in *Baober in Love* which was directed by Li Shaohong won him the Students' Choice Award Favorite Actor at the 11th Beijing Student Film Festival. In 2005, with his *Westlake Moment*, Chen Kun was nominated the Best Actor at the 42nd Golden Horse Awards in Taiwan; he played the role of Chen Qiushui in *The Knot*; he also starred in the *Legend of Heroic Duo*, a TV series cooperated by Hong Kong and the Mainland, and substituted Jiang Wen to be the leading actor in Chen Yifei's *Hairdresser*, in which he had great performance and won the Best Actor of the 15th Shanghai Film Critics Society Awards in 2006. In 2006, in addition to the *Endless Love*, Chen Kun cooperated with Li Shaohong again and starred a horror film— *Gate* which was a great challenge of his acting skill. When shown in 2007, the film received great applause. In 2007, as a handsome

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young actor, Chen Kun promoted his career to a position which just like the sun at the high noon and won many awards. He successively won the Students' Choice Award Favorite Actor at the 14th Beijing Student Film Festival, the Golden Phoenix Award at the 11th China Performing Arts Academy Awards, the Best Actor of the 12th Huabiao Film Awards and the Nominated Best Actor at the 26th Golden Rooster Film Awards, etc. In 2008, together with Zhou Xun, Zhao Wei, Zhen Zidan and Sun Li, Chen Kun starred in the great commercial film *Painted Skin* which was adapted from the Chinese ancient classics titled *Strange Tales of a Lonely Studio*. And this film was appraised as one of the top ten most valuable films in 2008.

Zhou Xun (1976 ~)

Zhou Xun is a prominent actress in China who was born in Quzhou of Zhejiang Province and graduated from Zhejiang Arts Institute.

It was just a coincidence for Zhou Xun to enter the filmdom. In 1991, director Xie Tieli noted a seemingly mysterious girl with big eyes. And she made great efforts to find Zhou Xun who was still in school at that time. Thus, there came her first film— *Strange Tales Amongst Old and Desolute Tombs*. In 1994, Zhou Xun deeply impressed the audience with her performance in *Red Prescription*, *Just Happy* and Chen Kaige's *The Emperor and the Assassin*. Since then, Zhou Xun became luckier in her career. In 1998, he played two roles in *Suzhou River* and acted two people with entirely different characteristics. With this film, she won the Best Actress at the 15th Paris International Film Festival while the film itself won the Best Feature Film. Later in 2000, *Suzhou River* won the Grand Prize at the First Tokyo Ginza Film Festival, Japan. Also in 1998, she starred as the teenage Princess Taiping in the popular series *Palace of Desire*, and quickly became popular for her outstanding acting skill. And the role also won her the Audiences' Choice Award Favorite Actress and the Audiences' Choice Award Favorite Supporting Actress at the Chinese TV Golden Eagle Awards in 2000. In 1999, the *April Rhapsody* successfully conquered the heart of audiences in Hong Kong and Taiwan. After that, from *April Rhapsody*, *Business Family* to *Orange matured*, Zhou Xun left her every single role in the memory of audience. In 2002, she won the Best Actress of the 25th Hundred Flowers Awards. Afterwards, Zhou Xun successively cooperated with many famous directors, such as Wang Xiaoshuai, Chen Guo, Gao Xiaosong, Hu An and Chen Kexin, etc, and performed in several appraisable films. In 2003, the role in *Where Have All the Flowers Gone* won her the Students' Choice Award Favorite Actress at

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the 10th Beijing Student Film Festival. And in 2005, she won the Best Actress at the first China Film and Director Association Awards for *Baober in Love*. In the same year, Zhou Xun showed her dancing and acting skills in Chen Kexin's *Perhaps Love*, and unquestionably won many awards which included the Best Actress at the 25th Hong Kong Academy Film Awards, the Students' Choice Award Favorite Actress at the13th Beijing Student Film Festival, the Best Actress at the first Hangzhou Student Film Festival and the Golden Horse Award for Best Actress. She was second to Zhang Ziyi to won the Hong Kong Academy Film Awards as an actress from the Mainland and she also titled as the Most Prominent Asian Actress at the 11th Pusan Film Festival. In the same year, Zhou Xun's outstanding performance of Qing Nu in Feng Xiaogang's *The Banquet* brought much appraisal to the film as well as won her the Best Supporting Actress at the Hong Kong Academy Film Awards.

Nowadays, Zhou Xun, a genius girl from South China, has become one of the most prominent actresses in China. And in 2008, Zhou Xun's fantastic acting in *The Equation of Love and Death*, *Painted Skin* and *All about Women* increased many positive comments and honor for her. In 2009, another two films of her— *Su Qier* and *The Sound of Wind*, are to be released, and they will definitely enhance Zhou Xun's position and influence in Chinese filmdom.

