

FREAKS & GEEKS.



WONDROUS STORIES AS TOLD

BY THE TENDER SOULS.

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For Lou

序引 Preface

我們為何而存？
約束於崗位上，每張空洞的
面孔都在竭力地假裝活著
無痛無覺，無盡無休

洞穴的牆壁上遍滿著
無萬大千的資訊掠影
你所見即你所知
消費愈多，生活愈少
安躺其中，年輕一代都
麻醉於叛逆的空想中
爭相出賣身心，以追逐
規範中的個人主義

然而，因著機緣與努力
一班輕狂的人遠走高飛
無意中發現一條
充滿詩意與美麗的道路。
他們不是建制的異類明星
而只是一群敢於去愛的孩子
他們頑拙又自命不凡
都只聽命於自己的心靈

What are we living for?
Disciplined at our stations, the faces
Are desperately pretending to be alive.
Painless and timeless, day after day.

The walls of the cave are scattered
With sliding images of information.
What you see is what you know;
The more you consume the less you live.
Lying within, the youth are wrapped
In the dreams of rebellion.
Remodel your body and soul
To fit the ideal mould of deviance.

But by chance with dedication,
The madcaps ran astray.
And stumbled upon a trail
Of transient beauty and poetry.
These are not the system's deviant stars.
These are just kids who rushed in love,
Clumsily and without shame, who are
Captive only to the heart and spirit.

他們才剛開始去生活
去實驗、去連繫、去扮演
重燃傳統的記憶；
點亮將來的運動
享受生命中怡情悅性的禁忌
埋頭於盡己盡性的苦學修練
縱使受到虛假覺悟的迷惑
卻反躬自省，偶然變好

我這一代生於盛世之後
充滿對將至之禍的憂慮
唯願心灰消沉的人
能受本書的角色所激勵
他們代表復興與曙光
正如你，正如我們一起

此刻正是福音的開始
此刻我們可以成為偉大

They have only just begun to live,
To experiment, to connect, to play the part
To rekindle the flames of ancient memories,
And blaze the trails for new movements.
To indulge in life's delightful little sins
And the austere study of self-realisation.
To fall into the traps of false enlightenment
And to be better. (Sometimes they are.)

In an epoch marked by its faded glory,
Troubled by its forthcoming doom,
May the disheartened find stimulation
In the characters of this book.
They are the resurrection and the light,
As are you, as are we together.

This is the beginning of the gospel.
This is our time to make it great.

緒本子 Subay Kinbaku





緒本子的領域與痛苦臨界點、虐待性戀愛，以及對未知的恐懼有千絲萬縷的連繫。她自小對打手板畫面有所着迷，長大後鍾情於性虐文化，更把生命奉獻於日式繩縛：意思是緊縛之美學。一種在榻榻米上進行，以麻繩在胴體上作結，並懸浮至半空的日式性虐藝術。

由 2015 年開始，緒本子創立的心繩屋 *Kokoro Studio* 成為本地 Kinbaku 空間和道場。藉此舉辦多次國際交流，私人教授及公開表演，致力為香港推動 Kinbaku 文化。以心靈體會緊縛；以繩結連繫有緣人。

我們於地下聖地 XXX Gallery 首次認識緒本子，當下受她的風采迷住。隨著心繩屋閉館搬遷，今次有幸於一個本地 BDSM 基地目睹一場秘密緊縛聚會，為讀者揭開 Kinbaku 的神秘面紗……

Subay Kinbaku's territory is all and everything relating to pain thresholds, agonizing love, and unknown anxiety. What had begun as a childhood liking to spanking has developed into lifelong explorations of downy sins. She is specifically committed to Shibari / Kinbaku / Japanese bondage: painful perversions relating to "*the beauty of tight binding*". Common themes include hemp ropes, complex knots, and a body suspended above a tatami mat.

Since 2015, Subay founded *Kokoro studio* as an institute / dojo for the local Kinbaku scene. With it she has organised and executed international exchanges, private workshops, and gallery performances — all for the purpose of cultivating a liberated and informed community, to the purity of one's heart and spirit.

We first met Subay after her performance at the infamous XXX gallery and were immediately captivated. As her studio was being relocated, we were honored to witness the legend's private session in a secret HKBDSM dungeon....





FREAKS & GEEKS

每次做 Kinbaku 要準備幾耐？要準備啲咩？

How long does it take to prepare for a Kinbaku session? What equipment is needed?

緒本子 SUBAY KINBAKU

其實有好多人一諗 Kinbaku 就諗起要用嘅工具，但對於我嚟講 Kinbaku 係兩個人之間嘅嘢：要有一個你能夠連繫嘅 partner 一齊去有呢個經驗。你係要準備繩，但我覺得呢個係其次。因為我哋成日都話你可以用十條繩嚟吊起你嘅 partner，但如果你可以一條繩都唔用就綁起佢嘅心嘅話，呢個係最理想。所以最緊要反而係 prepare to open yourself up to your partner。

F/G. 即係唔可以好即興咁做？

SK. 你可以好即興。但如果你嗰日根本未準備去同一個人有好深嘅交流嘅話，我覺得你唔應該綁。

F/G. 你對揀 partner 有冇特別嘅要求？

SK. 其實都有嘅，大部分人只要係個好嘅人，一個好心嘅人我就會綁。有好多人有唔同嘅要求，又話要幾高呀、幾瘦呀、幾重呀……我覺得呢啲係好外在嘅因素。因為 Shibari 唔係關於你想綁呢一個綁法然後搵返個適合嘅 model，唔係話條繩八米長你就搵返個差唔多大小嘅人，而係調返轉，就返住個 model 嚟綁，所以都有咩所謂特別要求。

For most people getting into Kinbaku, equipment is the first thing that comes to their minds. To me, Kinbaku is between two people: what you need is a partner who you can connect and share this experience with. You do need to prepare ropes, but that to me is secondary. We often say, “You could always suspend your partner with ten ropes, but if you could tie up her heart without a single rope, that would be ideal.” Thus the most important thing is to “prepare to open yourself up to your partner.”

F/G. So it can't be done spontaneously?

SK. You can be spontaneous. But if you haven't prepared yourself for a deep communication with another person on that day, then I think you shouldn't do any binding.

F/G. Do you have any particular preference when it comes to picking a partner?

SK. Generally no, I'll tie up most people who come to me as long as they're good people with good hearts. Many others have various requirements — height, slimness, weight.... those factors to me are all very superficial. Shibari is not about “wanting to try out a certain tying position, then finding a suitable model for it.” To do Shibari is not to say, “This rope is 8 meters long, so I ought to find someone of similar size”. On the contrary, you should tie according to the model, so there isn't any particular requirement.

心繩屋

KOKORO STUDIO

F/G. 你話同partner要有 connection，要有心。呢個「心」就係心繩屋個「心」？

SK. 係。其實 Kokoro 係指 *heart and spirit*。好多人講 connection 或者係 communication，依啲係好抽象嘅字。就算我哋兩個唔講嘢都係一種 communication 㗎，所以我覺得更加重要係你自己嘅心態。

F/G. 只有經過 Kinbaku 先可以達到你所講嘅心境？

SK. 其實我覺得 Kinbaku 只不過係一個方法，例如我哋講 human touch：喺 Shibari / Kinbaku 裏面

F/G. You have mentioned the importance of having a connection between partners, to have 心 (heart). Does 心 have the same meaning as the one in 心繩屋, the Chinese name of Kokoro studio?

SK. Yes. In fact, the word “Kokoro” means *heart and spirit*. People often speak of “connection” or “communication”. These are very abstract words. After all, even two people sitting in silence can be a form of communication. So, to me, the more important thing is your own mentality.

F/G. Is it only through Kinbaku that one can achieve the state of mind that you speak of?

SK. To me, Kinbaku is but a method. Take *human touch* for instance: human touch arises a lot in Shibari / Kinbaku. In fact, this touch is something that should have arisen in our day-to-day human interactions. It is just that we didn't open up space for it to happen.

F/G. Do you like to add creative or BDSM elements into the ritual of Kinbaku?

SK. In the Japanese and my own school of thought, Kinbaku comprises the elements of SM and *erotism*. Erotism is not the same as sex, it's more germane to fantasy; what's going on in your head. It is more of a mental thing instead of the full-frontal stuff you see in adult videos.

Therefore, to add or not to add other elements depends a lot on the relationship you have with your model. If it's your first time tying someone up and you don't know her that well, I think you should know her using rope only. You don't need to bring every equipment you own at home, only one rope is enough.

有好多 human touch，其實呢個 touch 正常喺人與人之間都應該有，只不過係大家冇開放呢個空間去令呢樣嘢發生。

F/G. 喺 Kinbaku 中你會唔會加入一啲創作或者 BDSM 嘅元素？

SK. 本身 Shibari / Kinbaku 喺日本同我自己嘅睇法係有 SM 嘅元素加上 *erotism*。Erotism 同性唔同，佢係關於你嘅幻想，你個腦入面諗緊嘅嘢，一個心理因素大於你拍 AV 咁肉體上嘅全裸。

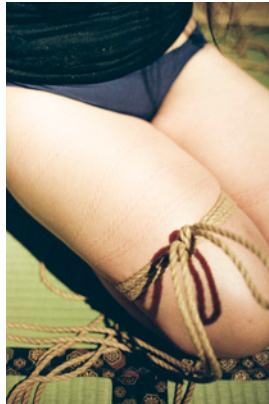
所以加唔加入其他元素係好視乎你同 model 之間嘅關係。如果你係第一次去綁個個人嘅話，你唔認識佢，我覺得你應該用繩嚟認識。你唔需要搬晒屋企所有工具出嚟。你用一條繩就咁綁，一個好簡單嘅 tension 就已經可以知道佢有幾大 resistance，佢有幾接受你。

有一啲人比較鍾意 SM 嘅，可能係鍾意 humiliation，可能係鍾意痛苦——其實痛苦唔係一個幾好嘅字，或者比較鍾意 *suffer*，日文叫 *shimenawa*——咁你可以做一啲咁嘅嘢。如果個個人係鍾意 humiliation 嘅話唔係代表你要除晒佢嘅衫。你就咁慢慢除佢件衫已經做到呢個效果。而同時間 preserve the erotism without making it vulgar or cheap。

F/G. 你同你 partner 做 Kinbaku 係事先講好咗大家做咩主題，定係要用繩去連繫大家先知道大家係咩風格？

Using one simple tension, you could already know the extent of her resistance and how accepting she is of you.

Some people are more into SM. Maybe some enjoy the humiliation; some adore the pain — “pain” is not really a good word, perhaps “suffering”, or “*shimenawa*” in Japanese — so you can do things like that. Let’s say if a partner likes humiliation, that doesn’t mean you have to strip all her clothes off. The simple gesture of slowly uncovering her can achieve the same effect — preserving the erotism without making it vulgar or cheap.



F/G. When you and your partner have a Kinbaku session, do you discuss a theme beforehand or do you realise the style as you are tying up?

SK. I think it should follow the flow. Even at my performances I never rehearse. This is because, if you want the person to feel and to have genuine, raw emotions, you wouldn’t say to her, “Let’s start by lifting your leg by 15cm.” If you do that you’ve already crushed her *fantasy bubble*. Not to mention that the human body is in flux at every single moment, so if she wants

SK. 我覺得應該係跟個 flow，就算我表演都唔會彩排。因為如果你想一個人有感覺，有真正嘅情感嘅話，你唔會同佢講：「你隻腳一開始 15cm 高咁樣」，咁嘅話你就已經粉碎咗佢嘅 *fantasy bubble*。再加上人嘅身體嘅每一刻都唔同，嗰一刻佢想去嗰個位就應該畀個空間佢。因為你要畀空間佢探索，佢先可以畀到最真誠嘅情感你。



@KINOKO_SHIBARI

F/G. 你玩 Kinbaku 咁耐會唔會發展到一種自己嘅 style 或者特別追隨一個門派？Kinbaku 界會唔會有新嘅發展？

SK. 睇我嘅哲學入面，雪村春樹 Haruki Yukimura 對我有好大嘅影響。因為我覺得佢對 erotism 有一個好特別嘅睇法。佢好了解佢綁嘅 model，有好大嘅 *compassion, empathy towards the model*。我覺得睇而家 Shibari 個圈子好多人係為咗做一場 show 要做十個 transitions 而綁，比較似係 show off 個技巧。就算佢哋

to move to a certain position, you should create the space for that to happen. You have to give her space to explore; only then can she show you her sincerest emotions.

F/G. You have practised Kinbaku for such a long time, did you develop your own style or follow some specific schools? Are there any new advancements in this field?

SK. In my philosophy, Haruki Yukimura is a major influence. Because to me, he has a very unique view on erotism. He really understands the model he's tying up; there's tremendous *compassion, empathy towards the model*. I think nowadays in the Shibari community many people treat it as a show: they'd do ten transitions simply to show off their skills. Even if they say there's a connection, it's more like using the model as a probe to demonstrate the master's bondage expertise. That to me is not truly from the heart. Apart from that, I'm also currently referencing Naka Akira, a master who have gained a huge following recently.

As to whether there are other advancements in Shibari / Kinbaku, if you watch Hajime Kinoko in Japan, you'd notice a lot of rope art or rope installations. Can these things be called Kinbaku? Well, he never claimed himself as a Kinbakushi, but rather as a rope artist. I think what you do with ropes or what style you have is entirely up to you. Respect is very important. The precondition is that you should always have a clear idea of what you're doing — whether you're doing Kinbaku or rope art / western art. If you lay a model on the floor with some ropes on top, or tie interesting knots, these are rope art rather than Kinbaku. The main focus is to realise what you're doing.

話有 connection 都好，係比較似用個 *model as a probe* 嚟表現出自己綁得好有 connection。我覺得唔係一個真正嘅心。另外最近好多人追隨嘅 Naka Akira 都係我跟緊嘅老師。

至於 Shinburi / Kinbaku 會唔會有其他嘅發展，你會見到日本 Hajime Kinoko 依一季有做好多 rope art / rope installation 嘅嘢。呢個係咪 Kinbaku 呢？其實佢自己都唔稱自己做 Kinbakushi 而係 rope artist。我覺得你用 rope 去做唔同嘅嘢有唔同嘅 style 係完全有問題，尊重係好重要。個先決條件係你要清楚自己做緊啲咩，你係做緊 Kinbaku 定係一啲 rope arts / western art。如果係就咁擺個 model 喺地下然後攤晒繩上去，或者綁一啲好有趣嘅結的話，呢個係 rope art 唔係 Kinbaku，問題係你要認清。

F/G. 你玩唔同門派嘅 Kinbaku 時心態會唔會有改變？

SK. 如果你要搵一啲差異係有嘅，例如雪村春樹會強調要喺個地下開始綁。佢唔做 suspension 嘅，做嘅嘢都好簡單。如果外人睇會覺得好似綁嘅嘢全部都係錯或者唔靚。反而 Naka Akira 就有好多空中嘅 pattern，佢做 suspension 就有 *suffering* 呢個效果，同埋佢永遠都唔會做一啲擁抱嘅動作等等……就咁聽落個差異好大，但講到最尾都係睇兩個人之間嘅關係，個目的都係一樣，只不過係以唔同嘅方法達到。

F/G. When you practice different styles of Kinbaku, is there a difference in the spiritual state that you can reach?

SK. There're some differences if you're so determined to find them. For instance, Yuki-mura emphasises starting the session from the ground. He never did suspensions; it's always clean and simple. In the eyes of a spectator, this may appear to be wrong / unsightly tying. On the contrary, Naka Akira's practise involves a lot of mid-air patterns. He achieves the effect of suffering through suspension, and he never makes any gestures involving hugging etc..... After hearing this you may think there's a huge difference, but it all boils down to the relationships between two partners. The two styles are just different means to the same end.

F/G. Naka Akira said, "Suffering is the beauty of Kinbaku", what word would you use to encapsulate what makes Kinbaku so alluring?

SK. *Imperfection.*

F/G. Did you have any unforgettable partner?

SK. Although I'm practising Shibari, I first enter this world through SM. I met my dominant partner two or three years ago through ropes. In the beginning, he was looking for a rope bottom for practice. By chance, I was free that day, so I offered myself for his training. At that time I had no idea what his skills level were and followed him blindly. Turned out his rope skills were terrible and he was technically mediocre. Yet I feel that was my most memorable experience. Because he was tying me with his heart rather than with his brain. Even though he may have been doing all the knots incorrectly or imperfectly (a level of safety ought to

F/G. Naka Akira 講過一句「Suffering is the beauty of Kinbaku」，如果要用一個字嚟總結 Kinbaku 吸引你嘅地方，你會用咩字？

SK. *Imperfection*。

F/G. 你有冇一啲好難忘嘅經歷或者 partner？

SK. 我雖然係做 Shibari，但其實我係因為 SM 而進入呢個世界。我而家有個 partner 係 dominant 嘅，我哋兩三年前因為 ropes 而識。一開始佢想搵個 rope bottom 去練習，我嗰日咁啱得閒就去畀佢練。嗰陣我完全唔知道佢嘅 skills level，盲蹤蹤咗上去。跟住發覺佢嘅 rope skills 原來好渣，技術上唔係好掂。但我反而覺得嗰次嘅經歷係最深刻，因為我覺得佢係用個心嚟綁我而唔係用個腦嚟綁我。就算佢綁嘅嘢係錯晒（當然你要達到安全），就算佢綁嘅嘢唔係完美，但如果佢係用佢對眼去觀察你，去觀察你諗緊啲咩，佢用嘅繩係想同你有種 human contact，再去 peers through your heart 嘅話。我覺得就算呢個係一個 imperfect tie, it's the most perfect tie ever。

F/G. 你因為 SM 而進入 Kinbaku 嘅世界，你細個嘅時候已經對 SM 有興趣？

SK. 我覺得係由細嗰陣開始：細個鍾意睇《環珠格格》，見到小燕子畀皇阿瑪打嘅時候，覺得成件事好 hardcore。嗰時已經有呢種感覺。

be reached of course), he was using his eyes to observe you and what's in your mind. His ropes wished to have a kind of human contact with you and to peer through your heart. Although that was an imperfect tie, but to me, it was the most perfect tie ever.

F/G. You've entered the world of Kinbaku because of SM. Do you always have an interest in SM since you were young?

SK. Yes, I think it started since childhood: I loved watching the TV series *The Return of The Pearl Princess* then. When I saw "Little Swallow" being hit by Qianlong, the whole thing felt hardcore to me. Even then, I have this kind of feeling in me.

F/G. Did you ever have any dangerous or horrific experience?

SK. If a person does not lay eyes on me, but only thinks about how to tie a certain knot, then I'd not trust that person at all.

F/G. To observe is very important?

SK. Yes, he needs to give me a sense of security.

F/G. Are you a rope bottom?

SK. I'm a rope switch. I mainly tie up other people in HK, but I'm generally a switch in other countries. Since I've practised Shibari for so long, when other people tie me up, no matter their skill level, I'd have a major *mental block*: if a person's sole focus were on the technical aspects (as in the case with most newcomers), it'd get me constantly thinking about the techniques as well. My body would instinctively react to this; and I wouldn't be able to go into the headspace to enjoy the ropes.

F/G. 有冇啲比較危險或者驚嘅經歷？

SK. 如果嗰個人係一眼都有望過我，淨係諗緊點樣去綁呢個結，我就會完全唔相信呢個人。

F/G. 觀察係好緊要？

SK. 係，佢要畀我一種安全感。

F/G. 你係一個 rope bottom ？

SK. 我係一個 rope switch。我哋香港主要係綁，喺其他國家都係 switch。綁咗咁耐，其他人綁我嘅時候不論佢咁技巧如何，對於我嚟講會有個好大嘅 *mental block*：如果嗰個人係淨係諗住技術嘅嘢，例如大部分初學者都會咁，我就會不斷淨係諗住技術嗰部分。身體會自動有呢個反應，我就唔可以 *go into headspace to enjoy the ropes*。

F/G. 作為老師你有啲咩體會？

SK. 我遇過同教嘅嘅嘅新手裏面好多人都會介懷自己有嗰個技巧。佢哋唔識得做一個結嘅話就會覺得自己乜都做唔到。我都明白因為我都有經歷過初學者呢個階段。我覺得你真係要有經驗先會令自己有信心，好多時係一個心理障礙。

F/G. 你跟 Kinbakushi 唔係學技術，係學心態先？

SK. 技術係一部分，但唔係主要。我覺得你識得學嘅話唔係去學十個 patterns，而係去問點解佢會咁樣綁。或者係問佢一

F/G. What is your experience as a teacher?

SK. Out of the beginners I've known and taught, many would mind their own lack of technique. If they don't know how to tie a knot, they'd feel like they can't do anything. I understand this as I've experienced the stage of being amateur as well. I think you really have to gain experience before you can have confidence. In many ways, it's a mental block.



F/G. So you're not so much learning techniques from a Kinbakushi, but rather the attitude?

SK. There are techniques, but that's not the main point. If you're a good learner, you wouldn't just go and learn ten patterns, but instead ask the Kinbakushi why he / she would tie in that way, or inquire about some philosophical concepts. Conversations are the more important part of the lesson.

F/G. Besides learning from other Kinbakushis, where else would you look for inspiration?

SK. Actually, inspiration can be found from different facets of our everyday lives. For instance, there's a distinguished Kinbakushi in



啲 philosophy 嘅嘢，傾計係上堂更重要嘅一部分。

F/G. 除咗睇唔同嘅 Kinbakushi 之外，會唔會有其他方法可以搵到靈感？

SK. 其實啟發你生活嘅唔同部分都可以搵到。例如日本有個出名嘅繩師叫 Kasumi Hourai，係一個女仔嚟。佢本身有好強嘅 tea ceremony 同埋 flower arrangements 根底，全部表演都係着 Kimono 好傳統咁去做。佢表現嗰種美態係唔同——好多女仔都想綁到好 rough 好似男仔，因為係日本大部分 Kinbakushi 都係男仔嚟，contribute to 佢哋本身嘅性格。其實本身女仔有個 femininity 嘅到，Hourai 就係睇茶道花道裏面知道點樣去 move 個 body，點樣去展現一種女性嘅美，嗰種睇法係唔同。

F/G. 喺 Kinbaku 裏面有冇一個最高境界係你想去達到？

SK. 冇，Kinbaku 只係一個體驗，有話你要去到邊一個層次，就好似你平時同人傾計你唔會話傾計傾到最高境界，我覺得有太 overstretched。

反而我會想香港嘅 Shibari 社群可以成熟啲。因為我而家投入好多時間睇教育，好擔心啲人嘅安全，變咗好難去拋開呢啲憂慮去做 Shibari，搞活動嘅時候會比較麻煩。同埋而家香港有好多掣肘令到好多活動都搞唔到，心繩屋（舊址）都要 shut down。

Japan named Kasumi Hourai. She's a girl with a strong foundation in tea ceremony and flower arrangements. She does all her performances in a kimono in a traditional style. Her aesthetic is something else — most girls want to tie rough and tie in a masculine way. Since most Kinbakushis in Japan are males, it contributes to their own personalities. Actually, girls have a *femininity* within. In the way of tea and flowers, Kasumi has uncovered that mode of moving the body and expressing feminine beauty. Her point of view is different from the rest.

F/G. Within the scene of Kinbaku, is there a highest level that you wish to achieve?

SK. No. Kinbaku is only an experience; there are no levels to it. Just like you wouldn't have a highest level when you're having conversations with people. That'd be overstretched.

Still, I would want the HK Shibari community to be more mature. Now I'm putting a lot of time in education. I worry a lot about the safety of others; it's hard to put off these concerns when doing Shibari. So it's rather bothersome to organise events. Besides, there are so many other obstacles in HK nowadays that many events couldn't even be arranged. Kokoro studio (old site) had to be shut down as well.

F/G. Is how the outside world views Kokoro studio an obstacle?

SK. I think how others see us is not important, especially to us minorities. I believe Shibari should stay underground — the excitement lies in the fact that you're doing something that's taboo in the society, a degenerate act. It would feel wrong if you put it into the mainstream like those street buskers in Mong

F/G. 外界對心繩屋嘅睇法都係一種阻礙？

SK. 我覺得外人點睇唔重要，特別對於我哋呢啲小眾嚟講。我覺得 Shibari 係應該 stay underground，個刺激係在於你去做緊一個社會禁忌，一件墮落嘅事，當你做得太主流可以睇旺角街頭賣藝嘅話個感覺就唔啱。反而係個 scene 入面有啲人為咗人氣、名聲，威望而忘記 Shibari 係去享受，係去 have fun。

F/G. 你話有啲人表演係為賣藝為名聲而失去原意，咁你哋 XXX Gallery 做表演嗰陣就唔係真正嘅 Shibari ？

SK. 其實係個好大概 internal struggle。因為我又要平衡觀眾嘅興趣，同時我又唔想自己咁唔開心。所以做唔到自己。咁我點樣說服自己呢？就係當呢個係一個機會去畀人接觸或者睇一次 Shibari，最少知道有呢樣嘢嘅存在，之後有興趣嘅人應該會再上網搵下。同埋我哋 XXX 已經盡量令到個表演有咁 circus，喺中間都會有少少嘅交流。就算唔係一個好傳統 Shibari 嘅 scene，我覺得都係要保留呢樣嘢，而唔係淨係為咗吊個 model。

F/G. 你唔鍾意一啲浪漫嘅愛情？

SK. 我認我自己係一個比較反叛嘅人，鍾意冒險，鍾意恐懼。因為存在未知，由呢樣嘢去得到刺激嘅感覺。但我覺得浪漫呢樣嘢好公式化，就好似浪漫係要喺巴

Kok. Granted, within the scene, there are people who, for popularity, fame, and reputation, have forgotten that Shibari is to enjoy and to have fun.

F/G. You said performing Kinbaku for show or for fame is missing its original purpose — so, was it not real Shibari when you performed at the XXX Gallery?

SK. It is a major internal struggle actually. On the one hand, I need to consider the audience's interest. On the other hand, I don't want to upset myself. Thus, I can't be my true self — the way I try to convince myself is to see it as an opportunity for others to approach and witness Shibari for the first time; so people would at least know of its existence. Those who are interested shall continue their exploration online. Besides, I've tried my best to make my performance at XXX less circus-like, keeping some communication during the act. Even though it's not the typical Shibari scene, I think this element must be kept instead of doing it for the sole purpose of hanging a model.

F/G. Do you not like romantic love?

SK. I think I'm a rather rebellious person. I love adventures and fear. Because there exists the element of uncertainty, and from it the feeling of excitement is provoked. I think romance is a very formalised concept. It seems that to be romantic is to have a candle-lit dinner under the Eiffel Tower. But that just got me thinking about dripping-wax play. So, I think I'm not really into those traditional stuff.

F/G. If you welcome and enjoy it, can it still be considered fear?

黎鐵塔下食晚餐，仲有燭光咁樣，但我就會諗起我想滴蠟，我覺得自己唔鍾意啲咁傳統嘅嘢。



F/G. 但當你接納並且享受嘅時候，咁仲算唔算恐懼？

SK. 算，只不過嗰種恐懼係在於你唔會知道玩嘅時候會做啲咩。我亦都係因為咁而鍾意做 Shibari：有好多 bondage 嘅器材你見到就知道隻手擺呢到隻腳擺呢到，但 Shibari 就有好多未知之數。

SK. Yes, except that the fear lies in the uncertainty of what would happen during play. This is also why I love to do Shibari: the minute you see most bondage equipment you'd know where to put your hands and legs onto them, but in Shibari there're many uncertainties.

F/G. 如果一生人你只可以做愛或者只做 Shibari，你會點揀？

F/G. If you could only do one for the rest of your life, would you choose sex or Shibari?

SK. 首先個先決條件係 Shibari 係綁成點？如果你可以由佢達到高潮嘅話，我會揀 Shibari。

SK. First, it depends on how the Shibari would be done. If it's done in a way that orgasms can be reached, then I'd choose Shibari.





心魂 Master L





Hong Kong BDSM 俱樂部
領袖與道場場主 Master L
「心魂」期望藉著 BDSM
的儀式進入人們的內心。他為愛
好者提供一個秘密社區，撮合主
奴——托賴他的主持，我們與緒
本子的訪問才得以順利進行。

隱藏於工廠區的 BDSM 基地，
彷彿訴說他們遊走在社會的邊
緣。裏頭抹去中世紀的味道，更
像一所富麗堂皇的俱樂部。鐵鏈
泛起的銀光與性皮具的氣味令房
內瀰漫着禁忌的氛圍。角隅的白
木燈映射着一幅精細的獅子畫
像，儼如俯視着來賓……

Hong Kong BDSM 並不單止是
一所普通的俱樂部。Master L 繼
承前人對 BDSM 的喜愛，為本地
參與者創造屬於他們的花園。一
個真正能讓人了解自己的地方，
從而了解 BDSM 只是一種途徑，
令自己從現實生活中得以釋放。

以下與心魂和緒本子的訪問將
揭露 Hong Kong BDSM 的運作和
聚會。以及他們對緊縛哲學、懲
罰、虐待及受虐的見解。

As a *Hong Kong BDSM* committee leader,
Master L “心魂” runs a spiritual dungeon with
a wish to enter people’s hearts through BDSM
rituals. The secret society has allowed kinksters
to find their kindred spirits and indulge in vi-
cious delights — it’s thanks to him that our
session with Subay could be carried out.

Hidden in an inconspicuous industrial
block, his BDSM headquarter didn’t feel like
a medieval chamber but rather an extravagant
clubhouse. Silver chains and leather torture
machines decorate the room with implic-
it tension. In the corner, a whitewood lamp
glows under an elaborate lion print....

Granted, Hong Kong BDSM is much more
than a raw space — Master L is heir to a succe-
ssion of fervent fetishists who shared the sim-
ple wish of creating a pleasure garden for local
members — a place where one can truly know
themselves and understand that BDSM is but a
means to release the self from reality.

What follows is a conversation with Mas-
ter L and Subay revealing some secrets and
history of Hong Kong BDSM, as well as some
words on the philosophy of Shibari, discipline,
sadism and masochism.

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FREAKS & GEEKS

Hong Kong BDSM 係做咩嘅？

What does *Hong Kong BDSM* do?

心魂 MASTER L

我們每月有一次 play party、繩縛聚會同 *munch* 聚會。Munch 就會喺公開嘅地點，例如酒吧。另外我們都重視 BDSM 安全同 Dom & Slave 關係嘅教育，所以都定期舉辦研討會同工作坊，又會接受大學機構嘅邀請做訪問。而網上我哋就比較集中喺 *Fetlife.com*。

Every month we host a play party, a Shibari event, and a *munch* gathering. Munches are held in public places like bars. We also focus on the education of BDSM safety and the Dom & Slave relationship. So, we'd routinely host seminar and workshops, as well as accepting invitations from universities for interviews. On the web we usually come together on *Fetlife.com*.



SINCE 2002

F/G. Are you very experienced in the scene?

ML. Actually no, I wasn't involved for that long a time. Still, *Hong Kong BDSM* is a long-established society; its torch would be passed down from one generation to the next. For instance, when someone retires due to old age, he / she would hand down the database of involved members to the next generation. If there's a host who everyone has agreed to be worthy, he / she would take over. Till now it's the fifth generation, led by myself and a few partners. The entity was formerly known as *Munch HK*. Due to limited space and resources, with my input it's now known as *Hong Kong BDSM*.

F/G. 你喺個 scene 有好耐經驗？

ML. 其實唔算，我都唔係接觸咗太長時間。本身 *Hong Kong BDSM* 文化係耐嘅，佢會一代傳一代，比如話有啲人年紀大會退休，就會將參與人士嘅 database 放落下一個 generation。例如有個 host 大家覺得適合嘅，就會接手。到而家已經第五代，由我同

F/G. What goes on during the events?

ML. Shibari, bondage, fashion, cross-dressing, pet play.... Creatives ones include *latex*. You'd think, "Why on earth would someone wear something like that? Her whole body is wrapped in rubber — oh wait, this is a man! But the suit has boobs on them!"

F/G. What are some peculiar fetishes?

埋幾位 partner 一齊打理。但因為地方同資源都缺乏，再加埋我嘅認識就搞咗而家嘅 Hong Kong BDSM，而前身就像 *Munch HK*。

F/G. 聚會上冇咩嘢玩？

ML. 有 bondage、fashion、cross-dressing、pet play，繩縛等等……有創意嘅例如 *latex*，你會覺得「咦？點解會有人著咁嘅衫？全身用膠包住。嘩男人嚟！但件衫有埋胸㗎喇！」

F/G. 有冇咩好奇怪嘅 fetish？

ML. 都好多㗎，帶住咁 chastity belt 囉。佢 24 小時帶住條貞操帶，而你搭飛機經過金屬探察器，但條鎖匙喺個 master / mistress 到㗎，咁你點除呀？

有啲男性特登將佢嘅陽具放喺公園遊樂設施嘅鐵圈，但係佢拉唔返出㗎！叫消防員鋸都鋸唔到。結果要將條陽具連埋舊鐵拎入醫院，用一啲特別儀器同佢放血收返出嚟。

再特殊嘅係你估唔到有咁咁靚嘅女仔會將自己鎖喺後樓梯然後自己搞嘢。嗰啲叫 Bondage，畀一個特定嘅地方佢，成件事都係佢自己做——嗰個鎖係時間制冇人開到，要等夠鐘先解鎖。有次佢途中撞到個陌生人，但佢都會覺得 high 嘅……

F/G. 玩 BDSM 嘅人有咩性格？

ML. 有個誤解係以為玩 BDSM 就係咩性格上有障礙，可能牽涉到一啲 mental disorder，其實唔

ML. There are many, such as wearing a chastity belt and wearing it 24 hours a day — say you have to catch a flight, how do you get through the metal detectors? The master / mistress has the key, how do you take the belt off?

One time, a man especially put his penis through a hole found in a metal playground equipment. But he couldn't get it out! Even the firemen couldn't saw the metal off. Finally, they have to bring the penis along with the metal plane to the hospital. They used a special apparatus to release the blood and get it out.

