

“黄龙洞”飞出金凤凰

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22岁的茅威涛荣获中国戏剧梅花奖，继而成为“越剧小生第一人”。其代表作有：《五女拜寿》《沙漠王子》《陆游与唐琬》《孔乙己》等。茅威涛扮相英俊，气度非凡，唱腔师承尹派，又根据自己的嗓音条件有所发展，唱做念扮皆达到了很高的艺术境界。她的表演潇洒飘逸，含蓄深入，融内心体验与程式化为一体，深得观众的喜爱。

教越剧的宋老师说：
别人可以玩一小时，你只能
玩10分钟

浙江省艺术职业学院教师宋甫南，是茅威涛在艺校时的老师。茅威涛刚进浙江省艺术学校进修时，宋老师见她五官端秀，身材匀称，天庭饱满，下颚方圆，通体透露灵秀之气，看起来像个演小生的料，心中颇有几分喜欢，觉得她是块可塑之材。果然，茅威涛很快就脱颖而出，成了一棵难得的“好苗子”。在桐乡，茅威涛曾担任过中学的代课教师，有了一定的文化底子，理解力和悟性都很不错。因此，她能够灵活地把所学的艺术知识运用到艺术表演，融入到理解人物和塑造人物之中。更重要的是，茅威涛热爱越剧，有很强的事业心。她不怕吃苦，刻苦勤奋，曾把女排名将郎平的名言抄在笔记本上，时时策励自己：“要取得超人的成绩，必须付出超人的代价。”在炎炎夏日，茅威涛总是穿着长袖长衫在不停地练功，练得汗流浃背也不肯停歇。茅威涛曾向武功老师学功夫，留神老师的举止神态，暗暗地模仿。宋老师也经常带着茅威涛去上海观看著名前辈的越剧表演，让茅威涛有更多的机会耳濡目染，用内心去体验艺术的高超境界。

被誉为“五朵金花”的茅威涛(中)、何英(左二)、董柯娣(右一)、何赛飞(左一)、方雪雯(右二)
Mao Weitao, He Ying, Dong Kedi, He Saifei and Fang Yuewen, were known as five golden flowers
in Hong Kong.

坐落于钱塘江畔的浙江艺术职业学院，是我省的“明星工厂”。特别是原先设立于杭州黄龙洞的于去年合并进入这座学院的原浙江艺术学校，更是人才辈出、巨擘林立，曾在这里执教的有著名京剧表演艺术家、“江南活武松”盖叫天，著名越剧表演艺术家、“越剧皇后”姚水娟，著名昆剧表演艺术家周传瑛，著名中国竹笛演奏家、“江南笛王”赵松庭，著名音乐家周大风，著名作家黄源，著名剧作家胡小孩、陈静、贝庚等等。

这里，曾经星光灿烂：历届毕业生中有900多万人次分别在省级以上各类文艺比赛或汇演中获奖，其中有二度“梅花奖”、二度“文华奖”获得者茅威涛，“梅花奖”、“文华奖”获得者陈辉玲，“文华奖”获得者杨小青，“梅花奖”获得者王

奉梅、董柯娣，“梅花奖”获得者及舞蹈“全国十佳”山翀，“中国二十世纪编舞十大经典”《黄河》编舞张羽军，被誉为“神秘魔笛”的著名笛子演奏家詹永明，著名琵琶演奏家吴蛮，影视明星周迅、何赛飞、陶慧敏、应真以及著名化妆师毛戈平等。

这些当红“明星”都在黄龙洞的省艺校度过了自己的青春岁月，当他们说到自己的母校时，总有一种感情呈现在心头；他们当年的老师说到这些自己教过的“明星”学生时，亦总有一种疼爱流露在言语之中。

茅威涛，浙江小百花越剧团演员，浙江戏剧家协会副主席，17岁从艺，1982年毕业于浙江省艺术学校。1984年仅

当然，茅威涛也有碰到挫折的时候。记得那是在1982年，浙江小百花赴港演出团去香港参加演出之前，宋老师在一旁看茅威涛演出，仔细地挑她表演上的“刺”。不想有一次茅威涛的一根“刺”惹火了一直很辛苦很耐心地陪在她身旁的宋老师：“停！停！停！还是唱得不够到位！一点都没有男子汉的气质！你怎么这么不努力啊！”宋老师火了，转身就走，把茅威涛一人留在排练场地。茅威涛哭了，宋老师不管这些，尔后又继续教训她：“你是不是在怪老师对你要求太高？是不是觉得很委屈啊？！我告诉你，别人可以玩一个小时，但你不可以，你最多只能玩十分钟！你明白吗？”宋老师以为茅威涛这下会被她训得做“逃兵”，没想到，她却擦干眼泪，对宋老师说道：“再来。宋老师，我知道。我并没有怪您，也没觉得委屈，只是觉得自己不够努力，没能达到您的要求，辜负了您的一片期望。”后来茅威涛在香港的演出一炮打红！

