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《迷》
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Getting LOST

By Oliver Chiang

"You must be kidding," was the first reaction ABC exec Lloyd Braun got when he pitched his idea to rising-star TV producer JJ Abrams (*Felicity*, *Alias*): a plane crashes on a tropical island. Not the response you'd expect to what would later become *Lost*, a show that, in its first season, won an Emmy and a Golden Globe for Best Television Drama Series, had an average 18-20 million viewers per episode and spawned an obsessive fan base, complete with internet fan sites and forums.

The series is about a group of plane-crash survivors who wind up on an island. It seems like some fictionalised rip-off of *Survivor* until a Big Scary Noise eats the pilot and the group is attacked by a rampaging polar bear.

In its short span, *Lost* has accom-

plished seemingly impossible feats. Along with ABC's other new hit *Desperate Housewives*, the show pulled the network out of its long-time slump. It's also somehow found a way to become both a cult and mainstream hit, drawing a diverse audience into its labyrinthine plots.

Still, it was by no means a sure thing in its early stages. Braun had pitched the idea very late in the production cycle to Abrams, who already had his plate full with *Alias* and a new series called *The Catch*. Moreover, Abrams was initially sceptical about the idea, but Braun eventually won over the producer by bringing on board writer Damon Lindelof (*Crossing Jordan*).

"I was just so happy to be in the same room with [Abrams]," Lindelof enthused in an interview with fan site *lost-tv.com*. "I didn't care what

the idea was as long as it was JJ."

Using one another as sound boards, Abrams and Lindelof began developing their ideas. Just 11 weeks later, the co-creators had written, cast, filmed and edited the pilot, which was picked up by ABC — a phenomenal effort considering the typical nine-month timeframe for most TV pilots. This was done by writing and casting simultaneously, the two bringing in new characters when they found an actor they liked.

Lost's pilot cost a staggering \$12 million, though, which reportedly led to Disney firing Braun. Even after the series' initial success, Disney CEO Michael Eisner was quoted in journalist James Stewart's book *DisneyWar* as having said, "*Lost* is terrible... Who cares about these people on a desert island?"

IN PROFILE: JJ ABRAMS 透視 JJ Abrams

By Jone Chiu



If the name JJ Abrams sounds unfamiliar to you, surely his recent work — *Lost*, the *it* show that everyone is talking about — rings a bell. Creator and executive producer of *Lost* as well as the show *Alias*, Abrams made his TV debut with *Felicity* in 1998 and also wrote screenplays for films like *Forever Young*, *Joy Ride* and the 1999 blockbuster, *Armageddon*. His list of talents goes on, including directing and even composing the theme music to some of his shows.

Though it looks like *Alias* will bite the bullet soon, its recently released third-season DVD caught Tom Cruise's attention. He was so impressed with Abrams' work that Cruise insisted he direct his next movie, *Mission Impossible 3*.

FAST FACTS

FULL NAME: JEFFREY JACOB ABRAMS

Born: 27 June, 1966

Emmy Awards won: 6 for *Lost* in 2005

Spouse: Katie McGrath

Father: TV producer Gerald W. Abrams

全名: JEFFREY JACOB ABRAMS

出生日期: 1966年6月27日

贏得的艾美獎項: 2005年《迷》有六個獎項

配偶: Katie McGrath

父親: 電視監製 Gerald W. Abrams

電視監製 Gerald W. Abrams

如果您對JJ Abrams的名字沒有印象，那麼他風靡全球、被全球談論的佳作《迷》必定不會叫您陌生。他是該劇集及《特務A》的創作人及執行監製，1998年執導首部電視劇《Felicity》，同時也為多齣電影撰寫劇本，包括《天氣情未了》(Forever Young)、《死神勾魂》(Joy Ride)及1999年的賣座猛片《絕世天劫》(Armageddon)。他的才華絕不僥倖於此，還為部份作品親自執導甚至譜寫主題音樂。

雖然《特務A》的吸引力看來已大不如前，但最近推出的第三季DVD仍吸引了Tom Cruise的注意。他對Abrams的作品讚不絕口，並堅持要由Abrams執導他的下一套鉅製《職業特工隊3》(Mission Impossible 3)。



just what is going on, is in fact part of the fun. Theories have ranged from the mystical (the island as a life force) to science fiction-y (everyone's in a time warp) to the existential (they're in Purgatory).