Even more odd, never would you have guessed that a girl so gorgeous would voluntarily lock herself to a railing in a back stairwell. As a form of bondage, she was instructed to lock herself to a specific place; she did the whole thing by herself. Her lock has a pre-set timer; no one could unlock it unless the time's up. One time during the act she got caught by a passer-by, and this gave her her high....

F/G. What kind of mentality do people who are into BDSM have?

ML. There's a misconception that those who are into BDSM are trouble-minded or involved in some kind of mental disorders. This is in fact untrue — Western academic institutions have done rigorous research which analysed the participants in five areas, such as openness to experience, resilience to stress, and so on. The result shows no significant difference between BDSM participants and normal people. In some areas they may even have better performances. These are all systematic, statistical studies. The academic field has already placed importance on similar research, some of which were published in medical journals.

係——西方學術機構曾經做過一啲好嚴謹嘅研究，具體內容分開五方面探討，比如話嘗試新事物，對困難嘅承受能力等等。結果發現玩 BDSM 嘅人與正常人有乜太大的分別，甚至喺某啲方面表演更好。依啲係好有系統嘅統計，學術界已經重視依類型的研究，有啲更會喺醫學期刊刊登。

F/G. BDSM 中有咩角色？

ML. 可能好多人未嚟過未必察覺到，原來都有為數不少嘅人覺得自己係 Doggy，係一個 Pet……

SK. 其實大致上可以叫做 *Top & Bottom*：Top 係施虐者，而 Bottom 就係受虐者。仲有好多唔同嘅角色，例如 Master & Slave、Dominant & Submissive，Owner & Pet……有啲人係 Switch，係性格上可以做到支配同埋被支配；有啲人係 Hedonist 乜都做嘅。但我覺得呢啲都係標籤嚟，最重要係你兩個人之間嘅互動關係。

F/G. 會唔會抽離唔到依啲關係？

ML. 呢個有分日常生活同角色扮演之中嘅 *power dynamics*——我舉個例，我認識一個好資深 BDSM 嘅朋友。佢丈夫係一個擁有 Dom 性格嘅人，除咗有同太太嘅婚姻關係之外，同一時間又有另一段 Master & Slave 嘅關係。

先講依位丈夫嘅成長背景：佢童年嘅時候媽媽好嚴厲，甚至有責罵同體罰。依啲嘢對丈夫嘅幼年心靈構成非常的不安。對於依種不安，丈夫嘅心靈通常會有

F/G. What are some roles in BDSM?

ML. Perhaps one wouldn't notice until they've join, but it turns out that most people consider themselves a *Doggy* or a *Pet*....



SK. Generally, it could be divided into *Top & Bottom*: Top is the sadist; Bottom is the masochist. There're many other roles, such as Master & Slave, Dominant & Submissive, Owner & Pet.... Some people are *Switch* who can go both ways in terms of their personalities; some are hedonists who are up to anything. However, I believe these are just labels; the most important thing is still the interactive relationships between two people.

F/G. Can people be detached from these relationships after play?

ML. This involves a distinction between the *power dynamics* in everyday life and in roleplay — for instance, I know an experienced BDSM friend. Her husband is someone with a Dom personality. Apart from his marital relation-

一種相反嘅力量出現。依種力量表現出嚟，其他人就會見到一種強勢行為，就係 Domainant 嘅性格表現。

依種性格嘅出現，恰恰受丈夫嗰段 Dom & Sub 關係所配合——相反 Submissive 或者 Slave 往往需要一個強勢者嚟支配佢哋。喺依種關係下，雙方地位不對等，但兩人嘅性格配對係有一種和諧。依種權力互換唔單只係 playing scene 並都會喺日常生活出現，喺 BDSM 界中稱之為 24/7，即係七日廿四小時。

相反，我個朋友（太太）只係角色扮演 *roleplaying*：佢係 BDSM 中係一位 Sub，喺 play scene 以外對其他人都係平等關係。太太所追求嘅係愛情。要求對方將自己放喺心中最重要位置，而且喺日常相處中係平等——依種關係對於丈夫嚟講係一種局限，因為佢要以支配先會得到心靈平衡，性格上唔係話抽離就抽離到。兩人追求嘅嘢唔同，就會做成好多衝突。

其實要處理嘅正正係安全感——咁嘅性格要同點嘅性格嘅人配對先會有和諧。有啲人性格唔適合婚姻關係，而 SM 關係可以係另一個選擇，甚至牽涉多邊關係同一夫一妻……依個涉及對自己嘅了解，而 BDSM 會幫助你認識自己嘅性格定性。

SK. 其實我有個問題，點解 BDSM 會譯做性虐待？虐待唔係應該解作 abuse 咩？

ship with the wife, he also maintains a Master & Slave relationship with someone else.

Some family background: the husband was raised by a strict mother who'd yell at him and even used corporal punishments. These experiences cause a great distress in his childhood mind. Towards this type of distress, an opposite psychic power would usually be provoked in the psyche. When this power is put into action, others would see some assertive behaviors from him. This is in fact the expression of the Domainant personality.

The emergence of this personality was conveniently met by the husband's Dom & Sub relationship — contrarily, a Submissive or a Slave usually needs an authoritative person to dominate them. Under this relationship there would be an imbalance of power; yet, there would be *harmony* in this pair of personalities. These kinds of power dynamics appear not only in the *play scene* but in everyday life as well — in BDSM we call it 24/7. 24 hours a day, 7 days per week.

On the contrary, my friend (the wife) was only *roleplaying*: in BDSM she's a Sub, but she treats everyone as equals outside of the *play scene*. The wife's pursuit is romance, which requires the spouse to put her in the most special place in his heart, and the couple to be equals in everyday life — this relationship was limiting to the husband, as he needs to dominate in order to reach peace of the mind. This personality isn't something that he can easily be detached from. The two wanted different things, and so there'd be a lot of conflicts.

The matter at hand is the *sense of security*: which personality type would match with which to reach *harmony*. Some people aren't

F/G. 如果係虐待嘅香港會唔會算係犯法……

ML. 我覺得 BDSM 同 abuse 最大嘅分別係前者需要受者嘅同意，信任以及交流，最重要係有安全語 *safe words*。舉一個例，我去做 *massage*，技師按我身體穴位按到我嗌晒「救命」。又要叫好痛又要叫唔好停，如果咁都屬於刑事 abuse，我會覺得法律會好荒謬。當然社會接唔接受 BDSM 係另一問題——如果你唔係同其他人玩，係婚姻裏邊玩，道德爭議就會少很多……



F/G. 從宗教層面點樣睇 BDSM ？

ML. BDSM 唔係宗教，佢只係內心性格表現出一種行為，而宗教主要係處理內心及終極的問題。

有關佛教方面，有一本書叫《西藏密經》係講一個修行者由唔同嘅性愛表現 / 姿勢進入自己嘅心靈，藉着行為去了解內心世界。另外佛學有個重要嘅觀念係

marriage material by nature; perhaps an SM relationship would be an alternative. This may even involve polyamorous and monogamous variants.... It all depends on your understanding towards the self, and BDSM is a means to help you figure out your character.

SK. I have a question: why do we use 性虐待 in chinese to describe BDSM? Doesn't 虐待 carry the meaning of abuse?

F/G. “Abuse” sounds like it would be considered illegal in Hong Kong....

ML. To me, the biggest difference between BDSM and abuse is that the former demands the recipient's consent: let's say I was getting a massage; the masseuse hit my acupuncture points so well I yelled, “Oh god help me!” — saying it hurts on the one hand and begging her no to stop on the other. If this is considered abuse in criminal law, then I'd say the law's ridiculous. Of course, whether society accepts BDSM is another issue — if you're not playing with outside partners and only with your spouse, then there'd be less moral debate....

F/G. What about BDSM in a religious context?

ML. BDSM is not a religion. It is only an expression of the inner personality, whereas religion deals with questions of the heart and the ultimate question.

In terms of Buddhism, there's a Tibetan scripture which details how a monk got into his own heart and mind through different positions and expressions of sex — to explore the spiritual world through actions.

Besides, there's an important concept in Buddhism called *emptiness*, which involves *catvāri āryasatyāni* (the Four Noble Truths)....

空，有所謂苦集滅道，了解到空會更易處理自己嘅內在問題……

依度略為一提，BDSM 其中一種係 Shibari 繩縛。縛者可以透過冥想繩哋身體上嘅遊走而令心靈得到一種平靜。依方面就好似一套冥想太極嘅招式，一整套繩綁嘅過程……

F/G. BDSM 同苦行贖罪有冇相似之處？

ML. 完全唔一樣。例如 BDSM 之中有一類人的性格叫 Master。依個同基督教思想中「上帝救贖人，你贖罪」嘅 Master 有好大分別。BDSM 只係喺性格方面了解自己：正正因為了解自我先會了解自己軟弱嘅一面。

F/G. BDSM 係一種覺悟？

ML. 有所謂 *enlightenment*。認清自我又朝向正面方向嘅人唔多——依個同佢哋嘅教育背景、成長背景、宗教思想，哲學思想有密切關係。

所謂正面，就係喺內心有安全感，任何時候都處之泰然；喺行為表現上恰如其分，不自卑也不驕傲。但依個唔易做：你要寬容自在，但咁唔代表你唔做任何嘢去（對攻擊你嘅人）做反應，只係嗰種反應唔代表你會好執著咁樣嘢。你嘅心靈都係自由㗎嘛。

F/G. BDSM 裏面最高境界係咩？有冇一啲嘢你好想追求？

ML. 要講最高境界，就係喺主奴

Understanding emptiness could help you deal with your inner turmoils...

Here I shall briefly mention Shibari rope bondage in BDSM. Through contemplation of how the rope moves on the body, the roper can attain peace of mind. This is similar to a set of Tai Chi meditation maneuvers, but instead it's a set of rope rituals.

F/G. Are there similarities between BDSM and ascetic practices / atonement?

ML. No, they're complete different things. For instance, in BDSM there's a *Master* personality. This is not the same as the Master in the Christian idea of "God saved humanity, and so you must atone". Instead, BDSM is just a means to understand your nature — it is by understanding the self that you could know your weak-willed side.

F/G. So BDSM is more about discovery....

ML. There is so-called *enlightenment*. Though those who can know themselves and be enlightened in a positive direction are few — this is closely related to their education background, family background, religious belief, and philosophical belief.

A positive enlightenment is to have a sense of security in your heart, be unbothered and calm always — to act appropriately in your outward expressions, not insecure nor proud. Yet, this is not an easy thing to do: you shall be at peace, but that doesn't mean not doing anything to respond (to your attackers for instance). It's just that the response shouldn't mean you're too attached to the affair. Your spirit shall always be free.

關係中可以和諧恰如其分。喺玩嘅過程中可以釋放對方嘅抑壓。

至於我自己比較喜歡繩縛裡面嘅心靈交流，另一方面希望可以舉辦多啲工作坊 / 研討會，講解關係對人嘅重要，多邊關係同一夫一妻嘅問題……

F/G. 如果 BDSM 普及化咗會唔會失去魅力？

ML. 我唔咁覺得嘅。因為本來 BDSM 就係人嘅心靈裏頭，或者係一個內在性格嘅問題。所以佢原來嘅性格唔會因為 BDSM 係咪 underground 而改變。

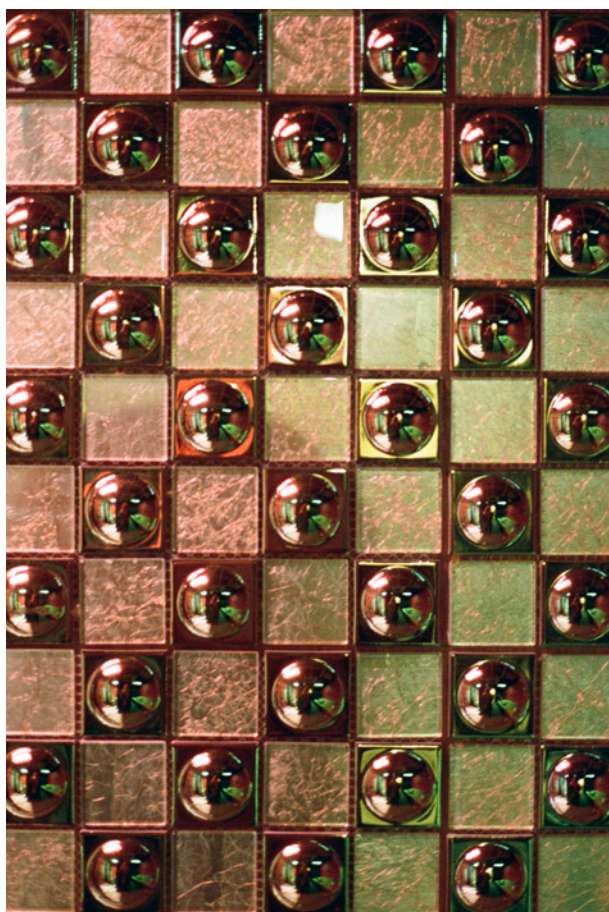
F/G. What is the highest level of BDSM? Do you have any special pursuits?

ML. The highest level is to reach harmony and balance through the Dom & Sub relationship. And to release each other's stress through the process of play.

For me, I quite like the spiritual communication in Shibari. Besides, I wish to hold more workshops or seminars to discuss the important of relationships towards a person. And also to explore the concepts of polygamy and monogamy....

F/G. Do you think BDSM would lose its charm if it becomes popular to the public?

ML. I don't think so. The reason is that BDSM exists inside people's psyche: it's a question of the inner personality, which would not be affected whether BDSM is underground or not.



ACT AS A TOP – HEART AND SOUL

[心 魂]

*ACT AS A TOP WALKING IN AND OUT
OF VARIOUS SOULS WITH THE
REALIZATION THAT:*

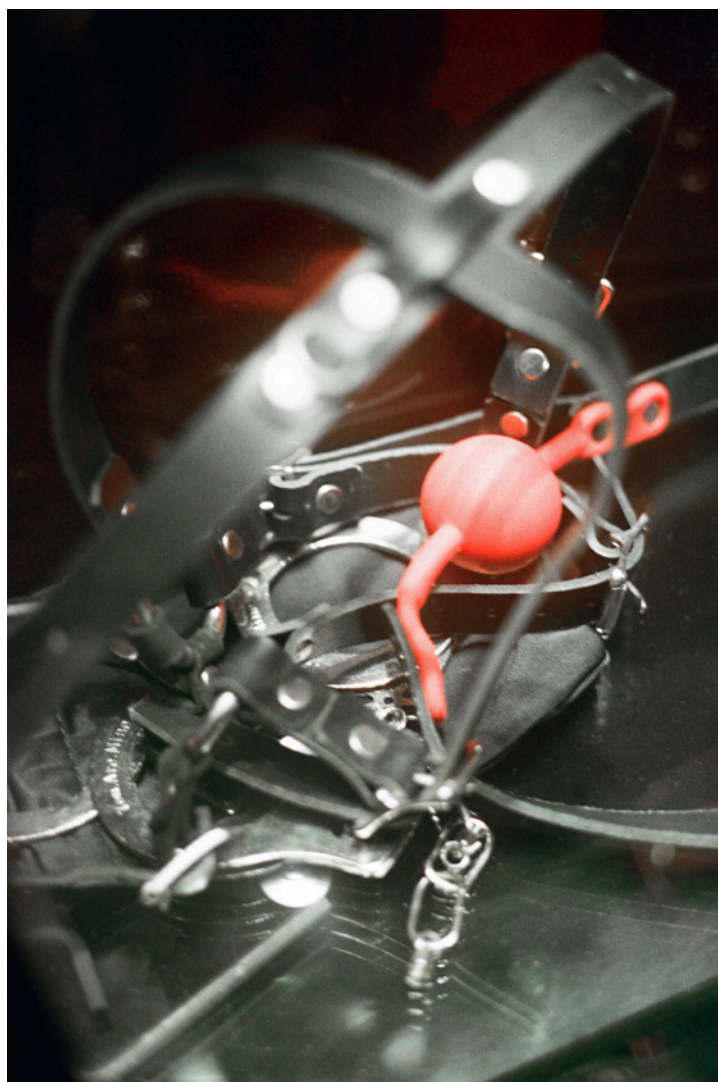
*Love is pain,
Deeper love causes deeper pain,
But true love does not hurt and pain
Because it has no ego.
When one achieves this,
The soul views life and death as one,
And whenever it is, optimistic as one,
And one should be unmoved
By success or failure.*

真實成功的支配者深切明白：

愛情會受傷，
深度的愛情更會受傷
真實的大愛，心靈不會受傷，
大愛沒有自我，更不是無情，
心靈達至真實的大愛，
生死如一，樂觀如一，
順逆無改，虛空不動。

— Master L 「心魂」





香港毛澤東思想學會
Hong Kong Society of
Mao Zedong Thought





曾為人民公社副書記的林敏捷一覺醒來，愕然驚覺自己身處於亂世中。昔日毛主席的中國變得黯淡無光，取而代之的是被權力支配的關係，被資本壓榨的生活——為何人民曾過著天堂般的歲月，今天卻被奴役為螻蟻，在苦難中掙扎？

往昔在街上呼喊毛語錄，及後靠著毛思想在資本當道的香港闖下一片天。林敏捷從實踐中領悟毛思想的真諦，驅使他弘揚內心的信念：他首先在九龍城的寓所外懸掛毛思想標語，這裏其後更成為本地社會主義同志的基地。

隨著香港毛澤東思想學會成軍，林主席向黨內走資本主義道路的當權派宣戰。他汲取文革的游擊戰術：手執紅簿子作武器，高舉紅旗示威，指揮紅衛兵批鬥敵人——除了香港的戰線，他在中國各地出謀獻計，誓要宣揚毛主席的愛和炮打鄧小平的惡行。

在此訪問中，他將會揭露被當今共產黨逼害的慘況以及對中國未來的憧憬……

Once a Deputy Party Committee Secretary, Lam Man Zit awoke to find himself in a topsy turvy world — the great chairman's China was lost, degraded into a prison where relations are mediated by power and lives dominated by interest. Why must the people be enslaved when he himself had bear witness to heaven?

In mourning of his childhood utopia, he lived by Maoism even in capitalist HK. Whenever a man finds his truth through practice, the heart compels him to preach it: Lam began hanging red banners outside his Kowloon City apartment. Soon, it has become the de facto headquarter of the local socialist struggle.

As soon as *The HK Society of Mao Zedong Thought* was initiated, Lam declared blood war on the capitalist roaders within the Party. Tactics were taken from the Cultural Revolution: red books as weapons, red flags as protests, red guards as resistance — besides leading strike force HK, he is also commanding operations in China; spreading the love for Chairman Mao and flaring hate for Deng Xiaoping.

In this interview, Zit recounts how he was persecuted by the now corrupt Party and why he still believes in the future of the PRC....



THE PARTY'S SURNAME IS COMMUNAL, NOT PRIVATE!
SOCIALISM'S SURNAME IS SOCIAL, NOT CAPITAL!



HEADQUARTERS AT KOWLOON CITY
(A.K.A. LUNG SHING)

學會實質上係做咩？

What does the society actually do?

主席林敏捷 CHAIRMAN LAM MAN ZIT

我哋學會有三百幾人，每年一共有四個常規活動：

第一條同老主席拜年——我以前係工廠老闆，過年會有啲工友嚟探我，所以就規定大家春節最後一個禮拜同主席拜年。

第二條五一六大通知，同文革有關，國內國外都有人參加，一個以史為鑒嘅聚會。嗰日仲有遊行，共產黨今時今日話文革係錯，我哋就畀九龍城著住制服，擔住旗遊行畀佢哋睇！

第三第四條九九同埋十二月二十六，分別係主席忌辰同生日，都係一齊飲餐茶，討論下毛思想。另外不時都會出下嚟，嚟緊八一建軍節，有朋友會畀長洲宣傳，咪俾啲海報單張佢哋囉。

F/G. 估中你哋都有蒲頭？

MZ. 嗰年反估中，我拎咗兩條標語：「毛主席思想萬歲！」，「中國共產黨萬歲！」。於是無綫就影住我做訪問：

「阿伯今日估中遊行，你哋好似文不對題喎！」

「係你話啫！但我唱呀，今日係講香港深層次矛盾，即係咩呀？」

佢答唔出，唔敢答。

我就同佢講：「深層次矛盾就係反共/推翻共產黨！」

Our society has over three hundred members; we host four routine events every year:

First is to offer New Year greetings to our chairman — I used to be the boss of a factory, and every New Year my fellow workers would come and visit me. Thus I made it a rule that we'd all pay tribute to the chairman during the last week of the Spring Festival.

The second event is named *The May 16 Circular*, which is related to the Cultural Revolution. People from overseas and mainland would meet up and take lessons from history. There's also a protest on the day — the Communist Party of China (the Party) today said the Cultural Revolution was a mistake; so we show them otherwise by wearing our uniform, hailing our flags, and parading around Kowloon City!

The third and fourth event is 9/9 and 26/12, respectively the anniversary of the death and birth of Mao. We would go yum-cha and discuss Maoism. There are also some irregular events, such as the upcoming 1/8 Army Day. Some friends of ours would be spreading the word in Cheung Chau, so I'm giving them some posters and leaflets.

F/G. You also protested during *Occupy Central*.

MZ. I opposed the movement. So I took to the street with two red banners: "*Long Live Mao Thought!*", "*Long Live the Party!*" Then, a TVB reporter filmed and interviewed me:

跟住我又問：「一國兩制個一國係乜呀？」

F/G. 中國？

MZ. 我嗰時好大聲就話：

「唔係中國！」

佢頓時呆咗！

「係中華人民共和國！」

佢就笑笑口：「係呀係呀。」

F/G. 有咩唔同呢？

MZ. 當然唔同啦：

「中國包埋台灣/民國嗎。人民共和國係共產黨領導嘅新中國，沒有共產黨就沒有新中國！」

「係呀係呀……」

「沒有毛主席嘅領導，而家共產黨都唔知去咗邊度！」

「有道理有道理……」

我哋嗰陣遊行咁哄動，最後都畀報紙電視遮晒。我同你講，凡係正能量嘅嘢，資本主義社會一定唔會俾你出頭……

F/G. 你哋大躍進時期係扮演咩角色？

MZ. 我出世遲，年紀細冇得參加解放，但參加過社會主義建設——我係人民公社黨委副書記，係農村生產隊嘅積極份子。

冬季嘅時候，條村嘅屎坑充滿雜物，我第一個跳落去，用手去清潔條渠！為建設祖國貢獻力量，表現得好好！

所謂共產，就係有「合」先可以共同富裕，唔同崗位都做好本分——當時人與人嘅關係係科學

“Hey old man. This is the Occupy Central protest. Aren’t you a little out of topic?”

“That’s what you say! But I’m right: today is about the core conflict in HK — What’s that?”

He couldn’t answer, he was too afraid to.

So I told him, “The core conflict originated from the anti-communist agenda. The agenda to overthrow the Communist Party!”

I asked again, “What does the ‘One Country’ mean in *One country, Two systems*?”

F/G. China?

MZ. Back then I shouted at him,

“It’s not China!”

He’s speechless!

“It’s *the People’s Republic of China*!”

He just laughed, “okay, okay....”

F/G. What’s the difference?

MZ. Of course, there’s a difference!

“China includes the Taiwan Republic of China. The PRC is the new China led by the Communist Party. Without the Party there wouldn’t be a new China!”

“That’s right, that’s right...”

“Without Chairman Mao’s leadership, the Party wouldn’t be what it is today!”

“You’ve got a point, you’ve a point....”

Back then we were so fierce in our protest. But it all got covered up by the media. I’m telling you, any endeavours carrying positive energy would be buried in the capitalist society.

F/G. What role did you play during the Great Leap Forward?

MZ. I was born late and was too young to join the War of Liberation. But I’ve partaken in the

同現實社會嚟講，係服務性關係。好似我係農民，職責就係去種田種樹畀大家食，我去除草都係為人民服務，都光榮㗎。

嗰陣時啱啱解放完當然窮啦，毛澤東成功做到啲咩呢？人人有工開，人人有飯食——人民係主人，共產黨係傭工。將人民當係主人係福事，「為人民服務」五個字，百年千年後都係啱㗎。毛主席一搞起上嚟氣氛非常之好。



F/G. 你點睇「種衛星田」呢一啲虛報產量嘅現象？

MZ. 係走資派搞出嚟嘅！主席嚟自農村，點會唔知道呢啲嘢。一畝地一季收成最多係八百斤，佢哋就話係一萬斤，主席話根本冇可能，要糾正。毛澤東係一個好精明嘅人，唔會亂㗎。

解放之後共產黨有人冇私心，要唱好自己，做咗嘅衰嘢全部歸去毛主席身上。所以佢就要整頓腐敗嘅幹部，批鬥黨內領導。

Socialist Construction — I was the Vice Secretary of Party Committee of the *people's commune*. The active element in the agricultural production team.

In winter, the pit latrine was filled with frozen faeces and dirt. I was the first volunteer to jump down and clean the pit by hand! Contributing labour for the construction of the motherland. Mine was a great performance!

What is communism? It's to "co-op" and achieve common prosperity; people in different posts doing their part. In terms of science and the actual society, the human relations then were that of mutual service. Say I was a peasant, my job was to grow crops or banyan trees for people to eat. Even when I was just weeding, I was serving the people; it was an honour!

Of course, we were dirt-poor right after the Liberation. What was Mao Zedong's success? Everyone has a job; everyone has a meal. — the people are the masters; the Party is the servant. It's a blessing to treat the people as masters. "Serve the People!" is a creed that holds true after thousands of years. The atmosphere was great under Chairman Mao's policy.

F/G. What are your thoughts on the "agriculture satellite" phenomenon, in which people falsely reported their yield?

MZ. It was all started by capitalist roaders! The chairman came from rural villages, of course he knew all about it — one acre of land produces up to eight hundred catty of crops in one quarter, and they reported ten thousand. The chairman said, "Physically impossible, this must be corrected." Mao Zedong was a smart person, he wouldn't mess about.





高干渠内 热火朝天



红旗飘扬 战天斗地



天连五岭银锄落，地动三河铁臂摇！

F/G. 即係文化大革命？

MZ. 冇錯。其實文革得兩年幾，而家夾硬話係十年——你哋話文革乜乜乜，其實一句講晒，佢就係反走資當權派！

你哋將毛主席攻擊到乜乜乜。佢係領袖，搞個運動去進行思想教育，俾老百姓去批判去提意見。有咩唔啱呀？



F/G. 你哋文革係扮演咩角色？

MZ. 當年我參加社會主義教育，哋革命運動時去提意見。當時百分之九十嘅幹部都係好嘅，大多數自我批評之後都可以改進——毛主席一世人都做得好好嘅就係畀人重新改過嘅機會。所謂「批判從嚴，組織處理從寬」，敵人都要團結，如果死不悔改先捉去遊行。

你話乜掛牌遊街牛鬼蛇神嗰啲係有，但呢啲係好個別嘅。我哋嗰邊係正派嘅人，聽毛主席講話，冇做過份嘅事。真真正正動武嘅係走資派，我就畀人打過，畀唔同立場嘅人打呀！捉去田度打我，唔畀飯我食……

After the liberation, some people in the party had selfishness in their hearts. They blamed all their wrongdoings on Chairman Mao. That's why he wanted to discipline the corrupt cadres and to have *struggle sessions* (to judge / fight) with the party leadership....

F/G. The Cultural Revolution?

MZ. That's right. The Revolution actually only lasted for two years or so, now they forcibly say it's ten years — you people say the Revolution is this or that. But to put it in one sentence: its goal was to oppose the *capital roaders* in power.

You people always attack Chairman Mao; he was a leader who organised a movement of ideological education for people to give criticisms and suggestions. What's wrong with that?

F/G. What role did you play in the Revolution?

MZ. I was a part of the Socialist Education Movement. Whenever there's a revolution event, I'd be there to voice out my opinions. 90% of the cadres were good at the time; most of them would improve after self-criticism — all of Mao Zedong's life, he kept the virtue of offering a chance for others to change. "*Strict criticism; lenient sentences.*" We had to unite even our enemies. For those that fail to repent, we'd take them to the walk of shame.

True, there were instances of signs-hanging, street parading, "*Cow Demons and Snake Spirits*" style persecutions, but those were isolated cases. We were the protagonists, we listened to the chairman and never did anything out of line. It was the capitalist roaders who used real violence. I was one of the victims; I got beaten by those who held different views! They took me to the fields and left me to starve....

F/G. 你意思係走資派作亂？

MZ. 當時文革走資派有好大概本事，就係舉紅旗反紅旗。佢哋要保護自己，就組織家族同官員去鬥地主，轉移鬥爭大方向。其實地主嘅解放之後已經解決咗：主席用贖買政策同地主/商人買咗土地同鋪頭，再分畀大家。

毛澤東要共同富裕，咪得罪走資派——後來搞到好多抄家、倫常慘劇，神化毛主席等等通通唔係佢嘅意思。係走資派搞出嚟！



ZHU ZANCHENG

F/G. 到佢哋當權你哋就畀人批鬥返……

MZ. 主席啱啱過身，佢哋就想翻案反攻——我係共產黨黨員呀，係黨委副書記，如果我唔嚟香港，我會畀人槍斃！

我家鄉城東公社就有三個幹部被殺，包括我上頭朱贊成。槍斃佢嘅係咩人呀？就係共產黨！我係真真正正擁護共產黨嘅人，喺香港高呼共產黨萬歲，但點解黨要掙紮我呀？因為當權派反對我呢啲擁護社會主義嘅頂尖人民！

F/G. So it was the capitalist roaders who started the chaos?

MZ. Yes. The greatest ability they had during the Revolution was to *hail the red flags against the red flags* — they have to protect their assets, so they organised the families and bureaucrats to rage against the landlord. This was a diversion from our Revolution targets. The fact is, this issue was solved long ago: after the Liberation, Mao bought out the land and the stores from landlords and businessmen, then divided them among the people already.

Chairman Mao wants common prosperity which offended the capitalist roaders. The subsequent confiscation of property, family tragedies, cult of personality.... none of those were his idea, it was all the capitalist roader's fault!

F/G. When they hold power later, your side was in turn prosecuted....

MZ. The chairman had just passed, and they immediately wanted to reverse their cases and counter-attack — I was a Party member, the Vice Secretary of Party Committee. Yet, if I didn't come to HK, I'd be executed by gunshot!

Three cadres were shot in the People's commune back in my hometown Chengdong, including my superior Zhu Zancheng! Who pulled the trigger? The Communist Party!

I'm a true follower of the Party, hailing "*Long live the Party*" in HK — why does the Party still want to hunt me down? Because the people in power are opposed to us *socialist elite people*! They're all capitalist roaders; they're not real communists.

F/G. You also direct your spearhead against Deng Xiaoping.



IN MEMORY OF OUR GREAT SECRETARY,
A VIDEO MEMOIR



佢哋係走資派，根本唔係真正嘅共產黨！

F/G. 你又將矛頭對準鄧小平。

MZ. 呢個仆街我屌佢老母臭閻！我哋中國出咗毛主席一個咁偉大嘅領袖，呢條仆街就將佢抹黑——我哋咁嘅年紀回想過去，覺得好對唔住主席，冇出來呼冇出嚟喊！

鄧小平做人嘅八個字係咩呀？我我我我我我我，人不為己天諸地滅！毛主席做人嘅八個字係咩呀？他他他他他他他，毫不利己專門利人！

世界大多數嘅都係窮人。只有毛主席企喺大多數人嘅呢一邊，無私無我咁犧牲一生。解放之後，佢第一句就噏：「人民萬歲！人民從此站起來！」——主席搞社會主義，讓人民當家作主，咁人民先可以站起來；鄧小平搞改革開放，讓資本當家作主，即係窮人要跪低……

矮仔話黑貓白貓捉到老鼠就係好貓，變相將人與人嘅關係當成金錢關係。例如你係老闆，我同你做嘢就係賣個人畀你——而家中國大家都為咗錢你哋我哋你，連食一條菜都唔健康㗎！

佢又話俾部分人先富上嚟，畀佢哋咗上當，而家先知富咗去邊——而家大陸咩全世界第一經濟體全部哋人㗎！將土地賣去起樓嚟賣，人人都要住，你唔知要供到幾時。老百姓應有嘅福利全部被剝削，人人變成奴隸，主席畀我哋嘅嘢全部冇晒呀！

MZ. This little shit! I fuck his mother's stinking cunt! It was a miracle that China produced a leader as great as Chairman Mao. And this fuck head smeared and disgraced him! We old timers all regret the past; we feel we've let our chairman down by not protesting the reform!

What is the motto of Deng Xiaoping? *Me, me, me, me, me.* Everything is done for the self! What is the motto of Chairman Mao? *Them, them, them, them, them.* Everything is done for others!

In this world, the majority of people are poor. It was only Chairman Mao who stood on this majority side and sacrificed his whole life. He was selfless and egoless. After the liberation, his very first slogan was "*Long live the people! The Chinese people have stood up!*" — the chairman built socialism. He let the people be the master; only by doing so could the people stand up; Deng Xiaoping created the economic reform. He let the capital be the master which means the poor must kneel....

Shorty Deng said, "*It doesn't matter if a cat is black or white; as long as it catches mice, it's a good cat.*" This turned our human relationships into that of money — if I'm working for a boss, I'm really selling my soul to him. Nowadays in China, everyone is taking advantage of each other because of money. That's why it's not safe to even eat a broccoli there!