提起吴蛮，相信许多人都不是很了解，这位早年毕业于省艺术学校的著名琵琶演奏家多次参加国际大型音乐会，与德国萨尔布吕肯广播交响乐团、美国波士顿交响乐团等世界知名乐队成功合作，在国际舞台上享有很高知名度。多才多艺的她除琵琶外，还熟练掌握柳琴、二胡、古筝等多种民族乐器。蓝调音乐家刘索拉这样评价吴蛮：“她识谱特别快，无论给她什么谱，她都能马上弹出来。有些搞民乐的对五线谱有障碍，可她没有，而且各种风格的演奏都能适应。”是的，在同行眼中，吴蛮天生是吃音乐这口饭的，她在音乐领域开拓了属于自己的天地。

教琵琶的骆老师说： 她在台上台下判若两人

骆介礼老师在省艺校教琵琶，正是他当初发现并挖掘出了吴蛮身上的音乐天赋。

那是在1971年艺校恢复招生的时候，一次偶然的机会，吴蛮的父亲带着小小吴蛮来到骆老师家中。当得知吴蛮学过柳琴时，骆老师饶有兴致地要求她来一段。在父亲鼓励下，吴蛮当场表演。一曲弹罢，这位腼腆的女孩引起了骆老师的注意。没想到小小年纪的她弹起柳琴有板有眼的，凭着专业眼光，骆老师发现吴蛮的乐感很好，而且她的手形很适合弹

奏乐器。于是询问吴蛮愿不愿意跟他学琵琶，吴蛮一口答应。骆老师语重心长地告诉她，学琵琶可不是想象的那么轻松，一定要做好吃苦的准备，吴蛮点了点头。后来，骆老师欣慰地发现当初他的眼光没错，这个孩子真的不简单。

吴蛮的悟性极高，新的曲子拿到她手中，往往只需短短两个月左右时间，就能从她手指下行云流水般被弹奏出来。《阳春白雪》《大浪淘沙》这些耳熟能详的曲子更是她的拿手强项。人们惊叹这个女孩拥有超强的音乐天分，但熟悉她的老师知道，她在成功的背后所付出的汗水比一般人要多得多。吴蛮是班上最刻苦的学生，大量重复单调的练习时间一长，难免会使人觉得枯燥，但她却从没喊过苦。

骆老师记忆最深刻的是吴蛮的首次登台表演。那是一次学校举办的文艺汇演，她作为民乐器琵琶组的代表参加。轮到吴蛮出场了，只见她落落大方来到舞台中央，向台下深深鞠躬，带着自信的表情开始弹奏《浏阳河》。全场很安静，只有悦耳的音符在飘荡。这时，刚才还提着心的骆老师松了口气，原来他觉得对她的担心是多余的，这个爱徒根本不怯场，她仿佛天生属于舞台，一招一式尽显老到，这与平时性格内向的她相比，台上台下判若两人。演奏完毕，热烈的掌声包围了她，她成功了。

1978年吴蛮考入了中央音乐学院附中，之后继续在中央音乐学院深造。她师承“浦东派”嫡系传人林石城大师，系统地学习了《十面埋伏》《月儿高》等“浦东派”传统曲目，1978年成为第一位琵琶硕士。

