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OTTO PREMINGER
岳圖柏林明加



JACQUES TOURNEUR
積葵托奈



JOHN FORD
尊福

典範與超越:荷里活電影作者
HOLLYWOOD AUTEURS:
IDEAS OF CINEMA

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IDA LUPINO
埃達錄蘭奴



HOWARD HAWKS
侯活鶴士



VINCENTE MINNELLI
雲仙明里尼

前言

欣賞或評價古典美國電影，可以從意識形態、文本分析或類型角度出發，也可以循《電影筆記》影評人，及後繼的美、英影評人安得魯薩里斯（Andrew Sarris）、柏金斯（V.F. Perkins）、羅賓伍德（Robin Wood）等之道，以作者論及場面調度（*mise-en-scène*）的角度出發。畢竟，如巴贊（André Bazin）及柏金斯的重要著作《Film as Film》論述，電影異於文學及其他藝術形式之處，是其獨有的、通過攝影及段落組織而強調空間、時間流動、片中各元素之互動關係的表述。

最早對荷里活黃金時代電影推崇備至的，是巴贊及後來相繼成為新浪潮大師的《電影筆記》影評人：杜魯福對希治閣（Alfred Hitchcock）的崇拜已人所共知，但他同樣希望撰寫一部以侯活鶴士（Howard Hawks）為主題的著作（可惜未成事）；盧馬認為不深愛鶴士電影的人，算不上深愛任何電影；高達除了高呼「尼古拉斯雷（Nicholas Ray）就是電影」，對美國犯罪片的熱愛（尤其是堪富利保加所代表的一種典型）見諸致敬作《斷了氣》（*Breathless*, 1960）；利維特積極撰文推舉岳圖柏林明加（Otto Preminger）、費立茲朗（Fritz Lang）、安東尼曼（Anthony Mann）等等。

傑出的荷里活導演獲譽為作者，因為他們憑着對形式及場面調度的圓熟掌握，建構出不止於說故事，也不止於娛樂的個人世界。場面調度的真諦，並不只是單一場面裏各種元素的鋪排，而是電影之作為一整體，導演如何以不張揚、不操控觀眾思維的方式，完整建構一個融於敘事的世界；畫面暗暗呈現與敘事攸關的細節，但又開放無限可能，讓觀眾自行發掘與解讀其中信息。這種取向，與強調象徵或突顯風格南轅北轍。

舉個例子，柏金斯推崇柏林明加《大江東去》（*River of No Return*, 1954）的圓熟，特別是其中瑪莉蓮夢露飾演的角色與未婚夫被救上岸後，一個隨着她失落行李漂移的橫移鏡頭：這輕輕帶過的鏡頭以簡潔的純視覺方式交代夢露開始拋卻過去；不久以後她珍而重之收起一雙紅色高跟鞋——她僅餘的家當（過去的殘影）；這一組鏡頭的意義聯繫再次出現的兩個紅鞋特寫，包括影片最後一個鏡頭：被她棄掉的同一雙鞋，方達至圓滿。電影裏互相呼應的影像信息比比皆是，例如在不同情況下其意不同的獵槍、夢露的著裝，包括那件屬於羅拔米湛的外套……

這種看似隨意，實際是精密調配的影像網絡，是古典荷里活作者了然於胸的技法，他們普遍認為至高的技藝是在不引起注意的情況下豐富電影的意義。柏林明加說：「理想的電影是你完全察覺不到導演的存在，也不為意他的刻意安排。」

對某些業界中人（特別是片廠巨頭和製片家）而言，電影是故事、娛樂、商品。但對電影作者來說，敘事方式呈現他們對形式的想法，也流露其世界觀。為本節目揭幕的《玉女奇男》（*The Bad and the Beautiful*, 1952），從荷里活中人角度出發，刻劃可以超越現實苦澀的創作熱誠，當可提供某種啟示。閉幕的歌舞片《龍鳳香車》（*The Band Wagon*, 1953），同由雲仙明里尼（Vincente Minnelli）執導，深處是對創作者苦心及團體力量的頌讚，最動人的是藝術家能成就視野的狂喜。明里尼電影以鮮明的美術設計見稱，他的場景與設計卻往往連繫角色狀態，充滿表達力量。

從默片年代開始磨練技藝的大師如尊福（John Ford）、侯活鶴士及稍晚一輩的積葵托奈（Jacques Tourneur）、埃達綠翹奴（Ida Lupino）、明里尼等，都不自詡為藝術家；我認為是那個年代特有的一種敬業與自謙，也可能是在片廠環境下掩蓋個人視野的障眼法。

本節目選映的六位作者，既塑造典範，又在美學及視野上有所超越，為形式帶來新意義。每位導演只能選取兩至三作（一個非常具挑戰性的決定）——都是近年絕少在香港放映，但通過並置及互相參照能開拓更多欣賞角度的配對。

藤原基斯著作的柏林明加與托奈專書，俱是論述兩位導演的代表作，他就古典美國電影研究、教授多年，見解精闢，蒙他百忙中特為節目製作散文電影並撰專文，非凡角度深具啟發性；藤原先生亦將為座談會及映後談的嘉賓講者，在此深表感激；並由衷感謝所有為本節目奉獻良多的友好和機構。

節目策劃：馮嘉琪

FOREWORD

Classical American cinema can be approached from many perspectives: ideological, textual analysis, genre study and that of auteurism and *mise-en-scène*, as advocated by the pioneers at *Cahiers du Cinéma*, and later by Andrew Sarris, V.F. Perkins and Robin Wood, among others. All of these critics were passionate about examining how the auteurs translated their ideas of cinema into their works. As argued by André Bazin and Perkins in his seminal book *Film as Film*, 'cinema' sets itself apart from literature and other art forms with its unique expression: a combination of cinematography and the organization of filmic elements that forms meaning through an emphasis on space, time, and the relationship of everything on screen.

Bazin and the *Cahiers du Cinéma* critics, most of whom went on to become master filmmakers of the French New Wave, were indeed the first to champion the artistic quality of Hollywood films in the Golden Age, which they recognized as bearing personal marks. Whilst François Truffaut's interview with Alfred Hitchcock is widely celebrated, he had also wished to have written a book on Howard Hawks; Eric Rohmer thought that one "can't love deeply any movie, if (the person) do not love deeply those of Howard Hawks"; Jean-Luc Godard, who translated his love for American crime film (in particular, an iconic presence epitomized by Humphrey Bogart) into his homage debut *Breathless* (1960), proclaimed, "And the Cinema is Nicholas Ray". Jacques Rivette, likewise, was enthusiastic about the works of Otto Preminger, Fritz Lang, and Anthony Mann, among others.

The auteurs are therefore directors who have a strong sense of *mise-en-scène* and those who, with their mastery of it, conceive a meaningful world beyond story and entertainment. The essence of

mise-en-scène is not only, as is often considered, the co-ordination of cinematic elements within one single scene; it is also how the director brings everything together in a unifying style to form an organic whole. The director presents a message or point of view without being visibly manipulative or showy, leaving it for the viewer to interpret an intent articulated through visual and aural elements that are also blended into the reality of the fictional world.

An example: Perkins commended Otto Preminger's *River of No Return* (1954) as an exemplary work of brilliant *mise-en-scène*, citing the shot in which Marilyn Monroe's Kay and her fiancé are rescued from their raft – the camera lingers and pans to her lost suitcase, which is floating away. Technically, this single shot underlines Preminger's meaningful use of CinemaScope in his storytelling; contextually, the meaning of the shot can be easily overlooked, but will be enriched when one connects it with other visual elements throughout the film. Moments later, Kay carefully packs away a pair of red high heel shoes – the sole remnant of her past. Preminger's messages and intent coalesce when we reach the very final shot of the film: the same pair of shoes worn again but now abandoned by Kay, thus completing her departure from the past. The director uses the same technique elsewhere with corresponding signs, such as the shotgun whose significance varies under different circumstances, and Kay's outfits, including the on and off of Robert Mitchum's jacket...

What may seem casual or natural is indeed a meticulous construction that forms a web of signs and meanings – such is the ingenuity excelled by most Hollywood auteurs of the Golden Age. It was generally believed that a director's skill is most refined when he can enrich a film's meaning as well as audience's emotional response while staying

unobtrusive. Preminger said, "The ideal picture is a picture where you don't notice the director, where you never are aware that the director did anything deliberately."

For some industry conglomerates (especially the studio heads and executive producers), cinema represents entertainment, story, and a revenue-driven commercial product. But for many creatives, cinema is a forum for the personal expression of ideas about the form, and the world. The opening film of this programme, *The Bad and the Beautiful* (1952) shall offer insights on what filmmaking stands for creatives as it charts their energy and fervor, which can transcend harsh realities. Also directed by Vincente Minnelli is the closing film, *The Band Wagon* (1953). Completely different in context and mood, this renowned musical celebrates creative labor and collaborative effort, and above all, depicts an artist's ecstasy at his vision realized. Admired for their distinctive design, Minnelli's sets and décors are so reflective of the state of mind of his characters that they are as narratively expressive as the characters themselves.

The masters who honed their skills since the silent film era like John Ford or Howard Hawks, or those from a later generation like Jacques Tourneur, Ida Lupino and Minnelli, hardly ever regarded themselves as artists. This feels like a reflection of the modesty or reticence of their time, or even, a rhetoric through which they forge a persona that could fly under the radar of the studio heads.

The works of the six auteurs presented in this program not only exemplify the excellence of Hollywood filmmaking, but also embody personal visions that push and redefine boundaries. It was an extremely challenging task to limit the selection for each director to two or three films, but the films in their respective pairings should illuminate each other, and, when seen together, offer new insights on the directors and their films.

My heartfelt thanks to Mr Chris Fujiwara, whose intelligent studies on Preminger, Tourneur, and classical American cinema have been more than an inspiration, and who, amid his busy schedule, contributed a short essay film along with an insightful essay, both of which offer enlightening perspectives to connect all the films in the programme; I am also deeply honored to have him as a guest speaker for a seminar and two post-screening talks. My gratitude also extends to all the friends and organizations who provide generous assistance along the way.

Curator: Kiki Fung



馮嘉琪為香港國際電影節節目顧問、香港演藝學院電影電視學院及 Reel To Reel Institute 顧問。曾任布里斯本國際電影節及布里斯本亞太電影節總節目策劃，並為布里斯本藝術節及位於悉尼的澳洲當代藝術博物館客席策展。

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美國電影：空間與律動

✦ 藤原基斯

「美國電影」可以被視為一個工業、一種敘事的傳統、或對政治角力及文化變遷的反思；「美國電影」也可以是藝術家的個人表述。通常，導演被視為決定一部電影藝術取向的靈魂人物，因為他負責通過全面監督及組織所有效果以構成一個連貫之整體。在這個領域上有傑出表現的導演仍然常被稱為「作者」（*auteur*，來自法語），證明上世紀四十年代末至五十年代法國影評人高度評價荷里活電影的一場運動，帶來重要且持續的影響，他們明白傑出的荷里活電影，都是具個人視野的作品，而非商品。

本節目介紹的六位導演對空間與律動的概念均有鮮明想法。尊福（John Ford）靈動多變且複雜的視野將畫面化成一個網絡，縱橫交錯的動作在其中跨越時間與空間。在《荒漠戰跡聲》（*Fort Apache*, 1948）裏，年輕的一對戀人（尊雅加和莎莉譚寶）透過長輩的視角被刻劃——那是來自過去的觀點。這觀點與向前驅進的時間反其道而行，反映尊福對進步的意識形態之抗拒。《搜索者》（*The Searchers*, 1956）是講述樂園失落的最偉大作品之一，當中無有復原，也沒有團圓。相反，在片中最著名的鏡頭裏，尊福的構圖將尊榮置於廣闊無垠的大地與半開的門框之間，刻記註定的無家可歸。尊福本能地與叛逆者、局外人、孤立者、疏離者，以及與被剝奪的人站在同一陣線。

《萬里逃生記》（*Cheyenne Autumn*, 1964）是一部被忽略的大師之作，電影裏的動作同樣是朝過去而行：夏安族人——尊福電影裏最被剝奪的群體——朝他們過去的家園進發。片中富喜感的插曲發生在西部神話裏佔獨特地位的道奇城，其中出現兩個主動離棄歷史的傳奇人物（霍利德及懷亞特，分別由雅打堅尼地及占士史超域飾演）。片中所有其他角色，都深受國族、意識形態及種族身份問題困擾。尊福的史詩式抽離角度，展現歷史與傳奇之構成最為恰當。

侯活鶴士（Howard Hawks）的主角總是與他們身處的環境有一種緊張關係。《再度劉郎》（*His Girl Friday*, 1940）裏加利格蘭飾演的報社編輯及《智勇無雙》（*The Big Sleep*, 1946）裏堪富利保加飾演的私家偵探都是個人世界的主宰，但他們的支配權面臨挑戰，身陷連串漩渦中，必須施展渾身解數，發揮個人長處，以讓觀眾重拾對他們的興趣。這兩部令人暢快淋漓的電影都不算是以大獲全勝作結，卻更似是一種暫停與現實周旋的尷尬休止，一個他們面對下一個難題之前稍為喘息的機會。

鶴士的藝術精髓在於對空間感的提升。《智勇無雙》裏被謀殺者的小屋及賭場的停車場、《再度劉郎》裏律政大廈的傳媒工作室都是真相的埋藏與暴露之地，空間隨着動作延伸或收縮。鶴士低調的視覺風格，容易被誤解為工匠的簡樸，實際卻是一個濃縮、簡化及強化的過程，最終，角色交匯在一個繃緊的空間裏，幾乎是純抽象的空間閃現觸電般的張力。

與鶴士一樣，雲仙明里尼（Vincente Minnelli）電影裏的空間也是確認自我價值的空間。對明里尼的角色來說，這意味着投入於幻想或藝術中：將自我放逐於恆常俗務之外，走進一個超然的時空——一個有如荷里活片廠（《玉女奇男》（*The Bad and the Beautiful*, 1952）或百老匯音樂劇舞台（《龍鳳香車》）（*The Band Wagon*, 1953）的時空。幻想取代現實亦昇華現實，因此幻想空間裏的投入，亦是現實中的成全。