Zhao Wei (1976 ~)

Zhao Wei was born in Wuhu of Anhui Province, and graduated from the Acting Department of Beijing Film Academy in 2000.

In 1998, the role in *Princess Pearl* won Zhao Wei great populace and fame overnight, thus she became a first-degree popular idol and actress in mainland as well as in Hong Kong and Taiwan. With this series, Zhao Wei won the Best Actress of the 17th China TV Golden Eagle Awards. Meanwhile, Zhao Wei established the fame of the favorite actress in Chinese society, and she was considered one of the four most promising young film actresses in China, along with Zhang Ziyi, Zhou Xun and Xu Jinglei.

In 2001, Zhao Wei starred the *Shaolin Soccer* with Zhou Xingchi. This film created the highest record of Chinese films in France and Italy, and made the fame of Zhao Wei stepping outside the local Chinese society even to a peak. In 2003, Zhao Wei starred in *Warriors of Heaven and Earth* with Jiang Wen, and won the Students' Choice Award Favorite Actress at the 11th Beijing Student Film Festival. Afterwards, with her outstanding performance in *Green Tea* and *Jade Goddess of Mercy*, she won

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the Most Favorite Actress at the fourth Chinese Film Media Awards and the Golden Phoenix Award at the 10th China Performing Arts Academy Awards. Meanwhile, the films received many invitations and appraisal from several international film festivals.

In 2005, as a film starred by Zhao Wei and Lu Yi, *Lover's Knot* was shown at several film festivals and won a great booking office as well as audiences' appraisals. With this film, Zhao Wei was awarded as the Best Actress at the 11th Huabiao Film Awards, the Best Actress at the 8th Shanghai International Film Festival and the Golden Deer Best Actress at the 8th, Changchun Film Festival. From 2008 to 2009, the *Red Cliff* and *Painted Skin* starring her were released in Asia as well as several American and European countries, thus promoted her fame overseas. Also, TV series starring Zhao Wei included *Treasure Venture*, *Romance in the Rain* and *Moment in Beijing* were widely welcomed by Chinese audiences all over the world.

From Cinderella to Princess, from a beautiful girl to an attractive woman, Zhao Wei has stepped toward mature and became the first Chinese film star acknowledged by the international society. In 2008, she was ranked the first of the four most promising film actresses along with Zhou Xun, Li Bingbing and Fan Bingbing. In the same year, she was chosen as one of the most influential Chinese actresses at the splendid ceremony of Chinese TV series in October as well as the most influential figure at the "Echo for 30 Years" ceremony in December. Currently, she is pursuing her directing postgraduate study in the Directing Department of Beijing Film Academy under the instruction of the famed director Tian Zhuangzhuang, and will probably direct films by herself.

Xia Yu (1976 ~)

Xia Yu was born in Qingdao and graduated from the Acting Department of Central Academy of Drama.

In 1994, as a senior high school student, Xia Yu was lucky to star with Jian Wen in the *In the Heat of the Sun*. This film earned the 17-year-old boy the Best Actor Award at the 51st Venice International Film Festival, the Best Actor Award at the Taiwan Golden Horse Awards as well as the first Singapore International Film Festival, thus made him the youngest actor who won three Best Actor Awards. In 1998, he was nominated as Best Actor at the Tokyo International Film Festival for *the Shadow Magic*; he took the leading roles of *Where Have All the Flowers Gone* and *Back Home* in 1999 and 2000 respectively; and in 2002, he won the Best Actor A-

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ward at the 23rd Golden Rooster Awards for his performance in *A Date with Police*. In 2005, Xia Yu starred in *Waiting Alone*, and won the Students Choice Favorite Actor of the Beijing Student Film Festival, the Golden Phoenix Prize of the 10th China Performing Arts Academy Awards, as well as the Special Contribution Award for Promote China to the World at the Boao Asian Forum. In 2006, he was again awarded as the Students Choice Favorite Actor of the Beijing Student Film Festival for *Shanghai Rumba*. At the Shanghai International Film Festival in 2007, Xia Yu was awarded as the Most Favorite Chinese Actor of Glamorous China. In recent years, he has starred in *Roots and Branches*, *The Past of Film*, *Dragon Squad* and *Self Entertainment*, etc. while took part in the filming of Veil and other TV series included *Classical Love*, *Marriage with Tears and Laughter* and *Our 1980s*.

As the youngest Film King of the Venice Film Festival in the history, Xia Yu who was facial resemble to Jiang Wen is widely considered the most prominent actor in the Mainland of China.

Fu Dalong (1976 ~)

Fu Dalong, a Manchurian of Beijing, was graduated from the Acting Department of Beijing Film Academy in 1998.

