

FRENCH FILM NOIR VS AMERICAN CRIME MOVIES

NOIR FEST

11.12.2021 – 23.1.2022

法國黑色電影對決美國犯罪電影
黑色電影節



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「黑色電影」一詞的出現，一般認為是意裔法國影評人連奴法蘭克 (1904-1988) 首先採用，主要指四十年代荷里活的犯罪片，例如尊候士頓的《群雄奪寶鷹》(1941)、比利懷德的《殺夫報》(1944) 和候活鶴斯的《智勇無雙》(1946) 等片。但事實上，在這之前，法國報章雜誌已經出現 film noir 一詞，話說 1938 至 1939 年間，馬塞卡爾納的《霧碼頭》(1937) 和雷諾亞的《衣冠禽獸》(1938)，已經被當時的影評人以 film noir 來形容。以我所知，film noir 這個法語詞匯，一直只在法國影評界流行，film noir 被英、美影評人 / 文化人普遍應用在文章上，應該是上個世紀七十年代之後的事。

英國著名影評人伊安金馬倫於 1975 年出版的《犯罪電影圖片史》，書內提到《逃犯貝貝》(1937)、《萬惡黃金》(1954)、《悍匪大決戰》(1955)、《綫人》(1962)、《獨行殺手》(1967)、《江湖龍虎鬥》(1970)、《劫寶群英》(1970) 等等法國式犯罪片，只是稱之為 French crime movies，完全沒有提到 film noir 這個字眼，可見黑色電影這個名詞，在當年的英語地區尚未流行。

我個人是在七十年代後期，為阿倫歌爾勞的《禍水紅顏》(1978) 當助導的時候，才對 film noir 這個名詞和這個影片類型有了初步認識。該片的法文原名 *Série Noire*，直譯是「黑色小說系列」，該書譯自美國作家占湯遜的犯罪小說 *A Hell of a Woman*，而法文譯本的書名則是 *Des cliques et des cloaques*。其實，法國不少「黑色電影」，是改編自美國或英國的犯罪小說，例如杜魯福的《奪命佳人》(1968)，就改編自康奈爾伍里奇的小說，查布洛的《冷酷祭典》(1995) 則改編自露絲倫德爾的作品。由於許多美國犯罪小說都被翻譯和收納在這個法文 *Série Noire* 系列，所以他們改編起來就較為容易。「黑色電影」可以說是較高層次的犯罪電影，比較著重心理描寫，通常有個 *femme fatale* 的角色，即所謂的禍水紅顏，令男主角泥足深陷，難逃法網，甚至賠上性命。

四、五十年代的確是犯罪片的黃金時期，尤其是荷里活，幾乎所有吃得開的導演，如果不拍有關二次大戰的戰爭片，都一定拍過犯罪片或警匪片。殿堂級導演如侯活鶴斯、森姆富勒、拉奧華爾殊、羅拔准斯、威廉韋勒等等，都拍過不少後來被傳誦一時的犯罪電影。美國導演們改編英美犯罪小說就更為方便，例如尊候士頓的《群雄奪寶鷹》(1941)改編自達許漢密特，侯活鶴斯的《智勇無雙》(1946) 改自雷蒙陳德勒，寇比力克的《火拼黑地獄》(1956) 改自拉奴懷特，比利懷德的《殺夫報》(1944) 和米高寇蒂斯的《慾海情魔》(1945) 都改自詹姆斯凱恩。

今次籌劃已久的專題節目，總共放映八部法國黑色電影，以及八部美國犯罪電影。當中最先的一部犯罪片經典，是 1931 年梅榮李萊導演的《小霸王》，那時荷里活剛進入有聲片時期不久，眾演員雖然不脫默片式誇張演技，但其劇情和人物的可觀性，絕對令人振奮，梅榮李萊堪稱荷里活犯罪片的開山祖師。另一部比較早期的犯罪片，是法國著名導演朱里安杜維威在 1937 年拍攝的《逃犯貝貝》。影片以當年仍是法國殖民地的阿爾及利亞為背景，映像風格看得出是受到德國表現主義電影的影響，也令人想起數年後以摩洛哥卡薩布蘭卡為背景的荷里活經典《北非諜影》(1942)，後者其實也屬 film noir 類型，只是其浪漫愛情更令人刻骨銘心，因而不多久便被視為愛情片的經典傑作。

其餘絕不容錯過的犯罪片，包括法國導演積葵貝克的《萬惡黃金》(1954)，克魯索的《死亡邊緣》(1953)，雷納克萊蒙的《怒海沉屍》(1960)，美國導演朱爾斯達辛在法國拍攝的《悍匪大決戰》(1955)，以至希治閣的《諜網情鴛》(1946)，佛列茲朗的《芝加哥剿匪戰》(1953)，寇比力克早期的《火拼黑地獄》(1956)，和奧遜威爾斯的《歷劫佳人》(1958) 等等。幾乎可以肯定地說，這些超過半世紀前的「黑色電影」，全部都經得起時間的考驗，是藝術性和娛樂性兼備的不朽傑作。

節目策劃：黃國兆

The first appearance of the term “film noir” is generally attributed to the Italian-born French film critic Nino Frank (1904-1988), who first used the term to refer to American crime movies made in the 1940s, such as *The Maltese Falcon* (1941) by John Huston, *Double Indemnity* (1944) by Billy Wilder, and *The Big Sleep* (1946) by Howard Hawks. But before that, the term “film noir” had been used in French newspapers and film reviews to describe French films such as *Quai des Brumes* (1937) by Marcel Carné and *The Human Beast* (1938) by Jean Renoir, etc. As far as I know, since the 1930s the French term “film noir” has been in use mostly in the French circle of critics. It wasn’t until the 1970s did this term become widely used by American and English film critics and intellectuals. “*Notes on Film Noir*”, written by Paul Schrader in 1972 for the publication *Film Comment*, was an influential article that spearheaded the widespread use of the term in English-speaking territories.

Yet the English use of the term was initially reserved for American films. The famous English film critic, Ian Cameron, in his 1975 publication *A Pictorial History of Crime Films*, mentioned many French gangster movies such as *Pépé Le Moko* (1937), *Hands Off the Loot* (1954), *Les Doulos* (1962), *Le Samourai* (1967), *Borsalino* (1970), *Red Circle* (1970), and he never did once use the term “film noir”. Instead, he simply called them “French crime movies”.

I personally got familiar with the term “film noir” only in the late 70s, when I served as assistant director to Alain Corneau for the film *Série Noire* (1979). It is an adaptation of Jim Thompson’s novel *A Hell of a Woman*, but the French title of the film *Série Noire* literally means a collection of detective novels either from France or translated into French from American or English literature. The French version of Jim Thompson’s novel has been renamed *Des cliques et des cloaques* (meaning “cliques and cesspools” in English). In fact, many French noir films are based on American or English crime novels. François Truffaut’s *The Bride Wore Black* (1968), for example, is adapted from Cornell Woolrich’s novel and Claude Chabrol’s *La Cérémonie* (1995) is based on Ruth Rendell’s novel *A Judgement in Stone*. Since many American crime novels have been translated into French and included, it is relatively “easy” for the French directors to make them into movies. We probably can say that “film noir” is a crime movie of higher artistic level, with in-depth psychological study of the main characters, and there is usually a “*femme fatale*” who would drive the hero crazy, cause him deep trouble, or even put an end to his life.

The 1940s and 50s period is a Golden era of crime movies, especially in Hollywood. Almost all the important directors of this period had made crime films or gangster movies. Pantheon directors like Howard

Hawks, Samuel Fuller, Raoul Walsh, Robert Wise and William Wyler had made many crime movies which later became celebrated classics. For American directors to adapt crime novels from the English language into great American films seems more logical and convenient. To name a few, John Huston's *The Maltese Falcon* (1941) is based on Dashiell Hammett's novel, Stanley Kubrick's *The Killing* (1956) is adapted from Lionel White, and both Billy Wilder's *Double Indemnity* (1944) and Michael Curtiz's *Mildred Pierce* (1945) are based on novels by James M Cain.

