

<<电影专业英语>>

图书基本信息

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作者：张仁凤,俞剑红

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## <<电影专业英语>>

### 内容概要

《电影专业英语》是一本以电影制作为基础的专业英语教材。

《电影专业英语》是从我国专业电影制作的实际出发，并参照了国外电影制作的先进经验编写而成的，其中包括电影前期制作、拍摄阶段、后期制作以及发行销售的全过程，内容全面，论述科学，结构完整。

每篇课文后面都附有单词、短语和习语，以及例句的注释。

《电影专业英语》填补了我国电影专业英语教材的空白，不仅适合于我国电影学院高年级专业英语教学的需要，也为在华学习电影专业的外国留学生提供了一本泛读教材，还可以满足广大电影工作者及各大专院校影视专业学生学习电影专业和英语的需要。

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## 章节摘录

Unit Eleven Text : Principal Players The only way you will ever know how someone will appear on film is to see him on film. Videotape will tell you a great deal , but nothing will tell you as much as the big screen. Usually , when casting principals , you will base your choices on actors you ' ve seen in other films. If you are considering someone who ' s never been in a film , by all means shoot a screen test. The difference between a screen test and an audition is that in a screen test the actor performs a scene from the producer ' s script on film , usually in full costume and makeup. This is probably the most effective way to determine an actor ' s suitability for a particular role. Prior to shooting the test , the actor ' s entire deal with respect to the picture will be negotiated as though he were set to perform in the film. The deal is then contingent upon satisfactory completion of the test. Actors are not generally paid for a screen test but they will usually receive a copy of the completed test to use as a sample of their work. If you can ' t afford to shoot a test on film , borrow a home video unit. The principal players can make or break your picture , so it ' s well worth the effort to test their talent thoroughly before hiring them.

Assuming you select actors for your principal roles based on their performances in other films , your first step will be to contact their agents. Agency information can be found either in the Academy Players Directory or by contacting the Screen Actors ' Guild. The function of the agents is to counsel their clients , to negotiate on their behalf , and to protect their interests. The agent will ask to read the script , and if he finds the material of interest he ' ll send it to his client. This is assuming that he feels you can afford to pay his client ' s fee , and that the client has no prior commitment that conflicts with your schedule. Remember that it is the agent ' s job to negotiate on behalf of his client for the best deal he can get. This is often based on the last deal he negotiated for that client , each deal setting something of a precedent for the future. However , a good agent will also look to the long-range implications in a project. If he sees a role that could launch the actor into a whole new area of opportunity , he ' ll take that into consideration in negotiating the deal and will perhaps bend a bit to accommodate the producer. Don ' t hesitate to stress the strength of the role you have to offer. This is worth a great deal and is often a more powerful inducement than money. The worst that can happen is that the agent turns you down and recommends another client better suited , in his opinion , to your project. In discussing the screenplay , I said that the most important consideration for an actor is the screenplay. Every actor is on the lookout for a vehicle that will best serve his talents or expand his horizons. This is true for the top paid superstar as well as the struggling newcomer. An actor who has become well known for his portrayals of dramatic heroes may wish to expand his horizons , perhaps into comedy. He will almost certainly be willing to take a cut in salary for the opportunity to play a comic role. But since he ' s known only for his dramatic work , who ' s going to offer him a comedy ?

A comedy screenplay will first go to the actors who have proven themselves in that field , and if all of them turn it down it might be sent ' to a dramatic actor. Rarely will he get first crack. If you can find the right person at the right time , with the right script , you ' ll not only negotiate a reasonable price , you ' ll have an energetic , enthusiastic performer. An actor who takes on a role because of moderate , routing interest in the script , or purely for the money , will be limited to a competent , professional performance. He will not , however , give you that added magical energy that ' s sparked by a genuine enthusiasm for the project. Finding an actor whose enthusiasm will be sparked by a role in your film isn ' t easy. Occasionally , word-of-mouth will advertise what sort of role a particular actor is seeking , but this is often third hand rumor information. The answer to this dilemma is to expose your project to whichever actors you consider right for your project. Don ' t limit yourself to the ones you know for certain you can afford——the ones who ' ll take the part simply because you can pay their fee. As with seeking your writer and director , always go for the best , at least a cut above what is safe. Don ' t be afraid to shoot for the moon. Approaching your casting in this way , you will suffer many rejections , but expecting the rejections will make them easier to take. And , occasionally , you ' ll get a " yes " . With some roles , you will have to compromise , falling back on actors that fit more easily within your budget. Following this pattern , shooting for the moon , then compromising to fit your budget , you will be setting

the highest possible standards for your picture and you will know that you have assembled the best possible cast within your budget. ....

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