In 1985, the 8-year-old Fu Dalong for the first time starred *Win Lottery* which won the Super Prize at the 15 Portuguese Film Fetival. Later, he took the leading role in *Young Peng Dehuai*, the prize winning film of the Golden Rooster Awards and Tong Niu Awards, and won the Best Performance Prize of the Tongniu Awards. After the graduation in 1998, Fu successively starred in two important films of Feng Xiaoning— *The Meridian of War* and *Purple Sunset* among which the latter one won the Best Feature Film at the 21st Venice Film Festival. Actually, what endowed Fu Dalong with fame was the leading role in the film *Tiangou* which was directed by Qi Jian in 2006, and he vividly played the heroic image Li Tiangou. This film won the Best Feature Film at the 13th Beijing Student Film Festival, the Grand Prize of Jury at the 9th Shanghai International Film Festival and the Best Feature Film of CCTV-6 Media Awards, and at the meantime, Fu Dalong was awarded as the Best Actor both at the 7th Chinese Film Media Awards and the 12th Huabiao Film Awards, as well as the Best Actor of the 26th Golden Rooster Film Awards.

The films starred Fu Dalong included: *The Adventures of Cavalry*, *Summer Adventures*, *Autumn Scenery in Old Garden*, *Do without Regrets*, and he also played in several TV series, such as *Xu Shiyou in Shaolin Temple*, *Beiyang Navy*, *Silent*

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Love, *I am a Peasant* and *Own A Hug for Life.*

In 2008, Fu Dalong stepped out from the influence of *Tiangou* and played an antihero in *Migrating West* which won him great applauses for his outstanding performance and pure Shanxi pronunciation.

Liu Ye(1978 ~)

Liu Ye, a native of Changchun in Gilin Province, was graduated from the Acting Department of Central Academy of Drama, and he is an actor of National Theater Company of China.

In 1998, Liu Ye acted as the pure country boy in *Postmen in the Mountains* directed by Huo Jianqi and drew much attentions from the audience. This film won the Audience Choice Favorite Feature Film at Montreal International Film Festival and the Best Feature Film of 19th Golden Rooster Film Awards at which Liu Ye was nominated as the Supporting Actor. With the projection of the film in Japan, Liu Ye had become one of the most popular Chinese actors in Japan.

As a young actor with outstanding appearance, Liu Ye chose to be an actor with great acting skills. In 2001, he starred as the leading role in Guan Jinpeng's *Lan Yu*, and accurately showed the complicated feeling of *Lan Yu* with his pure and natural performance. This film endowed him with the Best Actor of the 38th Taiwan Golden Horse Awards and 2002 Hong Kong Film Awards, as well as the nomination of the Golden Bauhinia Awards, and thus promoted him to be an important actor in Chinese filmdom. After *Lan Yu*, he starred *Balzac and the Little Chinese Seamstress* with Zhou Xun and Chen Kun, and *Sky Lovers* with Tao Hong and Dong Jie, which received positive comments from both specialists and audiences. In 2003, the *Floating Landscape* and *Purple Butterfly*, the film he starred in, entered the final contest at the 60th Venice International Film Festival and 56th Cannes International Film Festival respectively. And for the performance in *Purple Butterfly*, Liu Ye won the Most Popular Actor in Mainland at the fourth Chinese Film Media Awards. In 2004, Liu Ye was titled as the Best Actor at the 24th Golden Rooster Film Awards for *The Foliage*, and *Sudden Lover* he starring entered the 17th Tokyo International Film Festival. In 2006, Liu Ye acted as Prince Yuanxiang in Zhang Yimou's *Curse of the Golden Flower*, and was nominated as the Best Supporting Actor of both 26th Hong Kong Academy Awards and the 12th Golden Bauhinia Awards. In 2007, the *Blood Brothers* was exhibited at the 32nd Tokyo Film Festival and the Tokyo International Film Festival, and shown at the closing ceremony of the 64th

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Venice International Film Festival. *The Dark Matter* won the Alfred P. Sloan Prize at the 2007 Sundance Film Festival. It also won the Best Feature Film at the New York Film Festival in August and was shown at Hong Kong International Film Festival and Hawaii International Film Festival. In 2008, he starred in *Underdog Knight*, *Connected* and *Nanjing*! *Nanjing*! In addition to his remarkable performance on the screen, Liu Ye also starred in many TV series, such as *Blood-red Romance*、*The Legend of Jing Ke* and *An Epic of a Woman*. Moreover, Liu Ye has impressed the audience with his outstanding performance as many characters in films or TV.

Zhang Ziyi (1979 ~)

Zhang Ziyi, born in Beijing, went into National Theater Company of China after graduating from the Acting Department of Central Academy of Drama in 2000.