He also promised to "*let some people get rich first*". Now I know where all that money went! We have all been fooled! — they say China is the world's largest economy. It's all bullshit! The government sold our land and built houses. Everyone's got to live in them; everyone's got a life long mortgage. The essential welfares of the people have all been taken away; every-

毛主席四五十年前講嘅嘢到而家句句都啱，冇人可比。嗰陣時我哋唔識聽。你哋話係人都有錯，唯獨是毛澤東英明到有錯！

我而家七十九歲，共產同資本社會我都經歷過，始終認為毛澤東時代係最好，做好我應該做嘅嘢就得，輕輕鬆鬆快快樂樂。所以我嘅使命係要揭發而家共產黨搞資本主義嘅仆街！



F/G. 點解你只係針對毛澤東思想，而唔提馬列主義？

MZ. 老實嗰句馬列啲嘢我都唔係好清楚。但毛主席主義係我親身實驗過。「實踐再實踐，得出嚟就係真理」——毛思想經過戰爭年代，克服萬難。句句值千金，放諸四海皆準，到今時今日都係咁強大！

F/G. 你帶住社會主義嚟到香港，但又開工廠做老闆，有冇矛盾？

MZ. 點會有矛盾，我嚟到資本社會我都要生存嘛——我以前做底褲生意，賣一條底褲賺到兩蚊。當人工/租金起咗，我有得虧嘅咪做落去，冇得虧嘅咪偷工減料——用少啲布輕啲，彈性就少咗啲，咁賣出去係咪呃咗人呀？

one's a slave. We've lost everything that the chairman had given us!

Every single thing that Mao've said forty or fifty years ago still holds true today. But we didn't know better — everybody makes mistakes; everybody except our wise chairman!

I'm now seventy-nine years old. I've lived through both communist and capitalist society. I still think Mao's era was the best. You only had to do your part. Easy easy, happy happy. Thus, my mission now is to expose the fuckers who built capitalism in the Party!

F/G. Why do you only focus on Maoism, and not mention Marxism-Leninism?

MZ. Frankly, I'm not too familiar with Marxist or Leninist ideas. But Maoism is something I've experimented with firsthand. "*It's through practice and practise that True Knowledge can be acquired.*" — Maoism has survived the war-times and conquered many difficulties. Every sentence is worth a thousand pieces of gold; it applies everywhere in the world. It's a set of doctrines that remains powerful to this day!

F/G. You've brought socialism ideologies with you to HK. Yet, you're a boss and opened up your own factory. Isn't that contradictory?

MZ. Why is that a contradiction? I need to survive in this capitalist society too! — I was in the underwear business. I could earn two dollars for every tighty wighty I've sold. If the rent/cost of labour increased, I'd continue manufacturing if I could bear the loss. If not, I'd have to cut corners by using a lighter, less elastic fabric. If I sell these inferior products, I'm in fact taking advantage of people. But I was forced! the market forced me to do it....

但係我係被逼嘅，係市場迫使
我咁做……



F/G. 但你都有貫徹毛思想？

MZ. 我同你講，如果你行出社會
識得用毛思想去做事，你一定會
成功。

我嚟香港嘅時候，因為係福建
人嚟咗兩年仲未識廣東話，但我
就夠膽同人夾份開工廠！憑咩
呀？憑毛主席思想十七個字：
「下定決心，唔怕犧牲，排除萬
難，去爭取勝利！」所以嗰時我
下定決心，唔好多講，做咗先。
嚟到香港，打一份工一直做到做
老闆做到退休。我又不怕犧牲，
做乜嘢都用連死都唔驚嘅精神去
做，有咩做唔嚟呀！之但係凡事
千萬難，解決一個，又有第二第
三個出現……所以要排除萬難，
先去爭取勝利。

毛主席仲有一句非常之核心嘅
說話：「做事一心為公」。公司都
係公，老闆交間公司畀你做，你
要一心對公司好，用心做好佢。

講真我係農民點識去管人呀！
我又用毛主席七個字：「兩參一

F/G. But still you followed Maoism?

MZ. Let me tell you this: if you enter the real
world and act according to Maoism, success
must be yours.

When I came to HK as a Fujianese, I didn't
know Cantonese for the first two years. Still,
I dared to open up a factory with a business
partner! What gave me strength? It's the
Maoist proverb: "*Be resolute, fear no sacrifice
and surmount every difficulty to win victory!*"
So I made a resolution then: no more talk;
just work at it! I got a job when I arrived and
worked there until I've become a boss and am
now retired. I also feared no sacrifice. No mat-
ter what I did, I did it with the spirit of know-
ing no fear for death. What can't I do?

Granted, with every task comes a thousand
hardships. After you've overcome the first dif-
ficulty, there would be a second one, then the
third.... Thus, we must surmount every difficul-
ty and fight for victory.

Another core motto by Chairman Mao is
"*Always devote oneself to the public interest
when working*". This includes the company:
the boss has entrusted the company to you; you
must wholeheartedly be good to it. To do the
job well with all your heart.

Frankly speaking, how was a farmer to
know about managing people? Again, I've
applied the chairman's words: "*Two partici-
pations, one change, and three combinations*".
Since then I'm successful in everything! "Two
participations" means the cadres participat-
ing in labour; the labourers participating in
management. Being the boss, I still joined the
workforce and did everything from sweeping
the floor to cleaning the toilet. So, I ended up
learning every skill. If I didn't know some-

改三結合」，以後做乜都成功！
「兩參」即係幹部參加勞動，工人參加組織。我做老闆都參加勞動，掃地洗廁所乜都做，做到乜嘢都識，唔識就向工人同志學。一生為師終生為父，當佢哋係老豆咁尊重。要解決車間問題，就請工人代表參加。咁老闆同工人嘅關係就好好，問題自然就可以「一改」啦。所謂「三結合」，做任何事都好，都要領導、工人，技術人員有參與。毛主席思想教識我，所以我就可以做到老闆。

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F/G. 你成立毛澤東思想學會係有咩契機？

MZ. 毛主席條路一直喺我心中。一開始有個後生仔，係香港政府入面嘅人，佢見到我個標語嚟出面，就搵我話想嚟香港建個黨，拎共產黨思想嚟建。逐步逐步有好多班人加入，包括大學教授，又係要求建黨。但在我呢，永世都唔會建黨，我只有共產黨！於是就用四句說話當做學會宗旨：

「毛澤東思想萬歲」

「中國共產黨萬歲」

「只有社會主義能夠救中國」

「反對共產黨內走資本主義道路嘅當權派」

F/G. 你背後有冇金主支持？又冇冇人同你作對？

MZ. 冇人支持我，我自己搞晒！以前有啲日本親戚想捐錢我都拒

thing, I'd ask my labourer comrades. *He who teaches me for one day is my father for life.* I treat them as fathers and with respect. If we need to solve a problem in the workshop, I'd invite the labourer representative to join the discussion — this way the employer-employee relationship must be excellent. And the problem could be solved with this “one change”. Finally, “three combinations” means that — no matter what the task is — the leader, the labourer, and the technicians must all be involved. Maoism taught me all this. That's why I could become a boss.

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F/G. What inspired you to form the Mao Zedong Thought Society?

MZ. The path of Chairman Mao has always been in my heart. At the beginning, there was a young guy who worked in the HK government. He saw the banner outside my apartment and said he wanted to form a party in HK following communist ideology. Gradually, many joined the course including some university professors. They all requested the formation of a new party. But for me, I'd never do that in this life. There's only the Party for me! Therefore, I used four slogans as the mottos of the society:

“Long live Mao Thought”

“Long live the Party”

“Only socialism can save China”

“Down with the capitalist roaders holding power in the Party”

F/G. Is there a patron behind your cause? Are there any enemies?

絕，學會到今時今日連財務制度都未建立。我哋冇會費，個個都係工人點收錢呢？

後來有人知我搞呢啲嘢，叫我上北京參加佢嘅毛學會，講下我嘅見解。五六十人參加，之後又去參觀南街村（現存共產主義示範村），人哋係集體實踐，仲有毛主席像！我覺得好感動！



不過就算喺內地我都會有阻攔：我哋鄉下搞咗個漢白玉毛澤東雕像，九九個陣上去悼念，竟然俾警察上門騷擾！——我身後紅色一本本就係毛澤東嘅文章剪輯集。以前得四卷，我而家有五卷，全國得我有呢卷。個陣印嘅時候畀鄧小平封殺，所以六七八卷都仲未出版。

我哋而家係黑名單，每一步都要行得好正，所以我唔去賭唔去嫖，但我係啱嘅嘛！

F/G. 點睇香港政治討論？

MZ. 之前中文大學有個辯論，我哋唔驚咁咪去，佢哋係到投訴文

MZ. No one supports me, I do it all myself! There were some Japan relatives who wanted to donate money before, but I rejected them. Our society doesn't charge a membership fee and doesn't even have a financial system — how do you collect money when all of us are labours?

Later, some people heard about what I've been doing and asked me to join their Mao Society in Beijing for a talk. Fifty, sixty of us participated. Then we also visited Nanjie village (the last Maoist village in China) They all run on a collective system. There's even a statue of our great chairman! I felt so moved!

Granted, I've faced some resistance even in the mainland — I erected a white marble stone Mao Zedong statue in my hometown. During our commemoration there in 9/9, we were suddenly harassed by the police! — the red books behind me are the collected works of Mao Zedong literature. There used to be just four volumes, but I've published the fifth one (only I have that volume in all of China.) Deng Xiaoping has banned our publishing; that's why there isn't a sixth or seventh volume.

We're on the blacklist now; we need to be vigilant with our every move. That's why I never gamble or go to a prostitute. But my aim is true!

F/G. What are your views on HK politics?

MZ. There was a debate at the Chinese University back then. We weren't scared and paid a visit. The organisers were complaining about the Cultural Revolution, and I was so pissed off. Why must they badmouth us?

I knew they must discuss from their personal viewpoints. So, I raised my hand and requested the floor. I said, "To understand the Revolu-

革——我哋聽到好唔耐煩，使乜喺度做謠呢佢哋？——我知道佢哋係站喺個人角度出發，我之後舉手問可唔可以畀我講，我話講文革先要明白咩係社會主義咩係資本主義。佢哋聽到之後即刻畀畀我講。

所以我講多三句：一條「毛主席思想萬歲」，二條「批鄧走資當權派」，三條「無產階級文化大革命萬歲」，講完就走。人哋開會有人哋規矩，我唔會搞事。

F/G. 對於媒體嘅封殺/抹黑，你會採取咩態度？

MZ. 我唔會爭拗呢啲嘢。主席教導：「凡是敵人反對，我哋就要擁護」——當初我哋出面寫咗句「毛澤東思想萬歲」，有個蘋果日報記者就問我可唔可以傾句計，我話可以——我知道報紙反共，係上頭階級決定，唔關記者事。甚至我哋開會都請佢上嚟，啲朋友話唔好呀佢哋反共，我話怕乜嘢，啲嘅怕咩畀人講。

我一向歡迎走資派嚟辯論，報紙係你哋嘅，問咗門你哋點寫都得，面對大眾咁去辯論先有意思嘛——我話要辯就叫你哋嘅總編嚟辯！我初中畢業我係農民，但夠膽同你總編討論。去到今日佢點攻擊都唔敢嚟——後來報導出咗街，原來佢哋攻擊習近平，要係香港搵個例子。題號係「老毛死硬派，九龍城起義」。

F/G. 有冇諗過攻擊返佢哋？

MZ. 唔需要，我同你講我唔係要

tion, we must first understand what socialism and capitalism are....” They cut me right off!

So, I said three more slogans: “Long live Chairman Mao’s Thoughts!” — “Deng Xiaoping capitalist pigs fuck off!” — “Long live the Great Proletarian Cultural Revolution!” And then I left. They held their meeting according to their own rules; I won’t cause a scene.

F/G. What is your attitude towards the media’s censorship / smear tactics?

MZ. I wouldn’t argue about these things. The chairman taught us “*Whatever the enemy opposes, we have to embrace.*” — back then I wrote a slogan outside my apartment “*Long Live Chairman Mao*”. An *Apple Daily* reporter asked if he could talk with me. I said OK — I know the newspaper is anti-communist. But that’s their superior’s order, not the reporter’s fault — I even invited them to our meetings. My friends told me “Don’t, they’re anti-communist!” I said there’s nothing to be afraid of. We speak the truth, and we fear no rumours.

I always welcome debates with those capitalist readers — the newspaper is yours, and you can write whatever you like behind closed doors. It’s more meaningful to debate publicly. I said if you want a debate, bring your chief editor! — I’m only a junior high school graduate. Still, I dare to debate with your editors. Despite their attacks, they’re afraid to come till this day — turned out they were attacking Xi Jinping and want to find an example in HK, the article was titled, “*Old Mao die-hards revolts in Kowloon Walled City*”.

F/G. Have you considered counter-attacking?

MZ. No need. There’s no need for me to chal-

挑戰一個蘋果日報，有意思！

而家中國同香港嘅事，唔係老百姓嘅問題，全部係走資派嘅問題。我睇蘋果日報只係屌你老母一粒沙！我係對準共產黨內走資派，北京！

所以到十九大召開之前，我諗咗好耐諗咗兩句說話出嚟：

「共產黨姓共不姓私！」

「社會主義姓社不姓資！」

F/G. 對習近平有咩評價？

MZ. 習近平而家行緊毛主席路線，佢做到啲乜好呢？好緊要，十八大大會，佢向全世界重申中國共產黨宗旨，一條全心全意走社會主義道路，二係為人民服務。佢重申呢啲嘢之後，嗰啲常委企晒喺後面，但而家有人敢再講，得佢可以。

F/G. 你講到現今共產黨咁腐敗，有冇需要推翻佢再嚟過？

MZ. 佢犯錯誤，改過就得啦——而家廿三條都係賣國嚟——但係共產黨唔係爛晒嚟，一定仲有好多好嘅；今日黨內一潭死水，就要開一條保路。點開呢？就係要排除鄧小平，發動全國老百姓起來！逼當官嘅人認錯，全部檢討自己！一棍子打死係冇用嚟，以貪捉貪，貪嘅走，上嚟一個又係貪，最緊要阿頭出嚟帶頭認錯！

共產黨領導係一定要嚟，冇共產黨就乜都冇——好似文革一直留喺我哋心中，我會話佢係毛主席留落嘅三大遺產之一。因為有文革，共產黨今日先仲嚟到，所

challenge one *Apple Daily*, that's meaningless! — all current issues between China and HK are not the people's fault, but the capitalist roaders'. In my eyes, those *Apple Daily* fucks are like a drop of water in the ocean! My target is the capitalist roaders inside the Party. Beijing!"

So, right before the 19th National Congress, I racked my brain and came up with two slogans: "*The Party's surname is communal, not private!*" — "*Socialism's surname is social, not capital!*"

F/G. What are your thoughts on Xi Jinping?

MZ. Xi Jinping is taking the road of Chairman Mao. What's the best thing he's done? This is very important: in the 18th National Congress he affirmed to the world the maxims of the Party: first, it's to wholeheartedly take the socialist road. Second, it's to serve the people. After he restated this, the Standing Committees all stood behind him in silence. No one has ever dared to say what he said, but him only.

F/G. You've mentioned how corrupt the Party is nowadays. Is there a need to overthrow it and start anew?

MZ. They've made mistakes, and all they have to do is correct them — even The Article 23 of the Basic Law is treasonous too! Still, the Communist Party is not all broken, there must still be many good seeds — the Party is a pool of stagnant water nowadays. We must find a way out. How do we find it? It's by eliminating Deng Xiaoping and waging all the people against those in power, force the officials to admit their mistakes and to self-repent!

To knock them down with one blow is futile. It's just the greedy against the greedy. After the

以佢哋唔敢拎走。第二個遺產係社會主義，佢哋又唔敢擺走，就加特色兩個字。第三個遺產係中華人民共和國，蘇聯冇文革咁咪有蘇聯囉！



F/G. 你印晒書掛晒畫，算唔算個人崇拜毛主席？

MZ. 我唔係個人崇拜，不過係喺佢嘅政策行出嚟，經歷過好嘅生活——我第一次見佢喺天安門廣場，佢喺上面同我哋揮手，我感動到喊咗出嚟。第二次係做反派，一九六八年大結合我做學聯代表，喺人民大會堂坐第三行。毛主席只係行出嚟短短十幾分鐘，由會堂一邊行到另一邊，揮一揮手。幾感動啊！好開心啊！毛主席真係在人民心中！

corrupt ones were taken down, the next person in line would be just as corrupt. So, the most important thing is for the heads to take the lead in confession!

The Party's leadership is indispensable; China would be nothing without the Party — just like the Cultural Revolution, which will always be in our hearts. I'd even say it is among the three greatest inheritance from the chairman. It's only because of the Revolution that the Party is still here today — that's why the enemy won't dare to take it away. The second inheritance is socialism, which they're also afraid of taking away, so they changed it by adding "*with Chinese characteristics*" to the end. The third inheritance is the People's Republic of China — the USSR didn't have a Cultural Revolution, that's why it has collapsed!

F/G. You've decorated your apartment with Mao's books and printings. Doesn't this constitute a cult of personality?

MZ. I'm not worshipping Mao, it's just that I've had a good life under his policies — the first time I saw him was at Tiananmen Square. He waved his hand to us from above; I was so moved I cried out loud! The second time I was the antagonist; I was the representative of the Students Federation during the 1968 Revolution conference. I sat at the third row in the Great Hall of the People. Chairman Mao appeared for only ten minutes or so, walking from one side of the hall to another. Oh so touching! Oh so joyous! Chairman Mao really is in the people's heart!





變裝皇后 Coco Pop





「她的星光，繽紛的散在各方」—— Coco Pop 自千禧年代以妖女夢姬的形象活躍於無數酒吧、俱樂部和晚宴舞會。從小視梅艷芳為偶像，她把粵語流行曲歌皇天后特有的傲氣風姿帶到變裝文化中。她不單追求濃妝艷抹，更維持高水準的表演，號令各界都心醉。

飛躍舞台的 Coco 曾於傳奇宴會服裝店 *House of Siren* 工作，向變裝教母 Greg Derham 偷師學藝。她見證著香港夜生活的輝煌年代；一段華衣美服明珠璀璨的舞會歲月。

堪稱香港 Drag Queen 第一人的 Coco，現時致力於主持香港首個 LGBT 電台節目。她更帶領迷幻黑暗搖滾組合 *Coco and The Beasts* 演出，目標是揭露與探討性的黑暗面。大紅大紫的她對藝術追求永不停步，以星火化作無盡的愛，燃亮身邊的有緣人。

“*Baby I’m a star*” — since the 2000s, Coco Pop has performed with exaggerated femininity in countless bars, clubs, and parades. Out of dreams and a childhood adoration for the diva Anita Mui, she has brought into drag the pride and *vanity* that’s unique to Cantopop stardom. Her grandiose act goes beyond the pretty-girl factor by maintaining a perversely high standard of performativity.

Coco’s flare for extravagance were sparked by an apprenticeship with drag innovator Greg Derham — working in *House of Siren*, a fabled *maison* of couture costumes, she has borne witness to the golden age of HK nightlife; a time when vogue and theatrics glitter-filled the ballroom scene.

Undisputedly the most famous drag queen in HK, her current efforts include hosting HK’s first LGBT radio show and touring with her rock group *Coco and The Beasts*. The constant goal is to educate and empower by exposing the taboo side of sexuality, shining a guiding light to the beautiful ones.





FREAKS & GEEKS

每年會出席咩大型活動？

What major events do you attend every year?

變裝皇后 COCO POP

大型嘅有 Pink Dot、同志遊行，同 Drag Domination。當然 Halloween 年年都會有，而中小型活動就比較突發。通常一兩個星期準備好，主要花時間喺整衫或者綵排上。

Major ones include Pink Dot, the Pride Parade, and Drag Domination. I'd perform every Halloween of course, whereas small-scale events are more spontaneous. It usually takes one or two weeks for me to get ready, mainly spending time on costumes and rehearsals.

F/G. 你會點形容自己個 look？

F/G. How would you describe your look?

CP. 其實要講個 look 就要包埋化裝同埋行出嚟成個人嘅 presentation。我希望會係比較本土，因為而家好多人都會去仿倣外國嘅造型。我自己就好鍾意梅艷芳嘅，不鏟都會喺表演時加插佢嘅歌。所以造型會少少傾向 80 年代風格，好似梅姐或者 麥當娜咁，走一啲比較 diva / glamorous 少少嘅造型。

CP. Whenever we talk about a look, it encompasses make-up and a person's entire stage presence. I wish mine to be more "Hong Kong". Since many people would just copy foreign styles these days. I personally adore Anita Mui Yim-fong and often include her songs in my performances. Thus my look leans towards that 80s aesthetic, like Anita's or Madonna's. Going for a more diva, more glamorous style.

F/G. 化妝方面呢？

F/G. What about make-up?

CP. Drag queen 對我嚟講係有女性嘅意義。外國啲 drag queen 係好誇好誇：鍾意打好重陰影、搽到個嘴好厚、喺個鼻畫尖端位，好勁 shading……我覺得太 over 喇，成個小丑咁。亞洲面孔如果化得太勁直程會有咗咁美麗嘅輪廓，所以我會鍾意淡少少，以靚女為主，保留返自己嘅特點。

CP. To me, drag carries the meaning of femininity. Western queens are very exaggerated: they tend to have heavy contours, thick lips, highlighted noses, and strong shading.... That clown-like look is too over the top for my taste. For Asian faces, pancake make-ups would literally bury their beautiful features. So I prefer to keep it light. The focus is on being a pretty girl whilst preserving my own characteristics.

F/G. 你有冇一啲特別鍾意嘅顏色或者質感？

F/G. What are your favourite colours/textures?

CP. 我比較鍾意一啲 strong 嘅線

CP. I like strong lines. I prefer the hard-and-bold over the soft-and-gentle. Black, gold, red... strong colours like those.

條，鍾意強硬多過溫柔：黑色啦、金色啦，紅色呢啲好硬嘅色。

我好鍾意自己設計再去搵人做衫——而家新興嘅 drag queen 比較中性，好多都以著到女仔衫為榮；反而我唔係好細件，唔係好多女裝衫啱我。我又比較鍾意有少少特色嘅衫，想加啲唔同嘅嘢上去，所以好多時都自己設計。

F/G. 成個過程由概念到成品要幾耐時間？

CP. 兩個月不等啦。我每一次表演都要諗著乜嘢去配合主題，好多時都要 mix-and match。Drag queen 著得咁靚係因為入面著咗好多緊身衫，例如腰封咁攝到好行。企喺到好靚，但一坐底就會插著啲肉，超級辛苦。上次活動要同小朋友一齊，就特登著鬆身啲方便坐底。



我而家夾 band 會諗一啲比較搖滾嘅衫。比如呢件啦，入面紅色嘅部分係舊裙唔想嘅。搖滾就

I love to design my own clothes and have them tailor-made — nowadays, many new queens are more androgynous; most pride themselves on being able to wear women's clothes. On the contrary, I'm not very petite, so there aren't many female clothes that fit. Moreover, I want my costumes to be unique or adorned with various decorations. So I usually design them from scratch.

F/G. From the concept to the final product, how long does that process take?

CP. Roughly two months. For every event I must decide on a costume that matches the theme, often this requires mixing and matching — the reason why drag queens dress so glamorously is that they wear lots of tight-fitting undergarments, such as a corset. All tucked in and wrapped tight. They look good when standing up, but poke into the skin when sitting down, which is hellish. My last event requires me to interact with kids, so I specifically wore a relaxed fit for performing while seated.

Now that I'm in a band I'd come up with some rock-and-roll outfits, such as this one. The red inner layer is from an old dress repurposed. After all, to rock is to wear it ripped and frayed. Contrarily, formal sequins dresses are not so fitting. Unless you're wearing something really short — but I'm not super into short skirts, as they show my very thick thighs. That's why I've chosen a sort of linen fabric for the dress and cut it up such that it becomes a moving ensemble. Finally, I specially asked someone to tie these ropes here — last month we went to this Kinbaku workshop and thought it was rather fun, so I ask the guy to tie the ropes into a belt, creating a new look.

係要爛溶溶先靚㗎嘛，太正經一條條珠片反而唔適合。除非你係好短啲啲啦——但我又唔係好鍾意著短裙，會睇到好粗嘅大牌。所以我整咗一件好似麻布嘅裙面，剪開晒佢，變成一條比較有動感嘅裙。而呢啲繩就係特登搵人幫我綁，因為上個月我哋去咗個緊縛 workshop，覺得幾好玩，就叫佢幫我綁嚟做腰帶，變咗多一個造型。

我鍾意做型嘅嘢，唔鍾意做埋嘅好師奶嘅嘢，因為其實有啲外國 drag queen 可以好娘。

F/G. 有冇邊啲 drag queen 係特別啟發到你？

CP. Sharon Needles，因為佢真係有一個屬於自己嘅造型，行出嚟個氣場同其他人唔同。佢知道自己唔係靚女，所以冇追求傳統靚嘅造型——你睇 *RuPaul Drag Race* 好多都係化靚女妝，因為最易得到人歡心。但係我反而會睇重個人嘅角色同創意。而 Sharon 佢就揀咗一個好難處理嘅形象，一年 365 日都係 Halloween，鬼鬼怪怪 ugly beauty。你會見到佢放咗好多心機落去。

因為你點靚都只會靚頭啲一年，再靚都會變得冇新意。但假若你係好聰明又有好多新嘢，令人覺得你醒，你嘅 business 先可以維持到——外國 drag queen 競爭好大，佢哋可以自己出唱片或者係拍 YouTube。Lip sync 只係入門要求，所以多才多藝先可以做唔同嘅嘢。

I like to do cool things; I don't want to be too “師奶” (middle-aged married woman). Since some of those Western drag queens can be quite old-fashioned indeed.



@SHARONNEEDLES PGH

F/G. Is there any drag queen that's particularly inspiring to you?

CP. Sharon Needles, as she has a look that's truly unique to herself. Her whole vibe when she walks out is different from the rest. She understands that she's no looker, so she doesn't pursue the traditional “pretty” look — on *RuPaul Drag Race* you'd see many contestants who went for a “pretty girl” make-up to appeal to a wider audience. But I'd focus more on their persona and creativity instead — Sharon has chosen an image that is very difficult to handle: rocking a Halloween look 365 days a year, always having that freakish, ugly beauty. It's obvious that she has put a lot of effort into it.

You see, beauty can only last for a year. No matter how pretty you are, eventually it'd lose its freshness. Contrarily, if you're smart and always come up with new tricks, people will be impressed and your business can be sustained. — Western drag queens face tremendous competition. They can self-release albums or be Youtubers. Lip-syncing is only the entry re-

F/G. Coco Pop 呢個角色又係點？
CP. 靚呢個都可以哂到咗人啦，因為少比較。當然靚係有一個準則，所以我都繼續鑽研化妝。我玩 drag 成十年喇，都係呢一兩年先開始自己化晒所有妝。唔想麻煩到人，就喺 YouTube 記底啲技巧參考。

另外我好注重個人修養——有啲後生嘅 drag queen 好怕畀人訪問。表演就好咗咗，一訪問就露餡。RuPaul 講過，一個 drag queen 除咗要靚，仲要知道各方面嘅時事，知道世界點樣變緊。因為有時你要做埋司儀或者做訪問，如果淨係識表演但人哋講咩你又唔明，講嘢乏味就會扣分。

我平時喺電台工作，同人交往，無形中吸收咗好多材料。我每個禮拜都會 save 好多新聞落手機，到我要 develop 話題嗰時就會有嘢講，講嘢唔會再咁空洞。

F/G. 即係 Coco 呢個好有社會經驗嘅形象唔係扮出嚟……

CP. 冇錯，我希望畀人一個有智慧、講嘢有啲玄機，唔係一開口就鬧人嘅形象。我盡量都持平每一件事，鍾意用唔同角度去睇。例如 Facebook 個個 share 嘅嘢我唔會 share。或者會了解多啲件事先，check 多啲網上唔同嘅評語先去傾啦。

呢個係我本身嘅角色，我本身嘅性格係想看透世界。如果你要畀一個女人我揀嚟做，我一定揀張愛玲。佢嘅自信同氣質令人覺

quirement. One has to be multi-talented to get different opportunities.

F/G. What's your character Coco Pop like?

CP. I think I can fool people in terms of prettiness, since there aren't many local queens to compare with. Of course, beauty has no standards; so I'd keep on perfecting the art of make-up. While I've been in drag for over a decade, it was not until recent years that I started putting on all my make-up by myself. I don't want to bother others anymore, so I'd pick up new techniques from watching Youtube.

Class is another important thing to me — some young queens are terrified of being interviewed. They perform well but their weakness laid bare when they're being interviewed. RuPaul once said that it's not enough for a drag queen to just look good: one has to know the current events in every field and to understand how this world is changing. The reason is that oftentimes you'd have to play the MC or do interviews, and you'd lose points for dull conversations or for not knowing the topic.

I work at the radio station and interact with people on a daily basis, naturally collecting a lot of raw materials. Every week I'd save up a bunch news articles on my phone. Such that I'd have something to talk about when developing topics. My words are not so shallow anymore.

F/G. So the whole image of Coco Pop having rich social experiences is not pretend...

CP. That's right. I wish to present an image of being someone wise, who speaks with hidden profound truths instead of just yelping about whenever she opens her mouth. I try my best to

得佢好強 / 同佢講乜嘢都唔夠佢
嚟。佢有一個洞悉世情嘅厲害。
就算你着一件好靚嘅衫，佢都可
以睇穿你華衣背後嘅千瘡百孔。



EILEEN CHANG'S POWER POSE

F/G. 你自細都對 drag 有興趣？

CP. 細個好渴望表演，夢想係參加歌唱比賽。可以咁講，我都幾貪慕虛榮，畀人啞中或者讚美就會好開心。但係由細到大都有去發展，有時間都係睇下表演，梅艷芳嗰啲梗係會睇啦！到大個先覺得可以去實踐自己想嘅嘢。

F/G. 係咩契機令你揀 drag 嚟做你嘅 outlet？

CP. 其實一開始腦裏面已經有好多唔同嘅資料，比如睇《Gay Time》，《Attitude》間唔中都見到啲 Drag queens，但嗰時純粹覺得係男扮女，冇深入了解。直至我喺倫敦睇咗套《沙漠妖姬》，先至有個 calling，覺得「呢啲咪就係我想做嘅嘢囉！」著啲

keep an unbiased view towards everything, or see things from different perspectives. For example, I wouldn't follow the herd on Facebook and just share whatever is trending. Or I'd learn more about the situation / check more online comments before jumping into the discussion.

This is my inherent character; it's my innate personality to want to see through the world. If I could choose to become any woman I want, I'd definitely pick Eileen Chang — she projects confidence and elegance that's unapologetically fierce; You can't outwit her no matter what the topic is; She possesses the genius of seeing through the ways of worldly affairs. Even if you're wearing a gorgeous gown, she'd see the thousand boils and scars underneath your extravagant ensemble.

F/G. Were you always interested in drag when you were growing up?

CP. I I long to perform ever since I was little; my dream was to join singing contests. You can say I'm a rather vain person; I was happiest when people called out my name or showed me with praises. Yet, I didn't develop this growing up. I just spent my time watching a lot of shows. Anita Mui's shows were must-go of course! It was not until I got older that I realized I could fulfill my aspiration.

F/G. What made you choose drag as an outlet?

CP. I already had a lot of ideas from the start. Reading *Gay Time* / *Attitude* I came across drag queens, though at the time I thought it was mere cross-dressing and didn't look much into it. It was not until I watched a film called *The Adventures of Priscilla, Queen of*



靚靚得意嘅衫、畀我去表演、可以化妝畫畫，又可以做啲 creative 嘅嘢。呢個咪就係我囉！係我應該要做嘅嘢。

當時我就開始諗我應該點開始呢？喺 2000 年頭就搵咗間 bar，自己話要 drag 要扮女仔。咁我咪上台囉，扮完之後啲人覺得「哇，好靚呀，好適合你呀！」畀人讚兩句我就鬆毛鬆翼。之後我又諗下次應該要做咩呢？——嗰度有間叫 Zoo 嘅 gay bar，前身叫 Rice Bar，嗰時搞咗個 drag queen 選美。我哋就膽粗粗幾個人 drag 咗去。仲記得嗰陣我又冇帶 bra 又冇翳眼睫毛，個朋友就話：「得㗎喇，你夠殺㗎喇！」其實我覺得佢只係好忙唔想幫我再化！但落到去都擺到第二名（第一名內定㗎啦）。後尾有朋友開咗間酒吧，就話不如得閒搞下 drag party，喺嗰到 drag 下 drag 下就 drag 多咗，跟住就有人搵我出去表演……

*
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F/G. 你有一段時間加入過 *House of Siren* ……

CP. 我本身識 Greg Derham 嘅，由朋友之間已經知道有呢個人存在，嗰時純粹欣賞佢啲嘢靚啫。到咗沙士之後，佢突然間要請 part time。我朋友就話：「佢惡頂㗎喇！」我答：「得我知㗎喇。我識佢，頂佢 half day 啫。」就照去學嘢。

the Desert in London that I got my calling. I remember thinking to myself, “This is what I’ve always wanted to do!” To wear pretty and cute dresses for show, to play with rouge and coloring, to do something creative.... *This is me! This is what I have to do!*

Then I began to think: how could I get started? In early 2000 I found a bar and volunteered myself, saying, “I wanted to drag and imitate girls!” and got on stage. Afterwards, the crowd told me, “Wow, you look so lovely, this suits you impeccably!” I lost my head over the applause and began to plan my next appearance — over there is a gay bar named Zoo, formerly called Rice Bar. They were hosting a drag queen pageant then, and us ballsy girls recklessly showed up in drag. I remember I didn’t even have a bra or false eyelashes on, but my friend kept saying, “It’s alright anyway, you’re ready!” I felt it’s just because she was busy herself and didn’t want to do my make-up anymore! Anyhow, I still won second place. (The first prize is prearranged of course) Later, another friend opened up a bar and threw drag parties regularly. So, I dragged and dragged there and soon I received requests to perform outside....

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F/G. You’ve also worked in *House of Siren*....

CP. I already knew Greg Derham from before through my circle. At the time I was merely admiring his beautiful creations. After SARS, he was suddenly hiring part-time help. My friend said, “He’s insufferable!” to which I replied, “I know, I know! I knew him and I’ll only work half-day.” And so I went to learn the trade.