The Noir Fest film programme will present eight noir films from France and eight crime movies from the States. The earliest classic can be traced back to *Little Caesar*, directed by Mervyn LeRoy in 1931, when Hollywood has just entered the sound era. It may feature exaggerated performance not uncommon for silent film actors, but the story and the characters in the film are most impressive, and Mervyn LeRoy deserved the title Granddaddy of Hollywood Gangster Movies. Another relatively early classic is *Pépé Le Moko*, produced on the other side of the Atlantic and directed by the veteran French director Julien Duvivier in 1937. With the French colony Algeria as background, its visual style was greatly influenced by German Expressionism. It also relates to another classic set in northern Africa, the Hollywood film *Casablanca* (1942), set in Morocco while also stylistically belonging to the film noir category, but, because of its affecting love story, soon became a great film categorized as romance classic.

Other films that shouldn't be missed include, on the French side, *Hands Off the Loot* (1954) by Jacques Becker, *The Wages of Fear* (1953) by Henri-Georges Clouzot, *Purple Noon* (1960) by René Clément, *Riffifi* (1955) by American director Jules Dassin when he was in exile in Paris. On the American side, we have Alfred Hitchcock's *Notorious* (1946), Fritz Lang's *The Big Heat* (1953), Stanley Kubrick's early work *The Killing* (1956), and Orson Welles' *Touch of Evil* (1958). You can be reassured that all these great classics – made more than half a century ago – not only will stand the erosion of time, but are still very entertaining and certainly of high artistic quality.

Curator: Freddie Wong

PÉPÉ LE MOKO

逃 犯 貝 貝

1937 | 法國 France | 黑白 B&W | 93' | DCP

導演 Director	朱里安杜維威 Julien Duvivier
編劇 Screenwriter	Déetective Ashelbé (Henri La Barthe), Julien Duvivier, Jacques Constant, Henri Jeanson
原著 Novel	<i>Pépé le Moko</i> by Déetective Ashelbé (Henri La Barthe)
攝影 Cinematographer	Jules Kruger, Marc Fossard
演員 Cast	Jean Gabin, Mireille Balin, Gabriel Gabrio

法語對白，英文字幕 In French with English subtitles

1940 日本電影旬報最佳外語片 Best Foreign Language Film, Kinema Junpo Awards

1941 美國國家評論協會獎最佳外語片 Best Foreign Language Film, National Board of Review Awards, USA



12/12 Sun 5pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

設映後談
講者：歐嘉麗
Post-screening Talk in Cantonese with
Sonia Au



朱里安杜維威在 1919 年開始執導，是法國影壇享譽最悠久的導演之一，與尚雷諾亞、雷納克萊爾並列法國戰前三大導演。1937 年，他以《舞會請帖》贏得威尼斯影展的最佳外國影片獎。同期的犯罪片《逃犯貝貝》，更成為黑色電影的經典，翌年就被荷里活重拍成《海角遊魂》(1938)，查理士杯亞還獲得奧斯卡最佳男主角提名。十年後又被美國導演重拍成歌舞片《禁城毒蕊》(1948)，可見影片當年多麼矚目。飾演逃犯貝貝的尚嘉賓，馬上成為炙手可熱的性格巨星。

生長在貧民窟的匪首貝貝，在逃離巴黎警方的追捕時受了傷，成功逃到阿爾及利亞，在首都阿爾及爾的城寨躲藏起來。他在那裏遇上心愛的女子，二人共墮愛河，但他思念故鄉的生活，令他踏上宿命的結局。杜維威以流暢的影機運動和強烈的光影對比，成就了一部典型的黑色電影，亦是法國詩意寫實主義的一部標誌性作品。

Julien Duvivier started directing as early as 1919. He is one of the most legendary figures in the history of French cinema. Together with Jean Renoir and René Clair, he is generally regarded as one of the three most important French directors in the pre-war period. In 1937, his *Un carnet de bal* was awarded the Mussolini Cup for Best Foreign Film at Venice Film Festival. In the same year, he adapted Henri La Barthe's novel into the crime movie *Pépé Le Moko*, which eventually became one of the greatest film noir classics. The film was so popular that the next year Hollywood came up with a faithful remake called *Algiers* (1938), which even earned Charles Boyer's Oscar nomination for Best Actor. And ten years later, another American director turned it into a musical named *Casbah*.

Algeria in 1930s, the charismatic Parisian gangster *Pépé le Moko* rules in the labyrinthine Casbah of Algiers. Surrounded and protected by his gang and women, he is quite safe and is able to elude the police's many attempts to arrest him. But he misses his former life in Paris and Marseille. One day, he meets a gorgeous Parisian girl Gaby and he has a crush on her. Indigenous police inspector Slimane strives to use her to lure Pépé out of the Casbah in order to capture him. Jean Gabin had a truly iconic performance in this film, and he immediately gained international prominence. *Pépé le Moko* is undoubtedly one of the most influential films of the last century, and a landmark of French poetic realism.

THE HUMAN BEAST

LA BÊTE HUMAINE

衣冠禽獸

1938 | 法國 France | 黑白 B&W | 100' | DCP

導演 / 編劇

尚雷諾亞

Director / Screenwriter

Jean Renoir

原著 Novel

La Bête Humaine by Émile Zola

攝影 Cinematographer

Curt Courant

演員 Cast

Jean Gabin, Simone Simon, Fernand Ledoux

法語對白，英文字幕 In French with English subtitles



19/12 Sun 3pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive



尚雷諾亞是世界級的電影大師，其傑作《遊戲規則》(1939) 經常入選有史以來世界十大電影。連意大利三大導演維斯康提都曾執弟子之禮，法國導演杜魯福在寫影評的年代，也對之推崇備至，可見其殿堂大師的地位。雷諾亞在三十年代拍過頗多犯罪片，其中改編自法國大文豪左拉同名小說的《衣冠禽獸》，是最為人熟悉的一部。

尚嘉賓飾演的鐵路工人郎蒂埃，可能覺得祖父輩經常酗酒，懷疑自己患上遺傳性精神病，衝動時往往作出奇怪的決定。站長盧保在火車上殺死妻子的情人後，剛巧被郎蒂埃遇到，但警方調查時他卻隱瞞其事。後來，他和盧保妻子的關係變得密切起來，事情終於發展到無法收拾的地步。原籍德國的著名攝影師卻古爾蘭，為本片帶來德國表現主義的風格，也襯托出故事人物的悲涼無助。

Jean Renoir is a pantheon director and auteur, who as described by François Truffaut and Orson Welles, is the greatest filmmaker in the world. His masterpiece *The Rules of the Game* (1939) is often voted as one of the world's ten-best films by film critics and film historians. Even Luchino Visconti, one of the maestros in Italian cinema, has been an assistant director to Jean Renoir. In the early stage of his career, Renoir has made many crime movies, such as *Le Crime de Monsieur Lange* (1936) and *The Lower Depths* (1936), but it is *The Human Beast*, adapted from the Émile Zola's novel, that the French film critic first started using the term film noir.

Jacques Lantier is a locomotive engineer who has an irrepressible desire to act violently, a misbehaviour he attributes to his forefathers' habit of heavy drinking. When Roubaud, the train conductor, is aware of his young wife Séverine having an affair with her godfather, he kills him on a train journey, with Séverine on the spot, making her an accomplice to the murder. Lantier witnesses all this in the train corridor, but refrains from telling the police during investigation, as he is enchanted by Séverine. Lantier begins an affair with Séverine, who urges him to kill her husband, otherwise he will kill them both.