明里尼的電影為觀眾展示他們在理想中的存在。他鏡頭下的藝術家其實代表所有需要在生命中演出的「藝人」。每一部明里尼電影都在交代一個這樣的過程——如詹姆斯納雷摩爾（James Naremore）所言：「私人與公共、玩樂與工作的界線變得模糊。」《玉女奇男》裏蓮娜端納駕駛的汽車既是釋放私人感情創傷的封閉空間，同時也是暴露在攝影鏡頭下片廠置景的一部分，其人工化為導演所擁抱。「世界是……娛樂的舞台」：《龍鳳香車》裏一眾角色狂熱而虛幻的肯定，印證了明里尼世界裏藝術與人生的共融。

在岳圖柏林明加 (Otto Preminger) 的電影裏，攝影機隨着主角遊走於空間，為他們帶來持續的壓迫感，因為那些空間的表面往往為反映他們的虛假而設計，因而亦成為他們的激情及內心起伏的曖昧證據。柏林明加是對電影作為一種持續的律動之意念追求最為極致的導演之一，曾說：「可以的話，我會以一個鏡頭完成整部電影。」他以中立的眼光追隨主角受困與釋放的旅程，那眼光在全面與尖銳之間交替。

《絕代佳人》(Laura, 1944) 是柏林明加在荷里活突圍而出之作，已成恆常經典，影片由懸疑兇案漸漸蛻變為刻劃愛情執迷的、曲折纏繞的蔓藤花紋 (arabesque)；在一個充滿腐敗氣息的名流圈裏，喘不過氣的主角們彷彿隨時會自我崩潰或自相殘殺。柏林明加將《情深似海》(Daisy Kenyon, 1947) 的三角戀愛轉化為對三個追尋救贖的人物之細緻剖析，嚴厲亦動人。在《大江東去》(River of No Return, 1954) 裏，他首度接觸新藝綜合體闊銀幕 (CinemaScope)，以其特點擴展人物身處的時間與空間，亦提升敘事帶同主角持續流動的感覺。

積葵托奈 (Jacques Tourneur) 的電影開啟空缺、神秘的矛盾、及灰色地帶，是為有形與無形的交匯處。《舊恨新歡》(Out of the Past, 1947) 裏，羅拔米湛飾演的私家偵探任由自己被職業以外的一個想象中的自由領域引誘，誰知只是被帶回一個他希望逃離的世界。《死亡魔影》(Night of the Demon, 1957) 裏，傲慢的理性主義者 (丹拿安杜遼) 闖進一個陌生而令人不安的空間，這空間持續漸變且溜進另一個與之平行的世界。

托奈在看似最普遍的領域裏碩果纍纍：罪案、恐怖、冒險等美國電影的常見類型；他的電影其實探討動作與外在表象的意義，同時通過對韻律與調子的悉心鋪排，延伸類型的局限。《舊恨新歡》及《死亡魔影》的節奏既非緩慢，亦非急速，而是雙重的：第一重是主角奮力擺脫自我滅亡的節奏，第二重是電影作為一美學整體的自身節奏，與導演詩意的抽離融為一體。這兩重節奏分離的場面 (例如《死亡魔影》片中靈媒現身，或《舊恨新歡》裏戀人在林中相會)，就是托奈電影裏的獨特時刻，成為他那幽幽的懾人力量之印記。

埃達綠奴奴 (Ida Lupino) 《重婚淚》(The Bigamist, 1953) 裏的主角 (愛門奧勃連) 是一個推銷員，在洛杉磯公幹的日子寂寞而隱閉。這部低成本製作以新鮮而不妥協的方式善用其畫面上的局限，令鏡頭與人物的距離，或人物之間的距離，俱有意想不到的分量。綠奴奴對角色的哀傷及脆弱之同情，成就一部名不見經傳的「灰色電影」(film gris) 傑作。「灰色電影」一說來自導演湯姆安得森 (Thom Andersen)，形容上世紀四十年代末至五十年代初一系列個性獨特、對美國社會有顛覆性思考的電影。

在綠奴奴的《順風劫》(The Hitch-Hiker, 1953) 裏，兩個前往墨西哥釣魚的友人因為莫名其妙遇上變態狂人，被逼審視他們對對方及對這個陌生人的依賴。電影裏大部分的張力來自基本的空間配置：假如兩個主角都在前座，他們通常都面向前方。在劫車的順風客之監視下，溝通的困難令突如其來的接觸機會成為微小的頓悟：一個短促的插入鏡頭，呈現其中一人用腿碰友人的腿，作為沉默的示意；法蘭克魯夫哉為擁抱商店老闆的小女兒滿懷感動。

在不同類型與敘事語境裏，尊福、鶴士、明里尼、柏林明加、托奈及綠奴奴都在通過角色、攝影機與環境之間持續變動的關係表達根本的人生問題。他們的作品都位於美國電影的殿堂之列。

(翻譯：馮嘉琪)

AMERICAN CINEMA: SPACE AND MOVEMENT

CHRIS FUJIWARA

What is called the classical American cinema can be seen as an industry, as a set of narrative conventions, or as a reflection of political conflicts and cultural change. It can also be seen as the expression of individual artists. Usually the dominant artistic function on a film is considered to be that of the director, who is charged with overseeing and coordinating all the effects in a film so that they form a coherent whole. The fact that directors who fulfill this function with distinction are still often called "auteurs"—the French word for authors—is evidence of the continuing importance of the movement in the late-1940s-1950s French criticism that understood the best Hollywood films to be personal works, rather than commercial products.

The six directors who are represented in this series all work with strong conceptions of space and movement. John Ford's dynamic and complex vision makes the screen into a network of criss-crossing movements across time and space. The young couple (John Agar and Shirley Temple) in *Fort Apache* (1948) are seen from the point of view of their elders—the point of view of the past. Running throughout the film, this point of view opposes the forward thrust of time, expressing Ford's rejection of the ideology of progress. In *The Searchers* (1956), one of the greatest of all films that narrate the loss of paradise, there is no restoration and no unity. Instead, the framing of John Wayne against a limitless landscape in Ford's famous shot of an open doorway denotes the inevitability of homelessness. Instinctively, Ford aligns himself with rebels, outsiders, the isolated, alienated, and dispossessed.

The movement of the neglected masterwork *Cheyenne Autumn* (1964) is, again, toward the past: the past home of the Cheyenne, the most dispossessed of all Ford's characters. A comic sequence in *Dodge City*, privileged site of Western myth, shows two fabled heroes (Doc Holliday and Wyatt Earp, played by Arthur Kennedy and James Stewart) who have voluntarily withdrawn from history. All the other characters are struggling with questions of nation, ideology, and racial identity. Ford's epic detachment is ideal for showing the processes of history-making and legend-making at work.

The heroes of Howard Hawks's films are in constant tension with their environment. Cary Grant's newspaper editor in *His Girl Friday* (1940) and Humphrey Bogart's private detective in *The Big Sleep* (1946) are both men who master their worlds, but their mastery must be tested and reasserted through a series of spiraling improvisations in which they demonstrate the personal qualities that make them worthy of our interest. These two deeply pleasurable films both end on a note that is less one of unmitigated triumph and more like an uneasy truce with reality, a brief respite before the characters go on to face the next challenge that awaits them.

Hawks's art lies in the heightening of the value of space. Places such as a murder victim's bungalow and a casino parking lot in *The Big Sleep* or the press room of a public building in *His Girl Friday* become sites of concealment and revelation that expand or contract to accommodate the action. Hawks's visual style, so unadorned it can be mistaken for workman-like understatement, actually results from a process of concentration, simplification and intensification through which what emerges on screen is the convergence of characters within a tautly defined space that is almost purely abstract and that tingles with electric tension.



Like that of Hawks, the space in Vincente Minnelli's films is a space of self-proving. For Minnelli's characters, this task involves a commitment to fantasy or art, a commitment that must be renewed by willing oneself out of one's routine existence and into a heightened time and space such as that of Hollywood filmmaking (*The Bad and the Beautiful*, 1952) or Broadway musical theater (*The Band Wagon*, 1953). Fantasy overtakes and transforms reality, so that to commit to it in the virtual world is also to actualize it in the real one.

Minnelli's films present the audience with ideal versions of themselves. His artist characters stand for all people everywhere who are "artists" only in being the performers of their own lives. Each Minnelli film charts a process in which, as James Naremore writes, "the boundaries between the private and the public, between play and work, have become ambiguous." In *The Bad and the Beautiful*, Lana Turner's car is at once an enclosure for the private release of traumatic emotion and a film-studio set that is open to the camera and whose artificiality is embraced by the director. "The world is a stage... of entertainment," the characters of *The Band Wagon* assert, in a hallucinatory affirmation of the Minnellian fusion of art and life.

In Otto Preminger's films, the camera becomes a relentless pressure on the protagonists, as it follows them through spaces whose surfaces, designed to mirror their pretensions, bear inscrutable witness to their passions and upheavals. Preminger is one of the directors who pursue to the furthest the idea of a film as

a continuous movement. "If it were possible, I would do the whole of the film in one shot," he once said. He follows his characters' journeys of entrapment and release with a neutral gaze that is alternately sweeping and incisive.

Laura (1944), Preminger's career breakthrough and an enduring classic, is a murder mystery that slowly morphs into a spiraling arabesque on the theme of romantic obsession. Smothered in an atmosphere of elite depravity, the characters seem at all times about to crack up or spring on one another. Preminger transforms the love triangle of *Daisy Kenyon* (1947) into a stringent and touching analysis of three people in search of redemption. In *River of No Return* (1954), Preminger's first encounter with CinemaScope, he uses the wide screen to expand the time and space around the characters and to heighten the sense that the narrative is carrying them along in a continuous flow.

Jacques Tourneur's films open up gaps, enigmatic contradictions, and gray zones, places where the visible comes into contact with the invisible. In *Out of the Past* (1947), Robert Mitchum's private detective allows himself to be lured outside his professional function into an imaginary realm of freedom, only to be drawn back into the world he sought to escape. In *Night of the Demon* (1957), an arrogant rationalist (Dana Andrews) enters an unfamiliar and disquieting space that is constantly blurring and slipping into a parallel world alongside it.

Flourishing in the most seemingly generic of regions, the American cinema of crime, terror, and adventure, Tourneur's work interrogates the meaning of action and the conditions of external appearance. Tourneur expands the limits of genre through his care with rhythm and tonality. The pace of *Out of the Past* and *Night of the Demon* is neither slow nor fast, but double. One pace is that of the characters as they struggle to avoid their own destruction. The other pace is that of

the film as an aesthetic whole, immersed in the poetic detachment of the director. The scenes in which these two paces separate (the séance in *Night of the Demon*, for example, or the lovers' rendezvous in the woods in *Out of the Past*) are the privileged moments that define the brooding intensity of Tourneur's films.

The hero of Ida Lupino's *The Bigamist* (1953) is a salesman (Edmond O'Brien) who, during extended business trips in Los Angeles, leads a solitary, inconspicuous existence. The low-budget film uses its visual limitations in a fresh and uncompromising way, so that choices of the distance of the camera to the characters and of the characters to one another take on unexpected gravity. Lupino's sympathy for her characters' sadness and vulnerability enables her to achieve an unheralded masterpiece of "film gris"—a term introduced by filmmaker Thom Andersen to designate a distinctive group of subversive explorations of American society in the late 1940s and early 1950s.

In Lupino's *The Hitch-Hiker* (1953), through their encounter with a psychopath, two friends on a fishing trip are forced to confront their own dependence on each other and on the strangers with whom their paths cross randomly during their voyage through Mexico. Much of the tension of the film arises from a basic fact of cinematic staging: if two characters are sitting in the front of a car, they will usually both face front. The difficulty of communicating under the watchful eye of the hitch-hiker makes the sudden achievements of communication into small epiphanies: the quick insert of a man bumping his friend's leg with his own in a silent signal; Frank Lovejoy overcome by emotion as he embraces a shopkeeper's little daughter.

In different genres and narrative contexts, Ford, Hawks, Minnelli, Preminger, Tourneur, and Lupino are all concerned with expressing fundamental problems of human life in terms of the shifting relationship among characters, camera, and environment. Their films are among the highest achievements of American cinema.



藤原基斯曾著作及編輯多部電影書籍，包括《Jacques Tourneur: The Cinema of Nightfall》、《The World and Its Double: The Life and Work of Otto Preminger》、及《Jerry Lewis》。他曾為國際影評人聯盟（FIPRESCI）雜誌《Undercurrent》編輯、《Boston Phoenix》影評人，及為無數專書、期刊及報章撰寫電影論文。曾於東京大學、耶魯大學、愛丁堡納皮爾大學、羅德島設計學院、天普大學任教電影課程等。前任愛丁堡國際電影節藝術總監，並為世界各地機構策展電影節目，亦組織及任教關於影評及策展的工作坊。

Chris Fujiwara has written and edited several books on cinema, including *Jacques Tourneur: The Cinema of Nightfall*; *The World and Its Double: The Life and Work of Otto Preminger*; and *Jerry Lewis*. He was the editor of *Undercurrent*, the film-criticism magazine of FIPRESCI (International Federation of Film Critics) and a film critic for the *Boston Phoenix*, and he has contributed to numerous multi-author books, journals, and newspapers. He has lectured on film at Tokyo University, Yale University, Edinburgh Napier University, Rhode Island School of Design, Temple University, and elsewhere. Formerly Artistic Director of Edinburgh International Film Festival, he has also developed film programs for other institutions and has organized and mentored numerous workshops on film criticism and film programming.

*特為本節目製作 SPECIALLY PRODUCED FOR THIS PROGRAM

散文電影：美國電影的內外空間

ESSAY FILM: INNER AND OUTER SPACES IN AMERICAN FILM

以尊福的《荒漠戰笳聲》和埃達綠翹奴的《順風劫》為例，特別是兩片中手勢與空間的互動，審視美國導演如何應用內在及外在空間刻劃人與環境的關係。

This short video essay looks at how American film directors use interior and exterior spaces to portray the relationship between people and the environment. Particular attention is paid to the interplay between gesture and space in John Ford's *Fort Apache* and Ida Lupino's *The Hitch-Hiker*.