HOUSE OF SIREN PRODUCTIONS

House of Siren Productions
於一九九二年由傳奇變裝
皇后 Greg Derham 創立，
不單提供奪目的娛樂，更為無數
派對帶來音樂與舞台劇的色彩。

昔日的晚裝和緊身衣堆滿在
Greg 的陳列館，他們都是專門
為客人度身訂做的高級時裝。房
間裏頭擺放著祖傳寶物，珍藏飾
品以及撿回來的古董——剔透的
玻璃櫃門是從十九世紀的西營盤
醫院偷來的。

生意於二零一二年 Derham 過
身後易手，由 Eckhard Liebert 打
理。於一七年我們訪問 Coco 數
月後，Siren 因不堪租金高昂而結
業，為廿五年的傳奇畫上句號。

Found by Australian drag queen Greg Derham
in 1992, *House of Siren Productions* provided
dazzling entertainments and brought com-
plete musical and dramatic experiences into
galas, parties, and corporate functions....

Costumes and corsetry from past events
gleamed in Greg's ornate showroom. They
are all *haute couture* commissioned by clients.
Other rarities include hand-me-downs, junk-
yard treasures, and salvaged furniture — the
crystalline glass cabinet doors were snatched
from a 19th century hospital in Sai Ying Pun.

The business was acquired by Eckhard Lieb-
ert after Derham's death in 2012. In 2017, a few
months after our interview with Coco, the
space had closed its doors due to high rent,
ending its 25 years legacy.

INSTAGRAM.COM/HOUSEOFSIRENPRODUCTIONS





初時嘅 House of Siren 係喺士丹頓街，有兩層：下層係 show room，上層個閣仔就擺咗好多好多好多衫。嗰人做完表演就劈晒喺度，就嚟執到我都癲——我本身喺入邊唔係做 drag 而係做 assistant。幫佢執頭執尾、拎啲衫去洗，出去買咖啡……



GREG DERHAM

F/G. Greg 嘅 style 係點？

CP. 佢嘅嘢好 full of details，獨一無二，落重手工——以前嗰嘢冇得淘寶㗎嘛，全部都係佢用人手針上去，嗰水晶條全部用手挑上去㗎！佢嘅衫好犀利，到廿年後嘅今日都仲可以用。佢就有特別 style 嘅，係靚囉，傳統 drag queen。嗰個年代唔興講咩 style，啲衫都係因應表演而設計出嚟。

佢喺九十年代初，啱啱嚟香港嗰陣做過好多 drag events，到我做嗰時佢已經好少 drag 㗎啦。但嗰陣時我成日都會偷偷地著啲衫，或者睇吓啲衫點樣整。同埋

The original *House of Siren* was located at Stanley Street. There're two floors: a downstairs show room and an attic where piles and piles of clothes laid. People who have done their shows would just toss everything in there. I almost went mental tidying those up. Initially, I wasn't hired to do drag, but to be Greg's assistant: tying up loose ends, taking the clothes to the washers, going out for coffee runs....

F/G. What was Greg's style?

CP. His creations are all full of details and one-of-a-kind. He put in tremendous handiwork — there was no Tao Bao in the olden days, everything has to be hand-sewn; all these crystal strips are carved by hand! His garments are superb; they're all still wearable twenty years later today. He didn't have a particular look, just an exquisite traditional drag queen. In that era it's not fashionable to talk in terms styles, every clothing of his were designed for the purpose of a particular performance.

He did many drag events during the nineties when he first arrived in Hong Kong. When I was working there, he no longer do much drag. Nevertheless, I used to spend my days trying on the clothes on the sly, or spying to learn how they were made. Another thing you've got to admire was his stubbornness — once he decided to do something, he would get there no matter what.

F/G. Is he your enlightening mentor?

CP. You can say that, he's my drag mother. Long ago he asked me what stage name I'd appear as, and at that moment I happened to be eating *Coco Pop* the cereal. So that's the story of how my name was chosen!

你一定要欣賞佢嘅固執，佢想做嘅嘢，就要千方百計去做好佢。

F/G. 佢算唔算係你嘅啓蒙老師？

CP. 都算呀，drag mother 囉。嗰時佢問我用咩名出嚟行，我又咁啱食緊 Coco Pop 粟米片，就定咗個名喇！呢個皇冠佢戴過我又戴過。嗰時 *America's Next Top Model* 嚟香港，要去 Greg 公司做面試，就戴住呢舊嘢。

F/G. 而家 Siren 都開始轉型……

CP. 佢似係租衫多，因為已經有人設計新衫。以前啲大牌仔好似 Joyce、連卡佛，或者地產商會搞一啲 year-end parties，啲人會特登做衫去，而家都係淘寶咋。

F/G. 咁多年嚟香港嘅 party scene 有咩改變？

CP. 近呢幾年我都好少去 parties，因為都有乜 party 吸引到我。以前去 party 係一件好重要嘅事，啲人好肯使錢去搞啲好 glamorous 嘅嘢：會特登打扮、去 Siren 借衫，又會去搵啲好大嘅場地——嗰時有人租過 Cyberport 嘅空地，或者租 APA 出面嘅公園搞 gay party，會誇到咁。

反而依家好多所謂嘅 party 只係一啲首映會或者發佈會，好小型同埋有咩特別嘅 themes。可能會鬥錢或者鬥著咗佢名牌囉，有乜個人風格，少咗啲 creative。係睇著衫都只會睇黃偉文，其他都有咩特別。唔好講明星富豪，就算係平民 / LGBT parties 嘅光

This tiara here I once wore as Greg did. He was wearing it back when *America's Next Top Model* came to Hong Kong. They were visiting his company for an interview.

F/G. Now *Siren* is transitioning into something else....

CP. It's more like costume-renting now. Since there's no one to design new costumes anymore. There was a time when big brands like Joyce, Lane Crawford, or the property developers would host year-end parties; people used to have clothes tailor-made specifically for those events, now they'd just buy them on Tao Bao!

F/G. How has the Hong Kong party scene changed over the years?

CP. I seldom go to parties these days, since not many parties attract me anymore. Once was a time when going to parties was a matter of utmost importance. People were very willing to spend money on glamorous things; they'd dress up specially, borrowing outfits from *Siren* and locating a large venue — somebody once rented the open grass outside Cyberport, or they'd rent the park outside HKAPA for gay parties. It was a full-on extravaganza.

Now what are called parties are often just premieres or product releases. They're small in scale and don't have any special themes. People may compete in terms of money and brands, but the creativity and personal style are lost. Perhaps you'd check out what Wyman Wong is wearing, but the rest are not special at all — stars and socialites aside, even the glory of the common people's parties or LGBT parties have faded. Gone is the spirit of "you'd dress up like this; I'd show off like that". The competi-

環都已經遜色咗。冇咗以前「你要咁著我要咁露」嗰種 gay party 嘅爭艷鬥麗。而家基本上都係露背心，心諗邊會有人著背心去 party 㗎！係 casual 咗，少咗一份以前嘅刺激。

F/G. 你覺得係有咩原因？

CP. 嗰個年代啲人鍾意去都有佢原因嘅。首先因為冇咁多活動可以參與，一個 party 講緊幾個月先有一次，大型嘅話一兩年先有一次，所以你會好畀心機去部署。諗下著嗰乜靚衫，或者同朋友夾：「喂我上次着咗嗰件衫，你唔好着喎！」

另外以前資訊冇咁發達，你要俾人見到就要去呢啲 party；要出到去先可以識到啲省鏡嘅人擺到新資料。所以點解陳百強 / 張國榮會著到咁靚落 gay club——你著短褲呀入都有得入！

著得靚去 party 係一種光榮。你要突出嘅話呢，衫係唔夠囉。要戴埋帽戴頭飾，因為可能你生得矮，戴帽就係人都見到你。你望返周啟邦夫婦，就算佢哋本身唔靚，都會用好多時間去諗配襯，突出自己。佢哋都係八九十年代出嚟，嗰陣時啲 ball queen / ball 王冇晒啦！因為而家啲 ball 已經唔好玩，啲人已經冇咗鬥靚鬥 grand 嗰種心態。

F/G. 去過啲咩傳奇性嘅 party？

CP. 我諗 Greg 嗰啲就已經夠晒勁，一啲 fashion shows 或者 Christmas parties。嗰陣佢會吊個

tion for beauty that's unique to gay parties is no more. Now everyone basically just shows some skin by wearing tank tops — not proper party attire at all! Everything's more casual now, that excitement found in the past is lost.

F/G. Attending a party was an important social event back then....

CP. There are reasons why that generation was so into parties. First, there weren't many activities back in the days. A party only happens once every few months; large-scale ones happen once a year or two even. So you'd put a lot of effort into organizing it: deciding what killer outfit to wear, or conspiring with your friends, "Hey, I wore this last time already, don't you dare put on the same thing!"

Second, information travelled slowly in those days. You really had to get out there in order to be seen. At the same time, parties were the only way you could meet cool new people and retrieve the latest information. That's why Danny Chan and Leslie Cheung would go down to gay clubs dressing so flamboyantly — if you wore shorts, you couldn't even get inside!

Dressing up for parties was an honor. If you wish to stand out, mere clothes are not enough. You must also wear headwear — let's say if you have a short stature, you can still be seen by everyone by wearing a top hat. Just look at the *Chau Kai-pong* couple — even though they're not pretty themselves, they'd still spend many hours mixing and matching, to stand out. They came from the 80s / 90s. The ball queens and kings of that era are all gone now. Because balls today are no longer fun; people no longer have that desire to compete in beauty or grandness.

拉小提琴嘅人落台，係吊威也呀！個台喺中間，但係唔可能全晚都淨係 catwalk，其餘時間會有埋表演。



嗰陣我喺後台做嘢好搞笑，李玟 Coco Lee 都喺到，個朋友同我講：「喂 Coco 啊，真個個 Coco 都喺度。」我就話：「癡㗎你！我都係真㗎！」

嗰時呢啲 party 你去下玩下會覺得好開心——以前雜誌會登返啲人去 party 嘅相，好似《BC magazine》、《HK magazine》，《明週》都會有。我喺 *Siren* 其中一個工作就係要搵呢啲相做剪報，睇吓有咩人着咗我哋嘅衫。要睇到本雜誌有呢幅相先會買，所以要去啲書報攤嚟佢哋畀我搵。星期六去完 party，就要星期日/一搵，weekly 嗰啲要等下個禮拜。有時 monthly 嗰啲我漏咗一期就要打去出版社問，同佢哋講：「我老闆要，佢死都要！」

F/G. What are some legendary parties you've been to?

CP. I think Greg's parties were truly spectacular, some fashion shows or Christmas parties. He arranged for a violinist to descend to the stage, with wire-flying that is! There's a central stage, but it couldn't be just catwalks all night, there're performances anywhere in between.

There was a funny story when I was working backstage — Coco Lee the singer was in the building as well. My friend told me, “Hey Coco, the *real* Coco is here!”, to which I replied, “Are you crazy? I'm also the real deal!”

It's all very good fun going to parties like these and enjoying yourself — publications used to print party snapshots afterwards, such as *BC magazine*, *HK magazine*, or *Ming Pao Weekly*. One of my duty at *Siren* was to collect these photos for press clippings, to see who wore our clothes. I'd only buy the tabloids if I knew for certain that our photos were in it. So I'd go to the newsstands and beg them to let me flip through their stuff — it was party on Saturday night and scavenger hunt on Sunday / Monday. I'd have to wait until next week for weekly issues; Sometimes I'd missed a monthly edition. I had to call up the publisher and ask, saying, “My boss needs it, he needs it to death!”

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F/G. As a drag queen, do you want to go back to the glory days?

CP. Not at all, not at all. A lot of queens who debuted the same time as me have given up on showbiz, saying there's no freshness nor money in it anymore. I think if you want to sustain

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F/G. 作為一個 drag queen 你會唔會想回到以前？

CP. 冇啊冇啊。身邊有啲同期出身嘅已經有做，話冇乜新意又有乜錢賺。我就認為你要延續 drag queen 生涯，就要搞搞新意思。我離開咗 Siren 之後專注嘅 LGBT。做下電台拍下短片，用呢個嘜頭去教吓人。因為我知道個 flow 係會變。

F/G. Drag 對你嚟講有咩意義？

CP. 最初有諗到咁長遠嘅，係覺得好啱我又冇乜人做，我做應該 OK！做下發現原來做 drag 都可以幫到人——可能細細個畀人 bully 得多。笑你係嚟型係基佬，話你有出色、條路會好難行。咁可能因為我個人比較豁達/厚面皮，對我都構成唔到咩傷害。我個人鍾意包攞頸，所以我做 drag 就要做到最好，啲人咪有聲出囉！

我係比較早出櫃嘅，屋企人都有講乜嘢。有時同啲父母傾計，佢哋好擔心自己嘅子女，如果我嘅說話係可以支持到佢哋，都幾好嘅。但係我都同佢哋講：「啲人恰你係因為你自己一個，所以唔好孤立自己，否則你 gay 唔 gay 都會畀人恰。」喺呢個社會生存，你唔可以太軟弱。當然我唔係叫佢哋反擊（係暗示佢哋可以還手）。我希望可以喺精神上 empower 佢哋，畀啲信心佢。

your drag career, you must come up with new ideas. Since I left *Siren* I've been focusing on LGBT, doing broadcasting or making video clips, using this image to educate others. 'Cause I know the *flow* is ever-changing.

F/G. What does drag mean to you?

CP. At first I didn't think that far, I just thought it suits me and not much people are doing it, so if I try, it shall be ok! After a while I found that doing drag can actually help others and make a difference — maybe it's because I've been laughed at and bullied so many times when I was little. They called me a sissy or a gay, saying that I wouldn't make it and that my path'd be rocky. Perhaps it's because I'm so undisturbed and thick-skinned that those words never did hurt me. I'm stuck-up and defiant. When I do drag I must be the best of the best; so that the haters are reduced to silence!

I was among the first to come out the closet, and my family didn't say much about it. Sometimes I talk with these parents and they're very worried about their children. It'd be great if my words could offer encouragement to those kids. Still, I want to tell them, "People pick on you because you're alone. Don't isolate yourself, otherwise you'd be bullied whether you're gay or not." To survive in this society, you can't be too weak. Of course, I'm not telling them to fight back (I'm only hinting at its possibility...). I wish to empower them spiritually and give them confidence.

Being a drag queen means that many people would respect and look up to you. Naturally you'd want to be a role model or at least set an example of hard work — the new generation of queens don't focus on this; they only care about

做 drag queen 的話，好多人會尊敬你，look up to 你。你無形中會想做一個榜樣，起碼要畀人睇到你係勤力——而家新一代 drag queen 唔係好着重呢樣嘢，只會着重靚唔靚。所以我同佢哋表演之前都會做一個充足嘅綵排先。但係佢哋會做唔到、會遲到、冇 idea，又或者抄人。上個世紀就可能要求你 drag 到似某個明星，但而家會著重你有冇新意囉！

F/G. 做 Drag 嘅最高境界係咩？

CP. 有人會想做到 gender fluid，但我唔認為令人分唔到係男係女就算成功。對於我嚟講，成功嘅 drag queen 係包含表演：真係會有人特登嚟睇你登台。

你靚人哋係會 follow 你，你可以有一萬幾千個 followers，但真係出去做 show 未必有 10 個人嚟。Adore Delano 咁得人鍾意，因為佢識唱歌有表演底；Bianca Del Rio 仲會做埋 talk show，因為佢轉數快講嘢好笑——啲人畀錢嚟睇你表演，唔係睇你行行企企，咁樣有意思。所以要有齊外在、內在，同埋表演嘅條件，如果有我覺得你只係一個 drag look 或者扮女人。

F/G. Drag queen 成日要吸引人注意，會唔會變相犧牲自我？

CP. 做自己喜歡嘅藝術但冇乜人欣賞；定係做個萬人迷但係犧牲自己嘅藝術？我覺得 drag queen 又未去到咁偏激嘅地步——drag

whether they're pretty or not. Thus, I'd always hold a rehearsal with them before a show. But most of them couldn't make it. They'd be late, out of ideas, or stealing others' style — it may be fashionable in the past century to drag like other celebrities, but nowadays people care about whether you have any new ideas!

F/G. What is the highest level of drag?

CP. Some people want to be gender-fluid, though I don't think being androgynous constitutes success. To me, a successful drag queen must include performance: actually having people who'd come out to see you specifically. True, people'd follow you if you're pretty, you could have thousands and thousands of followers. But when you're out on a show, there may not even be ten people who would come and see you — Adore Delano is popular because she knows how to sing and perform; Bianca Del Rio has a talk show because he's quick-witted and talks funny. People pay to get entertained, not to just see you stand there. That's meaningless. Thus, you must possess outer, inner, and performative qualities. If not, I think it's just a drag look or cross-dressing only.

F/G. Being a drag queen means you have to constantly attract popular attention. Does this entail sacrificing your individuality?

CP. To do the art you love but not be appreciated; or to be a beloved star while sacrificing artistic integrity? I think drag queens don't need to go to those extremes — to drag is not to change yourself in order to appeal to others, but rather to manifest / amplify your own individuality.

That's why I really admire Sharon Needles

唔係要改變真我去吸引人，而係要突出 / 誇張自己。

所以我咁欣賞 Sharon Needles 有自己歌路自己 style：佢入嚟個刻披頭散髮成個喪屍咁，冇人覺得佢會贏。之後先發現佢有個 theme，一個不受人影響嘅化妝方式，你會慢慢欣賞佢嘅美學。其實驚嚇 style 幾適合佢，唔似其他人着到成棵聖誕樹咁。我好受佢啟發，佢嘅歌都係搖滾同死亡嘅風格……

F/G. 你而家都有隊 *Coco and The Beasts*。

CP. 唱歌唱 live 都幾有滿足感嘅，都希望可以 develop 到新嘅嘢出嚟，自己作曲自己去諗。我覺得唱 pop 係好娘嘅事，鍾意睇世界嘅黑暗面，例如有一首講性侵犯兒童，講出嚟唔係讚揚，而係想大家面對返件事。

另外有首新歌《豪情》，講述三級片女星。依樣嘢係香港 / 日本都有好多人做緊，但都會俾人詬病。我覺得生活困難有乜問題呀！所以我想大家用唔同角度去睇，而唔係一講性就覺得係壞嘅——就算三級片都慰藉咗萬千少男嘅心靈呀！

F/G. 如果黑暗面 normalize 咗會唔會有咗種魅力？

CP. 都會㗎，所以我都唔想 drag 咁主流。Drag queen 係包含藝術、表演，self-expression，賣大路就會變咗一般 dancer，做好多

and the fact that she has her own singing and personal style: she had messy hair like a zombie when she first appeared on the show; no one thought she'd win. But then you'd discover she has a theme, a manner of make-up that's not influenced by others. The gothic style quite suits her, setting her apart from the rest who dressed like christmas trees. I'm really inspired by her; her songs are also rock and gothic....

F/G. Now you're also in a band called *Coco and The Beasts*.

CP. It's quite rewarding to record and sing live. I also wish to develop some new stuff, conceiving and writing the songs myself. I think singing pop songs is a very lame thing to do. I love to explore the dark side of the world. For instance, I had a song about child molestation — to bring this up is not to glorify it, instead I want people to face the matter head on.

There's also a new song called "*Naked Passion*", which depicts Category III porn stars. Lots of Hong Kong / Japanese people are in the profession nowadays, but still the public shamed them. To me, they're only hustling for a living and it's perfectly fine! I wish that people'd see things from different perspectives and don't automatically associate sex with evil. Even adult videos have consoled the souls of a thousand teenage boys!

F/G. Do you think underground culture would lose its charm if it's normalized?

CP. Yes, that's why I don't want drag to become too mainstream. Drag queens embody art, performance, and self-expression. If you sell it to the masses, you'd turn into a sec-

好娘嘅嘢。又要不停多謝台前幕後，又唔可以喺Facebook講粗口……我唔想去商場做show，想出名得嚟啲人係有心睇。

所以畀我揀我未必想做 Madonna，反而想做 Grace Jones 咁有地位但唔係好 pop，有啲獨特嘅魅力。去到最後，都係做自己先可以發光發熱。

FACEBOOK.COM /
COCOISHOT

ond-rate dancer. You'd do many lame things like pretentiously thanking the front and backstage crew; And you couldn't say dirty words on Facebook.... I don't want to do shows in some mall. I want to be famous in a way that people would appreciate from their hearts.

So, if I could choose I wouldn't want to become Madonna, but rather to be someone like Grace Jones. Someone that has a reputation in the scene but is not extremely pop; someone with unique individual allure. At the end of the day, only by being yourself can you radiate white light, white heat.





一舊水 Bobo \$100





陀地神女，網路之星。

Bobo 一舊水是二千年代

「臭」名遠播的一樓一妓女。她於英文虎報刊登重口味廣告，並因只收一百元而迅速走紅，更吸引高登巴打成立「一舊水基金」，募捐眾籌給有勇氣的烈士享用服務……

企銜於性文化的前沿，一舊水自稱「神床刀騷沐浴奴」。服務包括性奴、後庭、鞭鞭、神奇蟹袋 gap-gap 騷（剪刀入西止癢 / 射波）、人肉廁所（黃金 / 咖啡 / 羅馬沐浴）等等。

她曾把戲碼上載於 *xxxx.hk* 上，堪稱娼妓界數碼營銷第一人。憑著自學的程式碼，一舊水以 3D 圖像、性交視訊、flash art 動畫佈置她的私人仙境。彷彿預言了今天的網絡生態。

浪跡了半個地球，Bobo 終在非洲神父的懷中找到無條件的愛，決志金盤洗手。新造的她以推廣 Black Cocks Matter、打倒美帝，反疫苗拒打針等作使命。「惡要厭惡，善要親近」——天堂的光芒穿透她的天台鐵皮屋，純淨的心裏綻放永恆的愛。

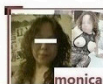
A courtesan for the commoners; A madonna of the slums. Bobo began her life's work by famously offering *max hardcore* paraphilic services on The Standard. Her friendly rate of \$100 has become a pseudonym after an eponymous fund was set up on HKGolden, reserved for any forum users brave enough to try her out.

Streetwalking at the forefront of sexuality, She actualised herself as a "P-STUNT human toilet slave (brown / gold / roman shower = puke / vomit ;p). Greatest hits included pussy knife stunts, zombie promos, and beastly love (dog u provide).

The repertoire were once listed on *xxxx.hk* — the first-ever escort digital marketing site in Hong Kong. With self-taught programming, Bobo decorated this wondrous land with 3D CGIs, sex cams, WordArt, and Flash banners — effortlessly pioneering the concepts of today's internet landscape.

After a rambling life, the prodigal Bobo has found holy matrimony in the arms of an African priest. The believer now devotes herself to movements such as Black Cocks Matter, Fuck the USA, Anti-Vaxxing.... She hates what is evil and clings to what is good. Living in a rooftop shack near heaven's gate, her love must be sincere.

(可直/歪)





FREAKS & GEEKS

當年點解會收一舊水？

How did the \$100 plan first come about?

一舊水 BOBO \$100

嗰時係沙士，金融風暴，有啲餐廳就推出「一蚊雞」優惠，根本就圍唔到皮嘅！當係噱頭，所以我就收一舊水。

It was during SARS and the Asian financial crisis. Some restaurants promoted the “*One dollar, One chicken*” plan, which were operating at losses! As a gimmick, I charged \$100.

F/G. 點解由普通妓女轉型玩重口味？

F/G. Why did you transition from being a normal hooker to providing hardcore services?

BO. 靚女又唔夠靚女，諗住做啲特別嘢搭夠。嗰時我去棺材鋪畀錢個老闆，準許我訓嘅到影相，你話痴唔痴線呀？以前喺佐敦做一樓一，我仲撩啲猛男出嚟影相，條友問我咩事，我同佢講我喺上面做，嚇到佢耍手掙頭，哈哈！仲有諗住學「大蟒蛇美人」李珊珊去金魚街買條蛇影相，啲人覺得我痴痴㗎……

BO. I was not as pretty as the others, and I wished to offer special services to make up for this. Back then I paid some funeral stores to let me have a photo shoot on their caskets, insane huh? When I was working in Jordan as a *one-woman brothel*, I'd ask the hunky passerbys for photos. They'd say, “What?” and I told them I work upstairs. Their heads were shaking no like crazy ha ha! Inspired by Lee San San (a.k.a Lady Anaconda), I once went to the goldfish market and brought a python as a photo prop.... People thought I was *short short tei* (crazy, as in short circuit)....



F/G. 你有咩重口味嘅技術？

F/G. What were some of your obscene acts?

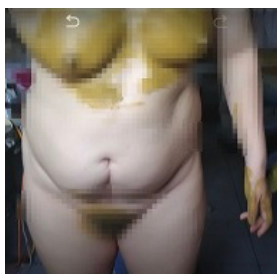
BO. 你知唔知我最初九八年嘅時候有「插利刀」表演？有啲女係肛門用力就有啲氣「啞！」出嚟，可以射爆個氣球／切蕉。同埋有啲片係個女仔好似喇叭仔咁一路屌一路發出「咁咁」聲。有

BO. Did you know that I did a “knife insertion” show when I first started in ’98? Stronger girls could exert force in the rectum and shoot out the knife. They can penetrate balloons or bananas. There are some videos where the girls go “beep beep!” like a horn as they’re fucking. I also used to do a performance where I stood up and pulled one inch blades out of my vagina in front of an audience.

At a later stage, I dealt with feces and scats. It’s called *coffee shower / brown shower*. The

時我會企喺到夾埋啲刀片，叫啲人一排坐喺到，再拉啲一寸長嘅刀片出嚟。

後期我搞過米田共，Scat 嘅啲。佢叫「咖啡沐浴 *Brown Shower*」。痾屎啲啲都 ok，都叫普遍。有啲變態嘅客，例如日本泰國人，要我訓條張洗頭床再痾落我個身，掙落我個鼻哥窿度，我仲食埋添！



F/G. 有冇啲嘢你係唔會做？

BO. 痾屎，啲麻甩佬鍾意啲女痾落佢到，但係我腎虧，唔得㗎！用枝槍指住我，畀埋層樓我都唔得，有時我痾屎都要用熱水淥一淥個肚。如果你話驚病驚死唔戴袋啲啲我都做過，不過嗰時唔識，自己搏嘅啫。

F/G. 你自己享唔享受重口味嘅服務？做完有咩感受？

BO. 好似廚師咁見慣嘢食，食得多都厭啦。厭㗎啦。呢啲係咪叫 *taboo* 呀？愈係禁忌就愈想做。嗰時有個呀叉仲讚我 talented ！

F/G. 你對性好有研究？

BO. 對動物啲啲好有研究：鯨

Japanese or Thai customers were the freaky ones. I would lay on a shampoo chair and they would poop on me, jammed it through my nassals. I even ate some!

F/G. Were there any acts you won't do?

BO. Piss play. Those *malades* (perverts) love getting peed on by women, but I have *Shen Kui* (kidney weakness) so I couldn't! Put a gun to my head or buy me a house, I still couldn't do it. Sometimes when I have to pee I need to run some warm water over my stomach first. If you're talking about worries towards diseases or death, then I've done it all: not wearing condoms etc. I didn't know back then and risked it.

F/G. Do you enjoy the hardcore services yourself? How did you feel after?

BO. It's like a chef who's used to the dishes he made every day. He'd eat so much that it became a sickening bore.... A sickening bore — are these things called *taboo*? The more forbidden it is the more you want to do it. Once, after my service, an Indian even went as far as to call me talented!

F/G. Are you well-learned in sexology?

BO. I had extensive research on animals' penises: whales' and walrus' cocks are very long; Proportionally ducks' are also very fucking long. Humans' rely on pumping blood, but some animals have bones there. It has its pluses and minuses, but you don't have to worry about being soft.

F/G. Were you always sexually curious since you were young?

魚，海象喲撚好長，比例上喲話喲鴨都好撚長。人條嘢係靠充血，但係有喲動物真係有條骨喲到；有好有唔好啦，不過唔怕虧。

F/G. 你從小已經對性好好奇？

BO. 咁又有，細個嘅時候讀女校——同埋一開始做呢行唔識避孕，成閩日去睇醫生。喲人唔撚叫你帶袋你就唔撚帶㗎嘛！

嗰時畀兩條死仆街冤禮咗，冇啦啦就入鬼咗去做指壓，嗰時朗豪坊都未起。個個鄧乜鬼光，鐘房嚟，安排好多客畀我做——嗰時我想隆胸又唔識理財，有一段時間冇返屋企，佢哋以為我去咗非洲做慈善！

F/G. 有冇喲特別經歷？

BO. 我成日畀人呃錢㗎，喲人喊下，話同我做朋友做生意，我就主動借錢畀人，總之喲衰嘅數之不盡……痴線，嗰時係長沙灣兼善里，個客加咗廿蚊三十蚊又嚟多Q。喲人整隻金撈畀我話「我等錢使呀，頭先拎去當舖睇都值幾多錢㗎；我要幫呀媽呀，佢有病呀。」咁我又整喲現金畀佢。都唔知係咪喲人見你臉善就人善被人欺。

我有時都怨我老母：「防人之心不可無」佢又唔撚提我。但邊教闊得咁多嘢呀，我自己蠢……

F/G. 你嘅客通常係咩類型？

BO. 乜都有，嗰時我上門去九龍灣徙置區，有個客唔知咩病，手腳背脊整晒喲鐵喲到。屌你老味

BO. No, I studied in an all-girls school. Also, when I first started working I didn't know to use contraception and always went to the darn doctor. The clients didn't fucking remind me, and so I didn't put the condoms on!

Back then, there were these two *puk gaais* (assholes) who wronged me. Dazed and confused, I found myself in a happy-ending massage parlor. This was before the Langham Place was even built! The keeper, Tang what's-his-name, used to arrange all these perverts to meet me. At the time, I planned to have my breasts augmented, and I didn't know anything about financial management — for a period I didn't go home. My family thought I was in Africa doing charity work.

F/G. Was there any special experience?

BO. I always got swindled: someone cries a little, tell me they want to be friends or business partners, and I'd voluntarily loan them money. There were so many instances.... Crazy. I was working in Kim Shin Lane and clients would pay only \$20 / \$30 more for "one more shot". Once, a client gave me a golden Rolex and told me, "I'm desperately in need of money; the pawnshop said it worths a lot; I wish to aid my sick mother!" And I handed him some cash — I wonder if people can see the softness in you. If you make yourself an ass, people will ride you.

Sometimes I blame my damn mother for not reminding me to *never relax vigilance against evil-doers*. But I know she couldn't teach me everything; It's my own stupidity....

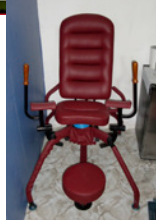
F/G. What are your typical clients like?

BO. All kinds of freaks. Once I went on an outcall to the Kowloon Bay Squatter Area;





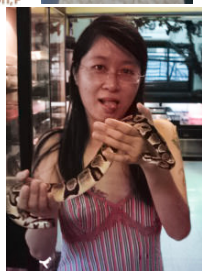
dog (u provide)



similar spirits/ability ;P
(one eat wild stuff, while bobo eat master's production:P



3G 视觉舒筋? 詳情請聯絡查詢
3G XXXX FUN? pls ask 4 detail:)



有啲皮膚核核突突，爛啲咗其他女唔做我都照做；我唔係為錢，係諗住唔歧視佢——盲嘅都有呀！盲嘅都識得摸上嚟。仲有個客拐下拐下都彈我鐘！不過唔怪得佢嘅，佢畀錢就由得佢。



F/G. 最危險嘅一次係點？

BO. 廿年前上門去竹園村，嗰度好多道友，試過被人打劫，仲驚動到我屋企搵錢嚟贖我，不過有報警有剩……人身安全？喂呢到呀（刀痕）！我收錢先呢個習慣都係被人劈之後先開始。呢單嘢有上報紙，嗰時試過幾次嚟啦，為左幾十蚊咋！

F/G. 同啲客會唔會有感情？

BO. 感乜鬼情，感佢老味！邊有恩唔恩客㗎……有個佢伯好啲熟啲嘅，佢嗰時都幫我交過萬幾蚊租。不過舊年都嗌咗交，我註冊結婚嘅時候佢做證婚人，佢第一句就話「有咩著數先？」跟住我就 cut 鳩佢線！

This guy with some unknown disease had these metal thingies pinned to his arms, legs, and spine — shit! There were even some people with disgusting leper skin; all the other girls would reject them but I'd still do it. It's not about the money, I just didn't want to discriminate people.

Even blind people came! Somehow they'd find their way up to mine. Sometimes even the limping ones would turn me down, but you can't blame them. As long as they've paid, I'd let them have their way.

F/G. What is the most dangerous encounter?

BO. I went on an outcall to the Chuk Yuen Estate which was filled with drug addicts then. They robbed and kidnapped me which startled my family. We paid the ransom and didn't call the police or anything.... Personal safety? just look at this scar! I started the habit of “money first” ever since I had been slashed. This incident got me in the news. There were also few precedents, and all for tens of dollars only.

F/G. Do you have any emotional bonds with your clients?

BO. The fuck am I talking about relationships for; this ain't no fucking love story! There's an older fellow who was pretty close to me. He helped pay my ten thousand something rent back then. But we had a falling out last year — I asked him to be my marriage officiant. But the first thing he said was, “What can you do for me?” I cut that motherfucker off immediately.

F/G. Did people know you were in this line of work? What did they think of it?