THE WAGES OF FEAR

LE SALAIRE DE LA PEUR

死亡邊緣

1953 | 法國，意大利 France, Italy | 黑白 B&W | 153' | DCP

導演 Director	昂利喬治克魯索 Henri-Georges Clouzot
編劇 Screenwriter	Henri-Georges Clouzot, Jérôme Geronimi
原著 Novel	<i>Le Salaire de la Peur</i> by Georges Arnaud
攝影 Cinematographer	Armand Thirard
演員 Cast	Yves Montand, Charles Vanel, Peter van Eyck

法語對白，英文字幕 In French with English subtitles

- 1953 柏林影展金熊獎 Golden Bear, Berlin International Film Festival
- 1953 康城影展大獎及特別表揚 (Charles Vanel)
Grand Prize and Special Mention (Charles Vanel), Cannes Film Festival
- 1954 法國影評人協會最佳影片 Best Film, French Syndicate of Cinema Critics
- 1955 英國電影電視藝術學院獎最佳影片
Best Film From Any Source, British Academy of Film and Television Arts Awards
- 1955 藍絲帶獎最佳外語片 Best Foreign Language Film, Blue Ribbon Awards



25/12 Sat 六 3pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

15/1 Sat 六 4pm

K11 Art House



昂利喬治克魯索算來也是法國影壇專拍犯罪片的大師，作品雖然不多，但好像總離不開犯罪的題材。1941年，克魯索首次獨力執導，拍的就是犯罪片《兇手住在 21 號》。之後的《貧賤夫妻百事哀》(1947) 和《浴室情殺案》(1955) 都是黑色電影，而今次放映的《死亡邊緣》，更「上升」至驚悚片的層次。

改編自喬治晏諾的同名小說《恐懼的報酬》，影片以南美洲的貧瘠小鎮為背景。四個失業已久的漢子，接受了一次賭命的任務。四人分乘兩輛卡車，運載極易爆炸的硝酸甘油到目的地。由小鎮出發，必須經過一段早已廢棄的公路，只要卡車稍為顛簸，硝酸甘油即有爆炸的危險。運送過程可說緊張刺激，高潮疊起。影片先後獲得柏林影展的金熊獎及康城影展的大獎。伊芙蒙丹和查理芬奴都有精彩演出。

Henri-Georges Clouzot is another French film director who enjoys making crime movies and thrillers. He made two remarkable thrillers during the German occupation: *The Murderer Lives at Number 21* (1941) and *Le Corbeau* (1943). After the war ended, he continued to adapt detective novels into suspense thrillers such as *Quai des Orfèvres* (1947), *Les Diaboliques* (1955), both monumental works in this film genre. *The Wages of Fear*, based on the novel by Georges Arnaud, is perhaps Clouzot's most memorable and relentlessly suspenseful and tense thriller he has made. He is not particularly prolific probably because of his continuous ill health.

In a desolate South American village, a group of foreign tramps, suffering from heat and boredom, try to find a way out. There are practically no jobs for them. One day, when a major fire breaks out at a remote oil drilling site, the American oil company hires four guys to transport highly volatile nitro-glycerine through jumpy and perilous roads that are virtually abandoned. The four accept this nearly suicidal job because of money and the chance to leave the place once the job is done. There are strong philosophical and political overtones to this film. It was a huge success on its world-wide release, and Yves Montand, the French actor/singer, instantly became an international star.

HANDS OFF THE LOOT

TOUCHEZ PAS AU GRISBI

萬 惡 黃 金

1954 | 法國，意大利 France, Italy | 黑白 B&W | 96' | DCP

導演 Director	積葵貝克 Jacques Becker
編劇 Screenwriter	Jacques Becker, Albert Simonin, Maurice Griffe
原著 Novel	<i>Touchez pas au Grisbi!</i> by Albert Simonin
攝影 Cinematographer	Pierre Montazel
演員 Cast	Jean Gabin, René Dary, Dora Doll, Jean Moreau

法語對白，中英文字幕 In French with Chinese and English subtitles

1954 威尼斯影展最佳男演員 Best Actor, Venice Film Festival



26/12 Sun 3pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive



據說，積葵貝克因為遇到荷里活大導演金維多，曾有機會到美國當副導演，開展其電影事業，但他不為所動，原因是太愛法國。結果，他在《大幻滅》(1937)等影片，當上了殿堂大師雷諾亞的副導演。影片根據阿爾拔西蒙蘭的小說改編。年紀不輕的麥斯和雷頓在奧里機場搶劫了一批黃金，打算把金條賣掉後就洗手不幹。雷頓讓情婦知悉其事，情婦卻漏了口風。麥斯馬上找叔父幫手，想將黃金換成現金，叔父答應日內幫他賣掉套現。這時雷頓被另一幫人綁架，雙方展開殊死戰。

尚嘉賓演麥斯，雖已一把年紀，但仍有羅密歐般吸引異性的魅力，也是穿著最入時的江湖大佬。年輕的珍摩露飾演雷頓的情婦，是影片一大亮點。本片比一般男性主導的犯罪片，多了許多男女之間的打情罵俏、眉來眼去、引誘、挑逗以至幽會。

Although "cinématographe" first appeared in France in 1895, it is irrefutable that French cinema has been influenced by American movies all along. Probably not true with Jacques Becker, although his interest in films was stimulated by a meeting with the American director King Vidor, who offered him a job in the States as actor and assistant director. However, he remained in France because he loved his country and later became assistant director to Jean Renoir, in *La Grande Illusion* (1937), for example. Based on the novel by Albert Simonin, *Touché Pas Au Grisbi* is beyond doubt one of the greatest noir films ever made.

Max, an old gangster, and his buddy Riton have stolen eight gold bars that worth 50-million francs at Orly Airport. They want to retire after selling the gold bars. Max is still popular with young ladies because of his touch of class, whereas Riton's mistress Josy is tired of him and has found a new lover, Angelo, who is the boss of a rival gang. Through Josy, Angelo learns about his rival's loot and plots to get it. Riton was kidnapped by Angelo and his gang. Max is reluctantly forced out of his retirement and drawn back to the ferocity of the underworld.

RIFIFI

DU RIFIFI CHEZ LES HOMMES

悍匪大決戰

1955 | 法國 France | 黑白 B&W | 118' | DCP

導演 Director	朱爾斯達辛 Jules Dassin
編劇 Screenwriter	Jules Dassin, René Wheeler, Auguste Le Breton
原著 Novel	<i>Du Rififi Chez Les Hommes</i> by Auguste Le Breton
攝影 Cinematographer	Philippe Agostini
演員 Cast	Jean Servais, Carl Möhner, Robert Manuel

法語對白，英文字幕 In French with English subtitles

1955 康城影展最佳導演 Best Director, Cannes Film Festival

1956 法國影評人協會最佳影片 Best Film, French Syndicate of Cinema Critics

1956 美國國家評論協會獎五大外語片之一 Top Five Foreign Films, National Board of Review Awards, USA



7/1 Fri 五 **7:30pm**

香港電影資料館電影院
Cinema, Hong Kong Film Archive

22/1 Sat 六 **4:10pm**

K11 Art House

設映後談
講者：歐嘉麗
Post-screening Talk in Cantonese with
Sonia Au



朱爾斯達辛生於美國，四十年代中後期，以《血濺虎頭門》(1947)、《警匪大決戰》(1948)等四部傑出的黑色電影，確立了荷里活大導演的地位。五十年代初，被懷疑是共產黨同路人，因不肯應「非美活動委員會」到國會作證而被荷里活列入黑名單。1953年，朱爾斯達辛遠走法國巴黎，人生路不熟，法語亦不靈光。蟄伏兩年之後，一部道地的法國黑色電影《悍匪大決戰》，在康城影展奪得最佳導演獎，讓法、美兩地的影迷傻了眼。

影片改編自奧古斯特勒布雷頓的犯罪小說，由法國資深攝影師菲臘阿高斯天尼掌鏡，大量巴黎街頭實景，比法國新浪潮早了幾年。本片最為人津津樂道的是，長達半小時的盜竊過程全無對白，在靜默中進行，但卻扣人心弦。一個策劃周詳的盜竊大計，開始時一帆風順，但人性的陰暗令事情一敗塗地。

Jules Dassin was born in Middletown, Connecticut, USA. After studying drama in Europe in the 30s, Jules Dassin worked for theatre and radio in New York. Dassin came to Hollywood in 1940 and was an apprentice to directors like Alfred Hitchcock and Garson Kanin. He established his status of great Hollywood director by making four superb noir films: *Brute Force* (1947), *The Naked City* (1948), *Thieves' Highway* (1949) and *Night and the City* (1950). But then in the early 50s, he was accused of affiliation with the Communist Party. He refused to testify before the Un-American Activities Committee and eventually became blacklisted. He left for Paris, France in 1953. Though not fluent in French, and connections were scarce, he finally made another masterpiece, *Rififi* (1955), after struggling for two years in Paris.