So where do we go from here and how does it all end? According to Abrams, it's anyone's guess. He and the writers plan to keep on rolling out the surprises and taking the series to unexpected places.

As for the ending, says Abrams in a *SciFi.com* interview, "The great thing

is this: The ending of the series, it's either whoever's there gets off, or they've accepted where they are, or they die. ...And I feel like each of them could be done in a satisfying way, like, 'Oh my God.' So I'm not worried about ending the story. But I would hate to take people through a journey and at the end of the day not have some kind of deep, emotional satisfaction."

Whatever strange surprises we're in for surely can't top the one where a show that started off as something of a bad joke becomes a global phenomenon.

迷上《迷》

文: Oliver Chiang

[您一定是在開玩笑!]當ABC主管Lloyd Braun向新進電視監製人JJ Abrams (《Felicity》、《特務A》、《Alias》) 提出拍攝飛機墜毀熱帶小島的故事時，他得到這個回應：如果您知道這個意念後來成為電視劇《迷》(Lost)，這肯定不會是您預期的反應。劇集首季放映便榮獲一項艾美獎及全球最佳電視連續劇，每集平均有1,800至2,000萬名觀眾追看，並迅速席捲全球，俘虜大批劇迷，甚至設立劇迷網站及論壇。

劇集講述一群飛機失事生還者流落荒島的故事，聽來像是戲劇化的《生還者》(Survivor)，只是當中有一隻怪獸吃掉掉機師，其中數人更被兇猛的北極熊襲擊。

《迷》雖然播放了短短時間，但成績驕人。此劇連同ABC另一大熱作品

《絕太唔易做》(Desperate Housewives)，令電視台從長久的收視低谷中重振聲威。劇集錯綜複雜的情節發展吸引了不同的觀眾，在某方面成為既另類又主流的熱門之選。

然而劇集在初期仍未知會否脫離股中。Braun差不多在製作的最後階段才向Abrams提出有關意念，當時Abrams正積極籌備《特務A》及另一全新劇集《The Catch》。加上Abrams當初對這個題材有所質疑，但Braun最終說服了他，還介紹編劇Damon Lindelof (《Crossing Jordan》) 和他合作。

Lindelof接受劇迷網站lost-tv.com訪問時興致勃勃地說：「能夠與(Abrams)合作實在太令人興奮。我不在乎是甚麼故事，只要是JJ便行了。」

Apparently, millions of people.

With its movie-quality production values, talented (and attractive,

...the series is just plain good TV, knowing how to create compelling human drama while making sure not to take itself too seriously.

which certainly doesn't hurt) cast and gripping plotlines and back-stories, *Lost* continues to flourish. The writers have been successfully handling a tricky balancing act — developing the ongoing mysteries as well as the relationships between each of the large cast, while managing to keep the show from becoming too fantastic or incomprehensible to newcomers or casual viewers.

Part of this is due to the fact that the series is just plain good TV, knowing how to create compelling human drama while making sure not to take

itself too seriously. At one point, Hurley, the good-natured comic relief of the group, exclaims, "Dudes... listen. Our lives suck! ... We're lost on

an island, running from boars and monsters... freakin' polar bears!"

The other part is *Lost*'s rapid adoption into many different outlets of pop culture. Missed an episode? Purchase a first season DVD or download recent episodes onto your video iPod. If you still can't get enough, try combing through the show's numerous websites or, if you're a Verizon Wireless subscriber, view the *Lost Video Diaries* on your cell phone.

That many others are puzzling over the same clues, trying to figure out