F/G. 身邊嘅人知唔知你做呢行？
佢哋點睇？

BO. 我老豆老母都知，其實怕咩
啫屎你老味！有錢買樓咪得！係
人做都傷心㗎啦，一定唔鍾意㗎
啦，我老母就叫我做返正行。但
我聽過兩母女一齊做都有……

身邊啲人話我痴線，根本心態
有問題。啲人問我做咩，我唔怕
講，其實唔係咩馨香嘅……根本
就唔應該同人嘅講，但係我痴痴
㗎喇嘛。



米高 MICHAEL

F/G. 有冇諗過轉行？

BO. 而家有做都一年囉。做埋啲
啲爛鬼看更，啲啲係人都報得㗎
啦，我又鍾意週圍走……

F/G. 你嘅家庭背景係點？

BO. 我細佬話有咩錢唔好學人生
仔，因為細個老母成日出街做
嘢，冇人照顧佢。你知啲細路會
「吱吱喳喳」同呀媽傾計，好精
靈㗎嘛。佢本身已經靜又有撚
腦，嗰時整撚到入青山——我又

BO. My parents knew. If I can be as blunt as
a cunt: so what if people know! It's alright if
you could earn enough to buy an apartment!
Anyone who knew is bound to be upset; they
wouldn't like it for sure — my Ma told me to
do something legit. Though I've heard of some
moms and daughters working together as
hooker duos....

They said I'm crazy or mentally disabled.
When people asked me what I do, I'm not
afraid to tell them — supposedly, one should
hide this kind of shady business from others,
but I'm mental, remember?

F/G. Have you ever considered a career change?

BO. I've quit that line of work for about a year
now. I get by doing shitty security guard jobs.
Anybody can do menial jobs like that, and I
love to travel about....

F/G. What's your family background?

BO. My little brother always says, "Don't try
to have a kid if you're penniless". When I was
young, my mother was always out working;
there was nobody to take care of him. You
know how a child should be lively and babble
with his mother like a chatterbox? My brother
was quiet and fucking brainless from the start.
It was such a big problem that he had to be
fucking admitted to the Castle Peak Mental
Hospital — I didn't pay much attention to my
family, it was not until recently that I visited
him more. Turns out the meds given to him
were the ultimate kind. It said so on the box
that after eating this shit you'd go crazy! "May
cause seizures!" It's a psychiatric medication —
it was so difficult when I was trying to apply for
his release.

冇乜點理屋企，後尾先多啲探佢，原來醫院畀佢食啲最終極嘅藥，藥盒上面寫住食撚咗會顛㗎！食咗會 seizure，係精神科藥物。嗰時我幾難申請佢出嚟呀！

美國有個精神科醫生都話呢啲藥食鳩死人，話「去睇精神科醫生 may be one of the most dangerous things to do」。同埋美國好撚衰，佢哋啲疫苗係有毒㗎！你話防小兒麻痺，佢打完就有小兒麻痺，有隻叫 MMR 嘅疫苗搞到你冇自閉症——另外奧巴馬同基辛格攞撚咗諾貝爾，屌你老味其實成日搞啲戰爭出嚟！啲人話呀 Bill Gates 都係……



F/G. 所以你就咁憎美國？

BO. 美國最鬼陰毒！911 事件係佢哋搞出嚟！佢係靠賣軍火搵錢，又支持好多恐怖份子——敘利亞係有邀請俄羅斯去，但有邀請美國去㗎！

利比亞嗰個卡達菲極之民主，民主到一九六零年代已經男女同工同酬，人哋農夫結婚乜都派畀你。佢話：「我老豆老母冇屋，要等到全國嘅人都有撚晒屋，佢

An American psychiatrist has warned that these kind of meds would kill you; he said, “To see a psychiatrist may be one of the most dangerous things to do” — America is evil, their vaccines are toxic. If they say it’s a cure for Polio, it’d actually give you Polio! There’s also one vaccine called MMR which causes autism....

On a different note, Obama and Kissinger fucking won the Nobel prize — motherfuckers were always inciting and causing wars! People say Bill Gates is the same....

F/G. That’s why you hate the USA so much?

BO. America is the most god damn sinister country! The 9/11 attacks were their doings; They rely on selling weapons to earn money, and they support many terrorist groups — in Syria, the government requested military intervention from Russia and not from the US; They didn’t invite the Americans!

Libya’s Gaddafi was extremely democratic. So democratic that, as early as in the 1960s, they already have equal pay for equal work among different genders. If a pair of farmers get married, the government would give them all the subsidies they’d need. Gaddafi said, “My father and mother don’t have a house. Not until all the people of this country have their own fucking homes that I will give my parents one.” Still, America painted him to be such a damn villian. He fucking sold petroleum just like Saddam did. But he didn’t want any wastepaper US money.

If you have time, go check out *4794 True Knowledge Channel*. Though they once advised people to drink hydrogen peroxide and all that weird shit; I don’t know what to think of that. But their other stuff’s ok.

哋先可以有屋。」而美國描撚繪到佢咁撚衰！佢同伊拉克薩達母一撚樣賣石油，但唔想收美國啲廢紙美金。

如果你得閒可以去睇「4794 真知識頻道」——不過佢以前叫人飲雙氧水，講埋啲鬼鬼怪怪嘢我就麻麻啦，但佢其他啲咁ok㗎。

F/G. 你以前嘅宣傳同而家嘅t-shirt 都係自己整？

BO. 因為我被人害過，同埋事實上美國咁撚仆街，我週圍同人講㗎。雨傘革命我都有出旺角同啲人喻，有啲CNN記者走過嚟，我指撚住佢話「屌！911係你哋美國搞出嚟㗎！」個cameraman即刻彈開呀！知道自己國家衰㗎啦又唔撚認！全世界播畀人聽呀！

911有第三幢大廈未有飛機撞落去已經𢼮咗啦，成件事係為搵錢㗎！呢件事發生之前大廈嘅業主轉手，買重晒保險，股市又跌——當時副總統切尼畀人爆咗幅相出嚟，影住佢對住個螢幕，棟高隻腳成個boss咁撚樣睇戲。同埋嗰時細布殊喺弗羅里達州一間小學講緊書，好relax下啦……

F/G. 聽你講嘅嘢都好國際化，你係咪成日去旅行？

BO. 我用我老母啲棺材本去，唔撚孝順。一來冇晒錢，嗰時買山景村唔使首期，我賣咗佢，兩年前去非洲去鳩晒，仲喺嗰到派錢添，癲鬼線！

F/G. 點解會揀非洲？

F/G. Did you make your t-shirts and promotion materials yourself?

BO. Because I've been hurt, adding the fact that the US is such a fucking jerk-off, I'm always warning people about it. In the Umbrella Revolution I went to Mong Kok and bickered with the people. Back then some CNN journalists walked towards me, and I pointed my finger to their cocksucking face, "Fuck you! You Americans planned 9/11!" The cameraman jumped away immediately! They know their own country is evil but won't fucking admit it! Broadcast this world-wide!

In 9/11 there's a third tower which fell before the plane hit. The whole thing is a set-up for money-making! Before the incident, the former owner of the tower had changed hands and paid for a huge amount of insurance; the stock market had also fallen — Cheney, the vice president at the time, was photographed pointing at a monitor which showed 9/11 footage. He was putting his feet up on a desk, sitting back like a boss enjoying a blockbuster. Meanwhile, Bush was reading to a class in a middle school in Florida. Pretty relaxed I'd say....

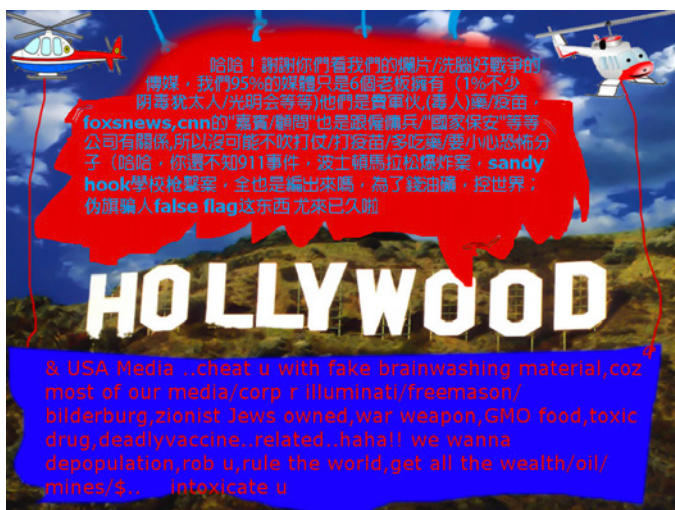
F/G. You seem to have quite a global world-view. Do you travel a lot?

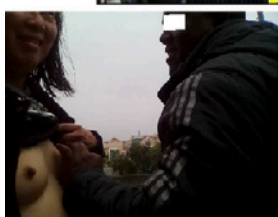
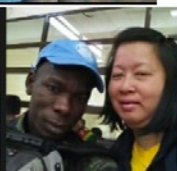
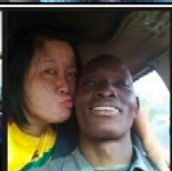
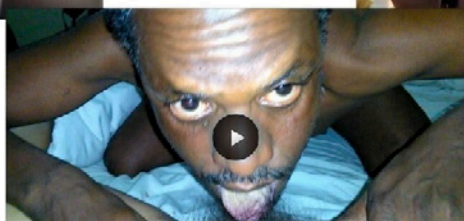
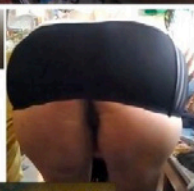
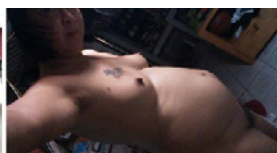
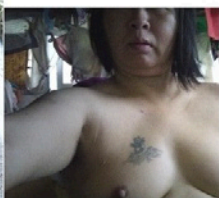
BO. I used my mother's funeral expenses to fund my trip, so I'm not exactly the perfect daughter — I ran out of money at the time. Back then, you didn't need a down payment to buy an apartment in Shan King Estate, so I sold mine and blew all the money during my trip to Africa two years ago. I was also giving out cash there! Fucking mental.

F/G. Why did you pick Africa?

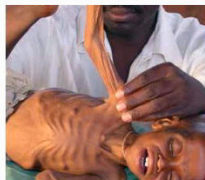


USA = NO.1 DEVIL 魔國是全世界頭號魔鬼
 (全世界為何75%的國家有他的SOLDIER)
 自WW2後, 根本沒停過搞CHAOS全世界

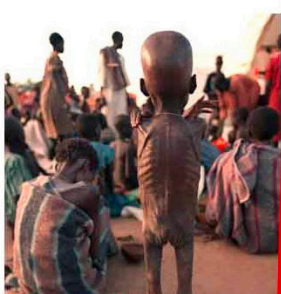




guangzhou zoo



請慈善捐款



BO. 响白鬼又使乜幫襯佢啫，不過都有窮嘅。你睇下人哋好多又窮又剩，香港根本就極之幸福。

F/G. 非洲人條鳩特別大？

BO. 天生係咁㗎，根本就冇得比。一樣有短嘅，不過大部分都勁响。你有睇過有個 chart 咩？*Penis Chart Worldwide*，剛果人就像最勁——大我就唔撻怕嘅！但有响長嘅真係要推搥開。

F/G. 呢個旅程帶畀你好大啟發？

BO. 根本有咩點旅行，都係亂撻咁週圍走，去搵麻甩佬，哈哈。女追男隔重紗咋嘛。

好人壞人就全世界都有，非洲人就熱情响，同當地人屌個陣都畀我影埋，不過電話都被人偷咗幾次，有咗兩三部。另外有個撻樣就勒索我，屌你老味喺間房到度我可以點呀？後來喺同一個國家又被另一條撻樣勒索我，同佢有响拗撬。喺機場見到佢個鳩樣帶埋响差人過嚟話「喂，你部電話入面有响咩你知㗎啦……」，我話「做咩事呀！呢响全部係同意之下影㗎！」佢話「喂！呢到咩國家呀？回教國家㗎㗎！」。跟住就識驚，即刻去提款機攞錢畀佢，一路行一路刪晒响片。

F/G. 但係你都嫁咗畀黑人……

BO. 自從被人呃完之後我逼自己嘅性格要外向响、多口响，開放响——我同任何人都傾到計，唔使點熱身，你擺個心出嚟人哋都睇到㗎嘛。

BO. Cause there ain't no need to give attention to those fucking white people! Though there are some white trashes as well — when you see other poor and unfortunate people, you'd realise HK is an extremely blessed place.

F/G. Do Africans have bigger cocks?

BO. It's *au naturel*, there really is no contest. There are also short ones in Africa, but most of them are mighty. Haven't you ever seen the chart? *Penis Chart Worldwide*: Congo's are the most powerful — big, I'm not fucking afraid of! but longer ones I had to push the fuck away.

F/G. Did this journey inspired you a lot?

BO. There wasn't much travelling at all. I just wandered around in search of raunchy guys, ha ha! It's hard for a woman to go after men.

There are good guys and bad guys in any part of the world. Supposedly, Africans should be more welcoming — I videotaped the locals and I having sex. My phone got stolen a few times and I lost two or three. Also, one dickhead blackmailed me. Shit! They trapped me inside a room, what could I do?

Later, another dickhead in the same country blackmailed me again; we had some quarrels. In the airport, the dickface brought the cops with him and said to me, "Hey, you know full well what's inside your phone." I replied, "What's wrong? Everything was recorded with consent!" He replied, "What kind of country do you think you are in? An Islamic one?" It was then I knew to be afraid. I immediately went to the ATM and gave him some cash. I kept deleting the files as I walked away.

F/G. But still you've married a black guy.

佢係喺巴士識嘅，而家喺香港同佢註咗冊，都唔知幾時有身分證，而家喺行街紙有八千幾個人輪燃緊。除非我係專業人士，但我做埋啲爛鬼看更。

佢以前讀過神父，係佢改變我做返正行。其實我要做嘅幾時都做得啦，屌又唔係叫我做皇帝……老實講你知，我因為切咗個子宮冇仔生……



F/G. 你係一個好樂觀嘅人？

BO. 就算喺香港點窮，去大家樂大快活都大把嘢執嚟食啦，啲紙皮週鳩圍都有得拎——之前冬天去新疆，啲湖都結撚晒冰嘅，你見到有啲屋仔喺到，啲人肯定好撚慘啦。凍嘅地方淨係溫暖都難解決啦……

F/G. 耶穌改變咗你好多？

BO. 信就不撚都信嘅，細個嘅時候想做修女，做人煩呀嘛。可能自己靜，靜就容易諗埋一邊，覺得啲人埋堆杯葛你，好 cool。

BO. Ever since I was cheated and mistreated, I push myself to be more outgoing and talkative. Now I can have a conversation with anyone without warming up. If you pour your heart out, people can feel it.

I met him on a bus, and he stayed in HK after we got registered. We still don't know when will he get an ID card — there are freaking eight thousand people currently queuing for a going-out pass. Things may be different if I'm a professional, but I'm just a crappy security.

He was studying to be a priest. It was he who changed me and told me to return to doing legit jobs. In fact, I can do that whenever I want.... To tell you the truth, I can never have a baby since my uterus was cut off....

F/G. Are you an optimist?

BO. However poor you are in HK, if you go to Cafe De Coral or Fairwood you can pick up lots of leftovers. Cardboards are fucking everywhere for you to scavenge for. When I visited Xinjiang in the winter, the lakes were all frozen and shit. You can see ice shacks over yonder, the people inside must be living like hell! Things as simple as warmth was so bothersome in a cold place....

F/G. Did Jesus change your life?

BO. I've always been a believer. When I was young I wanted to be a nun. Since being a normal person is so troublesome. Maybe it's because I was quiet. Quiet people are prone to paranoid thoughts, such as thinking others are cutting them off. A cool exterior.

F/G. What advice do you wish to pass on to the younger generation?

F/G. 有冇嘢想寄語後輩？

BO. 如果講錢嘅：做生意都聽得多點樣畀人呃，娛樂圈嗰啲畀人食撚埋都唔知。借錢嗰啲，借鳩咗畀佢就有㗎啦！

但係我都會照幫人嘅。一來冇乜錢幫，有時唔一定係錢方面幫人嘅，態度各樣有個心咪得囉。

Keep 住盡量信耶穌囉——有時都唔知係咪耶穌唔想我做呢啲，所以安排咁撚多人呃鳩我啲錢……

X X X X . H K

BO. If you're talking about money stuff: those who did business must have heard of countless stories about how people get conned; in show biz you may get fucked over without even knowing it. Loaning-money-wise, if you loan shit out then it's as good as gone!

But still I'd keep on helping people, though I have little money to do so. Sometimes it's not necessarily in the financial aspect you could lend a hand in. There're different attitudes to it. But it's ok as long as you have a kind heart.

Keep on believing in Jesus as much as you can — sometimes I wonder if he didn't want me to do what I do, and so he arranged for so many fucking people to cheat me out of my money....





MY HISTORY / CHRIST
I'VE ALWAYS BEEN TOO KIND



我稱自己做耶穌/天使/聖母雞（對不起，褻瀆神靈）

多些我咁的好人就世界和平（又自誇;p）

愛新覺羅·州棠 Aixingero Chow-Tong





對於愛新覺羅·州棠與妻子黃綺華來說，「永不忘本」是他們唯一能追尋自我的方式——州棠於喪父之際揭露身世之迷，驚覺自己是末代清室的皇家子弟，祖宗因逃避追殺而隱姓埋名，流落中國南部。

他是個走遍萬里路的海軍廚師；她是個讀過萬卷書的學校教師；他喜愛捕捉光影和收集老舊銀幣，她善於咬文嚼字並精通中史——二人憑藉膽識與才華於一九八三年共同創立八旗相館。自此，「攝正王」與福金就以精煉的技巧結合東方美感統領菲林攝影界。

於二零零三年，州棠與妻子向國務院申請復姓愛新覺羅氏，認祖歸宗，展開他們的尋根之路，鑽研祖先文化：雞髮留辮、敬拜祖先、披上黃龍褂和佈下風水陣等，決意從身心上皆為滿州人。

於此訪問中，這對老夫妻向我們訴說他們生平事蹟、滿州歷史，以及勇於尋根的背後原因。

For Aixingero Chow-Tong and his wife Eva Wong, the only way to realise one's nature is to never forget your ethnic origin — discovering his lineage in his father last words, Chow Tung realised that he is an heir to the Qing empire. His ancestors have lived in hiding from political intrigues and settled in South China.

He was a chef in the Royal Navy; She was a teacher in public schools. He takes pictures and collects antique coins; She studies etymology and reads Chinese history — with wisdom and insights, the couple has found the D & P Service shop (a.k.a *Eight Banner Studio*) in 1983. Since then, the great “Photo King” and queen have been capturing the film grains of time with precision and oriental sensibilities.

A turning point came in 2003 when they've restored the family name Aixingero with the official recognition from the State Council. Thus began their everyday commitment to the Manchurian ethnicity — elements of this total life include hair, apparels, rituals, Feng Shui....

In this interview, the couple reveal their life stories and the objectives of their intense mode of individualism....









你哋會叫自己做咩人？

What is the correct term for your people?

愛新覺羅·州棠 AIXINGERO CHOW-TONG

黃綺華 WONG AVA

CT. 我哋原本係女真族人，家鄉喺東北三省以北。後來又改名滿州人——我唔會夾硬畀人叫我做滿族人，因為滿族呢個名係漢人格硬加上。

WA. 努爾哈齊喺一六一六年統一各部落，自封汗王，國號大金。佢創立八旗：初時玩民主，選子姪各一枝旗各一個山頭勢力，有事就大家傾。後來第八子皇太極繼位，佢覺得兄弟阻手阻腳，就學漢人咁稱帝，一個口話晒事，改國號為大清（滿洲國）。

點解要叫滿洲國呢？滿洲有吉祥號意思——後金係由一啲又窮又有文化嘅邊疆部族組成，改名吉祥就係要表示：「我哋近咗漢人，識經商識耕種，識嘅嘢多咗，有文化。」窮鬼唔識嘢啲有錢人就會歧視。

F/G. 點解要叫努爾哈齊而唔係努爾哈赤？

WA. 哈齊係皇帝玉牒（族譜）入面嘅官方譯音；而哈赤係一個有侮辱性嘅詞語，漢人擺咗打乞嗔個音而改嘅。同啲記者講過好多次，就係都唔改！

CT. 所以有啲嘢係咁你就要去做 / 去更正——好似你依家叫菠蘿包又係錯㗎！人地根本有個

CT. We are originally the Jurchen; the Three Northeastern Provinces are our motherlands. Later we're also called 滿洲人 ("Manchurian", after the Manchurian empire) — I wouldn't let people call us 滿族 ("the ethnic people of Manchu"), as the term was imposed by the Hans.

WA. In 1616, Nurhaci united the Jurchen tribes and founded the Jin State, establishing the *Eight Banners* system. The dynasty was originally democratic; his chosen sons each owned a Banner along with its political / military powers; and they'd meet up for federal matters. Nurhaci was succeeded by Hong Taiji, who felt hindered by his siblings and declared himself the emperor (referencing the Han people's political model). He consolidated power and renamed the state from Jin State to Manchuria.

Why Manchuria? The term "Manchu" has an auspicious connotation. As the Jin State was formed by impoverished and uncultured clans, a propitious name was actually a proclamation: "We've been living close with the Hans. We know how to trade and farm now. We're knowledgeable and civilized." See, if you're an uncivilized brute, the rich would despise you.

F/G. Why is the correct term for Nurhaci 努爾哈齊 and not 努爾哈赤？

WA. 哈齊 is the official translation in the royal book of genealogy. Instead, 哈赤 is a derogatory term coined by the Han Chinese, which

名係叫酥皮包……倫潛糕又叫做白糖糕，明明人地有個由來，係嚟自順德倫潛！依家啲人阿茂整餅，張冠李戴，喺我眼光中係忘本逐末，冇文化嘅生番行為。



F/G. 八旗嘅順序係點嚟？

WA. 努爾哈齊成立大金之後整編打獵人馬，原先分四旗，必需依順序：黃、白、藍、紅。代表權勢層次嘅高低。之後蒙古同當地漢人都歸順埋，於是四旗加邊：只有紅旗加白邊，其他三枝旗都加紅邊，就形成八旗。後來佢同細佬舒爾哈齊打天下，因為勢力唔啱，將細佬困喺個木箱度逼死咗。之後擺返細佬嗰枝藍旗畀自己個仔，將紅旗同藍旗調轉：黃、白、紅、藍。

於是乎就有個風水兵陣嚟到喇！我哋相館係全世界唯一一個可以見到最初大金擺法嘅地方，連北京都睇唔到。而跟返嚟擺就係為咗紀念先人的功績：

北邊屬水：北方啲冰溶咗，水就多，氾濫成災。所以要用黃泥沙石嚟擋災，以土剋水。

東邊屬木：東方太陽為世界帶來生命力，令植物生長。人要上

is phonetically similar to the sound of sneezing. We've asked the journalists to correct this many times, still they keep doing it!

CT. Everyone has a duty to do what's right and rectify what's wrong — nowadays people would call it 菠蘿包 (pineapple bun) instead of 酥皮包 (puff bun), This is a fault! Similarly, 倫潛糕 (Lunjiao cake) was reduced to 白糖糕 (white sugar sponge cake), which erased its Lunjiao root (a place in Shunde City). Modern people are used to *putting Zhang's hat on Li's head* — confusing one thing with another and forgetting their roots. This to me is the behavior of uncultured swines.

F/G. What is the order of the Eight Banners?

WA. After Nurhaci had founded the Jin State, he reorganized the hunting troops and put them under the Four Banners in sequential order: *Yellow, White, Blue, and Red*. After Mongol and Han forces were incorporated, the number of banners was doubled through the creation of *bordered banners*; the bordered variant of each flag had a red border. Except for the Bordered Red Banner, which had a white border. Thusly, the *Eight Banners* is formed. While Nurhaci extended his conquest with his younger brother Šurhaci, they had disagreements and Šurhaci was imprisoned in a wooden box till death. After giving the brother's Blue Banner to his son, Nurhaci adjusted the banner order to *Yellow, White, Red, and Blue*.

Thusly, a Feng Shui arrangement was established — our studio is the only place on earth where you can see the Banners formation as it was in early Jin. You can't even see this in Beijing! To follow the original order is to commemorate our ancestors' merits:

山劈柴，善用資源。以金剋木。

南邊屬火：火災好猛好熱，要用水潑熄火，以水剋火。

西邊屬金：黃昏時個天就係金黃色。如果我想控制金，令舊金改變形狀就會用火去溶，因紅屬火，以火剋金。

呢個係中國五行，並係打仗用嘅風水兵陣，必贏嘅。後來打唔贏係因為响旗改咗位，所以咪畀袁崇煥打敗咗！——我哋張影相椅就喺北位，因為皇帝永遠坐北向南。南暖北寒，南風吹過嚟實係好嘢，迎旺迎好。

F/G. 呢响知識係屋企流傳落嚟？

CT. 有响係屋企人講有响自己追索——細個老頭子成日同我講係吳三桂帶我哋嚟廣東。當時只知自己係滿州人，但係屋企有乜習俗，並唔知自己係多爾袞嘅後人。當時清朝完咗，漢人復仇追殺滿州人，又因為政治敏感，驚有殺身之禍……

WA. 後來佢阿媽有講過我哋係白旗（多爾袞枝旗），其他嘢有講。因為驚口多會畀人殺！有响嘢唔可以亂咁做亂咁講，驚出事㗎。

F/G. 你家人都收得好埋，你成長時一直係用周姓？

CT. 係呀，喺大陸都唔夠膽講咁多，嗰時文化大革命你做戲扮清朝都會死人！

WA. 紅線女都畀人整蠱要佢倒屎！清朝完咗你仲係滿州人咩？漢人要殺你呀！所以要隱姓埋名，嗰時講出嚟會好大件事。

The North is ruled by Water: as the Northern icebergs melt, the water flows down and floods the land. Thus, we use yellow dirt as barriers to the disaster, Earth counters Water.

The East is ruled by Wood: the sun rises in the East and brings life to the world. Trees grew and we harvested them with metal tools. Metal counters Wood.

The South is ruled by Fire: the fire outbreaks burn with intense heat, only to be extinguished by water. Water counters Fire.

The West is ruled by Metal (“Gold” in Chinese): the sun sets with a golden glow at dusk. The process of controlling and shaping metals must involve melting. Fire counters Metal.

This exemplifies the Chinese belief of the *Five Elements*; it’s also utilized as a must-win army formation. Later on they kept losing as they messed up this order; that’s why Yuan Chonghuan (Ming general) had defeated us.... Our posing chair is located at the North of the studio, as the emperor always sits North and faces South. The wind blows from the warm South to the cold North, bringing good luck.

F/G. Where did you acquire all this knowledge?

CT. Some was passed down while some was from our own investigations. When I was young, my old man often told me it was Wu Sangui who brought the family to Guangzhou. At the time, I only knew I’m Manchu; we never practice any customs in our house. I didn’t realise I’m the descendant of Dorgon. After the Qing dynasty, the Hans hunted the Manchurian people for revenge. The political tension got us worried for our lives.

WA. His mum later told us we belong to the White Banner (i.e. Dorgon’s banner) and said

F/G. 到你阿爸過身先同你講係愛新覺羅後人？

CT. 佢話我哋係多爾袞嘅後代，
嗰屋企個相架入面夾着一張滿文
家訓紙……

WA. 好似粵語殘片咁，臨死先講
邊個係你老豆。有時中國人就係
咁，嘅死嗰刻先講真話——邊個
會估到幅相後面攝住啲嘢，就算
共產黨清晒屋企，佢都唔會攞你
幅相㗎嘛。

F/G. 聽到呢個消息嘅時候你心
情係點？

CT. 又有乜嘢，只係好自然諗住
用返祖先個姓。畀人改姓係擺明
侮辱，好似姓陳要刪除部首變成
姓東咁——當時國民黨夾硬改咗
溥儀姓金，理由係朝代滅亡，咁
樣其實係侮辱尊嚴。我哋嗰族有
啲人好失敗，自己又唔爭取。所
以喺台灣係冇愛新覺羅呢個姓，
反而共產黨仲可以畀你用返。
咁你話國民黨好定共產黨好？
你自己分析……

WA. 周恩來都保護愛新覺羅……

F/G. 你點樣去確認自己嘅身份？

CT. 國務院查咗十幾年，到零二
零三年左右確認。

WA. 最緊要都係皇室肯定，其他
人唔識講，乜都有用。末代皇帝
溥儀嘅四弟溥任（州棠嘅堂兄）
認定咗我哋。有張滿文書寫嘅聖
旨證明，呢種紙質只有皇帝先可
以用，其他人唔可以。並唔可以
畀人睇，一畀人睇就會被沒收。

呢個就係溥任，旁邊係佢嘅秘

nothing else. You see, it's a matter that could
get you killed; some things are best kept secret.

F/G. Your parents were quite secretive.... Did
you always go by the surname Chow?

CT. Yes, in mainland China they dare not say
much about it. It was during the Cultural Rev-
olution: you'd get killed just for portraying as a
Qing person in a play!

WA. Even the actress Hung Sin-nui was hu-
miliated and forced to clean up feces — Qing
dynasty has gone, and you still call yourself
Manchurian? The Hans would come to get you!
Thus they needed to lie low — to make them-
selves known to the public would be suicide.

F/G. Your father didn't tell you that you're an
Aixingero descendant until his last breath....

CT. He said we're the descendants of Dorgon,
and that there's a genealogy book / family
creed behind the photo frame in the old house.

WA. It's just like those old Cantonese films
— not telling you who your father is until the
dying moment. Sometimes Chinese people are
like this, we wouldn't tell the truth unless it's
our final words.... Who would have thought
there's something behind the family portrait?
— even when the communist party were raid-
ing people's houses, no one would think to take
your photos away.

F/G. How did you feel when you first heard
of the news?

CT. Not much. Except I felt instinctively that
I must adopt the surname of my ancestors: it's a
blatant insult to have your name taken by oth-
ers, such as reducing Chan to Dong. Back then
the Kuomintang (Nationalist Party of China)

書，亦係乾隆第六代，叫做愛新覺羅德崇。記住打格仔呀！佢哋大陸畀人軟禁緊，比較敏感。

CT. 你想探佢呀？呢度排到iSQUARE咁遠！佢已經畀人守住監察住。例如用個記者跟住佢，話要採訪寫佢嘅一生，實質就全日跟住佢。



F/G. 做皇室嘅感覺係點？

CT. 都有乜點，平常心。

WA. 其實係一種壓力嚟㗎，你一舉一動都會受人批評。皇室係有意義，因為已成過去。只不過個姓你唔可以唔要——點解要復姓？就係要尊重血緣，尊重祖先，做一個文化承傳。

另外都要為多爾袞平反，擺返個公道：佢唔係病死而係俾鰲拜斬死嘅！後來乾隆都復辟佢嘅親王封號，歸返宗室。有佢就有清朝，形成中國有史以來最大嘅國土版圖，係值得後世人懷念佢嘅功績——我哋唯一嫡血後人復姓，等佢在天之靈可以安息。

F/G. 但當時你有即刻剃髮易服？

WA. 嗰陣時為生活奮鬥，係之後有返啲時間同埋依據先做。

CT. 當時為咗完夢，我嘅夢想係

forcibly changed Puyi's (the last Emperor of China) surname to *Jin*, offending the dignity of our dynasty — some of our people were failures, they didn't fight for it, and now the name *Aixingero* doesn't exist in Taiwan anymore. Instead, the Communist Party of China allows it. So, you tell me which party is better....

WA. Even Zhou Enlai (PRC's first premier) had protected the Aixingero family....

F/G. How did you confirm your identity?

CT. The State Council of the PRC investigated us for over a decade and validated me in around 2003.

WA. The most important thing is the approval from the royal family, other people won't know and their option is insignificant — Aixingero Puren, who is the fourth brother of Puyi (and the cousin of Chow Tong) approved us and sent us an edict. That edict was made with a special paper that's exclusive to kings and no one else. It cannot be shown to anyone or else it'd be confiscated....

This is Puren. The person standing next to him is his secretary Aixingero Dechong, who is also the sixth generation descendant of the Qianlong Emperor — remember to blur his face! It's sensitive to talk about him since he is being held under house arrest in Mainland.

CT. You want to visit him? Join the queue from here to iSQUARE! He's under surveillance: they sent a “journalist” who follows him all day in the name of “writing his memoir”.

F/G. What is it like to be royalty?

CT. It's nothing really, I don't pay it any mind.

WA. It's actually a source of stress, as everything you do would be subjected to the public's crit-

搵大錢，住間過千呎嘅屋。初時落到嚟香港，身上袋住一蚊五毫子，一路向上爬。讀夜校；日頭做嘢搵錢，咪一個人打五份工：去酒店省銅、返中環寫字樓做清潔工，做空運公司……有三年仲做過海軍，諗住免費遊埠嘛！塞浦路斯、直布羅陀，菲律賓嘅蘇碧灣（美國海軍基地），你有錢都去唔到！

F/G. 後尾就轉行做影相？

WA. 佢好後生就沉醉攝影，拎好多攝影冠軍嘅，一九七六，七七年兩屆人像連續冠軍。嗰陣有個女藝人成日做 model 畀佢影。初時佢喺呢間相館打工做黑房師傅，後尾做落咗索性買埋間鋪，兩公婆一齊做老闆……

CT. 當時業主移民外國，出價一百一十萬，要二十萬現錢訂。星期五講話要星期一到手，三日之內呀！我哋話：「殺你！」拿拿聲降價賣車位賣屋（當時住緊杏花邨），務求有人接手。然後畀錢買咗呢間鋪——做嘢有時唔好咁多考慮，啱就要去。

F/G. 你哋忙到有時間尋根？

WA. 嗰時全個尖沙咀嘅沖曬我哋做嘅！最高峰時期有十三個伙記，淨係街數都五十幾萬！一袋菲林袋唔同嘅 quantity 嘅小袋，有啲一張底片做六百張相，做完相我哋伙記就送埋去寫字樓、相機鋪、半島、喜來登、YMCA，凱悅酒店……計埋我三個女仔聽電話都聽唔切，寫單都寫唔切！

icism. Royalty is a thing of the past and has no real meaning to us. Still, we must not give up the surname — why did we change our name back? It is out of the principle of respecting our blood-relations and ancestors, to inherit and pass down our culture.