Based on the novel by Auguste Le Breton, and with lensing and lighting by the veteran cinematographer Philippe Agostini, the film has plenty of location shooting in the streets of Paris, a few years ahead of the bunch of French New Wave directors. Fresh out of jail, master burglar Tony finds his wife living with someone else. This somehow induces him to return to his old profession. A big heist of a prestigious jewellery store is meticulously planned. Technically, this film is a gem, with 30 minutes of burglary sequence in complete silence. This is the granddaddy of all heist movies.

PURPLE NOON

PLEIN SOLEIL

怒海沉屍

1960 | 法國，意大利 France, Italy | 彩色 Colour | 114' | DCP

導演 Director	雷納克萊蒙 René Clément
編劇 Screenwriter	René Clément, Paul Gégauff
原著 Novel	<i>The Talented Mr Ripley</i> by Patricia Highsmith
攝影 Cinematographer	Henri Decaë
演員 Cast	Alain Delon, Marie Laforêt, Maurice Ronet

法語對白，中英文字幕 In French with Chinese and English subtitles

1962 美國愛倫坡文學獎最佳外語片 Best Foreign Film, Edgar Allan Poe Awards, USA



11/12 Sat 六 2pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

設映後談
講者：皮亞
Post-screening Talk in Cantonese with
Pierre

8/1 Sat 六 4pm

K11 Art House



曾經以《禁止的遊戲》(1952)獲得威尼斯金獅獎的雷納克萊蒙，是法國戰後最重要的導演之一。早在1946年，他首次執導的鐵路工人抗德電影《鐵路英烈傳》，即擷下康城影展的最佳導演獎。他不算是多產的導演，但也拍過不少犯罪片，其中最膾炙人口的要算1960年的《怒海沉屍》。

改編自美國犯罪小說作家派翠西亞海史密斯的小說《天才雷普利》，全片在意大利的拿玻里、羅馬、伊斯基亞島實地拍攝。著名攝影指導昂尼迪卡爾在本片有極為超卓的表現。一個家境富裕的美國青年在意大利優哉游哉，遇上了年輕俊俏的窮小子，成為好朋友，沒想到招來殺身之禍。非常年輕的阿倫狄龍，與首次擔演主角的女歌手瑪莉拉科烈，擦出燦爛的火花。英國導演安東尼明基拉在1999年重拍，但成績未能超越前人作品。

René Clément is one of the most important French directors from the post-war era. In 1946, a year after World War II ended, he came up with *La Bataille au Rail*, depicting the French resistance railroad workers fighting against German Nazi, and immediately garnered the Best Director Award at the Cannes Film Festival. In 1952, René Clément's another war time drama, *Forbidden Games*, was awarded The Golden Lion in the Venice Film Festival. He has made many noir films in the 60s, and *Purple Noon*, based on Patricia Highsmith's novel, *The Talented Mr Ripley*, is definitely his tour de force.

Tom Ripley is sent to Rome by Mr Greenleaf to find his wealthy playboy son, Philippe, and thus bring him back to his family in San Francisco. Tom will receive \$5,000 on delivery. But both Philippe and his beautiful girlfriend Marge have no intention to give up the joyful dolce vita in Southern Italy. They set sail to Sicily, accompanied by Tom, who witnesses and envies the playboy's wealthy and extravaganza lifestyle. Looking back, Alain Delon was so handsomely young and so remarkable in portraying the jealous and conspiring Tom Ripley, that the film put Anthony Minghella's remake in 1999 to shame. *Purple Noon* is marvellously photographed by Henri Decaë, with location shooting in Rome, Napoli and Ischia Island.

LE SAMOURAI

獨行殺手

1967 | 法國，意大利 France, Italy | 彩色 Colour | 100' | DCP

導演 / 編劇 梅維爾
Director / Screenwriter Jean-Pierre Melville

攝影 Cinematographer Henri Decaë

演員 Cast Alain Delon, François Périer, Nathalie Delon

法語對白，英文字幕 In French with English subtitles



8/1 Sat 六 7pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

21/1 Fri 五 7pm

K11 Art House

有警匪片大師之稱的梅維爾，也被稱為法國新浪潮電影之父。他仰慕美國文化，電影中的闊邊帽、乾濕褸、太陽鏡，都來自美國犯罪電影。連他的名字梅維爾，也來自美國，他本來的姓氏是格倫巴哈。他的警匪片影響數代人，電影界有不少追隨者，像阿倫歌爾勞、吳宇森、杜琪峰、塔倫天奴。梅維爾拍片不多，《獨行殺手》是他最具個人風格、也最為人傳誦的作品。

風華正茂的阿倫狄龍，飾演沉默寡言的職業殺手謝夫，蝸居在三流旅館，僅有的紅顏知己又不時要接待嫖客。一次謝夫被委託暗殺夜總會老闆，雖然精心安排了不在

場證據，但還是被警方捉去問話。在夜總會彈琴娛賓的黑人女子，認得謝夫當晚曾經出現，但沒向警方透露。本片的攝影指導是《怒海沉屍》的昂尼迪卡爾，為謝夫這孤獨角色，抹上極為沉鬱的色彩。



Jean-Pierre Melville is the one and only one grand master of “film policiers” in France. He is often called the father of French New Wave cinema. It's interesting to note that Henri Decaë, the cinematographer of *Le Samourai*, also worked on Melville's debut feature, *Le Silence de la Mer* (1949), and is also responsible for the images of many New Wave films including François Truffaut's debut film *Les quatre cents coups* (1959). Melville's gangster movies influenced many generations of filmmakers all over the world. He has many loyal followers, these include Alain Corneau, John Woo, Johnnie To and Quentin Tarantino.

Jef Costello is a contract killer, living alone in his shabby Parisian apartment with a caged bird, and gambling his life away. He travels around Paris in stolen Citroën cars to avoid being spotted by gangster or police likewise. Melville's opening sequence is the purest form of cinema, void of any dialogues for about ten minutes. One day, he is hired to kill the owner of a nightclub. Although he plans meticulously a perfect alibi beforehand, he still becomes a prime suspect of the murder. Alain Delon, in his heyday, has put forward a most remarkable and memorable performance as the cool and lonely killer who faces his tragic destiny with genuine courage often associated with samurai spirit.

SÉRIE NOIRE

禍水紅顏

1978 | 法國 France | 彩色 Colour | 111' | DCP

導演 Director	阿倫歌爾勞 Alain Corneau
編劇 Screenwriter	Georges Perec, Alain Corneau
原著 Novel	<i>A Hell of a Woman</i> by Jim Thompson
攝影 Cinematographer	Pierre-William Glenn
演員 Cast	Patrick Dewaere, Myriam Boyer, Marie Trintignant, Bernard Blier

法語對白，中英文字幕 In French with Chinese and English subtitles



9/1 Sun 2pm

K11 Art House

設映後談

講者：黃國兆

Post-screening Talk in Cantonese with Freddie Wong

23/1 Sun 2:30pm

香港電影資料館電影院

Cinema, Hong Kong Film Archive

4:30pm

座談會：黑色電影與黑色小說

Seminar: Film Noir & Série Noire

講者：黃國兆，何思穎

Speaker: Freddie Wong, Sam Ho

粵語主講，免費入場；座位有限，先到先得。

觀眾可於座談會開始前 15 分鐘於一樓大堂等候入座。

Conducted in Cantonese. Free Admission. Limited seats available on a first-come, first-served basis.