▼ 觀看影片 CLICK TO WATCH ▼



導演 | 藤原基斯
DIRECTOR | CHRIS FUJIWARA
2022 10MIN 英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

* 本片亦將於9月25日的座談會上放映

* This essay film will also be shown at the seminar
on 25 September

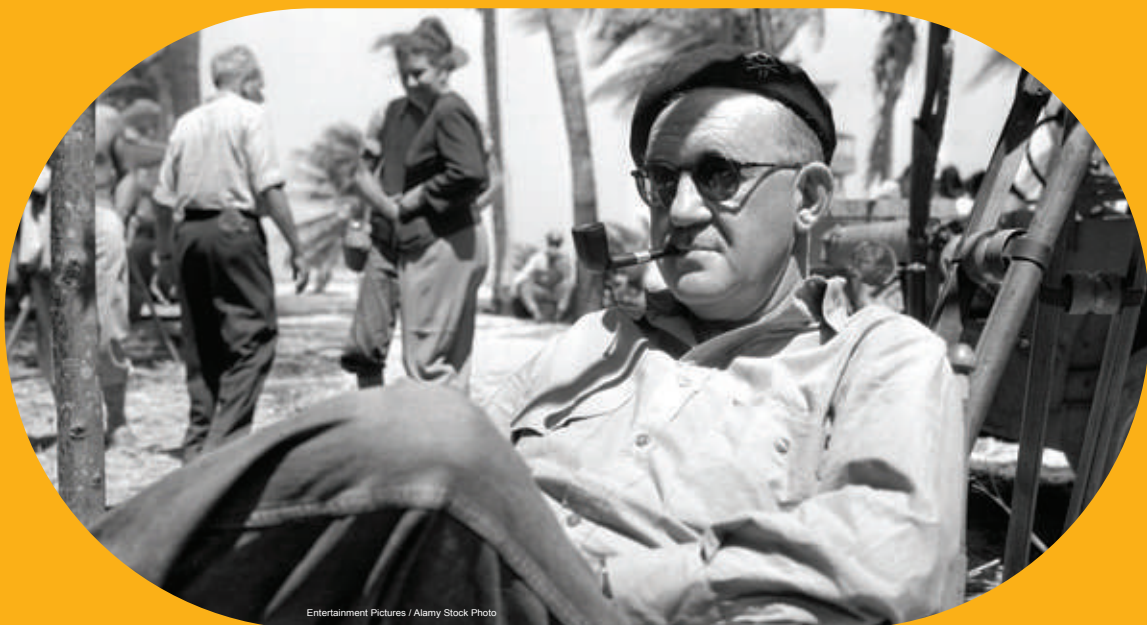
FORT APACHE



藤原基斯為12/9《舊恨新歡》、24/9《情深似海》映後談講者；

並主講25/9《智勇無雙》映後座談會。詳情分別見第24頁、第20頁和第33頁。

Chris Fujiwara is a speaker of the post-screening talks of *Out of the Past* on 12/9 and *Daisy Kenyon* on 24/9, and the seminar following the screening of *The Big Sleep* on 25/9. See P. 24, P. 20 and P. 33 for details.



Entertainment Pictures / Alamy Stock Photo

✦ JOHN FORD 尊福 ✦

1894 - 1973

作為古典美國電影的巨擘，尊福電影是優雅、精煉、壯麗的典範；人文精神涵蓋對平等及公義的信念、對家庭及群體之團結的擁護、對鬥爭者及犧牲者的尊敬、對不合理強權的反叛，及對受壓逼者的同情。愛爾蘭裔的尊福生於美國波特蘭，成長於匯聚不同種族移民的社區；自小身處多元文化，加上身為移民的自覺，對其人文觀及自由主義、社會主義的傾向必有影響。但尊福與他的作品同樣複雜，多種意識形態、情調可以交錯，單一價值觀不足以定義。在《雙虎屠龍》（*The Man Who Shot Liberty Valance*, 1962）裏，他以犬儒（甚至悲觀）的態度看待「傳奇」的虛構與延續，但他本人亦著迷於從歷史裏提煉傳奇，將史實順手拈來，建構他的樂土（領土？）——尊福在多種議題上並非採取非黑即白的態度。他是一個偉大而難解的藝術家，絕少在訪問裏透露最深入最個人的想法，唯其如此，成就莊諧並重獨特多樣的世界，長久引發討論與深思。

尊福熱愛歷史與藝術，備受稱譽的構圖富古典畫的工整與美，簡潔交代多重意義，其將人置於深廣的地平線、天際線與景觀之間，存在與動作顯得「傳奇」、顯得超然。但尊福電影的深刻時刻，並不只於恢宏景觀或氣勢磅礴的推軌鏡頭，也在於含蓄靜默的抒情空間。戰前關於勞動階層的兩部傑作：《父慈子孝》（*How Green Was My Valley*, 1941）開場不久的婚宴裏，鏡頭由喧鬧賓客接到初相識的安哈拉德與牧師，並列

的兩人未曾發一言，但幾秒鐘的單鏡頭內，攝影機輕輕推近、兩人眼神的互通、微細而日常的身體語言，觀眾意會愛之萌芽。《怒火之花》（*The Grapes of Wrath*, 1940）結尾，湯姆跟母親訣別離開後，長距鏡頭默默凝視黑暗中孤單的母親，延連直到她慢慢轉身，交代無法言喻的哀傷。這些尊福稱為「花音」（*grace notes*）（音樂上一種裝飾音）的時刻，是如此的輕細但動人，如深夜裏悄悄綻放的曇花，為節奏提供柔和情調與紓緩空間。尊福，當然是詩人。

自《飛渡關山》（*Stagecoach*, 1939）起，尊福在紀念碑谷拍攝共七部西部片，一望無際又奇峰突出的地理在完美構圖下，引發對記憶、歷史、建制、人與土地的關係之思辯。西部片是美國電影中歷史悠久亦至具代表性的類型，經歷蛻變與轉化。巴贊論二戰後西部片趨向自覺及知性，冠之為「超西部片」（*superwestern*）：其「會以只作為類型片為恥，為證明自己的存在意義尋找突破：美學、社會學、道德、心理、政治、或情慾上的突破」，而「要求觀眾在崇拜前先作深思」。巴贊的觀點，正好是欣賞《荒漠戰笳聲》（*Fort Apache*, 1948）、《搜索者》（*The Searchers*, 1956）、《萬里逃生記》（*Cheyenne Autumn*, 1964）的切入點；三部同於紀念碑谷拍攝的傑作，亦從不同角度反映尊福對美國原住民及美國種族政策的態度。

A towering figure in American cinema, John Ford's epitomized elegance, narrative brilliance, and visual splendor. His humanism encompasses a faith in equality and justice, celebration of family values and communal unity, respect for those who fight or sacrifice for something larger-than-life, or rebel against an oppressive force, and sympathy for the underdog. Growing up in a multi-ethnic neighborhood in Portland as a first-generation Irish-American, the consciousness of being an immigrant (and an Irishman) and a harmonious experience of cultural diversity would inspire his sympathy for the dispossessed, a desire for inclusiveness, and a political view that leans towards liberalism and socialism. But the man and his works are vast, complex, and at times contradictory that it would be reductive to identify him with one single ideology. As evident in *The Man Who Shot Liberty Valance* (1962), Ford is critical, or at least cynical, about how 'legends' are fabricated and sustained for political purposes, but he himself is nonetheless fascinated with using historical events to fashion his legends and myths, and contrasting various, or even opposing, ideologies and moods, sometimes letting them collide in the very same film. Such is the work of a great artist, whose mystery and ambiguity constitute a legacy that will forever encourage dialogue and inspire interpretation.

Passionate about art since his childhood, Ford has a genius's eye for composition, his ingenious framing often establishes meaning and relationships in a concise and unobtrusive manner. The quintessential Ford moments are, however, not simply the vast horizons, the stunning vistas of men emerging from picturesque landscapes, or virtuoso tracking shots of cavalymen in action, but also the precious quiet moments that carry emotional, rather than narrative, timbre – those that the maestro himself refers to as "grace notes". See, for example, two great films about the working class: in the wedding party at the beginning of *How Green Was My Valley* (1941), on first meeting, not a single word is exchanged between Angharad (Maureen O'Hara) and the Preacher (Walter Pidgeon); yet in the course of a few seconds within a single shot, we sense them falling in love, through the camera's gentle dolly in and their regard for each other. Towards the end of *The Grapes of Wrath* (1940), after Tom (Henry Fonda) bids farewell to Ma, the camera lingers with a long shot of Ma alone in the dark, and stays with her until she turns away, sitting down, denoting a

poignancy beyond words – Ford is not only a director of action, but also, if not more so, a poet of great subtlety.

From *Stagecoach* (1939) onward, Ford made a total of seven Westerns in Monument Valley, a location that, with its scenic beauty and geographical significance, inspires deep contemplation of memory, history, and the relationship between humanity and its environment – a matter of ultimate importance to the Native Americans. The Western, as the most long standing and representative genre in American cinema, has endured stages of transformation and evolution. In discussing the trend of post-Second World War Westerns, André Bazin coined the term 'superwestern', arguing that a superwestern "would be ashamed to be just itself, and looks for some additional interest to justify its existence – an aesthetic, sociological, moral, psychological, political, or erotic interest", and these films are often "intellectual" in that they require "the spectator to reflect before he can admire". It is in this sense (or that of the "revisionist Western") that we can approach *Fort Apache* (1948), *The Searchers* (1956), and *Cheyenne Autumn* (1964). Ford obviously grew increasingly ambitious in revisiting a genre that in some ways defined him, and in many ways was defined by him; in fact, he spent much of his career searching for meaningful ways to subvert the Western. In these three films in particular, Ford's sophisticated examination of the troubled relationship between white Americans and Native Americans is most distinct.

CHEYENNE AUTUMN



FORT APACHE

荒漠戰笳聲

又名：一將功成萬骨枯

編劇 SCREENWRITER
FRANK S. NUGENT攝影 CINEMATOGRAPHER
ARCHIE STOUT演員 CAST
JOHN WAYNE
HENRY FONDA
SHIRLEY TEMPLE
PEDRO ARMENDÁRIZ1948 美國 USA 黑白 B&W
128MIN DCP
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

+1948+

盧卡諾國際電影節最佳導演及最佳攝影（黑白）
Best Director and Best Cinematography (B&W),
Locarno Film Festival

Image courtesy of Lobster Films

戰後首部刻劃美國原住民受不公義對待的主要荷里活作品，改編真人真事，故事圍繞阿帕奇堡騎兵上尉約克（尊榮）與新履任中校托斯迪（亨利方達）的磨擦。托斯迪為人死板嚴守規範，與約克及其團隊的輕鬆作風格格不入，致命的是他的自以為是，終帶騎兵隊走上不歸路。尊福七部於紀念碑谷取景的西部片之一，《荒漠戰笳聲》匯聚眾多其電影重要主題：對僵化制度的質疑，對群體（也就像家人）之愛的禮贊，對「傳說」之構成的反諷（這主題在《雙虎屠龍》裏延續）；動人的還有刻劃阿帕奇堡女性的細緻筆觸，通過探討她們對強調野心與征服的群體之態度，暗問人生何為，這問題最後由約克的曖昧陳詞配合一個令人難忘的疊印鏡頭再作呼應，尚馬利史特勞普譽尊福為「最布萊希特的導演，因為他的影像教人思考……」

The first major post-war Hollywood Western to portray Native Americans with sympathy and in a positive light, *Fort Apache* centres around the conflict between Captain York (John Wayne) and the new commanding officer Owen Thursday (Henry Fonda, a fictional version of Armstrong Custer), whose condescending attitude will doom his cavalrymen. Critical of the rigid inhumanity of authority, Ford's rebellious spirit is countered with an affectionate, if also mischievous, portrayal of the cavalry community (a surrogate for a family). Even more importantly, he was ambivalent about legitimizing 'legend' into 'fact' (an awareness explored later in *The Man Who Shot Liberty Valance*). On top of these Ford's favorite and recurring themes, *Fort Apache* is also notable for his sensitive portrayal of women, in that he sympathetically interrogates their role in a world driven by ambition and wrought by conquerors. An abstraction of space and time in the ending evokes simultaneously an optimism and a deep sense of irony, inspiring Jean-Marie Straub to regard Ford as "the most Brechtian of all filmmakers, because he shows things that make people think..."

17

9

六SAT → 7:30PM

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CINEMA, HONG KONG FILM ARCHIVE

THE SEARCHERS — 搜索者

影史上最備受討論的電影之一，尊榮飾演的伊頓亦是尊福電影裏最複雜難解的角色：是流浪者亦擁抱家園，愛得含蓄也恨得明顯；和藹與兇狠只在一線間。伊頓目睹兄長一家慘遭美國原住民滅門，決心要找到相信為原住民所擄的侄女德琵（妮妲梨活），展開歷時五年的漫長搜索。劇本由《荒漠戰笈聲》編劇執筆，延續尊福對種族議題複雜多面的處理，並再次於紀念碑谷取景；如畫的完美構圖、特藝七彩攝影下壯觀宏偉的天、地、人，映照旅程之漫漫，人心之幽秘。影片拍攝之際，美國正邁向廢除種族隔離之路，但距離消除偏見依然漫長，《搜索者》可見尊福小心翼翼審視種族關係及根深蒂固的白人優越主義之苦心，有人視它為離棄社會的孤獨浪客悲歌，它卻更是一部深入美國土地、種族焦慮及個人心魔的史詩，也顛覆西部片慣常的英雄崇拜，一如所有偉大的藝術作品，集矛盾與曖昧於一身，非黑即白的定論不足以蔽之。

One of the most debated films in the history of cinema, *The Searchers* also features John Ford's most complex and impenetrable character, Ethan Edwards (John Wayne). An embodiment of paradoxes, Ethan is a family man and a self-exile, countering dedicated tenderness with ruthless hatred – a considerate gentleman and a conflicted warrior. Consumed with anger and despair over the massacre of his brother's family by a Comanche tribe, Ethan embarks on a labyrinthine five-year search for his niece, Debbie (Natalie Wood). Teaming up again with *Fort Apache* screenwriter Frank S. Nugent, and returning to his favorite location – the iconic Monument Valley as a backdrop against Ethan's disquieting odyssey, Ford contrasts America's troubled relationship with its own past, and the new demons rising to prominence in the contemporary wake of a vital Civil Rights milestone: the prohibition of segregation in public schools and buses. This epic drama of painterly beauty reaches deep into American landscape, racial anxieties, and complex masculinity, offering a new take on the Western that subverts the clichéd heroics frequently trotted out in the genre. A great work of art in its own right, this is Ford's prime achievement, eschewing simplified judgment for a rich tapestry of ambiguity and contradiction.