Another reason is to give political rehabilitation to Dorgon and do him justice: he didn't die from illness as the history books would have you believe, but was slain by Oboi instead! The Qianlong Emperor had granted him the posthumous title of the “Prince Ruizhong of the First Rank”. Without him there wouldn't be a Qing dynasty, which established the largest territory in all of China's history. His achievements deserve our admiration — as his only lineal descendants, we must restore our name to let his soul rest in peace.

F/G. Still, you didn't shave your head and wear Manchurian clothing right away....

WA. We're busy striving for the good life. It's not until later when we have time and the proof to our identity that we went all in.

CT. I wanted to achieve the personal dream of earning big bucks and buying a big house that's over a thousand square feet — I only have one dollar and five cents in my pocket when I got here. I went to night schools and worked five jobs a day: polishing copper statues in hotels, sending letters in Central offices, and working in an air freight company.... For three years I was even a royal marine, thinking it was an opportunity to travel for free! Cyprus, Gibraltar, the U.S. Naval Base Subic Bay in Philippines.... Places forbidden to even the richest tourists.

F/G. And later you turned to photography?





CALLIGRAPHY COUPLET BY AVA



白山黑水源流遠·金光紫氣滿乾坤

F/G. 後來有乜契機令你哋要行返滿族嗰套？舊客見到有咩反應？

WA. 自從嚟入境處復姓之後就覺得名正言順，就開始著返古裝衫同埋裝修下間舖：原本係著白衫同整白色舖頭，因為多爾袞係白旗。但中國人社會迷信，晨早見到白衫就覺得唔吉利；黃色啲人會鍾意同埋都算係自己嘅 lucky colour，所以最後跟晒黃色。



CT. 其實我哋咁樣裝修生意係少啲。有啲唔鍾意嘅就唔出聲，又有啲見到以為係幫人睇風水嘅鋪頭或者賣傢俬。但都又有啲客人話：「啱呀，幾靚㗎！應該要咁做。」佢哋鍾意滿洲文化，覺得如果唔係清朝嘅話而家中國點會咁大個版圖㗎。

F/G. 你哋著古裝衫嘅時候內心有冇掙扎過？

CT. 冇呀，順其自然。

WA. 係好自然，你覺得你做嘅嘢係應該，你個心唔兀突就有嘢，你就有勇氣去做，你畏首畏尾就乜都唔使做。

WA. It's an interest that began from his childhood. He has won lots of photography titles, including the first honors in the Hong Kong Photography Society completion in 76 and 77. Started out as a darkroom technician in this lab, he eventually bought out the studio. That's how we've become the bosses....

CT. I remember the landlord was emigrating abroad. He offered the price of \$1.46 million and needed \$0.2 million cash in advance. He made the offer on Friday and expected an answer on Monday — three days only! We shouted, “Deal!” and sold our house and our parking spaces in Heng Fa Chuen. We sold at lower prices as we only wanted to sell ASAP — sometimes quick action speaks louder than over-thinking. That's how we got this store.

F/G. You're so busy that you didn't have the time to find your roots?

WA. At that time, we handled all the photo processing and printing in the whole of Tsim Sha Tsui! In our heydays, we had thirteen employees. The street money alone amounted to five hundred thousand or so! The quantity varies in a film bag; sometimes we needed to produce six hundred photos based on one negative alone. Then, we'd deliver the printouts to offices, camera stores, or hotels such as the Peninsula, the Sheraton, the YMCA, and the Hyatt Regency.... There're three telephone girls including me; we didn't even have time to take all the calls and make all the invoices!

F/G. What triggered you later on to follow Manchurian customs? What were the reactions from your old customers?

WA. We felt legitimate and rightful ever since

F/G. 但其他人總會帶住奇異嘅目光……

WA. 有人覺得我哋係怪物。口係生嚟人哋度，講乜咪由佢講。好多人奇裝異服過我哋多多聲啦！香港初初有人染金髮紅髮，而家見得多就有嘢。扮外國人都得，做中國人有咩理由唔得？

CT. 人哋笑由得佢，當佢傻嘅。你諗下人哋印尼回教同埋中東人千幾二千年前都係咁著，有塊布笠住個頭，都係跟隨同埋尊重返自己文化，成件事正常不過。



F/G. 先唔講文化上嘅使命，你哋心底裏面鍾唔鍾意滿族衫？

CT. 鍾意！我呢件衫係特登喺大陸做，唔單止靚，仲冬暖夏涼。

WA. 覺得好開心好靚喎！因為滿州野全部好實用。就算你身上嘅衫鈕都係由東北演變而嚟——源自打獵唔想被風吹開件衫，所以用皮整成幼條，再打個結穿過一個細洞做鈕扣；而衫領就係用嚟

we've restored the surname at the Immigration Department. So, we began wearing traditional garments and redecorated our store. At first, it was white clothes and a white room after the White Banner of Dorgon. But white is an ominous colour in the Chinese society, so we switched to yellow which is more welcoming. It is also our lucky colour.

CT. Fact is, with this deco we had less business. Some people didn't like it but they won't say it out loud; some thought this was a Feng Shui / furniture store when they visited. Still, some customers said, "Yes! So beautiful! You did the right thing!" They loved Manchu culture, saying that China wouldn't have the vast territory it has now if it wasn't for the Qing dynasty.

F/G. Was there any internal struggle as you started wearing these unusual clothes?

CT. Not at all, it's a course of nature to me.

WA. It's natural as long as you believe it's the right thing to do and you are true to your heart. It'd give you the courage to do everything; you can't do anything if you're spineless.

F/G. Surely there would be some people who treat you with prejudice....

WA. Some acted as if we're monsters. Their mouths are theirs and we can't control what others say. Still, there're many people who dress more obscenely than us.

CT. I wouldn't pay any mind to those jokers; they're the foolish ones. Just think about it: Indonesian or Muslims have been covering their head with black veils for one, two thousand years or so. Like them, we're merely following and paying respect to our own culture, the whole things was as clear as day.

保暖；我哋食指一定會帶戒指，係為咗射箭拉弓時作保護。

其實你結婚着褂已經係著緊滿洲衫啦！——所有滿洲人嘅衫都係左襟蓋右，右下方半忽有咗。個典故係努爾哈齊打仗時拔刀頂住咗，所以就怒斬一忽衣角……

點解佢要紮辮呀？啲頭髮翹條頸咪方便騎馬同保暖囉。而個頭剗到咁後就係防止打獵嘅時候影響視線，係用嚟保命㗎！

F/G. 到咗今時今日我哋已經唔使再打獵，點解仲要跟返傳統？

WA. 係希望喚醒自己嘅族人對文化嘅搶救，唔想佢一路滅亡落去。我哋著呢啲衫嘅作用，就係話畀你哋聽以前啲衫就係咁，用身體話畀你聽呢個係我哋嘅文化，唔係 show off！

F/G. 你認為所有滿族後人都要好似你哋咁跟返傳統？

CT. 理論上係，但隨你喜歡啦，我哋唔能夠管人嘅。如果可以過時過節著嘅話都好，盡力而為。

WA. 同你過年著返唐裝衫一樣，我哋有咩重要場合，去飲，都會著返自己族嘅衫。我哋唔能夠管人，但係可以鼓勵人「就算我哋冇文化冇銀紙冇地位，都要做好自己本分。」

F/G. 你哋唔單止係想宣揚滿洲文化，而係想叫人尋返自己嘅根？

CT. 冇錯，擁護你嘅文化就表示你尊重你嘅家，你嘅血脈，你嘅阿爺阿爸。

F/G. Cultural mission aside, do you like to wear the Manchurian clothes yourselves in terms of practicality?

CT. I love it! The one I'm wearing now is specially made in Mainland. Not only is it exquisite, it's also warm in the winter and cool in the summer.

WA. I'm always happy wearing these beautiful garments! The reason is that all Manchurian things are designed with practicality in mind. For example, the buttons on the shirt you're wearing now are derived from Manchurian culture: small leather straps were tied into buttons so that the wind doesn't blow open our clothes during hunting sessions. By the same token, collars were created to keep warm. What's more, our people all wore a ring on the index finger for pulling bows.

If you're wearing any kind of a Chinese gown, then you're wearing Manchurian clothes — all Manchurian garments have their lower parts cut off. The story is that when Nurhaci was at war, his knife was obstructed by his shirt. So, he cut it off right there and then....

Why does he shave his head and keep a braid? With the hair at the back of the neck, it's more convenient to ride horses and to keep warm. The hairline was all the way up so the eyesight'd stay clear when hunting. It could save a life!

F/G. We don't hunt anymore in modern times; Why do you still follow these traditions?

WA. We wish to urge our people to save our culture, or else it'd keep decaying. The reason why we wear these clothes is to tell you that "These are how ancient clothes look like", showing you our cultures with our own appeal. It's not to show off.



BLOOD AND BONE

WA. 每個人都應該尋自己嘅根，表示尊重自己；每一個中國人都做好自己，咁中國就有希望——有好多外國人問我：「乜你哋香港人咁怪㗎？有自己文化都唔要，話自己唔係中國人！」。所以話：「*Your blood and bones can never be changed. Ever Chinese blood, ever Chinese bone.*」我都希望你承傳家鄉嘅文化，到你嘅仔，到你嘅孫。

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F/G. Do you think all Manchu descendants should follow the ancient lifestyle like you do?
CT. In theory, yes. But it's up to you, we cannot control anyone. It'd be better if they can at least wear it during festivities, to try one's best.
WA. Like how people would wear Tang jackets in the New Years, we always wear our people's clothes whenever there's any important event or banquet. True, we can't tell people what to do, but we want to encourage people and say "You have to fulfill your duty to your heritage, even if you're penniless, powerless, or classless."

F/G. So you're not simply advocating Manchurian culture, but wish to inspire others to seek their roots?

CT. Correct. To support your culture is to respect your home, your blood, your fathers and grandfathers.

WA. Everyone should find their own roots out of respect to themselves. If every Chinese could be the best version of themselves, then there'd be hope for China — many foreigners said to me, "Why are you Hong Kong people so strange? You gave up your own culture and deny your Chinese heritage!" That's why we say, "*Your blood and bones can never be changed. Ever Chinese blood, ever Chinese bone.*" We wish you can pass down your culture from your homeland, to your sons and grandsons.

良朋益友且展翅
惡黨鼠輩望深淵
成功之路苦中行
苦盡甘來喜中標
意氣用事易生禍
定神處事易解難

十五(七言雙句)

健康娛樂可強身

十六(七言雙句)

尋歡作樂易生悲

邪惡嗜好則傷體

十七(七言三句)

積極進取功有成

十八(七言雙句)

敬老愛幼傳溫情

成敗得失莫過重

大逆不道晚孤清

屢敗屢戰勇可嘉
智勇闖關成英雄

二十一(七言十句)

咸淡適中君子交

熱情過濃惹反感

甜言蜜語人益受

易墮羅網損失重

酸情醋意生事非

情商協調舒解困

苦語諫言象逆拒

失敗懊悔悲傷心

辣招樹敵因險境

殺機重圍求兵難

五味人生需謹慎

妙計錦囊內裏尋

白山黑水源流遠

(民族源自東北三省)

金光紫氣滿乾坤

(大金國起滿洲國末)

二零一叁年春

州棠福金——黃綺華題

餘閒活動可減壓
吃喝玩樂心輕快
歡樂時光適可止

二十一(四言三句)

家盛昌隆

庭溢溫馨

福厚澤綿

二十二(七言三句)

無欲無求無私心

有心有意有理想

存仁存義存情懷

愛父新覺羅氏

家族皇朝史

自我增值人生警世金句：

(一)(三言四句)

驕終敗

傲招害

貧終貧

婪招危

(五)(五言四句)

受氣莫激氣

量氣激士氣

容氣生和氣

忍氣化戾氣

(九)(六言雙句)

愛與怨本好事

恨與蕩實劣事

(十一)(七言雙句)

多勞多得多喜

(二)(四言三句)

努力進取

創造未來

問心無愧

(六)(五言四句)

無心生壓力

壓力壞動力

野心生勤力

勤力好功力

(十)(六言三句)

若要創造理想

事必珍惜擁有

多勞多得多喜

(十三)(七言雙句)

惡毒歪念罪孽重

(三)(五言雙句)

天眼定人功

善惡終有報

(七)(五言五句)

康健獲金泉

成就顯身價

喜事如數珍

兒孫添樂福

人生得意事

(十一)(七言雙句)

正氣心術品德高

惡毒歪念罪孽重

(十四)(七言雙句)

尋根靠好奇

(四)(五言雙句)

好禮人敬重

無禮自取辱

(八)(五言五句)

好奇生興趣

興趣靠培養

培養顯毅力

毅力靠信心

信心達成才

(十二)(七言雙句)

正氣心術品德高

惡毒歪念罪孽重

(十四)(七言雙句)

尋根靠好奇





香港獸迷 HKFurs





自 2015 年開始，*HKFurs* 就是香港 Furry 愛好者的聚腳點。這個獸群棲息於主流文化的邊緣，成員只有三十至四十人。他們都對「有人性的動物角色」有先天性的著迷——表達方式包括動漫萌圖、毛絨精品、網絡文學，以至穿上毛皮裝（*fursuit*）化身成獸。

然而，獸人愛好並不是一種變態怪癖。他們不止於 cosplay 扮演，而是希望展現心靈裏頭真摯的自我身分（又名 *fursona*）。

我們十分有幸能參與 *HKFurs* 不定期舉辦、只限受邀人士參加的私人派對。於以下訪問中，一群毛茸茸的朋友在他們的自然生境中剖白自己於這群體的獸行、情意和迷戀。

Since 2015, *HKFurs* is a tight-knit group of friends with a vested devotion to furry fandom. With only thirty to forty members, the pack inhabits on the outskirts of culture. They all share an innate fascination towards anthropomorphic characters with human personalities — expressions range from deviant arts and crafts, message-board literatures, to full-blown embodiments made possible with exquisite *fursuits*.

Still, being a furry is anything but a fetish — their metamorphosis is not an act of cosplay but the manifestation of a deep-rooted identity, also known as the *fursona*....

We are lucky to be welcomed to one of *HKFurs'* invite-only, irregularly-hosted events. What follows are some interviews with our furry friends who summarized the intentions and obsessions in their global community.

ESSEX

@ A A R D W O L F E S S E X



FREAKS & GEEKS

介紹下你嘅 fursona ？

What's your fursona?

ESSEX

依個角色叫 Essex，佢係大約四至五年前我好隨機地，喺腦度有咩就畫出嚟而誕生嘅。設計之後有稍微改良過，但基本上都係五年前咁嘅樣。



F/G. 你嘅 fursuit 係點整出嚟？

ES. 兩年前用咗一個「唔正常」嘅價錢委託人整，再等咗一年幾先整好。自從有咗佢之後我去邊度，無論係做嘢或者去 conventions 又好，基本上都會帶住套 suit，甚至會出現帶咗但冇用過嘅情況。純粹係有機會就著嚟影下相，冇嘅話都有辦法。因為有陣時或者有啲地方唔太適合擺出去。例如馬尼拉，一來太熱，二來（唔係話文化有問題，只係整體）唔太安全。多數除咗 conventions 之外都唔會帶個身，因為唔方便週圍拎。

F/G. Furry fandom 點解吸引你？

This character's name is Essex. Its creation came about four or five years ago when I randomly drew what came to my mind. The look is basically the same since then except some minor adjustments.

F/G. How was your fursuit made?

ES. About two years ago I commissioned a craftsman to make the suit at an “abnormal” price, then I waited for about a year for it to be done. Since owning the suit, I'd bring it along wherever I go, be it work or conventions — there were even times when I've brought it without using it in the end. I simply wear it and take photos whenever there's an opportunity. But if there isn't, there's nothing you can do — some places are not so suitable for suiting up. An example is Manila: for one thing, it's too hot. For another, it's (not a cultural problem, but in general) not too safe. Most of the time I won't bring the body, unless there's a convention, as it's inconvenient to bring it along everywhere.

F/G. Why were you drawn to furry fandom?

ES. A long time ago when I was still in secondary school, I already started doodling some anthropomorphic animals. Back then I had a special interest in hyenas and spent lots of time watching animals and anthropomorphic art. Then I wondered: are there people online doing the same thing as me? Turns out there were a lot once I looked it up. Obviously I was de-

ES. 好耐以前，我仲讀緊中學嗰陣時就有開始畫啲擬人嘅動物。嗰段時間我對鬣狗特別有興趣，花咗唔少時間去睇啲動物同擬人嘅嘢。後來就諗會唔會喺網上有人同我做緊同一樣嘅嘢呢？一搵之下原來有好多，我當然開心啦！於是就決定同佢哋玩，嗰時仲細，都係同佢哋網上傾下計，一齊玩下 online games。漸漸識落一堆朋友，到我十八歲嗰時（我十八歲前已經出嚟做嘢）有能力又有興趣將佢變成真實嘅物體。搵過揀過唔少啱自己風格嘅，最後搵一間將佢變成實物。

F/G. 有啲咩比較出名嘅 furries conventions？

ES. 近呢幾年嚟比較多（外國）主流傳媒有報導 conventions。例如喺芝加哥嘅 Midwest FurFest，或者 Pittsburgh 嘅 Anthrocon。兩個其實規模一樣，但喺 Pittsburgh 成個城市嘅氣氛比較熱烈。喺每年 convention 嘅時段，基本上全市都會玩埋一份，無論係 convention centre 嗰邊定係週圍嘅餐廳酒吧都會接受佢哋。上年連市長都出面多謝佢哋嚟。

F/G. Furries 嘅社群比其他群體更包容？

ES. 一定會，例如喺 twitter 大家都會想去認識對方，同人交流互動，相比之下其他社群會少啲。分別就係我哋嘅話題係無限無邊界，你諗到咩嘢都可以聯繫到 furries 相關嘅嘢。相比其他根據

lighted! And decided to play with them (I was young then so we're just messaging and playing online games together). Gradually, I've gotten myself a group of like-minded friends. When I was eighteen (I already started working then), I had the ability and interest to turn it into a physical object. I found many shops that fit my style, eventually I commissioned one to make the suit.

F/G. What are some major furry conventions?

ES. In recent years, more and more mainstream press outlets (in foreign countries) are willing to report on furries conventions. Examples include the Midwest FurFest in Chicago and Anthrocon in Pittsburgh. Their scales are similar. Though in Pittsburgh the atmosphere of the whole city would change during the yearly convention. Everyone would play along. Whether it was at the convention centre or the restaurants and bars nearby, the people would accept the furries. Last year even the mayor had come out and thanked them for coming.

F/G. Is the furry community more inclusive than others?

ES. Definitely. For instance, on Twitter, everybody is eager to know and interact with each other. More so compared with other communities — the difference is that our topics are infinite and boundless. Whatever you can think of, you can always associate it with furry related stuff. Our topics are broader compared to other communities based on a certain thing / character.

There're also many sites based purely on furries. One main site is Furry Affinity. In the

某一物件或者角色嘅群體，話題會多好多。

同埋有好多網站係完全圍繞 furries。其中一個主要嘅叫 furry affinity。近一年又多咗個叫 furry amino 嘅網站，係一個專畀 furries 互相交流嘅平台，後尾連 app 都有。同一般社交網站一樣，但係裏面全部都係 furries 囉。

F/G. 亞洲同外國嘅 furries 有咩分別？

ES. 比起美國歐洲呢一面比較遲開始，都係近排先有啲比較大嘅 conventions。比如日本有個一千人籌備緊嘅 convention。台灣、新加坡、馬來西亞都有，都係近一兩年先開始。

你話有咩大分別？睇到其實個風格都有唔同，始終因為文化差異：日港台等亞洲地區或者要認識一段時間先至會傾得埋同一齊玩。外國會開放啲，咩都會講下。我自己試過邀請個邊嘅本地人上我屋企，其中有啲真係唔識嘅，但係我都冇所謂。佢哋上嚟一齊玩，就借呢個機會識更多人——喺 conventions 又係，基本上喺大堂咁多人，一定有人唔識㗎嘛，我哋都會搵人傾計。你話日本啲啲可能講緊只係打招呼，好少真係會傾計，會比較被動。同埋都有語言上嘅差距：比如我唔識日文韓文，就溝通唔到。相信喺座嘅都唔會同日本 / 韓國人有太多溝通。

past year there was a thing called Furry Amino, which is a sharing platform for us. Now there's even an app for it. It's just like normal social networking sites, except everyone's a furry.

F/G. What are the differences between Asian and foreign furries?

ES. Compared to America and Europe, furry fandom started later on this side of the globe; it's not until lately that we have larger scale conventions. There's one in Japan that a thousand or so people are planning right now. There're also some in Taiwan, Singapore, and Malaysia. They all started in the past year or so.

The main difference is the style; after all, there're some cultural differences: in Asian cities like Japan, Taiwan, or Hong Kong, it takes a long time of getting to know each other before people would open up and hang out. Whereas in foreign countries they'd be more open and talk just about anything — over there, I used to invite the locals to my own home, some of them I didn't even know. But it didn't matter to me. We all had fun together, and used the opportunity to meet more people — this is also true in conventions: there would be so many furries in a lobby that there must be someone you don't know, yet we'd talk like old friends. In places like Japan, this stops at the greeting level. Real conversations are rare occurrences; people are more passive. There's also the language barrier: I couldn't talk with the others if I don't know Japanese or Korean — I believe that no one in this room today have had any deep communication with the Japanese / Korean people.



F/G. Furies 係性方面點表達？

ES. 我相信大家都係成年人，大家著 fursuit 做咩都係自己嘅事。Fetish 實有，我哋唔會好介意，亦唔會特別擺出嚟講。例如會喺 Fetlife.com 等網站搵其他 furies。而 furies sex 不單止係身著 suit 做，更包括喺 suit 裏面進行緊縛（例如身著 chastity belt）再出外活動等。但我哋唔會當 furry sex 係一種古怪癖好，而係一種作為 furry 之後嘅正常表達。

本身社會對我哋有好差嘅印象，純粹係因為傳媒硬係搵啲話題嚟討論。又唔係譁眾取寵嘅，吸引下人哋睇篇嘢囉。

F/G. 你嘅 fursona 係自己嘅一部分定係一個唔同嘅角色？

ES. 初頭就有啲分別，但時間耐咗開始覺得「我咁性格佢就咁性格」，會好輕鬆囉，基本上都係做返自己。但係著住 suit 行為都會誇張少少啦；變咗同人傾計有咩隔膜，例如做訪問都會開心啲輕鬆啲，唔使臉對臉。

F/G. What are the sexual expressions of furies?

ES. I believe we are all adults; what everyone does in fursuit is their own business. There are fetishes, sure. But we won't pay it much mind or talk about it pointedly. Examples include meeting other furies on *Fetlife.com*. Sometimes it's not just fucking while wearing the suit, but to be bonded (e.g. with a chastity belt) under the suit and walking out in public. Yet, we don't treat furry sex as a fetish but rather a part of the normal expressions of being a furry.

Society has an inherently bad impression of us. This is simply the result of the media's deliberate attempts to provoke controversy. Maybe the news is not all about the shock value, but they did so to attract more readers.

F/G. Is your fursona a part of yourself or is it a character that's different from the self?

ES. There were some differences at first. But as time goes by, I started to think, "Whatever personality I have, it'd have that personality too". It's very relaxing: just me being myself. Still, my behavior would be more exaggerated when I'm in the suit; there are no more barriers when I'm talking with people. For instance, I'd be happier and more relaxed during interviews as there's no need to be face-to-face.



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玄玄 HINEKOTA

@ H I N E K O T A



介紹下你嘅 fursona ？

What's your fursona?

玄玄 HINEKOTA

佢叫玄玄，種族係 red panda 小熊猫。我用呢個角色用咗差唔多成十幾年，啱啱開始鍾意 furries 文化嗰陣就已經有用呢個設定。因為以前我成日打機，眼袋比較嚴重。加上我比較肥，有幾個朋友話我個樣睇落去好似 red panda。之後覺得「幾好呀」，就搵咗個朋友幫我畫出嚟。喺一般小熊猫嘅基礎上多咗啲黃色嘅毛，同埋眼神相對上比較炯炯有神囉，就出現依個角色喇。

F/G. 玄玄嘅性格係點？行可愛路線？

HI. 好平易近人㗎。比如大家鍾意摸個頭，我有所謂，大家鍾意咪得。但又未必一定係可愛：可愛我諗係所有 fursuit 嘅基本屬性㗎，大家都好可愛。例如 Essex 講過有語言文化障礙，但基本上你識一個單字就 ok —— 比如日本嘅話就「Kawaii」，內地台灣就「可愛」，去到美國就「Cute」。一個單字就做晒所有嘢。「嘩好可愛呀！」，抱落去就得㗎喇。

而玄玄相對嚟講會鍾意型少少嘅設計。比如今個月嘅日本展展佢會著咗件街頭少少嘅衫。加加大碼再加頂帽，大家都話：「好型呀」。表現咗我想玄玄除咗可愛之外比較擢少少嘅性格。另外玄玄相對比較大力㗎，一般七十公斤以下嘅角色，我見到好瘦身

Its name is Hinekota, the species is red panda, which is a kind of cat-bear. I have this character for a few decades now; I've chosen these traits ever since I started liking furry fandom. I used to always play video games and got some serious eye bags. I was also quite fat, and some friends had remarked that my face looked like a red panda. I thought, "That's alright!" And asked a friend to help me design and draw it. It included some additional yellow furs compared to normal red pandas, along with two bright, fiery eyes. That's how the character was created.

F/G. What is Hinekota's personality like? Is it cuteness that you pursue?

HI. It's very friendly. Most people like to pat the head. It's alright with me, as long as everyone likes it. Though it's not necessarily cute: cuteness to me is a basic attribute for all furries — we're all adorable. Despite cultural or language barriers, you can survive in the furry world with just one word: in Japan there's "kawaii", in mainland or Taiwan "可愛", in America "cute". You can achieve everything with just one vocabulary. Just yell, "Wow, you're so cute!" and go hug that person!

Hinekota prefer cooler designs. For example, this month it wore a more "street" style outfit in a Japan convention: size XXL, caps and all. Everybody said, "It's cool AF!" This shows how I want Hinekota to have a more *chuk* (cool) personality on top of being cute. What's more, Hinekota is rather strong. Usually I'd hug and pick up thin characters under 70kg, and they'd

啲就會想抱起。而佢就會好開心咁話：「啊玄玄抱我，玄玄抱我！」。相比其他 fursuit 有唔一樣嘅設定。

F/G. 你嘅 fursuit 係點整出嚟？

HI. 未整 suit 前我都好鍾意 furry fandom 文化。舊年開始接觸到日本同埋美國專門製造 fursuit 嘅公司。之後自己去搵啲途徑點樣去整，呢個形象我自己設計嘅，但係畫圖就係同我個朋友一齊畫。喺日本一間叫 adorama 嘅工作室造嘅。



F/G. 成個訂造過程要幾耐時間？

HI. 基本上你依家旺季落訂，至少要半年先做成。有時淡季可以快一個月左右。因為間工作室一年要造差唔多二百隻 fursuit，全部手造嘅。又大約得十幾個人，所以咪要排期囉。

F/G. 成本大概幾多？

HI. 如果用比較高級／靚少少嘅毛，（唔計創意成本）就大約 \$300 至 \$500 美金啦。每個地方出產嘅毛都有好大分別：

日本嘅原材料比較貴，佢啲毛

say, “Hinekota hug me! Hinekota hug me!” Everyone would have a joyous time. So the traits are different from other fursuits.

F/G. How was your fursuit made?

HI. I’ve long adored the furry fandom culture before I made the suit. Last year I came into contact with some Japanese and American companies that specialise in fursuit tailoring. Then I began to look for a way to create one. I designed this image for my fursona, and drew up the blueprint with a friend. The suit was created in Japan by a studio called Adorama.

F/G. How long did that take?

HI. It takes half a year to complete a suit in busy seasons and about a month in low seasons. That studio has to make over two hundred fursuits per year, all by hand. But they only have about ten tailors, so it takes time.

F/G. What about the cost?

HI. If you’re using high-end, high quality furs, it’d take about \$300 to \$500 USD. The furs are different depending on where it’s produced:

In Japan, the raw materials are expensive; the unique furs cannot be found in any other countries. Adding the fact that they are all produced locally, Japanese furs are the most expensive right now.

Americans tend to use top-class furs with high resemblance; they’re dense and exquisite. It’s the second best in the world.

China is the cheapest of course. You can easily distinguish them because the feel is so different. With longer furs, you’d notice the colours are off and the texture is not so smooth, especially when light is reflected on it. With short-

喺其他國家搵唔到。加上本地製造，暫時嚟講係最貴嘅。

美國嗰啲會用好高級嘅毛，仿真度極高，啲毛質係好靚好密，排第二好。

最平嘅當然係中國，一定分辨到出嚟，因為嗰個質感差好遠。如果長毛嘅話你就睇到內地毛嘅顏色會有啲唔啱，尤其反光嗰陣完全係有差距，質感摸落去有咁順滑。如果短毛嘅話會凹凸不平，睇落去唔會好順，唔似日本嗰啲咁齊。

F/G. 你嘅 fursona 係自己嘅一部分定係一個唔同嘅角色？

HI. 佢以前唔叫玄玄嘅，都係叫返我個名。變咗 fursuit 之後我諗住肯定要改過個名，因為佢唔代表我，佢係代表佢自己嘛。

對於我嚟講佢係一個完全唔一樣嘅角色，完全唔會話大家同一個靈魂，性格上都完全唔一樣。我著咗佢之後就會好自然咁代入咗另一個角色。玄玄就係玄玄，我就係我。我唔鍾意人哋叫玄玄嘅時候叫我自己個名，我唔會理佢，因為佢唔係叫緊玄玄。

每個人內心都有另一個自己。可能你表面應付生活、應付工作，現實中可能有個好無奈嘅自己。但你內心肯定會有一個你完全唔太熟悉嘅自己。可能你著上佢嘅時候就會釋放出嚟：你係 suit 入面，外面嘅人係睇唔到入面係咩樣，所以你就會變成咗內心嗰個自己。

er furs, it's bumpy and rough. It's not as even as the Japanese ones.

F/G. Is your fursona a part of yourself or is it a character that's different from the self?

HI. The name wasn't Hinekota originally, they called me by my own name. Once it turned into a fursuit, I was determined to change the name. Because it doesn't represent me; it represents itself.

To me, it's a completely different character. We definitely don't share the same soul; our personalities are totally different. When I'm wearing it, I'd naturally metamorphose into another character. Hinekota is Hinekota; I am myself. I don't like it when people called me by my name when I'm suited up; I'd ignore them since they're not calling Hinekota.

Everyone has another self hidden in their hearts. On the surface, you may go on with your life and deal with your work; in real life, you may have a hopeless and frustrated self. Still, in your heart there must exist a self that you're not entirely familiar with. Perhaps when you wear it, it shall be released. When you're inside the suit, the people outside can't see what it's like on the inside. So, you shall become the self that's deep in your heart.



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HINEKOTA



串 KUSI

@ K M N _ N A N O



介紹下你嘅 fursona ？

What's your fursona?

串 KUSI

我嗰個係條龍㗎。因為龍好型，自己有呢個設計就整咗出嚟。

My character is a dragon. I designed and made this myself as I think dragons are so cool.

F/G. 你嘅 fursuit 係點整出嚟？聽講你有幫人造 suit ？

F/G. How was your fursuit made? We've heard you also make fursuits for others?

KU. 我整過七 / 八件，產量唔係話好多。我主要幫人整，自己個件有話嘅好多時間，呢件斷斷續續整咗一年。

KU. I've made seven / eight suits, so my output is not so big — as I mainly focus on making suits for others, I didn't waste a lot of time on mine. This took me a year on-and-off to make.

F/G. 你係本地整 suit 好出名？

F/G. Are you famous locally as a fursuit tailor?

KU. 本地唔算出名，但係國際出名，例如日本，台灣，美國……好多地方都有。

KU. I'm not considered famous locally. But internationally I'm well known. In places such as Japan, Taiwan, America, etc.

F/G. 整一件 fursuit 最難係咩？

F/G. What is the most difficult part of making a fursuit?

KU. 最難係由一個 2D 圖變成 3D，因為畫畫永遠都係好美好。我自己讀創意媒體畢業，畫畫會好靚，但整出嚟另一件事。由個概念去到成品會差好遠，中間永遠有好多未知因素，過程永遠好難。同埋物料好多嘢都要自己再諗，搵材料，又要同客人溝通。

KU. The hardest part is to transform 2D graphics into 3D, as it always looks perfect on drawing. I studied Creative Media so my illustrations are beautiful, but actualising them is a different thing. The concept and the product are very different; there are so many unknown factors in between; the process is always difficult. Not to mention deciding on the materials, sourcing them, and liaising with clients.

F/G. 你屋企人知唔知道你有玩 furies？佢哋有咩睇法？

F/G. Does your family know you're into furies? How do they feel about it?

KU. 我整衫整咗七 / 八年左右，以前佢哋唔知嘅，慢慢越來越多布同工具喺間房到都瞓唔住啦。一開頭佢哋唔接受嘅，叫我扔咗啲嘢佢，我都有理佢哋。慢慢經歷咗好多嘢，佢哋都管唔住，都有得佢哋唔接受。

KU. I've been making suits for seven / eight years now. They didn't know at first, but clothes and tools were piling up in my room and I couldn't hide it anymore. At first, they didn't accept this and told me to throw it all away. I paid them no mind. As time went by,

F/G. 龍係一種真實世界有嘅動物。Furries 嚟講，有人走卡通路線，有人追求真實，你自己又偏向邊一邊？



KU. 我覺得兩個方向都好，但我偏向係擬人化，因為 furries 一定係擬人：有人類軀殼，不過有動物形咁樣。無論你外型係卡通定真實，歸根究底都係擬人。有人做過研究，每個 furries 都會採用咗佢哋個動物嘅性格。美國有個 furries 讀博士，佢自己有篇論文寫呢樣嘢——美國有好多關於 furries 嘅研究，佢哋有書，有大學學科研究呢個圈子嘅嘢。日本、台灣都開始有，不過中國地區就未有。

F/G. 你嘅 fursona 係自己嘅一部分定係一個唔同嘅角色？

KU. 我覺得佢係一個比較真實嘅自己。喺其他人面前變得真實啲，唔駛戴個假面孔，表達到自己會舒服啲。因為呢樣嘢唔係話玩唔玩嘅問題，我個認知唔係話玩，係天生鍾意呢樣嘢就會搵呢班人。

we went through a lot of things. They couldn't control me, and they can't not accept it.