Audiences are welcome to queue up at 1/F Foyer 15 minutes before the seminar begins.



阿倫歌爾勞曾經被視為警匪片大師梅維爾的接班人。兩部由伊芙蒙丹主演的犯罪片《左輪三五七》(1976)和《假局》(1977)，令他立即受到法國影迷的注目。其後的《禍水紅顏》更競逐康城影展的金棕櫚大獎，男主角柏德烈杜威爾的演技亦備受讚賞，可惜敗於美國影星積林蒙手上。影片改編自美國犯罪小說作家占湯遜的原著，是一個謀財害命的愛情故事。片中大部份角色都不大「正常」，有著殘缺的個性。影片是典型的黑色電影，法文原名 *Série Noire* 指的是法國出版界的「黑色小說系列」。

相對於歌爾勞之前的兩部犯罪片，《禍水紅顏》是較低成本的製作，但成績斐然。他讓演員盡量發揮生活化的演技，讓觀眾在平淡的生活當中，看到生存的荒謬和無奈。柏德烈杜威爾當年與謝勒迪柏度齊名，演技猶有過之，可惜英年早逝，享年只 35 歲。

At a certain point, Alain Corneau has been regarded as the successor to Jean-Pierre Melville, the master of “films policiers” in French Cinema. He himself is a great admirer of Melville and his movies. He even remade Melville's *Le Deuxieme Souffle* in 2007, with Daniel Auteuil and Monica Bellucci. The two crime movies that he made with Yves Montand in the 70s, *Police Python 357* (1976) and *La Menace* (1977) were very well received by the French audience. He then went on to direct *Série Noire*, as it's a story and project that he really loved, he agreed to make the film with relatively skinny budget. The film was entered into official competition in the Cannes Film Festival, and Patrick Dewaere almost knocked down Jack Lemmon for the Best Actor award.

Living in the sinister part of Paris' suburb, door-to-door salesman Franck Poupart encounters Mona, a teenage girl living with her miserly aunt, who coerces her into prostitution. After being dumped by his wife Jeanne and thrown in jail by his boss, Franck wants to start a new life by rescuing Mona from her aunt, and then take off with her aunt's saving. Killing is probably the only solution to achieve his goal. But unfortunately, his well-planned scheme backfires, and Franck, whether willingly or not, must face the gloomy reality. Highlighted by Patrick Dewaere's off-beat but excellent performance, Alain Corneau's adaptation of Jim Thompson's novel *A Hell of a Woman* was named one of Time Out's 100 Best French Films of All Time.

LITTLE CAESAR

小霸王

1931 | 美國 USA | 黑白 B&W | 79' | 35mm

導演 Director	梅榮李萊 Mervyn LeRoy
編劇 Screenwriter	Robert N Lee, Francis Edwards Faragoh
原著 Novel	<i>Little Caesar</i> by W R Burnett
攝影 Cinematographer	Tony Gaudio
演員 Cast	Edward G Robinson, Douglas Fairbanks Jr, Glenda Farrell

英語對白，中英文字幕 In English with Chinese and English subtitles

Preserved by The Library of Congress



12/12 Sun 日 2pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

此 35mm 菲林拷貝為片主提供之最佳版本，
惜質素未如理想，敬請見諒。

Quality of this 35mm film print is less
than ideal; but it is the best available
copy provided by the film owner.
We appreciate your understanding.

© WBEI 1931



1931年，荷里活剛進入有聲片時期不久，已經拍過十多部電影的大導演梅榮李萊，找來一位個子矮小、其貌不揚的演員，飾演一個由小混混變身黑社會大頭目的真正硬漢。這位演員就是後來無人不曉的愛德華魯賓遜，之後叱咤風雲數十年，尤其是三、四十年代的經典犯罪片，可能有一半是由他掛頭牌演出。風頭之勁，可說一時無兩。

梅榮李萊翌年拍攝的《牢獄餘生》，雖然成績更佳、更受觀眾歡迎，但名氣和歷史地位，始終不及有犯罪片祖師爺之稱的《小霸王》。在有聲片的始創期，許多電影演員無法擺脫默片式誇張演技，但愛德華魯賓遜絕對演活了力哥這個野心勃勃、肆無忌憚地追求權力的犯罪分子。影片改編自威廉伯內特的同名小說。

After making a handful of rather successful talkies and musicals at the beginning of sound era, Mervyn LeRoy directed *Little Caesar*, often hailed as the grandfather of the gangster movie. The film depicts the rise of Caesar Enrico Bandello, aka Rico, a small-time hoodlum who becomes underworld bigshot. Edward G Robinson, not particularly handsome nor a six-footer, is entirely convincing as the ruthless crook who is determined to climb to the top of the clan and will not hesitate to kill anyone on his way. The success of this film and his wonderful performance made him a popular actor who continued to star in many noir films in the 30s and 40s. Young Douglas Fairbanks is also splendid as the gunman's friend.

Mervyn LeRoy made a much more achieved film noir *I Am a Fugitive from a Chain Gang* (1932) the next year, but *Little Caesar* remains his most important work in his early career and it's a must for all film noir fans. Adapted from the novel of the same name by William R Burnett, it's worth watching simply to find out where all those clichés began.

THE MALTESE FALCON

群 雄 奪 寶 鷹

1941 | 美國 USA | 黑白 B&W | 100' | DCP

導演 / 編劇

尊侯士頓

Director / Screenwriter

John Huston

原著 Novel

The Maltese Falcon by Dashiell Hammett

攝影 Cinematographer

Arthur Edeson

演員 Cast

Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre

英語對白，中英文字幕 In English with Chinese and English subtitles

1941 美國國家評論協會獎最佳演出（堪富利保加、瑪麗雅斯特）
Best Acting (Humphrey Bogart, Mary Astor), National Board of Review Awards, USA



25/12 Sat 六 11am

香港電影資料館電影院
Cinema, Hong Kong Film Archive

設映後談

講者：何思穎

Post-screening Talk in Cantonese with
Sam Ho

15/1 Sat 六 2pm

K11 Art House

© WBEI 1941



影片根據著名犯罪小說作家達許漢密特的小說改編。早在 1931 年，荷里活已出現過一個成績不俗的電影版本。本片是尊侯士頓首次執導的電影作品，雖然珠玉在前，但自編自導的尊侯士頓，不讓前人專美，憑本片獲得奧斯卡金像獎的最佳影片、最佳男配角及最佳劇本共三項提名，從而奠定其荷里活大導演的地位。堪富利保加飾演漢密特筆下冷靜而堅毅的英雄人物山姆史培達，有非常深度的演出，為自己開拓了演藝事業的坦途，不但是荷里活犯罪片的一個重要符號，也成就了《北非諜影》(1942)、《龍鳳配》(1954) 等浪漫愛情經典。

山姆史培達偕拍檔在舊金山開了一家偵探社。一日，一位貴婦來到偵探社，拜託他們尋找失蹤的妹妹。可是，山姆的拍檔卻離奇死亡。兇殺案不斷出現，山姆亦成為疑兇，而破案的關鍵就是名為馬爾他之鷹的雕像。

Based on the novel by Dashiell Hammett, *The Maltese Falcon* is John Huston's directorial debut which he also scripted. In fact, there was an earlier film version of this novel directed by Roy Del Ruth in 1931. But John Huston made a wonderful film, with three Oscar nominations, including Best Picture, Best Supporting Actor and Best Screenwriter, which launched his career in Hollywood and catapulted Humphrey Bogart to stardom. His cool performance of a tough guy, with a life weary grin is so well received that he went on to play classic roles in *Casablanca* (1942), *To Have and Have Not* (1944), *The Big Sleep* (1946), *The African Queen* (1952), *The Desperate Hours* (1955), etc., and became an icon in American crime movies in the 40s and 50s. His father, Walter Huston, a famous actor at the time, played a cameo role as Captain Jacobi.