如今，吴蛮定居在遥远的大洋彼岸，但地域的距离阻隔不断她对家乡的思念，每年她都会抽空回来，时刻关心祖国传统民族音乐的发展。

被列为“四小名旦”之一的周迅目前在影视圈内炙手可热，《大明宫词》中活泼清纯的“小太平”、《人间四月天》里的才女林徽音、《橘子红了》中的悲情秀禾让更多

人记住了她的名字，央视《艺术人生》在9月初做过她的专题。不久前她“演而优则唱”，推出了首张个人专辑，销量相当不错。

教舞蹈的汪老师说： 我的发型还是她设计的呢

据周迅的老师汪老师介绍，周迅14岁考上杭州艺术学校学习民族舞蹈。豆蔻年华的她在音乐的世界里旋转飞舞，是老师称道的好学员，但在同学们的眼中，她是全班的“调皮王”，最出名的是“闹鬼事件”。有一次，她联合寝室的同学录制了一盒恐怖音带，里面充满了女人凄惨的哭声和风的吼声，利用寝室后山有人冤死的传闻，在一个月黑风高的夜晚，把这盒带子放到了隔壁寝室，结果那边的女孩被吓得哭成一团，然而，这边的周迅却乐不可支。周迅的调皮不仅对于同学，连老师也不例外。她的老师回忆说，当时的周迅模仿能力就特别强，经常模仿一些老师的言行举止，让人又好气又好笑。年纪轻轻的她极富创意，还为老师设计过发型呢！

有一天，从北京来了一位拍挂历的摄影师到她们学校，小周迅被选中了，

她高兴地欢呼跳跃起来，从此挂历把她微笑带到了千家万户。那时的挂历市场有一种说法：北京有瞿颖，上海有李颖，杭州有周迅。拍挂历给她带来了好运，一次偶然的机会，著名导演谢铁骊从一本挂历中发现了周迅的照片，几经周折找到了这个看似有点神秘的大眼睛姑娘。那时的周迅并不知道拍戏是怎么回事，凭着一股冲劲她来到北京，大大方方走到谢导面前，出演了一个小角色——小狐狸精娇娜。之后，她又回到学校继续学习。时隔3年，电影《女儿红》里需要一个伶俐的江南小妮，剧组又是恰好在一本的封面照片上看上了这个小姑娘。从此，不到20岁的周迅走上了从影之路。

山翀，浙江温州人，于1981—1987年在浙江艺术学校学习舞蹈，后考入北京舞蹈学院，毕业后任中国歌剧舞剧院演

员。1991年，她排演的第一部舞剧《徐福》，一举夺得全国舞剧比赛最佳表演奖；紧接着她先后获得了中国戏剧梅花奖、文华表演奖以及舞蹈最高奖“荷花金奖”、首届电视舞蹈大赛表演金奖和最受观众喜爱的演员奖。她是目前活跃在舞台上的著名青年舞蹈艺术家。

教舞蹈的韩老师说： 当年的她显得一点都不起眼

韩磊，山翀的艺校舞蹈老师。她说，当时省艺校去温州招生，看到个子小、剪了一头短发的山翀显得很不起眼，她也完全没有舞蹈基础，为此，对于是否录取她，老师们分成两派，讨论几乎达到激烈的程度，后来经过再三考虑，她才勉强进入了省艺校。

由于专业所需，舞蹈学员们在一年四季的基训课上都要穿单薄的练功衣。当时条件十分艰苦，房间里没有空调，一

到冬天只能生炉子取暖，但还是冷得受不了。可是每次上完课，山翀单薄的练功衣上全被汗水湿透。也许大家会不相信一个十三四岁孩子的饭量竟然和成年农民相仿，由此不难想象她在练功中付出了多少的汗水！

如果说选择舞蹈是一种偶然的话，那么山翀在六年舞蹈学习中奠定的坚实基础，是完全靠自己的辛勤汗水换来的。舞蹈的基础需要每天的积累，经过三年努力，山翀终于冒尖了！

舞剧是舞蹈中的最高境界，而一个舞蹈演员能够在她的从艺生涯中表演几场哪怕一场的舞剧，应该说已经是很难得了，可是山翀却演了很多舞剧。她看起来是那么瘦弱，但只要一上了舞台，她的激情当即就会喷发出来。每次跳完舞，山翀甚至连说话的力气都没有了，因为运动过量，下了舞台的她腿会不停地发抖。



Tales Teachers Tell

By Xie Yanyan, Lin Jia, Bao Lijia

Zhejiang Vocational Art School is a cradle of stars. Recently expanded and relocated to a new campus near Qiantang River from the Yellow Dragon, the academy is well known for the stars produced over the decades by star

teachers in the province.

According to surveys, more than 900 students from the school have won honors at provincial and national performance competitions and contests. Some of them are

national celebrities now. Here are some stories told by their teachers.