17 六SAT → 2:30PM
9 香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

設映後座談會 | 講者馮嘉琪、林瀚光博士、劉焯 | 粵語主講
POST-SCREENING SEMINAR IN CANTONESE
WITH KIKI FUNG, DR DEREK LAM, LAU YAM

18 日SUN → 7:25PM
9 K11 ART HOUSE

+ 2012+

《視與聲》史上百大最佳電影第7位

#7, The 100 Greatest Films of All Time, Sight and Sound



編劇 SCREENWRITER
FRANK S. NUGENT

攝影 CINEMATOGRAPHER
WINTON C. HOCH

演員 CAST
JOHN WAYNE
JEFFREY HUNTER
VERA MILES
WARD BOND
NATALIE WOOD

1956 美國 USA 彩色 COLOR
119MIN DCP
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

CHEYENNE AUTUMN → 萬里逃生記

籌備經年，尊福最後一部西部片也是最具野心及挑戰性的一部，年屆七十的他決心從美國原住民角度刻劃其喪失根土、飢寒交逼被剝削的命運，Super Panavision 70 鏡頭下的紀念碑谷，引發的家園與土地之思更見深刻。改編自歷史事件及同名小說：夏安族人受夠美國政府嚴苛對待及其背信棄義，決定離開保留地，為遷回祖先領土展開漫長而艱苦的絕命逃生；上尉艾查（李察威麥）受命追捕，卻暗圖在撕裂與屠殺之間找到和解之道。莊嚴的史詩格局中，插入一段嬉鬧的道奇城趣事，借傳奇神槍手懷亞特（占士史超域）譏諷盲目種族主義情緒，且戲謔舊派西部片陳詞——悲情與詼諧互為表裏，是為尊福個人印記。尊福擬起用非職業原住民演員擔當夏安族人主要角色的心願惜受片廠阻撓，《萬里逃生記》的壯闊悲情，卻見證大導恢宏視野，特別是他對原住民及受壓逼族群的同情，誠為超越時代之鉅作。

“My sympathy is all with the Indians”, Ford’s last Western once again has historical influences, determined now to tell the Indian side of the story. Distraught from ill treatment, and embittered at the broken promises of the American government, the Cheyenne leave their reservation and embark on a long and harsh journey back to their ancestral homeland. While his orders are to capture and return them to their reservation, the sympathetic Captain Thomas Archer (Richard Widmark) yearns for a reconciliation. Against the backdrop of Monument Valley, and filmed in Super Panavision 70, Ford evokes the deep pathos of the suffering, hunger, and desperation of the Cheyenne. The film’s solemnity is not countered but ingeniously underlined by a burlesque Dodge City sequence: using the legendary figures of Wyatt Earp (James Stewart) and Doc Holliday, Ford stages a farcical mockery of mob mentality and parodies the clichés of the Western itself. His vision in casting non-professional native American actors to play the principal ethnic roles was sadly tampered by Warner Brothers, but the masterwork stands as a magnificent testimony to his transcending ambition – as Joseph McBride argues, *Cheyenne Autumn* is “a mournful, meditative, and poetic work of art”.

24 / 9 六SAT → 2:30PM

香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

設映後談 | 講者劉焯 | 粵語主講
POST-SCREENING TALK IN CANTONESE BY LAU YAM



© WBEI 1965

編劇 SCREENWRITER
JAMES R. WEBB

攝影 CINEMATOGRAPHER
WILLIAM H. CLOTHIER

演員 CAST
RICHARD WIDMARK
CARROLL BAKER
KARL MALDEN
SAL MINEO
JAMES STEWART

1964 美國 USA 彩色 COLOR
154MIN 35MM
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

35mm print courtesy of Lowell Peterson, ASC



Alamy Stock Photo

✦ OTTO PREMINGER 岳圖柏林明加 ✦

1905-1986

岳圖柏林明加的父親是法律專家，他循父意修讀法律，卻更醉心於文藝與劇場。與劉別謙一樣，曾受戲劇大師萊因哈特（Max Reinhardt）啟蒙，年少已成奧地利著名劇場導演，移師荷里活後憑非凡的場面調度及對人性絲絲入扣的剖析，成為美國最尖銳且具強烈個人風格的大師之一。

審訊的本質 —— 以冷漠、理性、客觀的態度審視人的七情六欲，以及程序的一絲不苟，標誌着他曾身處的弗洛伊德時代及社會裏，文明與潛意識的緊張關係，這種緊張關係，或許成為柏林明加冷靜抽離視角的底蘊。他聞名的長鏡頭、深焦攝影，與豐富空間裏流麗的場面調度，往往將眾多人物包含其中，藤原基斯述其要旨：「不同的視角與意識形態互相碰撞、各爭上峰，他的電影重於務實，但趨向反諷、質疑與迷思」。關於審訊程序與公義弔詭的三部傑作，是這種碰撞的表表者：《空軍怪傑》（*The Court-Martial of Billy Mitchell*, 1955），《桃色血案》（*Anatomy of a Murder*, 1959）及《叱吒風雲》（*Advise and Consent*, 1962）。

「突破」貫徹於柏林明加的電影。對制度的突破：他可能是與審查機關周旋得最激烈的導演，持續挑戰底線。1953年的《倩女懷春》（*The Moon is Blue*）

在得不到審查通過的情況下發行；《金臂人》（*The Man with the Golden Arm*, 1955）及《桃色血案》以毒癮、強姦等爭議性主題為中心，柏林明加堅持最低限度的讓步。他長久不滿麥卡錫風暴下的杯葛風波，是首個公開宣布起用「黑名單」影人的導演，邀請荷里活十君子之一的杜頓卓林保（Dalton Trumbo）任《戰國英雄》（*Exodus*, 1960）編劇，正式為「黑名單」劃上句號。

對成規的突破：《絕代佳人》（*Laura*, 1944）《情深似海》（*Daisy Kenyon*, 1947）及《大江東去》（*River of No Return*, 1954）或許可以被籠統歸類為黑色電影、通俗劇及西部片，但這種分類完全不足以表現電影的過人之處：前兩者的精髓是場面調度及對男性執迷於建構女性形象之反諷，《大江東去》顛覆瑪莉蓮夢露作為「dumb blonde」（正正是一個建構的形象！）的陳套，以電影語言評論明星建構，同時針對新藝綜合體闊銀幕（CinemaScope）作匹配調度，獲巴贊激賞。柏林明加從不滿足於類型或形式的期望，終生都在尋找自由與創新的表達方式，《情深似海》裏鍾歌羅馥的角色追求自主，抗拒情夫擺佈，抗拒兩個男人自行討論且決定她的命運，不難看成是他的自況。

Given his father was a prominent legal figure in Austria, Otto Preminger studied law at his father's wish, although his true passion lay in the arts. Like Ernst Lubitsch, the mentorship of the great theater master, Max Reinhardt, would have an enduring influence on him. Before becoming a distinguished master in Hollywood, the talented young Preminger was a renowned theater director in his home country.

His familiarity with law and court procedure would have a formative influence: the nature of the trial – the drama of human passions subjected to coolly rational, objective examination and the procedural aspects of a system – embodied the fundamental tensions between civilization and the unconscious of Freud's time and society, a relationship that might have translated into the auteur's celebrated "objective", "neutral" *mise-en-scène* and a cinematic style that favors deep focus, uninterrupted long takes, and a moving camera emphasizing "a network of relationships, an architecture of connections" (Jacques Rivette) emblematic of a totality – rather than any singular, subjective viewpoint – to which the director with his impartial and detached outlook was predisposed. Preminger's works "emphasize pragmatism but gravitate toward irony, doubt, and enigma." (Chris Fujiwara)

This reached an apotheosis in *The Court-Martial of Billy Mitchell* (1955), *Anatomy of a Murder* (1959), and *Advise and Consent* (1962), although it is already fully evident in *Laura* (1944), a film noir of dark, perverse, romantic obsessions that unfolds dispassionately; however, as an investigation, its climactic destruction of a common mechanical device to reveal the hidden murder weapon points to primal impulses that science – however advanced – fails to contain.

LAURA



Indeed, Preminger's fascination with human behavior that is circumscribed by society's laws led him to repeatedly challenge the Production Code Administration and push industry boundaries with his ground-breaking depiction of such taboo topics as sexuality, drugs and race relations in works like *Anatomy of a Murder*, *The Man with the Golden Arm* (1955) and *Exodus* (1960), the latter for which he became the first filmmaker to publicly announced and credited a blacklisted filmmaker, the virtuoso screenwriter Dalton Trumbo, thus putting an end to the blacklist.

Divorce proceedings likewise provide a framework for the relationship tensions of *Daisy Kenyon* (1947) to be articulated until the emotional excess can no longer be contained, and spills over in a car accident. Form-wise, Bazin regards *River of No Return* (1954) as a milestone in *mise-en-scène* for CinemaScope (a format in which the director excelled), and the film remains an important stepping-stone in the development of Preminger's visual style.

Laura, *Daisy Kenyon* and *River of No Return* also collectively represent Preminger's subversion of conformity. Though often appreciated in relation to their respective so-called genres (film noir, melodrama, Western), these films resist simple categorization in their true essence as the characters' negotiation with and within their environment. Whilst *Laura* subverts the cliché of the "femme fatale" – and along with *River of No Return* and *Daisy Kenyon* offers a chilling critique of male obsession and a predilection to the construction of women images – the sense of entrapment and desire for independence are so strong in *Daisy Kenyon* that it could be regarded, arguably, as the personification of Preminger's own relentless vision to breakthrough, politically and aesthetically.

DAISY KENYON





編劇 SCREENWRITERS
JAY DRATLER
SAMUEL HOFFENSTEIN
ELIZABETH REINHARDT

攝影 CINEMATOGRAPHER
JOSEPH LASHELLE

演員 CAST
GENE TIERNEY
DANA ANDREWS
CLIFTON WEBB
VINCENT PRICE

1944 美國 USA 黑白 B&W
88MIN DCP
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

LAURA ———— ✦ 絕代佳人

誰是殺死蘿拉（珍泰妮）的兇手？這個問題跟「誰是蘿拉」同樣重要，負責調查的警探馬克（丹拿安杜遠）固然不識真人，但蘿拉那優雅贊助人（奇里夫頓韋）引人入勝的憶述、她公寓的隱秘空間、其中高高在上的肖像畫，令他越來越着迷，然後案情忽然一百八十度逆轉。岳圖柏林明加首部大展身手的主要作品即成黑色電影經典，下啟數部布局精細氣氛攝人的同類作品；心理、懸疑與犯罪的主題以外，《絕代佳人》更是紐約上流社會的浮世繪，對人之執迷與華麗背後一絲絲病態的刻劃才最耐人尋味。本片的成功印證一個導演的堅持：製片扎納克最初拒絕讓他執導，不容不慍不火恰到好處的同性戀演員奇里夫頓韋參演，也對結局意見多多，柏林明加的頑強與機靈過盡千關，成就一部深富個人色彩的代表作。

+ 1945 +

奧斯卡金像獎最佳攝影（黑白）
Best Cinematography (B&W),
The Academy Award

12 — MON —————> 3PM

9 香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

1 / 10 六 SAT —————> 3PM

K11 ART HOUSE

設映後談 | 講者何思穎 | 粵語主講
POST-SCREENING TALK IN CANTONESE BY SAM HO

Who killed the beautiful Laura Hunt (Gene Tierney)? Preminger's film noir more than satisfies as a murder mystery, but remains a classic for its treatment of obsessive desire within a sophisticated setting tinged with the perverse. Preminger knew well the milieu of New York's upper-crust high society, and insisted that Laura's sophisticated patron-lover be played by the effete Clifton Webb, whose closeted homosexuality – along with that of actors Vincent Price and Judith Anderson – lend the film an intriguing subtext that counters the heterosexual attraction between Dana Andrews and Gene Tierney. The critical and popular success of *Laura* vindicated Preminger against Fox head, Daryl F. Zanuck, who had initially confined Preminger to producing duties, and clashed with him over both the film's ending and the casting of Webb. Eventually, however, Zanuck relented on all counts, and Preminger had his way, accomplishing his first definitive Hollywood success.

DAISY KENYON ———— 情深似海

鍾歌羅馥欲買下小說改編版權，霍士片廠捷足先登。歌羅馥飾演的廣告設計師黛絲，周旋於自負的已婚律師丹（丹拿安杜遼）及戰後復員深受創傷的軍官彼得（亨利方達）的三角關係。一如眾多岳圖柏林明加影片，題材具爭議性，婚外情、男女情事、過多的飲酒場面等均為禁忌，果敢的大導演又要與審查機關過關斬將。故事可能常見於時興女性電影，柏林明加的場面調度卻自成個人風格，一開場丹走進黛絲公寓的長鏡頭游走於一個女性的私密空間，已為電影定下註腳，其後彼得的介入，更深化這主題：男人總認為話語權需握在手中，女人愛得徹底之餘卻力圖在屬於自己的空間中建構自主；由開場到終結，黛絲都在奮力拒絕外界定奪她的前途與命運；片末一場意外，以空間開拓新的可能。柏林明加之追求突破，定必在黛絲身上找到共鳴。

Commercial artist, Daisy Kenyon (Joan Crawford) finds herself torn between a cocky married attorney Dan (Dana Andrews) and an unstable war veteran Peter (Henry Fonda), agonized by her choice, and unable to make a decision. The romantic triangle at the heart of *Daisy Kenyon* is typical of the woman's films popular at the time, although Preminger found himself battling Production Code censors as would be the case throughout his career when they objected to the film's depiction of marital infidelity, its reference to sexual activity, and scenes involving alcohol consumption. As always, Preminger's *mise-en-scène* intrigues: a long take in the opening showing Dan taking charge of Daisy's domestic appliances in her apartment already defines the film's tension in spatial terms: a man's will to control versus a woman's desire for self-expression; the camera movement continues to underline the various pushes and pulls throughout the film, as Chris Fujiwara argues, that it "create space, to open the film and the characters to a wider world..... to find ways other than dramatic action to express the characters' dilemmas and decisions."