Sam Spade is a private detective in San Francisco. One day his partner was murdered, and he becomes a suspect involved in a most intriguing but fascinating murder mystery. The jewel-encrusted statue of the Maltese Falcon could be the clue in solving the crime. This is one of the best examples of cinematic and clever storytelling, with lots of action, suspense and melodramatic elements.

DOUBLE INDEMNITY

殺夫報

1944 | 美國 USA | 黑白 B&W | 107' | DCP

導演 Director	比利懷德 Billy Wilder
編劇 Screenwriter	Billy Wilder, Raymond Chandler
原著 Novel	<i>Double Indemnity</i> by James M Cain
攝影 Cinematographer	John F Seitz
演員 Cast	Fred MacMurray, Barbara Stanwyck, Edward G Robinson

英語對白，中英文字幕 In English with Chinese and English subtitles



Images courtesy of Park Circus/Universal

26/12 Sun 11am

香港電影資料館電影院
Cinema, Hong Kong Film Archive

設映後談
講者：皮亞
Post-screening Talk in Cantonese with
Pierre

9/1 Sun 5pm

K11 Art House



即使是影迷，知道比利懷德的名字及看過其導演的艷情喜劇，如《熱情如火》(1959)、《桃色公寓》(1960)、《花街神女》(1963)等，也不一定知道這位拿過奧斯卡最佳影片、導演、編劇等獎項的荷里活大導演，早在四十年代初就拍過一部足以垂範業界的黑色電影《殺夫報》。影片由著名犯罪小說作家雷蒙陳德勒合作編劇，原作是詹姆斯凱恩的同名小說。

影片以倒敘的形式展開，保險經紀尼夫夜裏回到辦公室，神情緊張地對着錄音機訴說他的經歷。一位美麗的妻子，獨自在家中接待尼夫，說要為丈夫買駕駛保險，故意流露對丈夫的諸多不滿。在妻子的色誘下，尼夫竟然參與其殺夫計劃，以騙取「雙重保險」。佛烈麥梅利不算是荷里活超級巨星，但演出精彩，也有星味。由芭芭拉史丹域演繹的狠心妻子，是黑色電影中典型的「致命女子」角色。電影獲七項奧斯卡金像獎提名。

Even cinephiles who know the name of Billy Wilder and his many Oscar-winning and most talked about romance comedies, like *Some Like It Hot* (1959), *The Apartment* (1960), *Irma La Douce* (1963), might not be aware of his early achievement in making a fantastic crime movie, *Double Indemnity*, which doesn't age a bit ever since it came out in 1944. The screenplay was based on a James M Cain's novel, adapted and "sharpened" by Raymond Chandler.

The story is told in flashback, with Walter Neff, an insurance salesman, who goes back to his office after dark and begins his confession into a Dictaphone, "I killed him for money—and for a woman. I didn't get the money. And I didn't get the woman." Walter visits Phyllis' house to renew her husband's car insurance. Seduced by Phyllis, Walter begins an affair with her. Lured by Phyllis, he prepares a life policy, which has a double indemnity, for her husband to sign up. They then murder him and place his body over the railway tracks, faking an accidental death. But the story doesn't end here. Fred MacMurray has never been better in the role of the insurance agent, and Barbara Stanwyck is attractive as the alluring wife. Edward G Robinson is Walter's colleague, the claims investigator, who manages to expose an almost perfect crime. The film got seven Oscar nominations.

NOTORIOUS

諜網情鴛

1946 | 美國 USA | 黑白 B&W | 101' | DCP

導演 Director	希治閣 Alfred Hitchcock
編劇 Screenwriter	Ben Hecht
攝影 Cinematographer	Ted Tetzlaff
演員 Cast	Cary Grant, Ingrid Bergman, Claude Rains

英語對白，中英文字幕 In English with Chinese and English subtitles

1952 班比獎最佳女演員（國際）Best Actress - International, Bambi Awards



Images courtesy of Park Circus/Disney

11/12 Sat 六 7pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

設映後談
講者：登徒
Post-screening Talk in Cantonese with
Thomas Shin

22/1 Sat 六 2pm

K11 Art House

有「緊張大師」之稱的希治閣，相信不用多作介紹。中文片名《諜網情鴛》透露了這是希治閣常拍的諜戰片類型，但亦有不少評論把它歸入黑色電影的範疇。在希治閣眾多間諜片當中，本片肯定是最出色、也最經得起時間考驗的一部。作為黑色電影，男女主角的愛情糾結和利害關係至為震人心弦。風華正茂的加利格蘭和英格烈褒曼，已是一時之選的夢幻組合，加上眾多配角的精彩演出，無怪到了今時今日，影片仍大受影迷歡迎。

影片以二次大戰剛結束的南美洲巴西為背景，男主角是美國特工，女主角的德裔父親因為納粹效力而被判刑，前者說服後者當「無間道」，但兩人竟共墮愛河，於是任務變得更加複雜。希治閣的諜戰片不乏時代觸覺，但本片的前瞻性更令人嘖嘖稱奇。

The master of suspense and mystery, Alfred Hitchcock, had made many spy movies since his early career in the UK. Films like *The Man Who Knew Too Much* (1934), *The 39 Steps* (1935), *Secret Agent* (1936), are the celebrated ones. He then continued to make some more spy movies in Hollywood: *Foreign Correspondent* (1940), *Notorious* and *North by Northwest* (1959). Amongst all these espionage tales, *Notorious* is often categorized as film noir, probably because the 40s is really a vintage decade for this film genre.

The story is about Alicia Huberman, whose German father is convicted for being a Nazi spy and imprisoned. US government agent T R Devin appeals to her patriotism and recruits her to spy on her father's friends in Rio de Janeiro, Brazil. A romance seems to develop between Alicia and Devin. Upon their arrival in Rio, Alicia is reunited with Alexander, who once was madly in love with her, and now a leader of the pro-Nazi group. Alicia, who loves Devin, doesn't want to go ahead with the assignment to feign love for Alexander. With excellent performances from Ingrid Bergman, Cary Grant and Claude Rains, the film has an amazingly suspenseful climax, which made *Notorious* one of the most fascinating crime movies directed by Alfred Hitchcock.



THE BIG SLEEP

智 勇 無 雙

1946 | 美國 USA | 黑白 B&W | 116' | 35mm

導演 Director	候活鶴斯 Howard Hawks
編劇 Screenwriter	William Faulkner, Leigh Brackett, Jules Furthman
原著 Novel	<i>The Big Sleep</i> by Raymond Chandler
攝影 Cinematographer	Sidney Hickox
演員 Cast	Humphrey Bogart, Lauren Bacall, John Ridgely, Martha Vickers

英語對白，中英文字幕 In English with Chinese and English subtitles

35mm preservation print courtesy of the UCLA Film & Television Archive



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8/1 Sat 六 2:30pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

設映後談
講者：何思穎
Post-screening Talk in Cantonese with Sam Ho

22/1 Sat 六 2:30pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

此 35mm 非林拷貝為片主提供之最佳版本，
惜質素未如理想，敬請見諒。
Quality of this 35mm film print is less than ideal;
but it is the best available copy provided by the film owner.
We appreciate your understanding.