In 1998, Zhang Ziyi successfully starred as "mother" in Zhang Yimou's *The Road Home* which is also her first film, thus became famous overnight. In 1999, she was asked by the famous director Li An to take part in the *Crouching Tiger*, *Hidden Dragon* along with Zhou Runfa and Yang Ziqiong. This film won many awards at various film festivals, such as Hong Kong Academy Film Awards, Oscar, Golden Globe and Taiwan Golden Horse Awards. Thus, Zhang Ziyi rose to world fame. Afterwards, she cooperated with several famous directors and starred in *Hero*, *Jasmine Woman*, *House of Flying Daggers*, *Memoirs of a Geisha* and *2046*, etc. Therefore, she just became after Gong Li the Chinese actress received most attention from all over the world.

The year of 2005 was the harvest year of Zhang Ziyi, for she earned three "Film Queen" titles in this year, among which included the Hong Kong Film Critics' Best Actress Award and the Hong Kong Film Academy's Best Actress Award for *2046*; won the Huabiao Film Awards' Best Actress, for the *House of Flying Daggers* and for the role in *Memoirs of a Geisha*, she received a Golden Globe Award nomination thus became the first Chinese actress nominated in this American highest film award. In the same year, Zhang was invited and to become the youngest member to sit on the jury of Oscar. In the April of 2005, Zhang Ziyi was listed in *Time's* World's 100 Most Influential People. And in the end of 2005, she was ranked 14 in the list of *Time's* World's 100 Most Influential People.

In 2006, Zhang Ziyi starred along with Ge You, Wu Yanzu and Zhou Xun in the commercial film *The Banquet* directed by Feng Xiaogang. And in 2008, she was a-

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warded the Grand Prize for Outstanding Contribution to Chinese Films at the 11th Shanghai International Film Festival, thus became another award winner after Zhang Yimou, Cheng Long, Li An and Zhang Manyu. In addition, she appeared in Chen Kaige's new film *Mei Lanfang*, and starred as the famous opera actress Meng Xiaodong.

From *The Road Home* and *Crouching Tiger, Hidden Dragon* to *House of Flying Daggers*, *2046* and *Meilanfang*, Zhang Ziyi has experienced the first successful and fruitful ten years. Therefore, she was called "China's Gift to Hollywood" and widely considered as the key person to open the next hundred years of China films.

Wang Baoqiang (1984 ~)

Wang Baoqiang was born in the countryside of Hebei Province. Since 6 years old, he began exercise Kongfu, and even further studied in *Shaolin Temple* when he was only 8 years old. After six years, he came to Beijing and began his acting career as extras.

In 2002, the 16-year-old Wang Baoqiang was chosen by Li Yang to star in his solo film *Blind Well*. And this film won him the Best New Performer at the 40th Golden Horse Award, the Best Actor at the 5th Deauville Asian Film Festival in France and the Golden Kinnaree Award for Best Actor at the Bangkok International Film Festival in 2004. In 2004, Wang Baogang took part in the performance of *A World Without Thieves*, and earned much more exposure and fame all over the country. With this film, Wang baoqian received the nomination of the Best New Performer of both the first Film List in 2005 and 28th Hundred Flowers Awards in 2006.

In 2006, with the populace of *Soldier Sortie*, as the performer of Xu Sanduo, Wang Baoqiang became the cover figure on many papers and magazines. Moreover, the dialogue in the series "never abandoned, never give up" and "live well is to do something meaningful" became the motto of many people. With this TV series, Wang Baoqiang won the Audiences' Choice Favorite Actor and the Most Popular Actor at the 7th Golden Eagle TV Art Festival. In addition, he had starred in *Assembly*, *Talented Countryman* and *The Equation of Love and Death*, as well as the TV series *Secret Plot*.

As an actor rose from peasant, Wang Baoqiang has done well in his acting career. And we are looking forward to watch him in more and more good films or TV series.

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著名影星
Notable Stars

徐静蕾(1974～)

徐静蕾,北京人,1996年毕业于北京电影学院表演系,著名影视演员、导演,与赵薇、章子怡、周迅并称四小花旦。

1995年,大三时徐静蕾主演电视剧《一场风花雪月的事》,第一次正式拍戏的她紧张得连话都说不出来。1997年,她主演电影《爱情麻辣烫》。1998年,主演电视剧《将爱情进行到底》,同年当选第3届大学生电影节最受欢迎的时代女星。1999年,因在《爱情麻辣烫》中的出色表演而获得第7届中国电影学会表演奖。2001年,徐静蕾出演了她的三部重要电影《开往春天的地铁》、《我爱你》和《我的美丽乡愁》。2002年,因主演《开往春天的地铁》她获第9届北京大学生电影节最受大学生欢迎的女演员奖,影片获最受大学生欢迎的电影奖。同年春季,她自编、自导、自演的《我和爸爸》在国内、国际电影界引起广泛关注。2003年对于徐静蕾是成果最为丰硕的一年,由于她在《我爱你》中的出色表现,她获得了中国传媒大奖内地最受欢迎女演员奖;华表奖年度最佳新人奖;《开往春天的地铁》获第26届百花奖最佳女主角奖,因在《我的美丽乡愁》中的表演和导演《我和爸爸》而获得第23届中国电影金鸡奖最佳女配角奖和最佳导演处女作奖。她在不经意间变成不是偶像的绝对偶像。2004年,因《我和爸爸》她又获第4届华语电影传媒大奖最佳编剧、最佳新导演和内地最受欢迎女演员奖。同年9月,徐静蕾自编、自导、自演的第二部电影《一个陌生女人的来信》荣获第52届西班牙圣塞巴斯蒂安电影节最佳导演奖。2006年,她又成功导演了《当梦想照进现实》,吸引了大批观众,并获第14届北京大学生电影节最受欢迎导演奖。2007年,她又评为香港专业电影摄影师学会专业电影摄影师眼中最具魅力女演员。