24 / 9 六SAT ———— 7:30PM

香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

設映後談 | 講者藤原基斯 | 英語主講
POST-SCREENING TALK IN ENGLISH BY
CHRIS FUJIWARA

編劇 SCREENWRITER
DAVID HERTZ

攝影 CINEMATOGRAPHER
LEON SHAMROY

演員 CAST
JOAN CRAWFORD
DANA ANDREWS
HENRY FONDA

1947 美國 USA 黑白 B&W
99MIN 35MM
英語對白 英文字幕
IN ENGLISH
WITH ENGLISH SUBTITLES

35mm print courtesy of Park Circus



編劇 SCREENWRITER
FRANK FENTON

攝影 CINEMATOGRAPHER
JOSEPH LASHELLE

演員 CAST
ROBERT MITCHUM
MARILYN MONROE
RORY CALHOUN

1954 美國 USA 彩色 COLOR
91MIN DCP
英語對白 英文字幕
IN ENGLISH
WITH ENGLISH SUBTITLES

RIVER OF NO RETURN — 大江東去

岳圖柏林明加首部新藝綜合體闊銀幕作品，將新興形式的特點發揮得盡善盡美：蔑視奇觀，利用銀幕的寬度突顯河流的橫向流動，並盡量省卻剪接，讓人物的關係與張力在同一畫面中鋪展；巴贊當時稱譽：「新藝綜合體闊銀幕作品中只有此片賦予場面調度重要意義」。霍士片廠闊銀幕野心示範作，柏林明加建構瑪莉蓮夢露最立體的角色，一洗其「dumb blonde」形象，反樸歸真的美與加拿大實景相輔相承。夢露飾演的酒館歌女，在與未婚夫尋覓新世界之際偶遇帶子鰥夫（羅拔米湛），南轅北轍的兩人基於處境需相濡以沫，同渡印第安人視為「一去無回頭」的險峻河流以達彼岸，但相忘於江湖卻是談可容易！結尾夢露在酒館演唱的一組推移鏡頭，從微觀延伸至宏觀，既呈現柏林明加對人性的冷冽觀察，亦可看成對夢露被荷里活凝視、模造的評論，平靜的鏡頭道盡令人不安的漣漪，片中互相呼應的象徵俯拾皆是。

In the Wild West, a widower (Robert Mitchum) recently released from prison reconnects with his young son when their horse is stolen by a gambler who leaves the pair with his fiancé, a saloon singer (Marilyn Monroe). To claim what they have lost, the indifferent widower and the compassionate singer must work together to cross the "river of no return". Fox intended the film to be the studio's CinemaScope extravaganza, Preminger, however, was not drawn to spectacle for its own sake, preferring to use the widescreen format to hone his style that favors long takes, highlighting a sense of smooth flow and positioning characters in the same screen to articulate relationships organically. His thoughtful use is praised over the years by V. F. Perkins and André Bazin, who declared it at the time as the "only one film in CinemaScope that added anything of importance to the *mise-en-scène*." True to his non-conforming fashion, Preminger pictures Monroe in a refreshingly human role, defying the "dumb blonde" cliché; this is most evident in the marvelous saloon singing sequence towards the end, where the subtle camera movement towards and away from the star expresses a chilling critique on the male gaze, contrasting the beautiful with the disturbing as a biting commentary on her (fated) stardom.

23

9

五 FRI ————> 8PM

香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE



Ronald Grant Archive / Alamy Stock Photo

✦ JACQUES TOURNEUR 積葵托奈 ✦

1904 - 1977

積葵托奈的電影裏可說有兩個國度：一個光明、情理兼備的國度，背後是一個黑暗、混沌、神秘的國度。而他的角色，總是在霧中行走、摸索、迷失……

行走，成為托奈建構敘事空間的一個重要中介。

生於法國的托奈，在荷里活當導演以前，曾為父親——大師莫里斯托奈（Maurice Tourneur）擔任副導演及剪接。托奈的個性沉默含蓄，他的電影也彷彿恰如其人，對氣氛的重視，對空間的調配，加上精密的光影設計——他特別着重光源，以及燈光與角色的關係——構成一個敏感浪漫的世界，時而如夢，如半醒，如徘徊於明暗之間。「低調」是他對演員演出的一大要求，在他的電影裏，沒有虛張聲勢的招搖，卻有一份溫和的質感。

一如波赫士（Jorge Luis Borges）相信時空的自由流動，托奈相信超自然神秘力量，與作家兼監製韋盧頓（Val Lewton）（被視為《玉女奇男》[*The Bad and the Beautiful*, 1952] 裏卻德格拉斯飾演的電影製

片之其中一個原型）合作的三部B級片《鬼國妖鳳》（*Cat People*, 1942）、《與殭屍同行》（*I Walked with a Zombie*, 1943）及《豹人》（*The Leopard Man*, 1943）俱成驚悚片經典，對人與神秘力量的交涉有非凡的刻劃，優勝在懾人的迷離氣氛與耐人尋味的疑幻疑真，而非類型常見的驚嚇效果——他感興趣的是「恐懼」而非「恐怖」。托奈此後升格拍攝長片，懸疑詭秘的《人間尤物》（*Experiment Perilous*, 1944）、西部片如《血染金沙》（*Canyon Passage*, 1946）等，均將對立、分裂與激情沉澱得優雅迴蕩。

單純以類型片的角度看托奈，絕對有局限。《舊恨新歡》（*Out of the Past*, 1947）與《死亡魔影》（*Night of the Demon*, 1957）的美學與宿命感固然超越同類，《舊恨新歡》以兩女角作明暗對比，特別強調嘉莉一角的軟弱與複雜，偏離「蛇蠍美人」（*femme fatale*）這種片面的陳調（岳圖柏林明加及侯活鶴士的黑色電影亦然）；《死亡魔影》對心理學家及惡魔崇拜者的曖昧態度——前者不無其固執之偏見；後者卻亦有人性化的一面，充分體現托奈的人文觀。

There appear to be two dimensions in the cinema of Jacques Tourneur: behind our material, sensible world lurks a dark, mysterious, and inexplicable universe, and Tourneur's characters often find themselves in the liminal space between the two. Along the way, they wander, search, and sometimes get consumed... such walks allow Tourneur to build his cinematic space.

Born in France, Tourneur worked for his father, the great director Maurice Tourneur, as an assistant director and editor, before moving on to become a director in Hollywood following a brief career in France. Softly-spoken, modest, and rather quiet, his cinema somewhat reflects his character. By toning down the performance and voice of his actors, Tourneur achieved a more truthful and naturalistic representation that corresponds to the distinctive feature of his cinema: understatement. His preoccupation with mood, space, and lighting, forms a sensitive and dream-like universe that intoxicates, while presenting a poetic (rather than cynical) perception of the world.

Just as Jorge Luis Borges believed in fantasies and colliding universes, Tourneur's genuine belief in the supernature sets his horror films apart. The three B-movies he collaborated on with novelist-producer Val Lewton (who is thought to be one of the inspirations of Robert Mitchum's Jonathan Shields character in Vincente Minnelli's *The Bad and the Beautiful*, 1952, also

showing in this program): *Cat People* (1942), *I Walked with a Zombie* (1943) and *The Leopard Man* (1943) are not only horror classics, but also unique works that are fascinated with the superpower, the unknown, the unexplained, and the ambiguous; for what interested the director was not 'horror', but 'fear'.

To regard his films only in terms of genre would be reductive. *Out of the Past* (1947) and *Night of the Demon* (1957), for example, immediately surpass their relative 'genre' via Tourneur's distinctive aesthetic and world view. Beyond that, his conceptualisation of the two contrasting female characters in *Out of the Past*, emphasizing the humanity in Ann and the fragility of Kathie, marks a distinctive departure from the "femme fatale" cliché (also evident in the noirs of Otto Preminger and Howard Hawks). In *Night of the Demon*, the sophisticated, parallel take on the psychologist and the devil worshiper – where the former as the protagonist is not without his foibles, and the latter as the antagonist has a sympathetic human side – evidences the humanism of Tourneur.

OUT OF THE PAST



NIGHT OF THE DEMON





© WBEB 1947

編劇 SCREENWRITER
DANIEL MAINWARING
(AKA GEOFFREY HOMES)

攝影 CINEMATOGRAPHER
NICHOLAS MUSURACA

演員 CAST
ROBERT MITCHUM
JANE GREER
KIRK DOUGLAS
VIRGINIA HUSTON

1947 美國 USA 黑白 B&W
97MIN 35MM
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

35mm print courtesy of the British Film Institute

OUT OF THE PAST ———— ✦ 舊恨新歡

以為已經拋卻的過去，怎麼總是快人一步，彷彿只為一次又一次的反撲。影片開初，豁然隱世的前私家偵探謝夫（羅拔米湛）向女友安（維珍尼亞侯斯頓）娓娓述說前事：受僱於跋扈賭王（卻德格拉斯）追尋他挾帶私逃的女友嘉莉（珍姬莉亞），謝夫在墨西哥乍見伊人隨即愛得熾熱，冒險私奔後的甜蜜生活面臨考驗，在謊言與背叛的漩渦中嘉莉遠走高飛。過去來敲門了，謝夫捲入一場更難分難解的局中局，新歡的救贖是否能驅除舊恨的纏牽，結局的謎題又如何解讀？公認為最迷人的黑色電影之一，積葵托奈的光影設計不止於類型典範，卻深深連繫角色命運，其獨有的溫文與低調、影片的詩意與夢幻美、角色的深沉複雜，特別是他賦予兩女主角的人文精神，更是遠遠超越同類作品，為其含蓄美學的巔峰。米湛的憂鬱眼神回應姬莉亞的曖昧性感，演繹托奈的永恆主題：人與不可抗拒的黑暗、神秘力量之「迷」。

12 / 9 — MON ———— → 5:30PM
香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

設映後談 | 講者馮嘉琪及藤原基斯 | 英語主講
POST-SCREENING TALK IN ENGLISH
WITH KIKI FUNG AND CHRIS FUJIWARA

8 / 10 六 SAT ———— → 3PM
香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

Widely recognized as one of the most accomplished film noirs, *Out of the Past* exemplifies Jacques Tourneur's romanticism and poetic beauty; its subtlety and complexity, allusions to the cosmic, along with the humanity Tourneur infuses in the two women, mark it a mesmerizing work of fatalism way above the genre. In a drive to confront his past, former private investigator Jeff (Robert Mitchum) recounts to girlfriend, Ann (Virginia Huston), memories of the life he left behind: falling passionately in love with Kathie (Jane Greer), the woman he is supposed to find for gangster kingpin, Whit (Kirk Douglas), their naive plan to lay low is interrupted by a series of lies and betrayals that end with Kathie's abrupt departure. When the past comes knocking, Jeff finds himself navigating an even darker scheme of murder and intrigue, while confronting his mixed feelings for Kathie. Mitchum's melancholic demeanor and Greer's ambiguous sensuality intersect in Tourneur's web of corresponding signs and gestures; together they live out the director's recurring theme of man's inexplicable and perhaps unconscious attraction to dark and mysterious, albeit dangerous, forces.

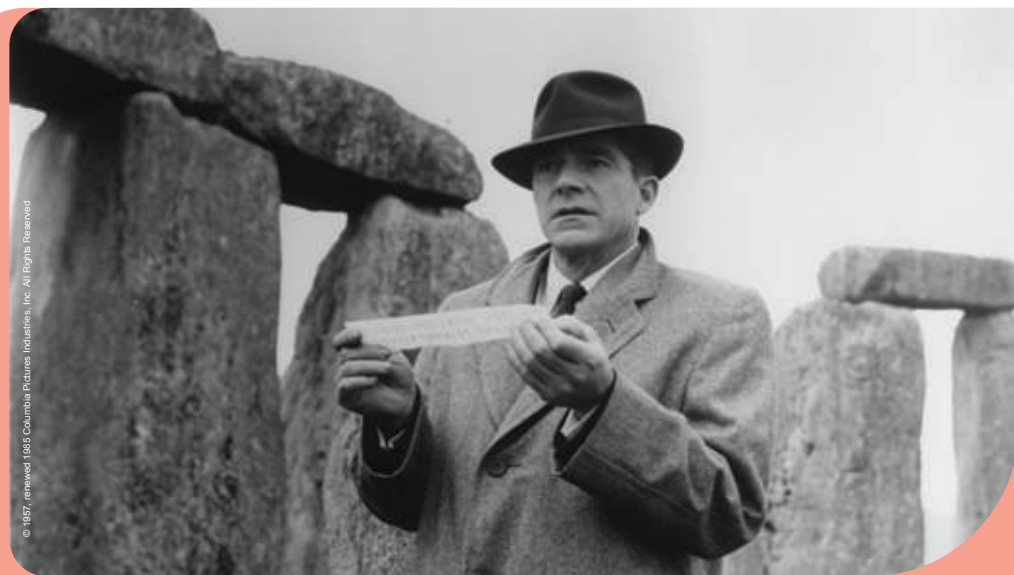
NIGHT OF THE DEMON ✦ 死亡魔影

AKA CURSE OF THE DEMON

積葵托奈「驚慄」作之完美總結，意念與美學俱昇華至最高峰。心理學家荷頓（丹拿安杜遼）赴英國出席靈異現象研討會，準備以科學推翻惡魔崇拜者卡斯威爾博士的邪教學說。卡斯威爾不經意轉交荷頓的如尼符文字條，竟為刻定死期將至的魔咒。荷頓篤信邏輯，對博士彈指牽動風雲變色、靈媒代前輩轉達勸告，均不為所動，但疑幻疑真的不尋常奇遇令現實與幻覺的界線變得模糊。劇本環環相扣，《死亡魔影》超越類型窠臼，強調的不是正邪對立，而是靈性與理性兩種力量的抗衡，荷頓與卡斯威爾既是敵對，也未嘗不是陰陽兩面；托奈相信神秘力量，摒棄官能驚嚇，純以低調細緻的聲畫效果、精準的空間調度刻劃靈幻，營造強烈的不安、曖昧與驚恐感。監製強行加入惡魔形象，無阻其以節制方式描繪心理恐懼圖的非凡視野。

Not your usual horror film about good versus evil, the most refined of Jacques Tourneur's horror classic *Night of the Demon* – an extension of his three great works with Val Lewton – concerns the cinematic expression of fear and ambiguity. Famed scholar John Holden (Dana Andrews) travels to the UK to attend a conference about paranormal psychology, during which he intends to expose Dr Karswell's Satanic cult. A parchment with runic symbols secretly passed on to him by Karswell, however, becomes his death curse. A sceptic about Satanism, Holden finds his conviction to science and logic challenged after a series of encounters that blur the line between imagination and reality. Tourneur's masterful *mise-en-scène* and his considered depiction of sound and space form a chilling existence for Holden and his companion, with an unsettling effect that represents pure suspense and masterful cinema. Tourneur's sophisticated intent even survived the final cut after the producer's notorious addition of schlocky FX shots of the demon.