F/G. Dragon is not a real-world creature. In furry fandom, some prefer a cartoonish aesthetic, while some prefer realistic styles. Which approach do you tend to take?

KU. I think both are great, though I favor *anthropomorphism*. Furries must be anthropomorphists: human bodies with animal forms. Whether the look is cartoonist or realistic, anthropomorphism is still the foundation. A research paper had shown that every furry would adopt their animal's personality; an American professor who is a furry himself wrote a thesis about this — there're lots of studies about furries in America. They have books and academic majors that focus on the circle. Japan and Taiwan are starting as well, though not in China.

F/G. Is your fursona a part of yourself or is it a character that's different from the self?

KU. I think it's a self that is more true. In front of other people I could be more authentic. No need for false masks. It's a pleasant mode of self expression. This is not a question of role-playing, my identity is not a game. We're all born to love this fandom. And it prompted us to find this group.



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鼻涕狐 SKRILL

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介紹下你嘅 fursona ？

What's your fursona?

鼻涕狐 SKRILL

佢叫 Skrill / Skriller，係一隻狐狸嚟。會揀狐狸當然因為我個人好鍾意啦。佢哋日常生活中可能畀人誤會咗，但係佢哋其實係一種好好嘅動物。佢哋好友善好聰明，唔似卡通片所講佢哋係衰人好狡猾咁。我覺得佢代表到我，因為我日常生活中都可能畀人誤會咗，如果我做到佢咁嘅話，我覺得其實佢好象徵到我。



F/G. 你嘅 fursuit 係點整出嚟？

SK. 係自己整㗎！整咗一個月左右。我每日都花好長時間造，要自己髹顏色/自己畫，不過網上有免費嘅紙樣。最難㗎一步係當你擺發泡膠做完個底之後，擺封箱膠紙纏住佢，然後剪返裏面嘅底樣出嚟，做返個毛縫上去，好難度返啲個位——我覺得設計嘅過程係幾有意思，因為嗰個係你嚟㗎。可以創作自己想要嘅顏色，可以揀一個你想要嘅人物。

F/G. 你嘅 fursona 係自己嘅一部分定係一個不同嘅角色？

It's called Skrill / Skriller, which is a fox. I've chosen a fox since I love the animal, of course. People may have misunderstood them in everyday life, but they really are great animals. They're very smart and friendly, unlike in the cartoons which painted them as the sly and bad guy. I feel it can represent myself as I was often misunderstood in real life too. If I can behave like a fox, it'd be a perfect embodiment for me.

F/G. How was your fursuit made?

SK. I made it myself! It took about a month. I spent countless hours making it. I had to paint / draw the design myself, though there are free sewing patterns online. The hardest part is after you've made the styrofoam base. Then, you have to hold everything together with packing tape, cut out the pattern inside, and sew up the furs — I think the design process was rather meaningful. Since it is *you* that you're designing; you can pick the colour you like and choose a character that you want.

F/G. Is your fursona a part of yourself or is it a character that's different from the self?

SK. It can be another method of representing my existence. It's self-assuring, proof being my public fur shooting a few days ago: at first I was a person who was timid, shy, and nervous. But after I wore the suit, the public are extremely friendly. They took pictures with me and the kids played along. It's a really satisfying feeling.

There may be a misconception that us furies are a bunch of weirdos, but that really is not the case. It is simply an activity that can boost our



SONA: HE / HIM. IRL: SHE / HER

SK. 可以係另一個方法去代表我自己嘅存在，係有自信嘅。舉個例子，我早幾日出咗去做 public fur shooting。開頭我係一個好細膽嘅人，成日都好緊張。但係我著咗之後啲人好友善同我影下相，小朋友又同我玩，又真係好有滿足感。

可能有個誤解認為我哋 furries 係一啲好怪嘅人。其實唔係，呢個係一個可以增加到我哋自信心嘅活動，讓我哋可以做到一個我哋想做嘅人。例如我想做一個性格好樂觀嘅人，可能現實因為某啲關係做唔到，但係我笠咗佢之後我就覺得可以做到。

confidence and give us a chance to be who we want to be. For instance, I want to be an optimistic person, but I can't due to whatever reasons in real-life. But when I'm in the suit, I believe I can do it.



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MEGA

@ M E G A T H E H U S K Y



介紹下你嘅 fursona ？

What's your fursona?

MEGA

我叫 Mega，係一隻 husky 嚟。揀佢係因為鍾意佢條尾，好得意。

I'm Mega, a husky. The reason I chose it is that I like the tail, which is very cute.

F/G. 你件 fursuit 係點整出嚟？

ME. 係自己設計再搵人做嘅。喺美國訂一套咁嘅 suit 要排隊，因為有好多人都搵嗰間嘢做。排隊等咗一年，但我諗佢頂盡整咗兩三個禮拜。

F/G. How was your fursuit made?

ME. I designed it myself and commissioned others to make it. There's a queue for ordering a suit like this in America, as many people go to that studio. The wait took a year, but I reckon that the actual production took two or three weeks tops.



F/G. Have you ever wore your fursuit in public?

ME. The reactions of HK people to furies are generally positive; they love to approach me. But I mostly go to indoor gatherings — those who've worked part-time as a mascot before would know that kids are really naughty. Since this suit is mine, and I've paid five digits HKD for it, I don't want to go out on the street and let people pinch or pull on it. Since I don't want people tearing it up, I try to only appear in gatherings where people are polite, know the rules, and won't ruin my suit.

F/G. 有冇著過 fursuit 出街？

ME. 香港人對 furies 嘅反應都正面嘅，好想接近我，但係會喺室內嘅聚會多——如果你有返過兼職扮吉祥物，就知道其實啲小朋友都好曳。因為件 suit 係我自己㗎嘛，都五位數字港紙，唔想行出街畀啲人扯嚟扯去。因為唔想啲人整爛，所以盡量會喺啲有禮貌、知道規舉，唔會搞到我套 suit 嘅聚會出現。

F/G. What are some etiquettes of interacting with furies?

ME. Do not pull on the furs and don't push us around. Moreover, our field of vision is actually very poor, so don't scare us behind our backs. When startled, different furies would have different reactions. Sometimes it is in the form of an upper hook. So don't scare us and don't mess with the suits. If you want to approach a furry, you can walk close in front, then ask if it's ok to take a picture / have a hug.

F/G. 同 furies 接觸有咩規舉？

ME. 唔好拔啲毛，唔好將我哋推嚟推去。另外其實我哋個視線比較差，所以唔好畀後面嚇我哋。唔同嘅人畀人嚇親有唔同嘅反應，有時畀人嚇一嚇直頭會批踭。所以唔好嚇佢哋同埋唔好搞件 suit 囉。如果想接近 furry 嘅可以畀佢正面行近，再問下佢可唔可以抱抱 / 影相。

F/G. 除咗 fursuit 之外，furry fandom 有咩其他嘅表達方式？

ME. 台灣就有一班人會出 furies 繪本、小說，香港就有乜——你做過資料搜集都知，furries 呢個術語係指對人形動物嘅喜好，例如 Zootopia 呢個最典型例子，呢套嘢特別吸引到我。除此之外，任何有人形動物嘅戲，書都會特別去留意，當你一見到個角色自自然然有會個 affinity。

F/G. 屋企人知唔知你係 furries？

ME. 知嘅，因為佢哋知道我銀行戶口，所以我畀錢嘅時候佢哋就會查到「咦，你買咗樣咁嘅嘢嘅？」，但我都係先斬後奏，安排好晒跟住畀錢，冇得返轉頭。開頭佢哋都唔係好明白點解我鍾意呢啲，後來佢哋覺得其實我都大個啦，阻唔到我做咩嘢，咁都接納嘅。

F/G. 你嘅 fursona 係自己嘅一部分定係一個不同嘅角色？

ME. 係我嘅一部分囉，係我比較活潑嘅一面。平時我個人就好靜嘅，著咗之後會更加做到自己。

F/G. Apart from the fursuit, what are the other forms of expressions in furry fandom?

ME. In Taiwan, there's a group of people who publish furry picture books or novels, though not so much in HK — if you've done your research, you'd know the term "furries" stands for the love towards anthropomorphic animal characters. One example is the movie *Zootopia*, which particularly attracted me. Also, I'd pay attention to any films or books involving an anthropomorphic role. There would be a natural *affinity* whenever I see those characters.

F/G. Does your family know you're into furries? How do they feel about it?

ME. They knew. Since they know my bank account and they can track my payments. "Why are you buying something like this?" Still, I worked on the principle of "act first, report afterwards", I would arrange it then pay, no turning back. At first they didn't understand why I'd like something like this. Though eventually they knew I'm an adult, and they can't hold me back. So they accepted it after all.

F/G. Is your fursona a part of yourself or is it a character that's different from the self?

ME. It's a part of me, a more lively side of myself. Usually I'm a quiet person, but I can be myself better when I'm in the suit.

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文思騰 DJ Enso





縈繞音牆之內，DJ Enso 將人凝聚到切磋交流的氛圍中。他的修行不是一條線性的軌道，而是陣陣迴響。他多年來為無數派對夜混音作樂，當中曲風包羅萬有，從 electro 到 trap，Motown 到 B-more，classical 到 dancehall……

移居香港後，Enso 與死黨創立 XXX Gallery，為未知變數帶來創新的自由：小眾音樂派對，電影放映會，藝術表演，千奇百怪……七年來秉持著 BYOB（自備啤酒）的理念，為所有怪人打開大門。Enso 與商業和建制的打壓進行長期游擊戰：以曖昧定性遊走酒牌制度，由港島區轉戰至大角咀。戰火所到之處，把寂靜的生活化作激情的節奏。

二零一八年，Enso 拋棄實體的空間：即使結業，XXX 這迴文卻繼續作為一眾地下團隊與藝人的象徵符號。這個共生體拒絕資本主義的疏離與競爭，引爆著日常的連繫與共同進化。DJ Enso 忠於自我與創新，他的追求是每個嚮往自由世界的人所共有的。當香港正值水深火熱的存亡之秋，藝術將會是我們唯一的救贖。

Within walls of sound, DJ Enso brings people together for new interactions. His practice is not a linear track but a series of endless loops. A host / turntablist for club nights forever, he plays an eclectic mix of music from juke to trap, Motown to B-more, classical to dancehall...

After relocating to Hong Kong, Enso and guilty parties founded XXX Gallery to give unknown variables the freedom to transform: subgenre gigs, screenings, esoteric shows, and what have you... It had upheld the BYOB (Bring Your Own Beer) policy for seven years, welcoming all the wild cats — at long war with gentrification and official threats, Enso bit back with guerrilla tactics: shape-shifting to outfox licensing woes, moving base from HK side to Tai Kok Tsui... Along its smoke trails, temporal ambiances of life blasted into passionate pulses. Keep your ears to the ground.

Feb 2018: Enso gave up physical spaces altogether. Even after its closure, “triple X” stands as a symbol of an underground assemblage of creatives and crews. The symbiosis rejects capitalist alienation and competition, evoking instead everyday explosions of encounters and coevolution — Enso’s fight to be cohesive and new is universal to those who long for a free world. When HK is on fire and times are running wild, art is the only thing that will save us.



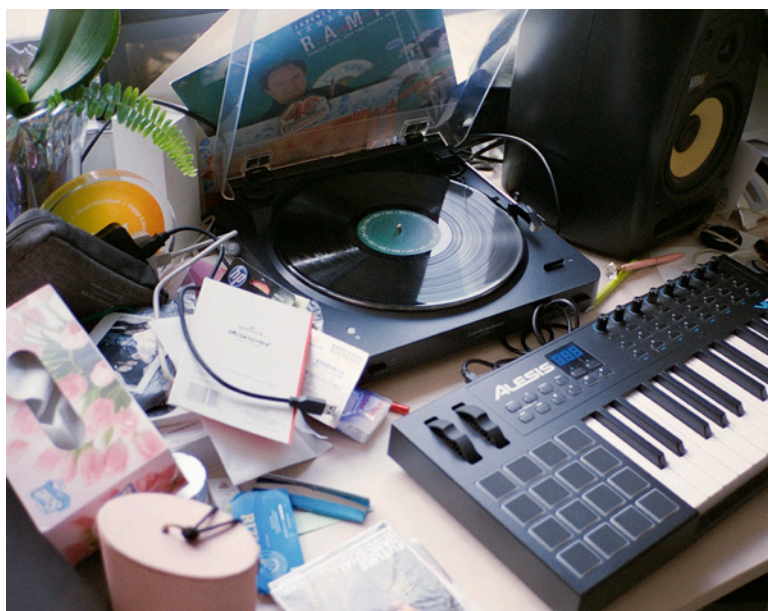
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FREAKS & GEEKS

你個名係根據圓相 (ensō) 同埋日本禪畫傳流西方而起嘅。呢個名對你有咩意義？

Your name is based on the ensō (zen circle) and the transmission of Zenga (zen picture) to the West. What does this name mean to you?

文思騰 DJ ENSO

我喺大學時期開始接觸到圓相同禪畫嘅概念（我喺 Berkeley 讀美術歷史）。當中係關於中心圖案：不斷做一個簡單嘅畫圓動作，重覆百萬次。但個重點係在於個動作，重覆咁做同一個行為。

一個有趣嘅概念一直停留喺我腦海：每一幅畫，每一筆都係一種儀式；都屬於整體中嘅一部分。當你做某件事做一千次，到最後其實你只係做過一次。有個經典佛教故事講述一個庖丁一生人每日都會切肉。佢喺八十五歲臨終之際回顧生平，講到佢成世只係切過一塊肉。呢個寓意對我嚟講好深奧。

呢個就係個背景。作為一個 DJ 或者創作人，我認為做落去嘅行為係最重要。因為藝術嘅細節同具體會隨住唔同年代，唔同文化而改變：如果我喺 1400 年代創作音樂，做出嚟嘅作品會好唔同。我有我嘅品味但其他人會有佢哋嘅。任何藝術通常都係咁，唔關某一種曲風或者風格事。有時候個過程係比成品更加重要。呢個就係藝術對我嘅意義：跳出固有框架，嘗試創新嘅勇氣。

F/G. 你會點形容你嘅創作過程？

EN. 我嘅創作動機係要將唔同元

I was introduced to the idea of ensō and Zenga in a Japanese painting class in college. (I studied art history in Berkeley). A lot of it is about central motifs: doing a very simple gesture of drawing a symbol over and over again, for a million times. But it's about the gesture: doing the movement in a repetitive way.

That has always been an interesting concept in my mind: that each piece, each action you do is a ritual; it's a part of a larger whole. When you're doing something a thousand times, you are actually doing it only once. There's a famous Buddhist story about a butcher who cut pieces of meat every day for his whole life. At the end of his life, when he's like 85 years old, he said he had only cut one piece of meat. That concept was really deep to me.

Anyway, that was the backdrop. As a DJ or any kind of creative, I feel like it is about the act of doing it. Because the details and specifics of it are culturally specific; it changes from culture to culture and era to era: if I were making music in the 1400s, I'd be making very different music. I have my own personal taste but someone else would have different ones. It's usually like that for any kind of art. It's not really about one specific genre or style. Sometimes the process is more important than the outcome. That's what art is about to me: the courage to go outside of the norm and try something new.

素結合，去做一啲創新並且意想唔到嘅嘢。以DJ嚟講，就係將自己浸淫咗新嘅音樂，睇下有咩發生緊。DJ扮演一個吞嚥嘅角色：去吸收，去消化，去表達。依個過程可以分成唔同部分：其一係傳遞資訊畀聽眾，係一種你來我往嘅社交行為。另外係個創意選擇：就好似一個攝影師咁，去選擇同框起依樣嘢而唔揀其他嘢。DJing係好有深度，不過比較有結構。比較係一種技藝，一門藝術同技藝。

但呢幾年我會專注做原創嘅音樂——由我十八歲開始，我所有嘅創作永遠都係圍繞住 samples。但依排我學緊點樣由零開始建構音樂。依個係一個比較自由嘅過程。咩規則都有，你可以由任何地方開始，可以帶佢去任何地方。自己一個喺間房做嘅屬於自己嘅嘢——支持同埋向人介紹一啲對我嚟講特別嘅音樂亦都係好事。我仍然會加入唔同文化唔同年代嘅元素，例如西方古典音樂元素，但會再以異乎尋常嘅方式表達，最少我嘗試咁做。

好似巴士女士個故事咁：好耐以前，我喺香港一邊聽住自己嘅音樂一邊行街。我就抱怨緊自己點解搵唔到一個啱嘅主唱——因為多數 rappers 同歌手都好靠唔住，成日放飛機，永遠都好麻煩——但呢個時候條街有個老太太唱緊啲傳統中文歌，佢把聲同我聽緊嘅節奏好夾好好聽。於是我就掉頭去搵佢傾計。佢大約六十五歲，講嘅廣東話唔係太

F/G. How would you describe your process?

EN. It's my motivation to bring different pieces together and make something new and unexpected. For DJing, it's about exposing myself to new music, just to see what's happening. DJs are consumers: they consume, they digest, they present. There're parts to that process: one is about transmitting material to people. It's a give-and-take, kind of a social thing. Another is the creative selection: choosing and framing this instead of anything else, just like a photographer. DJing is deep but more structured. It's more of a craft — both an art and a craft.

But I've been focusing more on making original music for the past few years — since I was 18, everything I made forever was about samples. I've been learning how to construct music from nothing though. It's a freer process. There're no rules; you can start anywhere and go anywhere with it. To go alone into a room and make something of my own — championing and introducing people to music that's special to me is also great. I'd still take elements from disparate cultures or eras if I can, such as western classical music elements, but in an unexpected way, at least I try to.

Like the bus lady story: a long time ago I was walking down the street with my own music playing. And I was just complaining to myself, frustrated about why I could never find the right vocalist — most rappers or vocalist are always flaky. 放飛機 (stood me up). It's always trouble — but then, on the street, there was this old lady who was singing traditional Chinese songs. It actually sounded good when I heard it together with my tunes. So, I went back and talked to her. She was perhaps 65 and didn't speak very good Cantonese. My friend

正。我個朋友有嘅電話幫手。我說服咗佢第二日上我屋企，一齊錄咗首歌。成件事係咪好得意？當中有牽涉錢銀：其實我唔介意畀錢佢，不過佢拒絕咗。但佢有畀佢孫女張相我睇，想我識佢，哈哈……其實好多時依啲有趣嘅概念嘅執行上嘅效果未必好，但始終係我想做嘅嘢。

另一個目標係想做啲淒慘，可能係恐怖，又（希望係）美麗嘅音樂：旋轉嘅動勢、唔太有組織、仲有小調等等……依排我想為電影做配樂，因為對我嚟講去營造氣氛條件好有趣嘅事。XXX 我都係同樣玩法：去塑造一個啲人可以受到衝擊，受到影響嘅空間。幾乎好似一個社會實驗咁——如果我有機會，我會想多啲玩下挑戰下啲人，再去得盡啲。但依個係唔容易……

F/G. 你最鍾意邊啲 XXX 活動？

EN. 我哋有過好多唔同類型嘅活動。其實係一段好長好長嘅時間，幾乎好似有唔同嘅章節咁。

有啲 parties 由外國明星領軍，亦有啲係本地人組織嘅。我哋請過好多知名巨星，例如 Kode9，The Bug 等等，啲啲都好特別。以自發搞嘅 parties 嚟講，其實我幾鍾意龍寨 Traphouse 搞嘅 Parties。撒野作風嗰隊 crew、火炭麗琪、T 先生，班 MK 仔……當時好好玩，成件事爆發緊。嗰排我會諗我哋就快執笠，覺得「嘩，呢一刻就好似係我哋嘅顛峰時期」咁樣。

was helping over the phone. I've convinced her to go to my house the next day, and we made a song. Isn't that funny? No money was involved. I mean I'd be happy to pay her, but she refused. She did want me to meet her granddaughter and showed me pictures, haha... Anyway, it's very easy to try all these interesting concepts but have the execution not work out well. But that's my ideal.



RAIN DRIZZLES (像雨絲) FEAT. CHAI YAPING

Another goal is to make music that's sad, maybe scary, and (hopefully) beautiful: angular momentum; not too organic; minor key... These days, I want to make music for films, as it's interesting for me to create a mood. It was the same with the space: XXX was also about creating an environment where people could be impacted. It was almost like a social experiment. If I had the opportunity to, I'd like to fuck with people more, or do it more extremely. But it's not easy...

F/G. What are your favourite XXX events?

EN. We've had so many different events. It was a long period of time. It's almost like having different chapters.



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XXX

我哋都搞過好多好得意嘅藝術活動，我個人鍾意 PechaKucha (べちゃくちゃ)，其實意思只係傾計。好似 Ted Talks 咁，觀眾會出嚟分享佢哋熱衷嘅題目。每人講三分鐘，然後啪手指！下位。成件事好有學術性，全部人圍圈坐嚟聽分享——嗰種真實嘅脆弱展現係好唔同：喺間房裏面充滿住個人公開自己脆弱一面嘅氣氛，每個人都捉緊住嗰把聲，嗰個字。呢種能量嘅 DJ 或者戲劇表演唔常出現。我好珍重一啲參與者可以有真正交流嘅活動。

最後當然仲有 Biggie Meet ‘n’ Greet。係我老婆 Clara Jade 搞嘅活動，係最正嘅。

F/G. 你又遇過啲咩怪人？

EN. 龍心 438 囉，哈哈！曾經有六個月佢會無啦啦朝早六點鐘 send 啲語音訊息畀我。「WTF！咩嚟㗎？」——你可以話我同佢係朋友，我覺得佢都 like 我嘅，XXX 佢就一定鍾意。

有次 party 緊嗰陣，佢訓咗喺我哋張乒乓球檯上面嚟到 flung 嚟到掬，搞到冇人打到波。我咪問佢：「可唔可以落返嚟呀？」。突然之間佢好快咁由訓嘅度變到企喺張檯上面，又打自己心口，除晒所有衫，淨返條底褲仔。大嗌：「呀！呀！呀！」，想同我隻揪……後尾佢無事，仲想做我哋嘅保鏢，哈哈！我心諗「喂正㗎，可能係一個好主意，真係有得諗。」但我哋會有太多麻煩。

仲有個叫 Marie。有日我哋

We’ve had parties with a headliner versus locally organised parties. So many fairly big artists like Kode9 and The Bug were pretty special. For parties that people threw, I actually liked the Dragon Town Trap House parties. The Wildstyle Records crew, Fotan Laiki, Tedman, the MK boys... It was fun; it was pumping off. There were times when I thought we’re probably gonna close soon. It’s like, “Wow, it almost feels like prime time right now.”

We also did many art events that were interesting. I personally like the PechaKucha (べちゃくちゃ) ones. It just means chit-chat. Almost like Ted Talks, people would come and have a series of presentations on topics they’re passionate about. For like three minutes and then “snap!” Next. It was really intellectual, people sitting and listening in a circle — this type of actual vulnerability was quite different: the energy in the room where someone was vulnerable, and everyone was hanging on to that one voice, that one word... You don’t always get that with DJs, or in a theatre play. I appreciated those events where people are actually talking.

Then, of course, there was the Biggie Meet ‘n’ Greet. That’s my wife Clara Jade’s event; it was the best.

F/G. What about eccentric characters?

EN. There was Dragon Heart, ha-ha! For a period of about 6 months, he’d send me all these voice messages out of nowhere at like six in the morning. “WTF is this?” — you could say I’m friends with him. I think he likes me; he definitely likes XXX for sure.

Once, in the middle of a party, he was lying on our ping-pong table. Fluttering, doing

xxxgallery@gmail.com 收到個好奇怪嘅 email——好多嘢都係咁樣開始嘅，哈哈——無人睇得明佢講乜。個署名係韓文但英文嘅內文就好難明。我哋知道係個女仔，睇過佢附件嘅作品。真係好嘔心：經血，陰道……我哋 partners 同我講：「Enso，你應該要見下佢。」我搞唔明係咩事，但都見咗佢。嗰次喺 XXX 見佢嘅經歷好超現實，佢係咁叫，係咁跳，仲畀咗張上面有血嘅相我。佢咩都講一餐，話自己淨係會含撚唔會扑嘢，因為想做處女。聖母雞就係佢個身份。又講一啲（疑似）種族歧視嘅嘢，佢係咪好憎黑人？究竟係做緊乜？……佢話係詩嚟，好難明白發生咩緊事。就好似睇緊一本短篇故事集咁，睇晒咁多個故事之後就問：「究竟全本書背後有咩寓意？」

佢真係……我唔鍾意癲依個字，但佢真係癲㗎。佢喺 XXX 場表演打爛部 iPhone，又扮演年輕嘅自己，仲扮到有個人對佢好衰咁。然後佢除晒啲衫，倒咗一桶好厚嘅白油落個頭度，完全蓋過晒佢嘅裸體……喺四十個觀眾面前咁做……

F/G. 你點分辨真正嘅藝人同扮嘢嘅 poseurs？

EN. 我成日都講話係 free-form，完放開放，但其實都有少少標準嘅。通常都唔難睇得出，從佢嘅藝術或者從佢咁點講自己個活動就會知。我會問佢咁一啲問題，睇下佢做緊嘅係咩一回事先。

his thing... and no one could play. I was like, “Can you come down?” Suddenly, so fast, he went from lying to standing up on the table. He was beating his chest and taking off his other clothes. He just had this little underwear on... “Ah, ah, ah!” He wanted to fight me... Later he was okay. He actually wanted to become our bouncer, hahaha! I was thinking, “Oh my God, this may be a good idea. This may actually be an excellent idea.” But we’d have had too much trouble...

Then there’s Marie. One day, we got a weird email at xxxgalleryhk@gmail.com — that’s how a lot of things started, haha —and no one understood it. The name was in Korean, and the English language email was hard to understand. We knew it’s a girl, and we saw the attached artworks. It was really gross: period blood, vaginas... My partners were like, “Enso, you should probably meet her.” I couldn’t get my mind around it, but then I did. Our meeting at XXX was such a surreal experience. She was screaming and jumping about. She left me these photos with actual blood on them. She was talking about everything, saying she only sucks dick but doesn’t fuck because she wants to be a virgin. Mother Whore: that’s her identity... And other (maybe racist?) stuff, like does she hate black people?... or what is this? She said it’s poetry; it’s really hard to understand what’s going on, as if you’re reading a collection of short stories. You read it and ask, “What is the message behind the whole thing?”

She was actually...I don’t like the word crazy, but she was crazy. At her show she was breaking an iPhone, and she had characters acting out her teenage self, like, “Here’s a guy coming out to be mean to her!” Then she took off all of her

有好多活動我哋都有搞到，唔係因為「呀，我哋淨係玩 hip hop」或者「呢啲太商業化」——其實我覺得咁樣會仲膚淺。但有班人係屬於蘭桂芳 / 蒲吧嗰個圈子。好恐怖……夜生活最乞人憎就係依啲位。同埋成個 hardcore EDM 圈——我哋搞過一次 psy trance party，因為的確有個 scene 嘅度，但係……我真係接受唔到 psy trance，咁囉。我試過㗎喇，我真係試過喇。

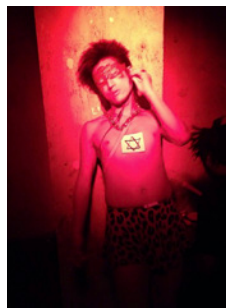
同埋有啲人根本未準備好搞一個大型嘅活動，不過佢哋想試下。有時我知個活動係衰梗，但如果佢哋有個好嘅主意又係為咗啲嘅理由去做嘅話，我都會放手畀佢哋試。可能佢哋第一個活動好差，得廿個觀眾。大部分香港 club 都唔會想再搞多次。但如果佢哋係做緊啲 organic 又創新嘅嘢嘅話，我都會照做。因為有時你要播種，你唔可以淨係收割。你要投資未來，開發同探索下。

XXX 係其中一份子（雖然唔係唯一一個）。尤其是我哋喺港島區嗰陣，一般人再嚟嗰時會諗住今次嘅音樂同佢上個月嚟嗰陣一樣，但其實係完全唔同。可能佢哋以為會係 trap music，但會變咗 gay 嘅聚會或者係 1960 年代嘅流行曲活動。其中有一半人會話「WTF, bye!」，但另一半人會留低。呢個係最大嘅成功之處，嗰啲係成功嘅例子。

F/G. 你當初係點樣走進地下？

EN. 我 2007 年一月嚟到香港，

clothes and took a bucket of thick white paint and poured it all over her head, completely covering her naked body... that was in front of an audience of forty people...



F/G. How do you tell authentic artists from poseurs?

EN. I always talk about being all free-form and completely open. But the truth is that there was a little standard, haha. It's not hard to tell from the art usually, or from the way they talk about the events. I'd ask a few questions and see what they're doing a little bit first.

There were pretty of events that we didn't do. Not because, "Oh, we only do hip hop" or "That's too commercial" — actually I found that more superficial. But there were people in the really basic, basic, basic, LKF / pub crawl scene. Horrible... that's where nightlife sucks. Also, the whole hardcore EDM scene — we did one psy trance party because there was a scene out there, but... I just can't stand psy trance music. That's all I'm saying. I tried. I really tried.

Also, there'd be many people weren't ready to do a big event, but they wanted to try. Sometimes I knew it'd be a failure of an event, but I'd still let them do it — if they had a great idea and they were doing it for the right rea-

嚟咗十二年。頭幾年嘅地下 scene 好細，得幾隊 crew 又有場地——我有個朋友 Lai Fai，佢會好 DIY 咁開拓新場地：佢會去啲細餐廳同老闆傾好留個場一晚畀佢，然後就帶晒啲音響搞個好好正嘅 party。當中有牽涉錢銀，成件事好鬼 chill。喺 Ivan The Kozak 或者 Sammy's Kitchen 之類嘅地方，佢會搞啲淨係得廿個人出現嘅活動，但佢都會繼續搞落去。我一路好欣賞佢嘅精神同堅毅。佢係我第一個嚟香港幫佢 DJ 嘅人，係令我走入地下圈子嘅人。

喺 XXX 之前，我同我 partners 喺自己嘅 brand 例如 Pimpin Aint Easy 同埋 Hype Nasty 嘅名下已經搞過好多活動。呢啲係早過 mash up 嘅 mash up：將商業 club 音樂同實驗音樂撈埋。8 trap, Diplo, Major Lazer……我哋帶過好多有趣嘅藝人嚟香港，但要佢哋嚟 Volar, Club Cubic 或者 Dragon-i 之類嘅地方 DJ——呢個就係個古惑嘅位：你嘅形像係咩？喺依啲大場我哋唔可以淨係玩自己想玩嘅嘢；我哋要了解個環境，再玩啲夾得嚟自己又鍾意嘅歌。同時又要出其不意與別不同。呢個就係個挑戰，不過我哋搵到個方法。四年以嚟我哋成功搵咗個模式。

呢個模式喺 XXX 完全改變。因為我哋有更多自由，可以隨時搞任何自己想搞嘅活動。我哋可以搞個全部係 footwork，juke，或者係新奧爾良 bounce music 嘅 party。有個機會畀我哋去專注好

sons. Maybe their first event was a bust and only brought in twenty people; most HK clubs would never consider doing that again. But I'd do it if they're doing something organic and new. Because sometimes you have to plant seeds, you can't only harvest. You have to invest in the future, to exploit and explore.

XXX was a part of it (though not the only part): especially where we're in Hong Kong Island, random people would come expecting the music to be the same as they went last month. But it's completely different. Maybe they're expecting trap music but it's a gay event or a 1960s pop music event. So, about half of those people would say, "WTF, bye!" But the other half would stay. That was the biggest success. Those were the successes.

F/G. How did you first get into the underground scene?

EN. I came to HK in January 2007; I've been here for 12 years. In the first few years, the underground scene was really small. There were only a few crews, and there weren't venues for it — I had a friend, Lai Fai, who would open up new venues DIY style: he'd go to a little restaurant and make a deal with the owner to stay open one night, then bring their sound systems in and have a big, great party. There was no money involved, just really chill. In places like Ivan The Kozak or Sammy's Kitchen, he'd do events where only twenty people showed up, but he'd still do it over and over again. I always appreciate his spirit and persistence. He was the first guy that I DJed for in HK, and that was my introduction to the subculture here.

Before XXX, my partner and I have been doing events with our brands like Pimpin Aint

多種好專門嘅 subgenre，去增加佢哋嘅曝光率。講清楚啲，成個運動唔係淨係得我同 XXX，當中係靠好多 promoter 嘅合作，例如 Heavy Hong Kong，Magnetic Soul，Bass Music China，Lai Fai 呢啲 crews。係一個共生關係 (symbiotic relationship)。因為啲藝人有地方試下玩下，佢哋可以建立一個圍繞新美學嘅 scene，將個對話帶到新嘅境界。



F/G. 你可唔可以形容下嘅 XXX gallery 嘅最後一日？

EN. 當然係苦中帶甜啦。個體驗就好似企喺刀峰上嘅邊緣咁，屬於嗰類感覺比平時更真實，更浪漫深刻嘅時間。

我哋最後一個活動係「Hong Kong Babies」party——有啲 parties 係其他 promoters 搞嘅，但依個係屬於我哋自己嘅，係我一手一腳去做，而唔係由其他

Easy and Hype Nasty. It was mashup before it's called mashup: to bridge commercial club music and the experiential. 8 trap, Diplo, Major Lazer... we'd bring interesting talents to HK but have them play in places like Volar, Club Cubic, or Dragon-i — that was the whole trick. Like, what is your frame? In these huge clubs, we can't just play anything we want; we've to figure out the environment and play stuff that fit, that we love. All the while being unexpected and different. That's the challenge, but we've found a way. We've found a model for like four years.