徐静蕾被认为是国内比较有灵气和才气的演员之一,她在电影中所塑造的大多数形象给观众留下深刻的印象,加之又成功导演了几部作品,是中国新生代演员中十分出众的一个。

陆毅(1976～)

陆毅,上海人,1999年毕业于上海戏剧学院表演系,著名青年演员。

英俊帅气的陆毅在童年时代即走上了演艺道路,出演了大量儿童舞台剧。1982年,五岁时的陆毅凭着先天的条件被选中出演电影《泉水叮咚》中的角色。陆毅14岁时进入上海儿童艺术学院,儿艺严格而规范的训练让他真正爱上了

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表演艺术。这个时期，他代表性的作品有《大闹天宫》和《海的女儿》。1998 年，大三的陆毅主演了电视剧《永不瞑目》中的肖童，结果一举成名，成为炙手可热的偶像明星。接着，陆毅的演艺事业一帆风顺，先后在影片《朝阳门》、《茉莉花开》、《我爱天上人间》、《兄弟》、《情人结》、《七剑》、《爱情左灯右行》等和电视剧《像雾像雨又像风》、《少年包青天 2》、《海洋馆的约会》、《粉红女郎》、《男才女貌》、《大槐树》、《家》、《夜幕下的哈尔滨》、《我的青春谁做主》、《三国》等中扮演主角或配角，均有精彩的表演。

陆毅从影以来，先后演出过 50 多部作品，塑造了不同类型的银幕形象。这些作品记载着一代人的经历，见证着一个人的成长。2000 年，他因《永不瞑目》而获得首届金鹰节暨第 18 届电视金鹰奖最佳男主角和最受观众喜爱男演员奖项。2005 年，因《情人结》而获上海国际电影节最佳男演员候选人。他主演的电影《七剑》成为威尼斯电影节开幕电影，并获得台湾金马电影节和香港金像电影节多项提名。

陈坤（1976 ~ ）

陈坤，1976 年出生于重庆市，1995 年考入东方歌舞团任独唱演员，2000 年毕业于北京电影学院表演系。

1999 年，陈坤出演电影《国歌》中的聂耳，由此步入影坛。该片获 1999 年度华表奖最佳故事片奖和第 19 届金鸡奖特别奖。2001 年，电影《巴尔扎克和小裁缝》提高了他的知名度。2002 年，陈坤在电视连续剧《金粉世家》中对金燕西的精彩塑造给观众留下深刻的印象，迅速走红。2003 年，在李少红导演的《恋爱中的宝贝》中的出色表演使得陈坤荣获第 11 届大学生电影节“最受大学生欢迎男演员奖”。2005 年，陈坤因主演《鸳鸯蝴蝶》而获台湾 42 届金马奖最佳男主角提名；在爱情片《云水谣》中的男主角陈秋水；主演了中国内地与香港合拍的电视剧《争霸传奇》；在陈逸飞导演的《理发师》中陈坤被选中代替姜文出演男主角，他在片中有上佳表现并于 2006 年获第 15 届上海影评人奖最佳男演员奖。2006 年，除了主演电视剧《新不了情》外，陈坤再次与李少红合作，出演了惊悚题材的影片《门》，是对自己演技的一大挑战。该片于 2007 年上映，反响热烈。2007 年，英俊帅气的青年演员陈坤演艺事业如日中天，连连获奖，先后获得第 14 届北京大学生电影节最受欢迎男演员奖、第 11 届中国表演艺术学会金凤凰奖、第 12 届电影华表奖最佳男演员奖、第 26 届金鸡电影节最佳男主角提名等。2008 年，陈坤与周迅、赵薇、甄子丹、孙俪等联合主演根据中国古典名著《聊斋志异》改编的商业大片《画皮》，该片被观众评为 2008 年最值得期待的十部大片之一。