2 / 10 HSUN → 7PM
K11 ART HOUSE



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編劇 SCREENWRITERS
CHARLES BENNETT
HAL E. CHESTER

攝影 CINEMATOGRAPHER
EDWARD SCAIFE

演員 CAST
DANA ANDREWS
PEGGY CUMMINS
NIALL MACGINNIS

1957 英國 UK 黑白 B&W
96MIN DCP
英語對白 中文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES



✦ IDA LUPINO 埃達綠翹奴 ✦

1918 - 1995

極少數活躍於荷里活黃金時代的女導演之一，她與桃樂西阿茲納（Dorothy Arzner）俱是先行者。出身自演藝世家，低沉聲線、冷峻格調是埃達綠翹奴作為影星的標記，代表作有《黑夜飛車》（*They Drive By Night*, 1940）、《夜困摩天嶺》（*High Sierra*, 1941）、《儂愛伊人》（*The Man I Love*, 1947）及《虎穴追兇》（*On Dangerous Ground*, 1952）等，她的導演作品卻堪稱暖流。

早在華納合約演員時期，她已非「乖孩子」，時會推掉沒有發揮的角色。演出事業得意之際，她與第二任丈夫哥利亞揚（Collier Young）於1949年創立公司 The Filmmakers，合寫大部分她編導的電影——雖然只有六部（她後來專注執導電視製作，1966年執導最後一部電影），卻顯然有所抱負，敢於觸碰主流影片迴避的題材：假如片廠電影主要建構一個想像、甚至令人有遐想的世界，綠翹奴關注的則是眼前的真實、受忽略的邊緣故事；富紀錄片般的寫實精神，又有一種對空間與人情的敏感。

她的角色可以是你我身邊的普通人，例如罹患小兒麻痺症的舞者（綠翹奴個人早年事業曾因患上小兒麻痺症暫告中斷）、未婚成孕的少女、受性侵後承受社會壓力的女子、被母親及經理人視為搖錢樹的網球新星等，與《順風劫》（*The Hitch-Hiker*, 1953）及《重婚淚》（*The Bigamist*, 1953）的男主角一樣，有着不太貪婪的人生期盼，其努力卻總被社會某種隱然的波動、他人的野心所打斷，因而必須作出（激烈的）回應。她影片的逼切性、當下性與獨立精神，堪與尼古拉斯雷（Nicholas Ray）及森姆富勒（Samuel Fuller）等相提並論。

拍攝《順風劫》及《重婚淚》之際，綠翹奴與哥利亞揚已離異；這在 The Filmmakers 的最後兩部作品卻正是她繼四部以女性為主的電影後，以宏觀、沉着的角度，及精細的電影語言刻劃現代生活潛在陰影的高峰作。

One of the very few female directors working in Hollywood in the Golden Age, Ida Lupino is a pioneer like her predecessor Dorothy Arzner, apart from being a shining star triumphing with her iconic deep husky voice and composed demeanor in such great works as *They Drive by Night* (1940), *High Sierra* (1941), *The Man I Love* (1947), and *On Dangerous Ground* (1952). Her strong will was already apparent while under contract at Warner Brothers: she negotiated a deal that would allow her to take up freelance work, and would often turn down roles that she deemed diminishing.

Lupino's directorial works, on the other hand, exude a deep compassion for the harsh reality faced by many, especially young females. In 1949, at the peak of her acting career, she set up production company The Filmakers with her then husband, Collier Young, and began making low-budget, socially-conscious films. While Young co-wrote and produced most of the six films co-written and directed by his partner (whose seventh and final film was made much later in 1966), Lupino turned her camera on marginal subjects and characters generally overlooked in mainstream cinema. If the studios were interested in formulating imaginary, sometimes seductive narratives about larger-than-life characters, Lupino is more concerned with the immediate reality, which she filmed with a documentary-spirit, and a sensitivity for the space, the people, and their environment.

A dancer who's promising career is interrupted by polio (a story that mirrors Lupino's own experience), an unwed pregnant girl, a lady who has to cope with the trauma from sexual assault, a talented tennis player whose life is manipulated by her mother and agent: Lupino's characters are none other than modest people who long for a simple, peaceful life, but whose paths to happiness are interrupted by circumstance, by the cobweb of entanglement surrounding their existence, or by the dark aggression of others. And so, her protagonists are forced to respond, sometimes in an emotionally violent way. The sense of urgency in Lupino's cinema is easily on par with the likes of Nicholas Ray or Samuel Fuller.

By the time *The Hitch-Hiker* (1953) and *The Bigamist* (1953) premiered, Lupino and Young were already separated, but the creative collaboration prevailed; in fact, these two last works at The Filmakers are the crystallization of her compassion for human beings whose dreams have crashed. Through them, Lupino examines the human condition and the dark shadow of modern existence from an ever more sophisticated perspective.

THE BIGAMIST



THE HITCH-HIKER



THE HITCH-HIKER

順風劫

修復版 RESTORED VERSION

唯一一部女性執導的荷里活黑色電影，但你也可以說它是公路電影，甚或是西部片、心理驚悚片——它的厲害，豈是類型足以概括！埃達綠翹奴起用全男班演員，故事非關繁華都市黑幕，卻是美國與墨西哥邊境的危情追擊。冷血的馬耶斯在郊區公路求順風車，連環殺害車主乘客。兩個正駕車去釣魚的硬漢不知就裏停車開門，誰料引狼入室。馬耶斯不止將兩人的生死玩弄於股掌，也磨蝕其意志與信念。改編自加州駭人連環劫車兇案，審查部門力阻，綠翹奴周旋到底，親訪案中兩生還者及已成死仇的兇手取得同意拍攝。不以暴力或殘酷作招徠，卻以地域的偏荒空曠、日夜更替的無助感、三個主角的主客互動，營造此起彼伏、令人窒息的不安感。莫說是犯罪片，實在是一場對男性雄風的大審視，亦是一則資本主義與權力迷思的寓言。



2 / 10 HSUN → 5:30PM
K11 ART HOUSE

Lauded as the only classical Hollywood film noir directed by a woman, *The Hitch-Hiker* could at any moment be a road movie, a Western, or a psychological thriller – its greatness lies above genre. Based on a true headline story, and featuring a small, but all-male cast, and achieved despite Ida Lupino's relentless battle with the Production Code Administration, the film follows a serial hitch-hiker killer's abduction of two fishing buddies, whose leisure trip turns into a nightmarish struggle in the harsh and deserted landscape in rural Mexico. Devoid of the kind of violence or sensationalism often exploited in a tabloid story, Lupino's thoughtful realization of unpredictable danger in an unfamiliar countryside echoes the hidden insecurities of modern life. Far above true crime fiction, *The Hitch-Hiker* is also a parable about the unnerving undercurrents in capitalist society, and an outcry over toxic masculinity and its intrinsic power structure.

編劇 SCREENWRITERS
COLLIER YOUNG
IDA LUPINO

攝影 CINEMATOGRAPHER
NICHOLAS MUSURACA

演員 CAST
EDMOND O'BRIEN
FRANK LOVEJOY
WILLIAM TALMAN

1953 美國 USA 黑白 B&W
71MIN DCP
英語及西班牙語對白 英文字幕
IN ENGLISH AND SPANISH
WITH ENGLISH SUBTITLES



Image courtesy of Park City Filmarama

編劇 SCREENWRITER
COLLIER YOUNG

攝影 CINEMATOGRAPHER
GEORGE E. DISKANT

演員 CAST
JOAN FONTAINE
IDA LUPINO
EDMUND GWENN
EDMOND O'BRIEN

1953 美國 USA 黑白 B&W
80MIN 35MM
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

35mm print courtesy of the UCLA Film & Television Archive

THE BIGAMIST

重婚淚

修復版 RESTORED VERSION

兩段婚姻，三個主角，各有壓抑。對住在三藩市的推銷員哈利來說，恆常的洛杉磯公幹無非是空虛；妻子伊芙寄情於發展事業，埋藏不育的遺憾，不願察覺夫妻關係漸行漸遠；在洛杉磯中國餐館工作的花利絲，過着日復一日的的生活，世故似是源於寧不回首的過去。偶遇的哈利與花利絲，瞬即明白對方的寂寞，親密自是必然。埃達綠翩奴自導兼自演唯一一次，與好友鍾芳婷分別飾演花利絲與伊芙。影片盡現綠翩奴的導演觸覺，特別是賦予環境空間一種角色的生命，兩個城市的攝影風格大異：洛杉磯的花利絲段落多用外景，感覺開闊浪漫，三藩市的段落盡見規範；千言萬語不足道的無奈，則寄語在主角的眼神中。重婚案鬧上法庭，罪與罰如何定奪？綠翩奴刻劃都市中產生活怨曲，對處境的無奈、人性的軟弱，寄寓通俗劇少有的同情。

9 / 10 ESUN → 3PM

香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

16 / 10 ESUN → 3PM

香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

設映後談 | 講者張偉雄 | 粵語主講
POST-SCREENING TALK IN CANTONESE
BY BYRAN CHANG

In this tragic love triangle that results in bigamy, perhaps no one person's repressed feelings override those of the others. For travelling salesman Harry, each Los Angeles business trip only evokes deeper feelings of alienation. His wife, Eve buries her regret about infertility under her obsession with all-consuming work, oblivious of how it drives the couple further apart. While Chinese restaurant waitress, Phyllis has known and feared love, her connection with Harry over shared longing and loneliness is immediate and powerful, and through which, revives a deep passion in their lives. How does Harry maintain this double life? Ida Lupino's expressive use of space, light, shadow, and appearance, speak volumes, and her profoundly humane take on this entanglement also crystallizes the middle-class crisis in urban America.



PictureLux / The Hollywood Archive / Alamy Stock Photo

✦ HOWARD HAWKS 侯活鶴士 ✦

1896 - 1977

高踞古典美國電影大師殿堂，侯活鶴士的非凡之處，在於風格精煉而不張揚，把故事說得賞心悅目，將電影的本質發揮到極致，是為真正高手的境界。

自1926年首部默片開始，鶴士執導逾四十部電影，從神經喜劇、西部片、黑幫片、動作片、黑色電影以至音樂劇均手到拿來，堪稱全才。除身兼導演及監製，他與每個編劇（包括名作家福克納 William Faulkner）均合作緊密，是極少數從劇本創作到拍攝都能掌控的片廠導演之一，精密架構被奉為圭臬。場面調度直接到位，節奏渾然天成、對專業的欣賞、對人世的調侃暗藏在行雲流水的敘事中，令杜魯福、盧馬、高達等法國新浪潮猛將心悅誠服；利維特驚歎：「流暢與井然有序的連綿鏡頭，其節奏如脈搏跳動；而電影整體就如一具憑韻律性深呼吸而存活的美麗肌體。」

鶴士也是一個「演員」的導演：捕捉一舉手一投足、堪玩味的姿態，成為角色印記，也化為電影永恆記憶。羅蓮柏歌在《江湖俠侶》（*To Have and Have Not*,

1944）一個點煙的鏡頭，讓她在首作一出場已成經典，積布特爾在《英雄本色》（*The Outlaw*, 1943）裏亦然，類似例子多不勝數。堪富利保加、加利格蘭、露莎蓮羅素、嘉芙蓮協賓等在其鏡頭下，神采特別飛揚，演員之間的微妙火花互通穿透；你一言我一語牽引弦外之音，更凸顯性別博弈、角色逆轉等永恆主題。在社會常規之內超越框架之外，在流行類型之上刻下個人標誌，反映鶴士的務實智慧：在片廠制度與審查的種種限制下，罕有能保持創作自主權；獲巴贊譽為最佳美國電影作者之一，當之無愧。

鶴士嘗說：「喜劇與悲劇的唯一分別是角度。」在《再度劉郎》（*His Girl Friday*, 1940）的嬉鬧背後，有對人性冷漠自私的喟歎；在《智勇無雙》（*The Big Sleep*, 1946）的陰沉中，有調皮與幽默。類型從來不是一板一眼的典範，這必然是他的秘密。

An exemplary filmmaker of classical American cinema, Howard Hawks's distinctiveness is apparent: his work embodies the very essence of cinema. Expressing a stylization disguised with deceptive directness, Hawks's films impress with a sharp sense of storytelling and fascinating fluidity, thoroughly enjoyable without drawing attention to his deft *mise-en-scène*, "the smooth, orderly succession of shots has a rhythm like the pulsing of blood, and the whole film is like a beautiful body, kept alive by deep, resilient breathing." (Jacques Rivette). His consummate cinema earned deep respect from other notable French New Wave pioneers including François Truffaut, Eric Rohmer and Jean-Luc Godard.