默片時期以拍攝喜劇而聲名鵲起的候活鶴斯，在 1944 年拍了一部由海明威小說改編的黑色電影《江湖俠侶》(1944)，演員有紅極一時的堪富利保加，編劇有著名作家威廉福克納，令美國犯罪片滲入高質文學元素，影片取得極大成功。兩年後，候活鶴斯與威廉福克納再度合作，改編雷蒙陳德勒的第一本偵探小說，仍然由堪富利保加和羅蓮柏歌擔綱演出。影片更是風靡全球，當年投資金額估計約為二十五萬美元，但全球收益超過一千萬美元。

雷蒙陳德勒筆下的私家偵探菲力普馬羅，應邀到史端活將軍的家中作客。史端活找馬羅調查幼女卡門被勒索的事件，但卡門見到馬羅時卻諸般挑逗。馬羅離開時，史端活的長女慧雲告訴他，他父親其實想找一個失蹤的朋友，馬羅半信半疑。劇情發展下去，撲朔迷離得令人透不過氣。

Howard Hawks has made many comedies in the silent era and then went on to make crime movies at the beginning of the sound era, thus establishing his status to which 20 years later Jean-Luc Godard casually referred as “the greatest American artist”, who continued to produce and direct excellent works in various film genres such as film noir, musical, action comedy and western. In 1944, Howard Hawks adapted Ernest Hemingway’s novel, *To Have and Have Not*, scripted by William Faulkner, into a highly successful noir film. Two years later, he collaborated with Faulkner again and adapted Raymond Chandler’s novel into the even more successful *The Big Sleep*. The budget of the film is estimated to be US\$250,000, and the world-wide gross in box-office is US\$10,682,000.

Generally considered a film very difficult to understand, but it’s not the fault of Howard Hawks, nor William Faulkner, as Raymond Chandler himself admitted that he did not know who had committed one of his seven murders in the book. Philip Marlowe is the private eye hired by General Sternwood to investigate the blackmail of her younger daughter, Carmen. This seemingly straightforward case leads Marlowe into a labyrinth of killers, gamblers, nightclub rogues, pornographers, and eventually into the arms of Carmen’s sister, Vivian. The off-screen marriage of Humphrey Bogart, forty-four, and Lauren Bacall, twenty, was talk of the town. And on-screen, the two lovers sparkled and brought real chemistry into their flirty dialogue.

THE BIG HEAT

芝加哥剿匪戰

1953 | 美國 USA | 黑白 B&W | 90' | DCP

導演 Director	佛列茲朗 Fritz Lang
編劇 Screenwriter	Sydney Boehm
原著 Novel	<i>The Big Heat</i> by William P McGivern
攝影 Cinematographer	Charles Lang
演員 Cast	Glenn Ford, Gloria Grahame, Jocelyn Brando

英語對白，中英文字幕 In English with Chinese and English subtitles

1954 美國愛倫坡文學獎最佳電影 Best Motion Picture, Edgar Allan Poe Awards, USA



8/1 Sat 六 2pm

K11 Art House

The Big Heat © 1953 Columbia Pictures Industries, Inc. All Rights Reserved.



拍過未來科幻經典默片《大都會》(1927)的德國導演佛列茲朗，三十年代因反對納粹主義而移居美國，在荷里活拍攝了不少出色的犯罪電影，把德國表現主義電影的一些元素，例如高反差、低色調的視覺風格，移植到美國的黑色電影。佛列茲朗可能是希治閣以外，在美國拍攝最多黑色電影的外來導演，而《芝加哥剿匪戰》肯定是他的巔峯之作。

警探戴夫奉命調查另一警官的自殺案件，偵查期間，一位女子忽然出現，聲稱該名警官並非自殺，而是死於謀殺。與此同時，戴夫的上級命令他停止調查此案，戴夫更感到事有蹊蹺。隨著黑幫老大的背影浮現，他堅決要查個水落石出，即使身陷險境，也要與惡勢力拼個你死我活。環環緊扣的劇本，加上格連福特和歌莉亞葛麗涵的精彩演出，令影片歷久常新。

Of German descent, Fritz Lang became a master with silent movies hailed as German Expressionism cinema, of which one of his most important classic works is *Metropolis* (1927). In 1933, his crime movie *The Testament of Dr Mabuse* was banned by the Nazis, he then emigrated to France and eventually settled in the United States. He "imported" many basic elements of German Expressionism such as high-contrast, low-key visual style into Hollywood productions. Apart from Alfred Hitchcock, he is probably the only other "foreign" director who had made so many noir films in Hollywood. *The Big Heat*, with top-notch cinematography by Charles Lang, is one of his tour de force.

Homicide Sergeant, Dave Bannion is a maverick cop who snoops around the fishy suicide case of his colleague Tom Duncan. He is tipped off by his senior and his fellow officers' suspicious silence leads him to believe that they are on the gangsters' payroll. *The Big Heat* takes an unblinking look at the grave corruption of a small town in the States. Bannion's boss orders him off the case, but he is determined to fight against the evil forces represented by a syndicate boss and his lackeys within the police force. Glenn Ford's excellent performance as the tough cop who, unable to suppress his anger, sacrifices his beloved one, brings intensity and depth to the film. Gloria Grahame as the gangster's sweetie with a decent heart, is captivating. Lee Marvin's is also memorable as the thug whose scalding violence towards his girlfriend still jolts the audience.

THE KILLING

火 拼 黑 地 獄

1956 | 美國 USA | 黑白 B&W | 85' | DCP

導演 Director 寇比力克 Stanley Kubrick

編劇 Screenwriter Stanley Kubrick, Jim Thompson

原著 Novel *Clean Break* by Lionel White

攝影 Cinematographer Lucien Ballard

演員 Cast Sterling Hayden, Coleen Gray

英語對白，中英文字幕 In English with Chinese and English subtitles



Images courtesy of Park Circus/MGM Studios

9/1 Sun H 7pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive

23/1 Sun H 2pm

K11 Art House



說寇比力克是上世紀最偉大的電影導演，相信不會有太多人反對。無論甚麼電影類型都難不到他，戰爭片、古裝歷史片、太空科幻片、浪漫愛情片、情慾片、驚悚片，他都拍得比別人出色。當然少不了黑色電影，寇比力克早年就以一部犯罪電影《火拼黑地獄》打響名堂。影片改編自拉奴懷特的小說，由著名犯罪小說作家占湯遜撰寫對白。

一個剛服刑五年的罪犯出獄後，決定再幹一宗大買賣才正式退隱。他看中了賽馬場可觀的投注金額，嘗試在無人受傷的情況下，劫走二百萬美元。他的計劃本來天衣無縫，可惜卻百密一疏。盜竊計劃越多人參與，就越多機會東窗事發。寇比力克以同一情景作多角度回敘的剪接技巧，令影片的懸疑性和緊張劇力大為增加。男女主角史泰靈希頓和歌蓮姬莉都有優異的演出。

Stanley Kubrick is undoubtedly the greatest film director of the last century. He could excel at all film genres, war, thriller, film noir, historical epic, Sci-Fi, horror, romance comedy, you name it. The only film genres that he did not tackle are probably musical and western. In 1965, Orson Welles once said: 'Amongst those whom I would call "younger generation", Kubrick appears to me to be a giant.' Based on the novel *Clean Break* by Lionel White, *The Killing* is a noir film that he made in the early years of his film career, with dialogues written by the prolific writer Jim Thompson. Because of the revolutionary story-telling technique that Stanley Kubrick employed at the time, this film can stand the erosion of time, and is recognized as one of the greatest crime thrillers ever made.

After five years in jail, ex-convict Johnny Clay is planning one last big heist before going into retirement. The plan, as he proclaims, is to steal two million dollars at Lansdowne Racetrack in which "no one will get hurt". Johnny has recruited a five-men team, including two insiders. Each of the five have a specific reason for wanting his share of the heist. Despite all their careful plotting, Clay and his men have overlooked one thing: Sherry Peatty, a greedy lady who's planning to make a financial "killing" of her own. Kubrick deftly edited the film's narrative in a non-linear way, so that a version of the story is told from each character's perspective. Sterling Hayden as the ex-convict Johnny Clay totally wins the audience over.