周迅（1976 ~ ）

周迅，出生于浙江衢州，中国实力派女演员，毕业于浙江省艺术学校。

对于周迅来说，进入影坛是一件很偶然的事。1991 年，谢铁骊导演从一

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本挂历中发现了一个看似有点神秘的大眼睛姑娘，经过一番周折找到了正在上学的周迅，于是有了周迅的第一部电影《古墓荒斋》。1994 年，在影片《红处方》、《高兴就好》和大导演陈凯歌的《荆轲刺秦王》中的表演，都给观众留下深刻的印象。从此，周迅好运不断。1998 年，她在影片《苏州河》中一人分担两个角色，演绎了性格截然不同的两个人，并凭借此片赢得第 15 届巴黎电影节最佳女主角奖，《苏州河》获最佳影片奖。1998 年，她还在热门戏《大明宫词》中担纲主演年少的太平公主，凭出色的表演而迅速走红，获 2000 年中国电视金鹰奖观众最喜爱的女演员、观众最喜爱的女配角奖。1999 年，一部电视剧《人间四月天》又成功征服了港台观众。此后，周迅一发而不可收。从《人间四月天》、《像雾像雨又像风》、《橘子红了》一路走来，让观众记住了她扮演的每个角色。2002 年，周迅获得第 25 届大众电影百花奖最佳女演员奖。之后，周迅又相继和王小帅、陈果、高晓松、胡安、陈可辛等知名导演合作，出现在多部颇受好评的电影中。2003 年，周迅因影片《那时花开》而获得第 10 届大学生电影节最受欢迎女演员奖；2005 年，她又因《恋爱中的宝贝》获得首届中国电影导演协会最佳女演员奖。同年，陈可辛导演的《如果·爱》中，周迅的大秀舞姿和越发纯熟的演技毫无争议地为她带来了多项殊荣：2006 年第 25 届香港电影金像奖最佳女主角奖、第 13 届大学生电影节最受欢迎女演员奖、首届杭州大学生电影节最受欢迎女演员奖和第 43 届金马奖最佳女主角奖。这也是继章子怡之后第二个内地女演员获得香港电影金像奖。2006 年，她还获得第 11 届韩国釜山电影节亚洲最具潜力女艺人。同年，周迅出演冯小刚转型之作《夜宴》，她对青女的出色演绎为影片带来不少赞美之声。凭借此片，周迅于 2007 年获第 26 届香港金像奖最佳女配角奖。2000 年，在首届日本东京银座影展上，该片又喜获影展大奖。

精灵般的江南女孩周迅如今是中国第一线实力派女演员。2008 年，周迅在《李米的猜想》、《画皮》和《女人不坏》中的精彩表演又为她的影视事业增添不少荣誉和好评。2009 年，她更有《苏乞儿》、《风声》等大片即将问世，让她在华人影坛的地位和影响力不可动摇。

赵薇(1976～)

赵薇，出生于安徽芜湖，2000 年毕业于北京电影学院表演系。

1998 年，赵薇因出演电视剧《还珠格格》中小燕子，一鸣惊人，成为当红的偶像艺人和中国内地一线女星，在台湾和香港也有着颇旺的人气。赵薇凭借此剧获 1999 年第 17 届中国电视金鹰奖最佳女主角奖，同时，在亚洲之外的各大华人社区确立了最受欢迎电视剧演员的声望。在中国内地媒体与关心娱乐界的社会大众中，赵薇与章子怡、周迅、徐静蕾并称“四小花旦”。

2001 年，赵薇与周星驰联合主演《少林足球》。该片在法国和意大利创造了华

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语片最高记录，使赵薇的知名度跨出了当地华人社区超越至其巅峰的状态。2003年，与姜文联合主演《天地英雄》，并因此片获2004年第11届北京大学生电影节最受大学生欢迎女演员称号。此后，她又因主演《绿茶》和《玉观音》而获得2004年第4届华语电影传媒大奖内地最受欢迎女演员金奖和2005年第10届中国电影表演艺术学会奖金凤凰奖。同时，这两部作品还获得多个国际电影节的邀请并深受好评。

2005年，与青年演员陆毅联合主演《情人结》，该片在多个电影节展映，场场爆满，获得观众好评。凭借《情人结》，赵薇一举摘得第11届中国电影华表奖优秀女演员奖、第8届上海国际电影节金爵奖最佳女演员和2006年第8届中国长春电影节金鹿奖最佳女主角。2008年至2009年，由她出演的年度巨片《赤壁》和《画皮》在亚洲及欧美多国上映，使得赵薇的海外知名度得到了进一步提升。电视剧方面，继《还珠格格》后，赵薇主演的《侠女闯天关》、《情深深雨蒙蒙》及《京华烟云》等，也受到各地华人的喜爱。