Since his first silent feature film in 1926, Hawks had more than forty films to his credit. From screwball comedies, Westerns, gangster films, and film noirs to musicals, he excelled in virtually every conceivable genre. His straightforward style achieved sheer efficiency and artistry through a masterly control over every aspect; acting as his own producer, and collaborating closely with his screenwriters (among whom is such literary giant as William Faulkner), Hawks turned out works that are lauded for intricate structuring and enthralling rhythm. Most remarkably, he worked magic with actors, especially with their looks, gestures and demeanor. Lauren Bacall's lighting a cigarette in her very first

appearance in her debut, *To Have and Have Not* (1944), for example, immediately registered her as a screen icon; the same can be said about Jack Buetel's entrance in *The Outlaw* (1943), among many others. Hawks is a genius in encouraging his actors to reinvent themselves and interact with each other, conjuring up such dynamic vibration that fills the screen with endless engrossing moments. Humphrey Bogart, Cary Grant, Rosalind Russell and Katharine Hepburn, among others, all refined their essential personae under his direction.

Beyond beguiling stories, his films play around social and genre conventions, quietly subverting those narratives to present his worldview and commentaries on gender, culture, identity and even myths. Like his heroes who always pride themselves on their professionalism, Hawks demonstrated a "pragmatic intelligence," (Rivette) being able to retain great autonomy under the constraints of the studio system and the Production Code Administration. Hailed by André Bazin as one of the first and best American auteur directors, Hawks remains a versatile and influential artist who yielded great crops of outstanding cinema.

"The only difference between comedy and tragedy is the point of view," said Hawks. Unsurprisingly, one senses a dark undertone in *His Girl Friday* (1940); and finds cheeky humor in *The Big Sleep* (1946), such must be Hawks's secret recipe.

HIS GIRL FRIDAY



THE BIG SLEEP



HIS GIRL FRIDAY — 再度劉郎

神來之筆把百老匯劇《頭版》的金牌記者由男變女，侯活鶴士創造了一場妙到毫巔的性別角力，信手對不擇手段的傳媒和道德敗壞的官場來個冷嘲熱諷，將神經喜劇提升至另一層次。專橫的報社總編眼中只有自己和新聞，得知前妻兼星級記者即將再婚離職，他委以採訪重任以求一箭雙雕，望搶得獨家頭條兼令愛妻回心轉意。露莎蓮羅素的聰慧機靈與加利格蘭的精明狡猾互相交鋒，鬥嘴搶白即興反射連珠炮發，節奏之快冠絕荷里活。靜如三人共膳舌劍唇槍，動如左飛右撲應接電話，構圖、調度、節奏分毫不差，結合而成妙論性別政治與司法傳媒複雜關係的經典。

A fresh spin on the screwball comedy, *His Girl Friday* draws a contrast between the battle of the sexes and political corruption, as Hawks takes the genre to an elevated level of romantic complications interwoven with bracing social critique. Starring Cary Grant as an egotistical chief editor, the newsroom drama evolves around his scheme to get the top story, while keeping his ex-wife-cum-star reporter, played by Rosalind Russell, from quitting and getting married. Taking her last assignment to get the scoop on an escaped murderer, the wisecracking journalist finds ways to manipulate him in return. Witty and wickedly funny, Hawks's innovative remake of *The Front Page* breaks ground with rapid-fire, overlapping dialogue, and a breakneck pace that heightens every aspect of its humor. His inspired idea of turning the ace reporter into a woman epitomizes the Hawks-ian theme of sex and role reversal, casting a seductive ridicule on the frenetic, male-dominated ethos of the press.

18 / 9 HSUN → 5:30PM
K11 ART HOUSE



"His Girl Friday" based on the play "The Front Page" Copyright © 1928, renewed 1954 Hecht & MacArthur. All Worldwide Rights Reserved.

編劇 SCREENWRITER
CHARLES LEDERER

攝影 CINEMATOGRAPHER
JOSEPH WALKER

演員 CAST
CARY GRANT
ROSALIND RUSSELL
RALPH BELLAMY
GENE LOCKHART

1940 美國 USA 黑白 B&W
92MIN DCP
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES



編劇 SCREENWRITERS
WILLIAM FAULKNER
LEIGH BRACKETT
JULES FURTHMAN

攝影 CINEMATOGRAPHER
SIDNEY HICKOX

演員 CAST
HUMPHREY BOGART
LAUREN BACALL
JOHN RIDGELY
MARTHA VICKERS

1946 美國 USA 黑白 B&W
116MIN 35MM
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES

35mm print courtesy of the UCLA Film & Television Archive

THE BIG SLEEP ———— ✦ 智勇無雙

為雷蒙陳德勒的暗黑犯罪小說蘸上一抹溫柔與冷幽默，侯活鶴士以精煉調度把錯綜複雜的布局展張得層次分明，世道的無情與有情卻搓揉得難分難解。私家偵探馬羅受僱於退休將軍調查勒索事件，不料接連捲入命案，將軍的放浪幼女牽涉其中，冷艷長女則不斷介入干預，重重謎陣似破未破。一如馬羅遊走於正義與專業的邊緣，鶴士超越黑色電影界線，巧借堪富利保加和羅蓮柏歌在《江湖俠侶》的戲假情真，讓玩世不恭與冷傲性感的火花再越巔峰，看兩人穿梭懸案之間試探，比找出誰是兇手更引人入勝；一場以隱含性暗示的賽馬對話互相挑逗，將愛情猜謎融合於犯罪推理，曖昧之美更教人着迷。

Transcending Raymond Chandler's dark crime story, Hawks unfolds an intricate plot of blackmail, murder, and violence through consummate dramatic skill, with a sense of sympathetic awareness and gallows humor. In a deliberate, efficient design pointing to a new aesthetics, the auteur reinvigorates the noir convention of moral ambiguity, imbuing the mystery with implications of sexuality and violence through the many twists and turns. Built around Humphrey Bogart as a tough and cynical private eye who undertakes a perilous job of sleuthing for a rich old general to save his randy daughter from gangsters, and Lauren Bacall as the sensuous and mysterious elder sister who interrupts the plot with a more perplexing narrative, the crime investigation is intertwined with an intriguing romance even more engrossing than finding out whodunit. The chemistry between Bogart and Bacall after *To Have and Have Not* is capitalized to the fullest, especially in their witty innuendoes; genre films have never been more free, inventive, and ambiguous.

25

9

HSUN ———— → 3PM

香港電影資料館電影院
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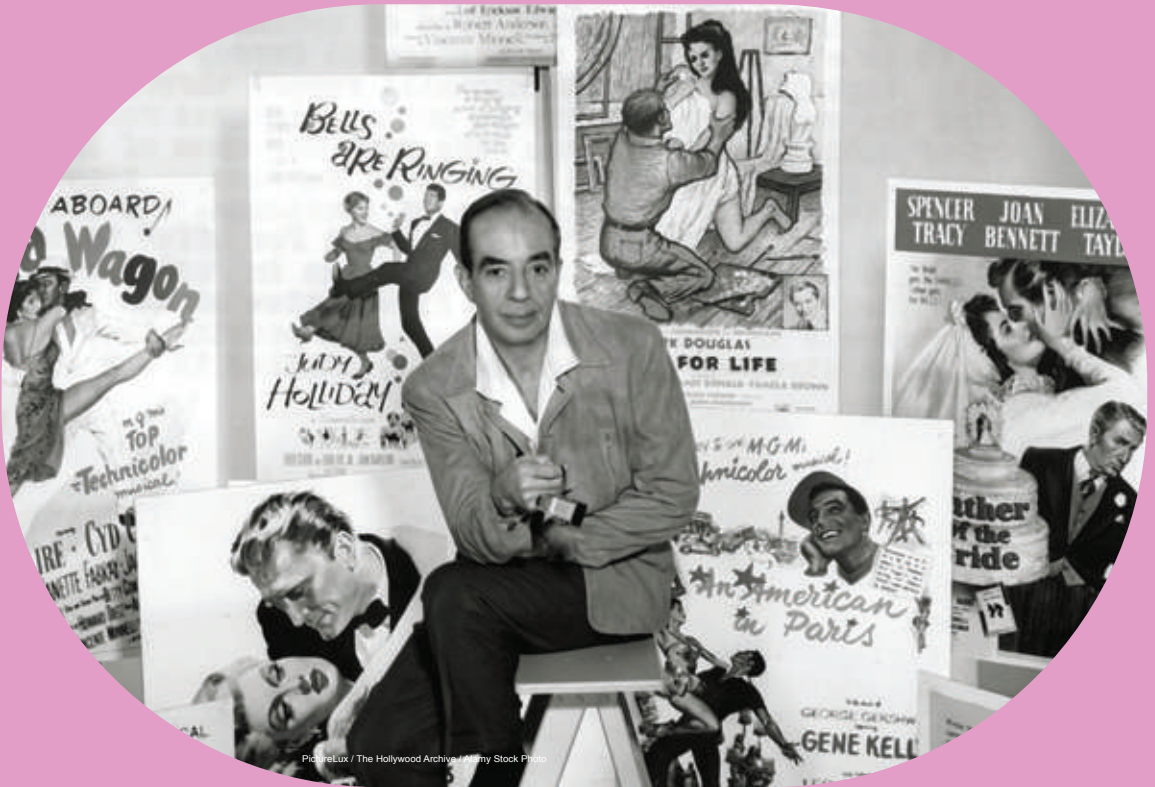
設映後座談會 | 講者馮嘉琪及藤原基斯 | 英語主講
POST-SCREENING SEMINAR IN ENGLISH
WITH KIKI FUNG AND CHRIS FUJIWARA

8

10

六SAT ———— → 5:30PM

香港電影資料館電影院
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PictureLux / The Hollywood Archive/Getty Stock Photo

✦ VINCENTE MINNELLI 雲仙明里尼 ✦

1903 - 1986

要數荷里活風格大師，雲仙明里尼一定以奪目色彩、美侖美奐又個性鮮明的美術設計位列前茅。除了擔任百貨公司櫥窗設計，也曾在劇場和百老匯浸淫多年，服裝、場景設計與音樂劇導演通通在行。唯美的天份、對舞動與空間的敏感，正好與他最擅長的歌舞片相配相承。

憑着百老匯的聲名，明里尼獲製片家阿瑟弗里德（Arthur Freed）招攬到美高梅旗下，自此效力二十多年，成為片廠的頂尖歌舞片導演，最為人熟知且備受推崇的自然是《大樹銀花》（*Meet Me in St. Louis*, 1944）、《花都艷舞》（*An American in Paris*, 1951），及《金粉世界》（*Gigi*, 1958）等。但他對喜劇及劇情片同樣手到拿來，而且無論任何類型，都能找到他的獨特標記。

明里尼的視覺大觀，從來不止於賞心悅目，而是他將超越日常生活的激烈情感與極端（心理）狀態影像化的野心，也是一種對人物的存在、其處境及其與外在世界的關係之呈現與延伸，這種人物與場景、空間的互動，特別是環境帶來的窒息感，在《慾海香魂》

（*Madame Bovary*, 1949）、《瘋狂世界》（*The Cobweb*, 1955）——片中一發不可收拾的風波源於一幅窗簾的設計，多麼明里尼的touch！）、《巫山春色》（*Tea and Sympathy*, 1956）、《魂斷情天》（*Some Came Running*, 1958）及《孽債》（*Home from the Hill*, 1960）等作裏最為淋漓盡致，其對美國中產社會潛在的歇斯底里之尖銳觀察，絲毫不亞於德格拉斯薛克（Douglas Sirk）或尼古拉斯雷（Nicholas Ray）。

《玉女奇男》（*The Bad and the Beautiful*, 1952）與《龍鳳香車》（*The Band Wagon*, 1953）均刻劃荷里活中人對創作的熱誠（創作的主題亦見於1956年以梵高為主角的《慾海浮生》*Lust for Life*），特別是那份能將創作信念昇華為足以排除萬難的能量或狂熱；憑此信念，一切藝術以外的繁瑣俱變得渺小。《龍鳳香車》的結語是「這就是娛樂！」（“That’s Entertainment!”）但何謂「Entertainment」？影片將這問題帶到哲學層面。

One of classical Hollywood's great stylists, Vincente Minnelli has long been recognized for his visual panache, even if this virtue has occasionally drawn the unjustified criticism of emphasizing beauty over substance, and the charge that there may be less to his films than meets the eye. Nevertheless, in his best work, Minnelli's stylistic exuberance was built on the solid foundation of his interest in heightened dream-like states that transcend everyday living and the fervor of creative labor that translates into a kind of energy or mania overcoming hurdles and obstacles in the production of works of art besides which all other petty concerns pale into insignificance.

Born in Chicago to parents who worked in popular theater, Minnelli started off as a window dresser at a department store before himself turning to the stage, where he began as a costume and set designer, graduating to the role of musical revue director and eventually becoming a filmmaker. Hired to work at the MGM by legendary producer Arthur Freed, Minnelli soon became the studio's most renowned director of musicals, and won acclaim for such classics of the genre as *Meet Me in St. Louis* (1944), *An American in Paris* (1951), and *Gigi* (1958). Aside from musicals, Minnelli also excelled in comedies and melodramas. The visual grandeur accomplished through sets and décors – the most significant feature in his cinema – indeed offers space for reflection of his characters' social status and psychological state, as

well as representing their relationship to the world. The lyrical interaction between his characters and their screen space is exemplified in such great works as *Madame Bovary* (1949), *The Cobweb* (1955), *Tea and Sympathy* (1956), *Some Came Running* (1958) and *Home from the Hill* (1960), most of these evoking a sense of claustrophobia which, like many films from Douglas Sirk or Nicholas Ray, underlines Minnelli's sharp observation on the repressed hysteria in American middle-class life.

Among Minnelli's greatest achievements is his Van Gogh biopic *Lust for Life* (1956), starring Kirk Douglas, with whom the director also made two of the finest films about moviemaking: *The Bad and the Beautiful* (1952) and its follow up *Two Weeks in Another Town* (1962). The cynicism in these works is echoed if also subtly countered in *The Band Wagon*, a supreme celebration of creation and collaboration. *The Band Wagon* concludes with the proclamation, "That's Entertainment!", a self-reflexive formulation that is also the perfect summation of the maestro's best efforts. But what really is "entertainment"? We are only beginning to understand.