TOUCH OF EVIL

歷劫佳人

1958 | 美國 USA | 黑白 B&W | 95' | DCP

導演 / 編劇 Director / Screenwriter	奧遜威爾斯 Orson Welles
原著 Novel	<i>Badge of Evil</i> by Whit Masterson
攝影 Cinematographer	Russell Metty
演員 Cast	Charlton Heston, Janet Leigh, Orson Welles

英語對白，中英文字幕 In English with Chinese and English subtitles

1958 《電影筆記》最佳電影 Best Film, *Cahiers du Cinéma*



Images courtesy of Park Circus/MGM Studios

14/1 Fri 五 7:30pm

香港電影資料館電影院
Cinema, Hong Kong Film Archive



拍過經典名作《大國民》(1941)的奧遜威爾斯，原來也喜歡拍攝黑色電影，1958年的《歷劫佳人》肯定是他的作品中成績最好的一部。一開首，奧遜威爾斯就來一個長達10分鐘「一鏡直落」的長鏡頭，當中牽涉複雜的影機運動、演員走位、群眾演員和交通工具，甚至動物的配合等等，其高度專業的表現成為電影學院常用的示範教材。本片也是奧氏作品中最為星光熠熠的一部，除了查爾登希斯頓和珍納李掛頭牌之外，還有丹尼斯威化、瑪蓮德烈治、莎莎嘉寶等參加演出。

查爾登希斯頓是一名墨西哥警察，偕新婚妻子珍納李到美國小鎮度蜜月，目擊一宗汽車爆炸案。希斯頓決定協助當地警方查案，但妻子卻被惡勢力綁架，蜜月之旅成為可怕的噩夢。奧遜威爾斯飾演腐敗的警長，演和導皆出色。

Most film experts and film historians would think that *Citizen Kane* (1941) is Orson Welles' best film and probably one of the ten-best films ever made in the history of cinema. But I personally like *Touch of Evil* better, and I enjoy it better, as years gone by. Before *Touch of Evil*, Orson Welles has made several outstanding noir films already, including *The Stranger* (1946), *The Lady from Shanghai* (1947) and *Mr Arkadin* (1955). But *Touch of Evil* is without any doubt his best. Orson Welles' merits lie in the fact that he is a good and experienced actor and at the same time a gifted director. *Touch of Evil's* opening sequence-shot is technically dazzling: close-up of a bomb in the boot of a car, with the timer tickling down, the car driven off, camera cranes-up, travels across rooftop, arrives at another street, passing through cafés, sleazy bars, pedestrians, and even animals, then the camera settles on a couple walking through a kind of border post, and just before the car explodes, all in one long take.

Mexican narcotics officer Mike Vargas originally plans his honeymoon on the Mexican-US border, but when an American building contractor is killed on the US side of the border, he must put back his honeymoon. It is clear that the bomb was planted on the Mexican side. As a result, Vargas delays his return to Mexico City where he has been preparing a case against the Grandi family crime and narcotics syndicate. While Vargas is busy dealing with the corrupted policeman, the Grandis cook up something for Vargas and they start off with his American wife Susie. Charlton Heston is not too convincing as a Hispanic cop from Mexico, but Janet Leigh is excellent as his innocent and panicked wife.

票務詳情 Ticketing Information

門票於 11 月 22 日起發售

Tickets available from 22 November onwards

\$60

香港電影資料館電影院

Cinema, Hong Kong Film Archive

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流動購票應用程式 Mobile Ticketing App (Android & iPhone): My URBTIX

票務查詢 Ticketing Enquiries: 3761 6661

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K11 Art House

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節目查詢 Programme Enquiries: 2734 2900 www.lcsd.gov.hk/fp

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- Upon each purchase of ticket, you can only enjoy one of the ticket discounts. Please notify the ticketing staff at the time of ticket purchase.
- At the time the booklet goes to print, some of the films have not been reviewed by the Office for Film, Newspaper and Article Administration. In the event that a film is subsequently classified as Category III, refunds will be made to ticket holders under 18 years old.
- The Hong Kong Film Archive box office provides counter sales and ticket collection services for screenings scheduled at the Archive. Patrons can collect tickets at the Ticket Dispensing Machine in the Archive.
- The Leisure and Cultural Services Department is committed to providing its patrons a hygienic and safe environment. Audiences are asked to cooperate with the venue management and to comply with the health protocol that is being enforced during their visits.
- All persons will be required to use the "LeaveHomeSafe" mobile application to scan the venue QR code before entering all screening venues, except for exempted persons.
- All exempted person are required to register their names, the first four digits or letters of their identification documents, contact numbers and the date and time of their visits. They are also required to present relevant identification documents for verification at the request of staff during registration. Members of the public are suggested to arrive early to screening venues.
- Screening scheduled at the Hong Kong Film Archive will normally be cancelled when Tropical Cyclone Warning Signal No. 8 or above, or the Black Rainstorm Warning is issued or remains in effect 3 hours before the screening starts. Ticket holders are advised to visit www.lcsd.gov.hk for details.
- The presenter reserves the right to change the programme, artists as well as seating arrangements and audience capacities should unavoidable circumstances make it necessary.

本節目內容並不反映康樂及文化事務署的意見

The content of the programme does not represent the views of the Leisure and Cultural Services Department.

香港電影資料館電影院 Cinema, Hong Kong Film Archive

香港西灣河鯉景道 50 號
50 Lei King Road, Sai Wan Ho, Hong Kong

11/12 Sat 六	2pm	怒海沉屍◆★ Purple Noon (Plein Soleil)
	7pm	諜網情鴛◆★ Notorious
12/12 Sun 日	2pm	小霸王◆ Little Caesar
	5pm	逃犯貝貝★ Pépé le Moko
19/12 Sun 日	3pm	衣冠禽獸 The Human Beast (La Bête Humaine)
25/12 Sat 六	11am	群雄奪寶鷹◆★ The Maltese Falcon
	3pm	死亡邊緣 The Wages of Fear (Le Salaire de la Peur)
26/12 Sun 日	11am	殺夫報◆★ Double Indemnity
	3pm	萬惡黃金◆ Hands Off the Loot (Touchez Pas Au Grisbi)
7/1 Fri 五	7:30pm	悍匪大決戰 Rififi (Du Rififi Chez Les Hommes)
8/1 Sat 六	2:30pm	智勇無雙◆★ The Big Sleep
	7pm	獨行殺手 Le Samourai
9/1 Sun 日	7pm	火拼黑地獄◆ The Killing
14/1 Fri 五	7:30pm	歷劫佳人◆ Touch of Evil
22/1 Sat 六	2:30pm	智勇無雙◆ The Big Sleep
23/1 Sun 日	2:30pm	禍水紅顏◆ Série Noire
	4:30pm	座談會：黑色電影與黑色小說■ Seminar: Film Noir & Série Noire 講者：黃國兆，何思穎 Speaker: Freddie Wong, Sam Ho

K11 Art House

九龍尖沙咀梳士巴利道 18 號
Victoria Dockside K11 MUSEA L4 樓層
Level 4, K11 MUSEA, Victoria Dockside,
18 Salisbury Road, Tsim Sha Tsui, Kowloon

8/1 Sat 六	2pm	芝加哥剿匪戰◆ The Big Heat
	4pm	怒海沉屍◆ Purple Noon (Plein Soleil)
9/1 Sun 日	2pm	禍水紅顏◆★ Série Noire
	5pm	殺夫報◆ Double Indemnity
15/1 Sat 六	2pm	群雄奪寶鷹◆ The Maltese Falcon
	4pm	死亡邊緣 The Wages of Fear (Le Salaire de la Peur)
21/1 Fri 五	7pm	獨行殺手 Le Samourai
22/1 Sat 六	2pm	諜網情鴛◆ Notorious
	4:10pm	悍匪大決戰★ Rififi (Du Rififi Chez Les Hommes)
23/1 Sun 日	2pm	火拼黑地獄◆ The Killing

★ 映後談 Post-screening talk

◆ 設中英文字幕
Subtitled in Chinese and English

其他影片設英文字幕
Other films are subtitled in English

■ 粵語主講，免費入場，座位有限，先到先得。
觀眾可於座談會開始前 15 分鐘於一樓大堂等候入座。
Conducted in Cantonese. Free Admission.
Limited seats available on a first-come, first-served basis.
Audiences are welcome to queue up at 1/F Foyer
15 minutes before the seminar begins.