从灰姑娘到公主，从花旦到青衣，赵薇逐渐走向成熟，成为现代中国的影视行业的第一个拥有国际声誉的超级明星。2008年，她与周迅、李冰冰、范冰冰再次当选为"四大花旦"，并排名首位；10月，在中国电视剧辉煌三十年庆典中以最高票当选中国电视剧30年最具影响力演员；12月，在"国剧盛典回响30年"中当选国剧30年最具影响力人物。目前，赵薇在知名导演田壮壮的指导下，攻读北京电影学院导演系的研究生，将来有望推出自己导演的作品。

夏雨（1976～）

夏雨出生在山东青岛，1999年毕业于中央戏剧学院表演系。

1994年，夏雨在读高二时有幸与姜文等人主演了《阳光灿烂的日子》，凭借该片年仅17岁的他先后获第51届威尼斯国际电影节最佳男演员奖、第33届台湾电影金马奖最佳男主角奖和首届新加坡国际电影节最佳男主角奖，成为最年轻的"三料"影帝。1998年，在电影《西洋镜》中担任主角，并获得第13界东京电影节最佳男演员提名。1999年和2000年分别主演《那时花开》和《我的兄弟姐妹》；2002年，因主演影片《警察有约》获得2003年第23届中国电影金鸡奖最佳男主角奖。2005年，夏雨出演影片《独自等待》，并获得第12届中国大学生电影节最佳男演员奖，荣获第10届电影表演艺术学会金凤凰奖和博鳌亚洲论坛中国电影走向世界杰出贡献奖。2006年，他又凭借电影《上海伦巴》获得第13届中国大学生电影节最受欢迎男演员奖。在2007年的上海国际电影节上，夏雨又获得魅力中国最受欢迎华语演员奖。最近几年他所参与拍摄的电影作品还包括《落叶归根》、《电影往事》（又名《梦影童年》）、《猛龙》、《自娱自乐》等，并出演了中美合作拍摄的电影《面纱》及一些电视连续剧《经典爱情》、《啼笑姻缘》、《我们的八十年代》等。

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作为意大利威尼斯电影节有史以来最年轻的影帝，外形酷似姜文的夏雨可谓是当今中国内地最有前途的希望之星。

富大龙(1976～)

富大龙，北京人，满族，1998年毕业北京电影学院表演系。

1985年，8岁时的富大龙第一次接触电影，主演《中彩》，该片获第15届葡萄牙电影节大奖；继而在获金鸡奖和童牛奖的《少年彭德怀》中担任男主角，本人获得童牛奖优秀表演奖。1998年毕业后，富大龙相继在冯小宁的两部重要作品《战争子午线》和《紫日》中担当男主角。后者获2001年第21届夏威夷国际电影节最佳影片奖。真正使富大龙出名的是2006年在导演戚健的《天狗》中饰演的男主角李天狗，富大龙把那个叫天狗的英雄硬汉形象表现得淋漓尽致。该片获2006年第13届北京大学生电影节最佳故事片奖、第9届上海国际电影节金爵奖评委会大奖及CCTV－6传媒大奖最佳剧情片奖；本人获2007年第7届华语电影传媒大奖最佳男主角奖、第12届中国电影华表奖最佳男主角奖和第26届中国电影金鸡奖最佳男主角奖。

他主演的影片还包括《小骑兵历险记》、《夏日历险》、《故园秋色》、《不做后悔事》等，主演的电视剧包括《许世友在少林》、《北洋水师》、《无言的爱》、《我是农民》、《今生欠你一个拥抱》等。富大龙凭借其真诚、谦和、踏实、才华吸引了不少观众。

2008年，富大龙走出《天狗》的影响，在电视剧《走西口》演反角梁满囤，他出色的演技和地道的山西话令观众称绝。

刘烨(1978～)

刘烨，吉林长春人，2000年毕业于中央戏剧学院表演系，中国国家话剧院演员。

1998年，在霍建启导演的《那人、那山、那狗》中，刘烨饰演那个淳朴无邪、充满乡土气息的山村男孩，崭露头角，该片获蒙特利尔国际电影节最受观众欢迎故事片奖和第19届中国电影金鸡最佳故事片奖，刘烨获最佳男配角奖提名。影片在日本的热映，令刘烨成为最受日本观众欢迎的中国演员之一。

青年演员刘烨有着足够的偶像外形，但却走了一条细腻至极的演技派、实力派之路。2001年，刘烨在关锦鹏导演的《蓝宇》中主演蓝宇，他的演绎清新朴素、自然贴切，将细腻复杂的情感表露无疑。该片使他获得第38届台湾金马奖最佳男主角奖和2002年获香港电影金像奖、香港金紫荆奖最佳男主角提名，成为华语影坛重量级演员。《蓝宇》之后，他与周迅、陈坤合演的《巴尔扎克与小裁缝》，与陶虹、董洁合演的《天上的恋人》等都获得专家和观众的好评。2003年，他主演的电影《恋之风景》入围第60届威尼斯国际电影节、《紫蝴蝶》入围第56届嘎纳国际电影节；