THE BAD AND THE BEAUTIFUL



THE BAND WAGON



THE BAD AND THE BEAUTIFUL

玉女奇男 ✦

荷里活說荷里活的代表作，與比利懷特的《紅樓金粉》及約瑟曼基威士的《彗星美人》各擅勝場。卻德格拉斯飾演的製片祖南頓，被視為是大製片家大衛塞茨尼克及傳奇B級片監製韋盧頓等人的虛構化身。是甚麼令金像導演（巴利蘇里雲）、銀壇巨星（蓮娜端納）、普立茲得獎作家（狄寶維路）一聞其名避之不及？三段式結構交代祖南頓與眾人恩怨：能激發他們最深厚的潛力，也曾叫他們徘徊地獄邊緣。是天才製片家還是不擇手段的機會主義者？洗卻創作狂熱之後的祖南頓是否徒具空殼？卻德格拉斯的揮灑自如完美演繹純真與世故交替、自滿與自毀性兼備的創作狂人，其爆炸能量觸發一場片中著名的摧毀性車禍。至於甚麼是藝術家最大的動力？雲仙明里尼提供了「名利」以外一個更發人深省的答案。十年後明里尼在意大利拍攝姊妹作《銀色私生活》，延續祖南頓的故事。

Summoned to work together on a prospective film project, a director (Barry Sullivan), star (Lana Turner), and screenwriter (Dick Powell) each recalls the personal falling out they have had with producer Jonathan Shields (Kirk Douglas). Along with *Sunset Boulevard* and *All About Eve*, *The Bad and the Beautiful* remains one of the best backstage dramas from the Fifties set in Hollywood or the theatrical world. Believed to be inspired by industry figures like David O. Selznick and Val Lewton, among others, the film's protagonist is personalized as a Minnelli character and through the casting of Kirk Douglas as a typically Faustian figure driven to create whose personal life is but an empty shell when not consumed by the energies of artistic labor: the hollowness behind the verve and chutzpah is unveiled as a monstrous quality in the film's climax, leading to the hysteria of its celebrated car crash sequence. Minnelli would later revisit this material in *Two Weeks in Another Town*.

11 / 9 HSN → 3PM
香港電影資料館電影院
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設映後談 | 講者劉焜 | 粵語主講
POST-SCREENING TALK IN CANTONESE BY LAU YAM

1 / 10 六SAT → 5:45PM
K11 ART HOUSE

+ 1953 +

奧斯卡金像獎最佳改編劇本、最佳攝影（黑白）、
最佳美術指導（黑白）、最佳服裝設計（黑白）、
最佳女配角（葛麗亞嘉倫涵）

Best Adapted Screenplay, Best Cinematography (B&W),
Best Art Direction (B&W), Best Costume Design (B&W),
Best Actress in a Supporting Role (Gloria Grahame),
The Academy Awards

編劇 SCREENWRITER
CHARLES SCHNEE

攝影 CINEMATOGRAPHER
ROBERT SURTEES

演員 CAST
LANA TURNER
KIRK DOUGLAS
WALTER PIDGEON
DICK POWELL
BARRY SULLIVAN
GLORIA GRAHAME

1952 美國 USA 黑白 B&W
118MIN DCP
英語對白 中英文字幕
IN ENGLISH WITH CHINESE
AND ENGLISH SUBTITLES



編劇 SCREENWRITERS
BETTY COMDEN
ADOLPH GREEN

攝影 CINEMATOGRAPHER
HARRY JACKSON

演員 CAST
FRED ASTAIRE
CYD CHARISSE
OSCAR LEVANT
NANETTE FABRAY
JACK BUCHANAN

1953 美國 USA 彩色 COLOR
112MIN DCP
英語對白 英文字幕
IN ENGLISH WITH ENGLISH
SUBTITLES

THE BAND WAGON ———→ 龍鳳香車

雲仙明里尼歌舞片高峰作，與心愛的舞台直接對話，《萬花嬉春》編劇團隊改編佛烈雅士堤主演的1931年百老匯原作，再次譜寫表演事業的贊歌，原作作曲家及填詞人特為電影創作主題曲〈*That's Entertainment!*〉，明里尼將時代變遷、創作者與作品的緊張關係等主題發揮得比《萬花嬉春》更幽默也更深刻。過氣百老匯巨星東尼（佛烈雅士堤）與芭蕾舞新星嘉貝兒（施瑞麗）受新派劇場大師邀請合作新式歌舞劇，格格不入的兩人，因藝術而靈感相通，聯手成就團隊傑作，然而巡迴演出總有終結時……雅士堤最豐富多變的一次演出，與施瑞麗的中央公園之舞瀟灑優雅，令人浮想聯翩；高潮是片末一場華麗歌舞，是故事也是律動性感，戲謔黑色電影公式之餘，用盡其類型元素建構驚喜不絕的舞台效果，不止五光十色熱血沸騰，更是明里尼以敘事、燈光、剪接將舞台與電影結合為一的神來之筆。



A faded Broadway star (Fred Astaire) and a gifted ballerina (Cyd Charisse) must overcome their differences and fuse art and entertainment through a creative and possibly romantic partnership. *The Band Wagon* represents the summit of Minnelli's work as a director of musicals, testifying to his celebrated partnership with Arthur Freed at MGM that produced such classics as *Meet Me in St. Louis* and *Gigi*. Fresh from working on *Singin' in the Rain*, screenwriters Betty Comden and Adolph Green adapted a 1931 Broadway musical starring Astaire, using many of its songs, although the show's original composer Arthur Schwartz and lyricist Howard Dietz wrote the signature *That's Entertainment!* specifically for the film. Among the film's many classic song-and-dance sequences are the Central Park-set "*Dancing in the Dark*", the visually intricate "*A Shine on Your Shoes*" and the unforgettable film noir-inspired set piece, the "*Girl Hunt Ballet*". Minnelli's daring and creative use of *mise-en-scène* realizes a perfect marriage between the stage and cinema, taking the musical genre – and cinema – to a whole new level.

16
10

HSUN ———→ 7PM
香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE

座談會

SEMINARS

好像有一種籠統說法：美國電影着重故事，歐洲電影呈現狀態——暗示一種高低判斷。重於或擅長敘事，真的比重於呈現存在困境的電影為次嗎？精於敘事又必然不及抽象化或哲理性的作品嗎？荷里活電影真的止於敘事嗎？「西部片」、「通俗劇」、「黑色電影」等等類型概念又是否足以概括美國電影的過人之處？

在這兩節座談會，我們將探討古典美國電影的藝術精髓及迷人之處，及導演的藝術視野如何成就偉大作品。

There appears to be a general assumption that Hollywood cinema focuses on plot, while European cinema, for example, depicts mood or state of mind. Such an assumption implies a hierarchical judgment. But is American cinema really just about stories? Is the deftness in Hollywood story-telling actually less sophisticated than other cinemas that are more abstract or concerned with the existential? Do familiar genre concepts like the Western, melodrama, or film noir legitimately reflect the brilliance of American cinema?

In these two seminars, we explore the artistic quality of classical American cinema, and how the ideas of master filmmakers translate into their great works.



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+ 粵語主講 IN CANTONESE

座談會 SEMINAR I

17 / 9

六SAT → 4:30PM-6PM

香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE《搜索者》放映之後
FOLLOWING THE SCREENING OF *THE SEARCHERS*講者馮嘉琪、林瀚光博士、劉焯
SPEAKERS | KIKI FUNG, DR DEREK LAM, LAU YAM

+ 英語主講 IN ENGLISH

座談會 SEMINAR II

25 / 9

HSUN → 5PM-6:30PM

香港電影資料館電影院
CINEMA, HONG KONG FILM ARCHIVE《智勇無雙》放映之後
FOLLOWING THE SCREENING OF *THE BIG SLEEP*講者馮嘉琪、藤原基斯
SPEAKERS | KIKI FUNG, CHRIS FUJIWARA

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。

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.

票務詳情 TICKETING INFORMATION

✦ 門票於8月12日起發售 Tickets available from 12 August onwards ✦

\$60

香港電影資料館電影院 CINEMA, HONG KONG FILM ARCHIVE

門票於城市售票網發售 TICKETS AVAILABLE AT URBTX

網上購票 INTERNET BOOKING: WWW.URBTIX.HK

流動購票應用程式 MOBILE TICKETING APP (ANDROID & IPHONE): MY URBTX

信用卡購票 CREDIT CARD BOOKING: 2111 5999

\$110

K11 ART HOUSE

門票於K11 ART HOUSE發售 TICKETS AVAILABLE AT K11 ART HOUSE

網上購票 INTERNET BOOKING: WWW.MCLCINEMA.COM

流動購票應用程式

MOBILE TICKETING APP (ANDROID & IPHONE) : MCL CINEMAS - TICKETING

節目查詢

PROGRAMME ENQUIRIES

2734 2900

WWW.LCSD.GOV.HK/FP

優惠折扣 DISCOUNTS

◇ 適用於所有場次

全日制學生、六十歲或以上高齡人士、殘疾人士及看護人、綜合社會保障援助受惠人士可獲半價優惠。綜援受惠人士優惠票數量有限，先到先得，額滿即止。優惠票持有人入場時，必須出示可以證明身份或年齡的有效證件。

◇ 適用於香港電影資料館場次

每次購買4至9張正價門票，九折優惠。

每次購買10張或以上正價門票，八折優惠。

◇ 適用於K11 ART HOUSE場次

MCL MAX會員，正價門票九折優惠

◇ For all screenings

Half-price tickets are available for full-time students, senior citizens aged 60 or above, people with disabilities and the minder and Comprehensive Social Security Assistance (CSSA) recipients. Tickets for CSSA recipients are available on a first-come-first-served basis. Concessionary ticket holders must produce evidence of their identity or age upon admission.

◇ For screenings at Hong Kong Film Archive

10% discount for each purchase of 4 to 9 full-price tickets.

20% discount for each purchase of 10 or more full-price tickets.

◇ For screenings at K11 ART HOUSE

10% discount on full-price tickets for MCL MAX Members.

備註 SPECIAL NOTES

· 如使用網上、信用卡電話或流動購票應用程式購票服務購買香港電影資料館的門票，手續費為每張門票港幣8元（手續費不設上限及退款）。

· 購買每張門票，只可享用其中一種購票優惠。購票時請將適用的優惠種類通知票務人員。

· 本小冊子付印時，部分影片仍未經電影、報刊及物品管理辦事處檢查，將來如有影片被分類為第三級者，未滿十八歲持票人可獲退票。

· 香港電影資料館售票處提供發售及領取資料館電影節目門票的服務。顧客可於館內的自助取票機領取門票。

· 若節目開始前三小時，天文台發出八號或以上之熱帶氣旋警告信號或黑色暴雨警告信號，或有關警告信號仍然生效，香港電影資料館的場次一般會取消。持票人可登入網頁www.lcsd.gov.hk了解詳情。

· 康樂及文化事務署致力提供衛生和安全的環境予設施使用者。觀眾使用設施時，請與場館合作，遵守場地實施的衛生指引。

· 所有使用者在進入場館前，必須佩戴自備的口罩及符合「疫苗通行證」實施的相關要求，並利用手機掃描「安心出行」二維碼。獲豁免人士須登記姓名、身分證明文件首四位數字或字母、聯絡電話及到訪的日期和時間，建議觀眾提早到達場地。

· 如遇特殊情况，主辦機構保留更改節目、講者，以及座位編排和場地容納觀眾數目的權利。

· Using internet, credit card telephone booking or mobile ticketing app service to purchase tickets of the Hong Kong Film Archive's screenings, there is a service fee of HK\$8 per ticket purchased (no limit set per transaction and is non-refundable).

· Upon each purchase of ticket, you can enjoy one of the ticket discounts. Please notify the ticketing staff at the time of 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 box office of the Hong Kong Film Archive provides counter sales and ticket collection services for film programmes. Patrons can collect tickets at the Ticket Dispensing Machine in the venue.

· Screenings 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/fp for details.

· 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 audiences are required to put on their own masks at all times. Audiences are also required to conduct body temperature screening, clean hands with sanitizer and scan the 'LeaveHomeSafe' QR code before entering the theatre, except for exempted persons. The exempted persons are required to register their names, the first 4 digits or letters of their identification documents, contact numbers and the date/time of the visit. Audiences are suggested to arrive early to the screening venues.

· The presenter reserves the right to change the programme, speakers 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

11/9

SUN日

3PM

玉女奇男

THE BAD AND THE BEAUTIFUL ▲●

12/9

MON—
(PM)

3PM

絕代佳人 LAURA ▲

5:30PM

舊恨新歡 OUT OF THE PAST ▲○

17/9

SAT六

2:30PM

搜索者 THE SEARCHERS ▲

4:30PM

粵語座談會一

SEMINAR I IN CANTONESE

7:30PM

荒漠戰笳聲 FORT APACHE ▲

23/9

FRI五

8PM

大江東去 RIVER OF NO RETURN

24/9

SAT六

2:30PM

萬里逃生記

CHEYENNE AUTUMN ▲●

7:30PM

情深似海 DAISY KENYON ○

25/9

SUN日

3PM

智勇無雙 THE BIG SLEEP ▲

5PM

英語座談會二

SEMINAR II IN ENGLISH

8/10

SAT六

3PM

舊恨新歡 OUT OF THE PAST ▲

5:30PM

智勇無雙 THE BIG SLEEP ▲

9/10

SUN日

3PM

重婚淚 THE BIGAMIST ▲

16/10

SUN日

3PM

重婚淚 THE BIGAMIST ▲●

7PM

龍鳳香車 THE BAND WAGON

18/9

SUN日

5:30PM

再度劉郎 HIS GIRL FRIDAY▲

7:25PM

搜索者 THE SEARCHERS▲

1/10

SAT六
(PM)

3PM

絕代佳人 LAURA ▲●

5:45PM

玉女奇男

THE BAD AND THE BEAUTIFUL ▲

2/10

SUN日

5:30PM

順風劫 THE HITCH-HIKER

7PM

死亡魔影 NIGHT OF THE DEMON ▲

K11 ART HOUSE

九龍尖沙咀梳士巴利道18號 K11 MUSEA L4 樓層
LEVEL 4, K11 MUSEA, 18 SALISBURY ROAD,
TSIM SHA TSUI, KOWLOON

▲ 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

● 映後談 (粵語主講)
POST SCREENING TALK CONDUCTED
IN CANTONESE

○ 映後談 (英語主講)
POST SCREENING TALK CONDUCTED
IN ENGLISH