Song Funan taught Mao Weitao when the latter entered the school years back. Song recognized Mao's potentials as a future Yu

优秀青年演员 顾佳
He Jia, an excellent young actress

国家一级演员 何赛飞
He Saifei, state grade-one actress

国家一级演员 陈辉玲
Chen Huiling, state grade-one actress

国家一级演员 董柯娣
Dong Kedi, state grade-one actress

Opera star. Before long, Mao emerged as a rapidly rising star among her fellow students at the school. Mao Weitao was a quick learner, understanding and absorbing things fast from her teachers. Song often took her star pupil to watch masters perform in Shanghai, a cosmopolitan city where Yu Opera made its fame in the early 20th century and where many a Yu Opera master performer lives. These field trips helped Mao absorb the best of the traditional opera.

Mao Weitao's star career was full of hardship. In 1982 when Zhejiang 100 Little Flowers Yu Opera Troupe was about to stage its debut in Hong Kong, Song was busily coaching Mao to perfect her performance by finding faults with Mao's rehearsals. But one day, the teacher lost her patience when Mao repeatedly failed to follow her instructions. Song strode away, leaving her pupil alone at the rehearsal room. Later Song said to Mao, "Do you think I am making it too hard for you? Do you think you are wronged? Let me be frank. If other people can allow themselves to be idle for an hour, you have only ten minutes to relax." Mao apologized and said she wept because she felt ashamed that she was not able to be up to excellence. They were back to hard work. Her performance was a huge success in Hong Kong, an auspicious beginning of her brilliant career of four top national prizes over years.

Luo Jieli has been a pipa teacher at the school for decades. He still remembers the day in 1971 when the little girl Wu Man and her father came to visit him. When he was told that Wu Man had learned how to play Liuqin, a kind of pipa-like musical instrument, he asked the little girl to play a piece for him. This little girl immediately caught the attention of the experienced teacher. His professional judgment was, the girl had a fine sense of music, and her hands were born for plucking instruments like pipa. Wu Man entered the school and took lessons from Luo. Endowed with quick comprehension, she understood instructions fast and was able to master a new piece in a short period of two months. Luo Jieli remembers Wu's first stage performance at the school. He feared that the little girl might experience stage fright, but she did not. After

茅威涛在《西厢记》中饰张生
Mao Weitao personates Zhang Sheng, hero of Western Chamber

her brilliant performance, he was firmly convinced that she was born for the stage. Onstage, Wu Man is bold and expressive in sharp contrast to her reserved nature off stage. In 1978, Wu was enrolled to the affiliated middle school of the Central Conservatory of Music, the highest musical academy in China. She went on to the conservatory and became China's first post graduate majoring in pipa. Now Wu Man, a pipa soloist of international renown, performs with internationally prestigious philharmonic groups.

Zhou Xun is one of the most famous movie actresses in China now. Her teacher named Wang says Zhou came to the school at age 14 to be trained as a dancer. Wang says Zhou was a brilliant pupil, but in the eyes of her classmates, the girl was the "princess of the naughty". At that time, the girls' dorms stood at the foot of a hill, where a woman was said to have died of injustice. Zhou Xun plotted with her roommates and made a tape of the woman's deplorable weeping mixed in the wind. One night they secretly played the tape in the next-door dorm and the girls there were totally frightened while Zhou and her roommates were hilarious over the practical joke.

Zhou now and then annoyed and amused her teachers by imitating the way they spoke and moved. The creative girl even designed hair styles for her teachers. The turning point of her life came when a photographer from Beijing

arrived to select models. Zhou was chosen. She turned out to be one of the few most popular calendar girls in China. Her photos appeared in numerous wall calendars.

Before she turned 20, the big-eyed dancing girl became a movie actress and was on her rapid rise to a national fame.

Shan Chong, small with short hair, did not look promising when recruiting teachers from the academy saw her first in Wenzhou. Shan had not any training at dancing at all then. The teachers hesitated, but finally decided to give her a chance. Shan was enrolled. It proved to be a right decision. Conditions at the school were far from satisfactory in those years. Pupil dancers had to wear thin when having all-year-round basic training classes. Even if they had a heater in the hall, it was still pretty cold in winter. The girl worked so hard that she had to eat as much as an adult male farmer to replenish her energy. Three years later, Shan proved to be an unexpected success, much to the surprise of many people. Starring in a dance drama is every professional dancer's life dream. Shan has starred in nine so far, more than any other in China. She looks thin, but once onstage, her energy explodes. Each time she puts so much of herself into dancing onstage, she is not even able to talk afterwards, her legs shaking from exhaustion. She is now one of the

best dancers of China.

(Translated by David)