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刘烨凭后者获2004年第4届华语电影传媒大奖内地最受欢迎男演员奖。2004年，凭电影《美人草》获第24届金鸡奖最佳男主角奖，主演影片《青春爱人事件》入围第17届东京国际电影节。2006年，刘烨在张艺谋新作《满城尽戴黄金甲》中饰演大太子元祥，以此获得26届香港金像奖最佳男配角提名和第12届香港金紫荆奖最佳男配角提名。2007年，他主演的《天堂口》作为第64届威尼斯国际电影节闭幕电影，并参展第32届多伦多电影节和东京国际电影节；主演影片《暗物质》入围2007年1月美国圣丹斯电影节，获Alfred P. Sloan奖，8月获纽约亚美电影节最佳故事片奖，并参展香港国际电影节、夏威夷国际电影节等。2008年，出演电影《硬汉》、《保持通话》和《南京！南京！》。除了在大银幕上表现出色外，刘烨也主演了不少电视剧，如《血色浪漫》、《荆珂传奇》、《一个女人的史诗》等，塑造了许多精彩的人物形象，并将这些鲜活的人物深深地印在了观众的脑海中。

章子怡(1979～)

章子怡，出生于北京，2000年中央戏剧学院表演系毕业后进入中国国家话剧院。

1998年，章子怡主演张艺谋导演的《我的父亲母亲》，这是她主演的第一部电影，成功地完成了“我母亲”的角色塑造，由此一举成名。1999年，她被著名华人导演李安选中，与周润发、杨紫琼合作，参演影片《卧虎藏龙》。该片获得香港电影金像奖、奥斯卡、金球奖、台湾金马奖等各级电影节奖项几十项，章子怡也一同扬名世界。接着，她又与多位知名导演和演员合作，拍摄了《英雄》、《茉莉花开》、《十面埋伏》、《艺伎回忆录》、《2046》等，成为了继巩俐之后在国际上最受关注的华人女星。

2005年，是章子怡辉煌收获的一年，连获三个影后称号：因《2046》获香港金像奖和香港电影协会最佳女主角、因《十面埋伏》获中国电影华表奖最佳女主角奖。同时凭借《艺伎回忆录》中出色的表现入围美国金球奖影后，成为首位入围美国最高电影奖演员类奖项的华人女星。当年她还受邀担任奥斯卡评委，成为美国有史以来最年轻的华人评委。2005年4月，章子怡入选美国版《时代》周刊选出的2005年100位对全球最具影响力的人物。2005年底，再次入选亚洲版《时代》周刊选出全球最有影响力的14位名人。2006年，章子怡与葛优、黄晓明、周迅等合作主演冯小刚的商业大片《夜宴》；2008年，她获得第11届上海国际电影节华语电影杰出贡献大奖，是继张艺谋、成龙、李安、张曼玉之后，又一位获得该奖项的华语电影人；此外，她还出现在陈凯歌的新作《梅兰芳》中，饰演一代名伶孟小冬。

从《我的父亲母亲》、《卧虎藏龙》到《十面埋伏》、《2046》、《梅兰芳》，章子怡经历了自己演艺事业的第一个硕果累累、非常成功的十年。她被称作“中国送给好莱坞的礼物”，也被认为是中国电影下一个百年的开启人物。

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王宝强(1984～)

王宝强出生于河北农村,6岁时开始练习武术,8岁时到嵩山少林寺做俗家弟子,6年后来到北京闯天下,在各个剧组做群众演员。

2002年,16岁的王宝强被导演李扬挑中,主演独立电影《盲井》,该片让他一夜之间获得2003年台湾第40届金马电影节金马奖最佳新人奖、2004年法国第5届杜维尔亚洲电影节最佳男演员奖和2004年泰国第2届金鸟电影节最佳男演员奖。2004年,参演冯小刚贺岁片《天下无贼》,名声红遍大江南北,成为广受关注的演员,并于2005年获得首届电影排行榜最佳新人奖提名和2006年第28届中国电影百花奖最佳新人奖提名。2006年,随着《士兵突击》红遍大江南北,作为主人公"许三多"的扮演者,王宝强也成了各大媒体的封面人物。而剧中台词:"不抛弃、不放弃","好好活就是做有意义的事"亦成为很多人最喜欢的座右铭。王宝强因此剧获得第7届金鹰电视艺术节观众喜爱的电视剧男演员奖和最具人气演员奖。此外,他主演的电影还包括《集结号》、《天才乡巴佬》、《李米的猜想》以及电视剧《暗算》等。

农民出身的王宝强开始在演艺事业崭露头角,期待他在未来的艺术之路上为观众演绎出更加出色影视作品。

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[General Information]
书名=用英语说中国.影视：英汉对照
作者=贾冰
页数=371
SS号=12442135
DX号=000006796100
出版日期=2009.10
出版社=上海科学普及出版社

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