That model has definitely changed with XXX. Because there's more freedom, we can do whatever events we wanted whenever we wanted to. We could do a party that's all footwork, juke, or one that's all New Orleans bounce music. It gave us the opportunity to focus on all kinds of specific subgenres and to give them some visibility. And to be clear, it was not just me and XXX. It was really a partnership with a lot of the promoters — crews like Heavy Hong Kong, Magnetic Soul, Bass Music China, Lai Fai... it was a *symbiotic relationship*. Because artists can try things out, they can build a scene around new aesthetics and push the conversation to a new place.

F/G. Would you describe XXX's last hours?

EN. It's bittersweet of course. The angularity... it's like a knife-edge of experience, one of those times when things feel more real and poignant than others.

Our last event was also a “Hong Kong Babies” party — there were parties where other promoters were involved but that one was ours; it's also my baby, parties that I did (instead

partners 負責嘅心肝寶貝 (baby)。裏面全部都係香港製造嘅音樂：任何曲風，任何年代，但會配上唔同主題。成件事係好正好型，因為算係一種 guilty pleasure，大家聽住啲平時喺 club 唔會聽到嘅歌嚟跳舞，哈哈！有好多好正嘅八 / 九十年代翻唱英文歌。喺 XXX 播嘅最後一首歌係林憶蓮嘅《激情》，係翻唱自 Berlin 樂隊嘅《Take My Breath Away》。

但我對門啲嘅決定係感覺良好嘅，喺執笠前幾個月已經決定好。至少目前嚟講，我識得唔好去擔心；相信未來，相信呢個世界係唔會玩完嘅；尊重成件事，珍重過去同現在。

F/G. 你有冇留意到一啲可以定義為香港音樂嘅曲風？

EN. 廣東話係一個好重要嘅元素。有好多方法去鬧人或者搞笑——即使垃圾到好似農夫咁，語言都係好大嘅一部分。同埋啲 MK 仔再唔係咁。有啲 crews 無啦啦冒起咗，例如 Absurd Trax 嘅 Galvin Wong，佢好後生但係佢都帶咗啲新嘅熱情落去。當然撒野作風都多啲人聽。

但有咩嘢令佢稱為「香港」？好多人基本上都係模仿緊澀谷同黑人文化。大部分嘅香港 hip pop 制作人都嘗試去做啲聽落似嚟自多倫多或者美國南岸 Dirty South 嘅音樂。當然廣東流行曲佔咗九成，但依個曲風都係好受某啲八 / 九十年代藝人嘅影響。其實係個好得意嘅縮影 (microcosm)。

of my partners) and I care about — it was all Hong Kong produced music. Any genre, any era but with different themes or filters. That was *so cool*. Because it was almost like a guilty pleasure, a time when people were dancing to songs which they knew they'd never get to dance to in a nightclub, haha! There were so many great 80s / 90s Cantonese covers of Western pop songs. The last song played in the XXX was Lam Yik Lin's "激情" (Passion), a cover of Berlin's "Take My Breath Away".

But I was comfortable with the move. I've decided a couple months before closing. At least for now, I know not to worry, to trust into the future, and that the world wouldn't end, to respect the whole thing and appreciate the past and the present.

F/G. Have you noticed any styles that could be categorized as Hong Kong music?

EN. Well, the Cantonese language is a big part of it. There are so many ways to swear or talk funny — even some bullshit like FAMA; even for them, the language is key. Also, MK zai (Mong Kok gangs) is not that “渠” (a flaccid penis, meaning stupid and lame) anymore. Certain crews came out of nowhere — Absurd Trax guys like Galvin Wong. He was younger, but he did bring a new passion. And obviously Widestyle Records has gotten some play.

But what makes it Hong Kong? Many people were basically emulating the Shibuya or black people culture. The majority of Hong Kong hip-hop producers are trying to make music that sounds like it came out of Toronto or the Dirty South. Obviously, Cantopop is the 90%. But even that has been heavily influenced by certain artists from the 80s / 90s.



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我對依種脈絡重建 (recontextualization) 好有興趣——至於當中有無唔同嘅風格？呢個問題好難答，不過我覺得從未有人創立過一個屬於香港嘅風格。

F/G. 你會點形容香港個 scene 依家嘅情況？

EN. 依我睇，整體都比過去變好咗。而家比十年前更有活力；夜生活同場地都更多元化。啲人嘅火炭，九龍西開好多唔同嘅空間……雖然過去幾年係更艱難：好多場地執笠，經歷緊一個低潮。但成個文化都仲有個影響力喺度，啲人開始接觸唔同嘅嘢。

雖然係咁，我哋嘅活力係完全唔夠其他城市嚟。咁講好苛刻，但我哋做得唔夠好。以全球嚟睇，我哋做得唔夠多——真係好悲哀：好多出名嘅分行人 / sub-genre 音樂人會嚟亞洲巡迴表演；佢哋會去中國，日本，東南亞等等，但就係唔會嚟香港。但我都係樂觀嘅，事情係變好緊，但仲有好長嘅路要行。其實要以更多人下決定嚟睇——有幾多人會有以藝術為職業嘅決心？你能夠承受幾大嘅風險？

F/G. XXX 喺拎酒牌之後面對嘅打壓係仲多咗，你覺得行地下路線定係正式揸正嚟做會好啲？

EN. 如果畀我再搞多次，我會七年一路堅持 BYOB 自備啤酒（因為都係我哋嘅特別之處）。當年我跟足規矩去攞個酒牌係因為我

It's actually an interesting little microcosm. I'm interested in the recontextualization — is there a different style? That's a hard question, but I don't think anyone has ever created a Hong Kong style yet.

F/G. How would you describe the place that the Hong Kong scene is in at the moment?

EN. As far as I can see, it has gotten better overall. There's more energy than there was ten years ago; there's more diversity in night-life and venues; people are opening up multiple venues in Fo Tan, Kowloon West.... These past few years have been harder: in 2017 / 18, more spots have closed, and there was a dip. Yet, I think the product of the whole culture is still in effect. People are exposed to more things.

With that said, there's nowhere near as much energy as there are in other cities. It sounds harsh, but I think we've under-performed. I don't think we do as much as we should on a world scale. It's really sad: a lot of big names within in the distributor / subgenre scene would come to Asia; they'd tour and play in cities in China, Japan, and Southeast Asia... but they won't do Hong Kong. Still, I'm optimistic. Things are getting better, but there's a long way to go. Just in terms of having more people making the choice — how many people actually make the choice to follow a career in art etc.? How much risk are you able to accept?

F/G. XXX had faced more disturbance after it had gone legit. Do you think it is better to stay underground or go official?

EN. If I could do it again, I probably would have just stayed BYOB for all seven years (that's

以為可以煩少啲：拎牌之前，班差佬成日都會上門。佢哋任何時候都可以收我哋皮——如果你有兩年租約，依件事可以喺第一日或者第七百日發生；你唔會知。所以我以為會無咁大壓力。但其實唔係，其實一啲都唔值得……係要視乎情況，但遠離公眾係有幫助嘅，唔好成為眾矢之的。

喺呢個世代，我覺得你根本唔使再有一個正式嘅 brand。一個強勁嘅意念係會喺地下傳播，以遊擊方式遍地開花。如果你做緊啲實驗性嘅嘢，你係可以搵到全球嘅支持者——另類嘅小眾可以喺互聯網互相連繫，建立一個有組織嘅社群，可以真係做到啲嘢。你睇下而家嘅抗爭，每個人都係獨立行動。當每個人都有自主意識，每個人都自己選擇自己想做嘅嘢，你就無辦法控制去佢。咁係更加強大——但亦都可以好危險，由暴徒統治亦都可以好危險。但係喺一啲權力非常唔均等嘅情況下，去中心化（decentralization）可能係唯一可行嘅方法。

F/G. 點睇制度嘅同化？

EN. 喺香港，建制嘅情況勢力係好強大：政府想支持某啲創意產業而唔支持其他。佢哋想維持某啲品牌資產，就拆咗啲舊地方再重建一個假貨。中環街市就係個好例子，完全係家長式——你唔使去干預或者去做個安全區，話畀人聽只要你守依啲規矩就可以喺到做。

what made our space special as well). Anyway, I went the official route and got a liquor license because I thought it was an opportunity to worry less: before that, the cops would come all the time. They could have shut us down on any given day — if you have a two-year lease that could happen on day one or day 700; you don't know. So, I thought there'd be less stress. But it's actually not; it's not worth it actually.... It depends on the situation, but it does help to stay out of the public, of the crosshairs.



RIOT POLICE AT THE LAST DAY OF XXX

These days, I don't think you have an official brand at all. A strong message will be shared through the underground and distributed through guerrilla tactics. If you're doing something experimental, you can piece together a global following. Little niche minorities can connect with one another through the internet and build organized communities to actually do things. If you look at the protests now, people are taking actions individually. You can't control it when everyone has their own autonomy, their own choice about what they want to do. No one can control that; it's a lot more powerful—it can be dangerous too. Mob rule can also be dangerous. But in these kinds of situations where the power dynamic is so une-

成個蘭桂芳嘅模式都係一個問題——唔係因為佢商業化，而係佢係集中喺同一個地方，一個 party 區。對我嚟講，咁樣係精神上唔健康，因為好似一個逃避，一個主題公園咁。喺深入嘅社會層面嚟講，我認為藝術融入生活係比較好。個人嚟講，我一向希望做人始終如一，每日每年都係。人應該可以喺返工時都做到自己，但依個好困難。同樣，創意空間都應該融入鄰里之間，亦唔應該只係一星期去一日。

依個亦都係 XXX 其中一個目的：試下喺唔同嘅地方搞。我哋本來可以喺蘭桂芳有個小空間，但我哋唔想係咁。我哋嘗試改變個大勢。概念上，我覺得將藝術品擺喺人哋預期嘅地方條件好蠢嘅事。我覺得藝術應該走向人。

F/G. 做自己對你嚟講有咩意義？點睇個人主義？

EN. 自我就好似一條河流。佢一直都川流不息，但每一刻流過嘅水都唔一樣。永遠做一個相同嘅自己係好困難；但都會叫佢係同一條河，同一個人。個性係有好多層面，你對住唔同人唔同環境會展現唔同嘅一面。每個人都扮演唔同嘅角色，我哋成日要語碼轉換（code switching），係一件好勞心勞力嘅事。我可以想像一個更包容嘅未來——當然包括性別，種族，性取向之類——但就算喺相同人嘅群體之中，佢容唔容許你成為一個古怪或者唔尋常嘅人？

qual, decentralization could be the only thing that might work.

F/G. What about the system's assimilation?

EN. In HK, the status-quo is strong: the government wants to support a certain kind of creative culture and not the others. They want to maintain some of the brand equity. They'd torn down the old place and then build a fake version of it. The Central Market is a good example. That's paternalistic — you don't have to control or create a very safe frame for it, saying you can do it here if you follow these rules.

One issue is the whole Lan Kwai Fong model. It's not that it's commercial, but that it's centralised in one location, one “party district”. To me, that's spiritually unhealthy. Because it's like an escape, an amusement park. On a deeper social level, it's more impactful to have art integrated into normal life. Personally, I always try to be the same person throughout the day / year. I should be able to be myself when I go to work, which is completely difficult to do. Similarly, it's better to have creative spaces throughout every neighbourhood; it shouldn't just be one day out of the week neither.

That was a one of the larger points of the XXX: to do it somewhere else. We could have had a small place in LKF but we didn't want that; we tried to change the terrain. Conceptually, it's silly to just put art in places where people are already expecting it. *I think art should come to you.*

F/G. What does being yourself means to you? What about individualism?

EN. The self is like a stream of water. It is always flowing through, but it's always different

喺宏觀宇宙嚟講，人生只不過係一剎那；任何嘅自我意識都只係一瞬之間。其實係有啲可愛，愚蠢，甜美。去到最後，集體主義先係現實，我哋全為一體。你係需要喺群體裏面有表達自我嘅機會，但最終都要關心他人同埋大家嘅福祉。

你睇返 XXX，其實係一個資本主義嘅情況：其他 club 同我哋全部都要賺錢交租。喺香港通常會有個競爭嘅心態，但我哋不嬲都會幫人哋貼海報，就算係喺其他地方搞都好，只要好嘅活動我哋都會宣傳。依樣嘢對我嚟講好理所當然，但喺香港就好唔正常。我覺得我唔想去煩一啲又愚蠢又小氣嘅瑣碎嘢。大我係更重要：去令香港次文化更強大更有趣。

F/G. 喺亂世中，Clubbing 文化有咩意義？

EN. 我覺得係同社會連繫仲有意識嘅傳播有關。人係好需要維持真實而直接嘅連繫，縱使我哋習慣自我隔離——人類社會嘅複雜程度有時令人透唔到氣，每個人彷彿都活喺自己宇宙嘅中心。所以有個空間可以畀大家去連繫係件好事，令人感覺有咁疏離，對大家嘅精神健康係好重要。

我都經歷過一啲政治氣氛好緊張嘅情況。喺 2014 年雨傘革命 / 佔領中環嘅時候，我哋有幾個星期係門咗 XXX 門。因為個感覺好膚淺好蠢。喺依種緊急又極端嘅時期，我唔會想去 party 亦都唔想鼓勵其他人去。因為出面有

water at any given time. It's difficult to be the same self all the time; but you still call it the same thing — identity has many layers, many layers to what you show to different people in different environments. Everyone plays different parts; there's a comprehensive *code switching* that we do. It's a lot of work. I'd imagine a future where it's more inclusive. Sure, there's gender, race, sexual orientation, etc., but even among the same demographic, are you allowed to be weird or strange or unusual?

The grand scheme of things is that life is just such a split-second; any idea of an individual is just a split-second. It's kind of cute, silly, and sweet. At the end of the day, collectivism is the reality. While you need to have a chance to express yourself within a collective, it is about caring for other people and the good of the group.

If you bring it back to XXX, it was a capitalist situation: other clubs and us were all trying to make money to pay the rent and stuff. It's usually competitive. But we'd always let other people put up their posters for other events that were good, which just happened to be playing in a different place. That to me is very normal, but it's unusual in Hong Kong. I feel like I don't want to fight over those silly, little, petty things. The bigger picture is more important: for the overall Hong Kong scene / subculture to get stronger and more interesting.

F/G. In turbulent times, how does club culture fit in?

EN. It has to do with social connections and how ideas can spread. It's important for people to remain real, direct connections, even if we self-segregate a lot — the complexity of

更重要嘅事情發生緊，係好認真好嚴肅嘅。不過咁講，如果有人係因為抗爭咗幾個星期而覺得好乸，想用唔同方式去放鬆，我都唔會去批評。因為依啲通常都係長期抗爭嚟，無論係真嘅戰爭抑或係意識形態之爭都好。人人都要保持健康，精神上嘅健康。



OCCUPY CENTRAL

F/G. 你有咩精神上嘅目標？

EN. 喺我好細個嘅時候，我就好強烈咁覺得人生係無意義，無一個固有嘅意義。就好似一張白紙咁，你可以加任何嘢上去。咁係好可怕，但同時都係一個好好嘅機會——我甚至覺得係一種義務。呢個係存在主義嘅核心教條：每個人都有義務去搵一個合乎自己嘅道。依個唔止係你嘅自由，而係你作為有知覺情感嘅生物嘅一個義務。

但依個係局限於人嘅意義：因為人類文明終有一日會滅亡。到時唔會再有人類，然後有段時間只會得返啲星星，之後連依啲都會灰飛煙滅。我哋所有關於倫理，道德，傳統嘅議題都唔會再

human society is really overwhelming sometimes; everyone is like the centre of their own universe. It's good to have spaces for people to connect and not feel as alienated. It's important for people's spiritual well-being.

I've been in situations that were highly politically charged. There were a couple of weeks during the Umbrella Movement/Occupy Central days in 2014 where we've closed XXX. Because it felt so superficial and dumb: in those acute, extreme times, I don't want to party and I don't want to encourage other people to. Because there were more important things happening. It's serious. Still, if people feel exhausted from fighting for weeks and need to relax in whatever ways, I can't judge that. Because it's usually a long war, whether it's a real war or an intellectual struggle. People have to stay healthy, spiritually healthy.

F/G. What's your spiritual goal?

EN. At a young age, I've started to feel very strongly that life doesn't have any meaning, no built-in meaning. It's just a blank slate and you can put any meaning you want in it. That's scary but also a great opportunity — I almost feel like it's a responsibility. This is the core tenet of existentialism: the responsibility of everyone to come up with their own morality. It's not just your freedom; it's your responsibility as a sentient creature.

But it's a localised, locally relative meaning: because human culture is gonna die out one of these days. There won't be humans; there'd just be stars for some period of time, and then there won't be any of those neither. Our debates about ethics, morals, and traditions and anything else in our world will have no meaning

有任何意義，但呢個嘅代表佢係無價值或者唔真實嘅。只不過你點樣去面對呢個世界無絕對，無真理嘅事實。

去到最後，你想你嘅人生做啲咩？我覺得人生苦短，我可以落一個決擇，每個人都要——XXX有時都真係幾辛苦：人哋覺得「你就好啦有個咁型嘅場！」但事實係我喺凌晨四點鐘仲洗緊廁所，而我好嬲，我好想返屋企。但你要提醒自己「我係為乜而去？」如果你知道個原因，你就可以堅持落去。

對我嚟講，我想有一個好大嘅影響力，盡我一生影響愈多人愈好。I choose yes. 其實就係去擴闊下其他人嘅思維——唔單止係去影響一個人，而係去凝聚一班人；唔係去話畀人知咩係咩咩係錯，而係去將人放喺一個可以創新自我嘅環境。呢個亦都係我兩次延長XXX嘅原因，因為有好多人人都需要佢。

F/G. 新就一定好？

EN. 新唔一定好，但人係需要多啲接觸唔同嘅想法——科學嘅精神就係去收集有足夠嘅經驗而去作出結論。有時你係需要更多數據更多經驗，因為我哋嘅腦中有好多無形嘅規則同限制，先可以將佢推到極致。有時係關於「我無諗過會鍾意依啲嘢，但原來我會」，有時係去同一啲你未見過嘅人去交流。

喺呢個世代，互聯網令到成個世界有更多人去參與。同時

anymore. But that doesn't mean that it's not worthwhile or it's not real. It's just about how comfortable are you with the lack of absolutes, a lack of universal truths.

At the end of the day, what do you want to do with your life? I feel that life is short. I get to make that choice; everyone has to make theirs — XXX is really hard work sometimes. People said, "it's so amazing you have this place!" But the reality was just me cleaning the toilets at 4am. And I was tired; I just wanted to go home. You've to remind yourself, "Why am I doing this?" You can always sustain yourself if you know the why.

For me, I want to make a big impact, to impact as many people as possible in my life. I choose yes. It was just about widening peoples' mind — it's not just about changing one person, but gelling people together. It's not about trying to tell people what's right and what's wrong, but putting them in an environment where they can be something new in. That's why I've extended XXX both times. Because too many people were dependent upon it.

F/G. New is always good?

EN. New is not always good, but people need more exposure to different ideas. Because we have all these invisible rules and limits in our minds — Science is about having enough prerequisites to draw conclusions. So, you need more data to bring those to the fullest. Sometimes that's about, "I didn't expect to like this but I actually do" or it's about interacting with people you've never interacted with.

These days, the internet enables more participation and more specialization in little subgenres or offshoots, which are effectively

令佢更專門化，可以有更多對另類 subgenre/藝術分支嘅專注，其實變相係瓦解緊「曲風」依個概念——但其實我哋會視野狹隘咗，有隧道視角（tunnel vision）：我哋會好容易只係專注某種藝術，某種媒體或者某類新聞。我覺得咁樣好危險。我哋唔應該去習慣咗忽視成個世界，或者淨係識得批評其他嘢。

F/G. 你對下一代有咩寄語？

EN. 路唔止係有一條：有啲人朝早打份工，放工就搞藝術；一啲就全職專注創作。唔係淨係得一種方法，兩者都可以成功。

一般嚟講，要對你嘅創作過程有信心就得㗎喇。即使你係做緊件垃圾，有啲嘢係你要做一千次一萬次之後先會有啲睇頭。如果依樣嘢係你著緊關心嘅，就千祈唔好氣餒，要堅持落去。

另一個寄語係去嘗試做一啲全球未有人做過嘅嘢——喺模仿一啲已經好賣得嘅嘢，同埋創作全新嘅嘢之間永遠都有個平衡嘅度。有好多藝術家做緊前者或者後者，但佢哋兩者從來都唔會互相學習。「我唔想聽呢啲，因為全部都係垃圾。」——事實係你需要去聽佢同了解佢，例如佢有咩元素，佢用咩方式嚟 mix。因為文化嚟自文化，你唔能夠憑空創作。所有人都受我哋周圍嘅嘢同之前嘅嘢所影響。你要識得去從唔同地方抽取好嘅部分。

breaking down genres — but we actually have tunnel vision. It's so easy to focus on only one type of art, or media, or news. I think that's dangerous. We should not get caught into the habit of ignoring the wide world, or just judging everything else.

F/G. Any advices to the next generation?

EN. One is there's more than one way to go about it: some people keep a day job and do their art; others go full time with art. There's not only one path; I think both are ok.

Generally, just be confident in your process. Even if you're making shit, for some things, you have to try a hundred or a thousand times before they start to look good. So, don't get discouraged and stay committed, if it's something you care about.

Another piece of advice is to try to make something globally new — there's always a balance between copying already commercial things and creating something new. A lot of artists are doing one or the other, but they're not always learning from each other. "We don't want to listen to the other stuff because that's all bullshit." In fact, you need to listen to it and understand it e.g. what are the elements, or what's the way it was mixed. Because culture comes from culture; You don't just create something out of thin air. We're all influenced by everything around us and everything that came before us. You have to take pieces from various parts that are good.

SOUNDCLOUD.COM/DJENSO





ENSO IS TERRIFIED OF THE PERMANENT, the unretractable. He's terrified of goodbyes forever. So much of what he does seems to somehow be a response to this... and on his better days, an embrace of this. It's all he can do to scream his terror full-throated, just as one screams on a rollercoaster or running across a bridge in a thunderstorm. It's all he can do to scream I love you to an empty room, I love you to the image of his lying corpse, still, I love you to the past and the future, all the while clutching the guard rail with white knuckles.

Sometimes it comes to him in the 4am twilight with the headphones on in the basement, with butterfly movements out of the corners of his vision... and then sounds of deer rummaging outside the window... and then rodent scampers within the walls...





龍心 Dragon Heart





他曾以無數分身視人：絕心、Boboboy438、維園靈鋒……但相信以「龍心」最廣為人知。他是一個行為藝術家與怪人，因在城市論壇中自稱為三藩市福清幫第二把交椅而打響名堂，一炮而紅。其後又以影像記錄自己的精神爆發，可謂香港鸚鵡 YouTuber 始祖。其發作歷史包括在西洋菜街大戰牛佬，在噴水池前舞動以拜祭自我，或在大街上喃喃著「南牟，阿迦捨，揭婆耶」……

建構著自己的神話，他在 2012 年成立龍虎門 *Ego Fight Club*。不單鼓勵人們飛起自我，更發放與女信徒的性交短片，展露巨龍。

龍心的名人形像與詭譎人生經已植根八九十後的潛意識。他的影分身有如鬼魅般神出鬼沒，長生不朽成香港的都市傳說。

在一次救生員考核中，我被龍心（現名克金霖）邀請為助手。隨著日月之行，我與他渡過神神化的一天，以第一身角度目睹他溝鬼妹的英姿，並感受他由外星墮進地球的無限苦惱。

Among his many split personalities, *Dragon Heart* is perhaps the best-known alias for our anti-hero — an artist and a madman, his notoriety stems from appearing in the Victoria Park City Forum as a self-proclaimed underboss of Fuk Ching Gang. He soon rose up as an internet anarchist with his Youtube channel, which documents an erratic history of his insanity outbreaks. Examples include a battle with a punk in Sai Yeung Choi Street, a funeral parade for his ego in front of a public fountain, or a walking ritual along with “*Namo akasha garbhaya*” chants....

Constructing his own mythology, he established the semi-cult “Ego Fight Club” in 2012, declaring himself the post-ironic messiah and releasing sex tapes with his girl followers.

The spectacular display of his alien life has become a subject for moral debates. Just Like the heart of a dragon, his spirit is immortalised as an urban legend in Hong Kong culture.

My day with the star is as surreal as his past. Now going by Clinton Gold, he invited me to be his mock casualty in his lifeguard exam. As the sun came up and down, I witnessed his charisma in picking up girls and felt his infinite melancholy as a man who fell to earth.





FREAKS & GEEKS

你會點形容自己？

How would you describe yourself?

龍心 DRAGON HEART

出名呢啲係以前嘅事。我出過一啲有趣搞笑嘅影片，畀人睇下笑下。但而家嘅我係一個木工，好努力咁去做一個地盤工人。體力勞動，唔係講玩㗎。我考好多牌：的士、電單車、木工、搭棚……咩都有。因為我想做自己，想搵到內心入面嘅 genius。



CITY FORUM

F/G. 你以前啲服飾同化妝係喺邊度搵靈感？

DH. 有參考下漫畫咁……都算係我自己研發出嚟。呢個問號係一個再生嘅符號，係取材自一本漫畫，個人物會睇可蘭經同練魔法，最後變成超人類……你話我著得勁 / 有型？咁梗係啦，我又肯去到咁盡，咁梗係勁㗎。

F/G. 你個陣話自己係福青幫，其實你係咪真係福青幫？

DH. 如果我而家話我係福青幫第二把交椅，邊個黑社會敢話我

Famous is in the past already. I just filmed some interesting, funny videos for people to watch and laugh at. But I'm a carpenter now. I work hard as a construction worker. Physical work; it's no joke. I have gotten many different licenses: taxi, motorcycle, carpentry, scaffolding... everything. Because I want to be myself. I want to find the genius inside myself.

F/G. You used to wear costumes and makeup in public. Where do you draw inspiration from?

DH. I took references from some comic books... but basically they were my own inventions. That question mark is a sign of regeneration. It's from a comic book where the character reads the Quran and practices magic. Then he became *transform-human*.... You think I'm edgy? Indeed, I was the one brave enough to go all out. So of course, it was so powerful!

F/G. You claimed to be involved in the Fuk Ching Gang. Were you really a member?

DH. If I say I'm the underboss of the Fuk Ching Gang now, what triad member would dare to say I'm not? The untrue has become real, ha ha! It's self-actualisation. Even if they say I'm not, I'd go online and claim my title. People would rush in and support me while laughing their heads off. So, I must be the rightful one!

I was publicly elected — even if I openly claim to be in the triad, the police couldn't do a thing about it. “Sir, I was just having an April's fools' prank! I only joke and all of Hong Kong

唔係呀？唔係都變係啦，哈哈，以假成真。佢話：「你唔係」，咁我話我係網上嘅福青幫第二把交椅，個個唔啱住笑嚟講係？咁我一定係啱。

我係公認出嚟，就算我而家話我係黑社會，警察都拉唔到我㗎。「阿 Sir，我嗰次係愚人節快樂咋㗎，我係搞笑咋㗎，全港都知啦，你唔係諗住睇你時間，睇大家時間呀。」

但係我係福青幫第二把交椅，網上嘅，肯定係實至名歸㗎㗎。因為我係將福青幫網絡化，發揚光大。不過未必係佢想要嘅，其實都好呀，唔駛打打殺殺，搞下笑㗎，我又冇得罪人。即係將黑社會少少轉型啦，當然唔受認同啦，唔係佢一早搵咗我㗎。

F/G. 你創立龍虎門 Ego Fight Club 又有咩原因？

DH. Ego Fight Club 係嗰時 create 一啲錯誤嘅嘢，虐待自己嘅嘢。而家都有咩點搞，基本上唔好搞咁多，因為 club 都係想有其他人㗎，而家唔希望有其他嘢，淨係搞掂我自己。

F/G. 你以前做嘅嘢係畀人睇，而家嗰啲係畀自己睇？

DH. 而家絕對係畀自己睇。以前嘅我覺得自己係救世主 messiah。想改變世界，咁咪要做啲嘢嚟吸引主意囉。咁樣真傻假顛，連自己都信以為真。人要達到目標有兩個方法：一條你就好努力，好醒目得到你想要嘅嘢。

knows it! You're not thinking of wasting your time and everyone else's; are you officer?"

So yes, I'm Fuk Ching Gang's second boss — the online boss. It sure is well deserved too. Since it was me who put its name on the web, glorifying it and showcasing it to the world. It may not have been what they wanted, but it's alright — forget about street fighting and killing, just have a good laugh! I didn't offend anyone; it was a kind of rebranding for the triad. Of course, my action wasn't accepted by them, or they'd have given me recognition already!

F/G. Why have you started the *Ego Fight Club*?

DH. The Ego Fight Club was a mistake that I've created, which in turn tormented myself. Now I don't do much with it; I don't do that kind of stuff nowadays. The purpose of creating a club is to include others, but now I don't wish for much except fixing myself.

F/G. So, the things you used to do were done for the sake of others, and now you're doing things for yourself?

DH. Now it's definitely for myself. I think back then, I believed I was the messiah, yeah? I wanted to be the messiah. I wanted to change the world and then of course I had to do something to draw attention. So, I even went insane in believing that was true — there are two ways to achieve your goals: either you work very hard and be very smart to achieve what you want; or, you go insane and fantasize another reality to achieve what you want.

F/G. So you were really insane; it was not an act?

DH. I was really insane. I was really insane. It wasn't sane at all. It was crazy.

一係你就逼到自己好癲，幻想另一個真實嚟實現想要嘅嘢。



OCCUPY CENTRAL

F/G. 你以前係真顛而唔係扮？

DH. 係真顛㗎，真係好顛，完全唔正常，好瘋狂。

F/G. 你會唔會當自己做嘅嘢係藝術？定係一種表達自己嘅方法？

DH. 當你顛到嗰個地步嘅時候，成件事根本就係一種藝術。因為有人做過啊嗎，你話係咪？哈哈。我做嘅嘢震驚咗香港人，從來都未發生過。好多人同我講：「你真係好勇，成個香港歷史上都有人好似你咁！」

F/G. 你有好多外號／分身。你話呢個分身唔知另一個分身做嘅嘢，係咪真係有呢個情況？

DH. 知㗎，你扮演你知㗎，不過佢諗嘅邏輯同我個邏輯唔同，潛意識同理意識嘅信念背道而馳。

F/G. 你控唔控制到啲角色？

DH. 有㗎，我呢啲係長遠人格分裂㗎。你入咗個角色，你一

F/G. Do you see what you did as art? Or was that simply a way to express yourself?

DH. When you go insane to that extreme. *It is art.* Because nobody has done it before, right? Ha ha! My stunts have shocked the HK public. The likes of which have never been seen before. Many people told me, “You are really brave. You are like no other in the entire HK history!”

F/G. You used to have a lot of alias / split personalities, and claimed one personality wouldn’t know what another had done. Is this true?

DH. I knew. When you’re *roleplaying*, you know what you’re doing. It’s just that he thinks with a different logic than mine; the conscious ran counter to my subconscious.

F/G. Can you control these split personalities?

DH. No. Mine is a long-term multiple personality disorder. When you get into a character, you must share his beliefs and thoughts. Only then can you become that personality.

When you’re in character, you can only hold one focused belief. Have you ever seen someone with diverse beliefs who is successful? You can’t be afraid of your own shadow. If you want to be distinctive, you must have a strong belief. Or else you would say, “Oh I have to wear a dress in public!” “But my legs aren’t that pretty; I’ve got varicose veins!” — why did I still do it? What was I trying to express? Turned out I wanted to express freedom. So, you must have a powerful belief in fighting for liberty. What provokes a powerful belief? It must be the end result of oppression. It’s a reflex!

F/G. Do you have any split personality now?

DH. Now I want to find myself.

定係嗰種信念諗法，咁先係嗰種人格喇嘛。你當其時只可以有一種信念——你幾時見過有好多信念嘅人做到嘢呀？船頭驚賊，船尾驚鬼。

如果你要做一個咁鮮明嘅人，你個信念一定好強。「唔係呀，你要著條裙出街。」你個信念係咪要好強呀？「隻腳唔靚啲，又有靜脈曲張，仲著條裙出街？——你想表達啲咩呢？原來你想表達自由。」你追求自由個心態係咪好強呀，點解咁強呀？咁梗係受到抑壓先至會咁強啦，反射嚟喇嘛。

F/G. 你而家仲有冇分身？

DH. 而家我要搵真我。

F/G. 即係搵個最真我嘅角色？

DH. 唔係角色，係搵真我。真我唔係角色嚟㗎，真我係真嚟嘛，嗰個真係你嚟，隱藏於每一個人其實都有嘅真我。

F/G. 即係最後一個分身？

DH. 都後㗎㗎，猴子農之後變咗克霖醒。呀唔係，近排創造咗個叫克霖霖，講個名出嚟都好勁啦，佢係一個最高決策人，即係我哋入邊咁多個人嘅最高決策人。甚至乎將來係一個商業品牌。「金」就係金錢個金——我而家喺地盤 build 緊個 receiver，一個天線大碟……

F/G. 天線大碟？

DH. 冇錯！人要成功係唔需要主

F/G. To find a character closest to yourself?

DH. Not a character, but myself. The real me is not a character. It's the true identity of oneself. It's the true self that is hidden in everyone.

F/G. So your last personality?

DH. It's almost final. 猴子農 (Monkey-farmer) evolved to 克霖醒 (Clinton-smart) Oh wait, lately I created 克霖霖 (Clinton-gold). You can tell how impressive it is just by the name. Clinton-gold is the highest decision-maker. The highest among all of us inside. It could even be a commercial brand in the future. The “金” stands for gold, as in money — now I'm building a receiver in the construction site, a huge satellite dish....

F/G. A receiver?

DH. That's right — you don't need to be proactive in order to succeed. Why? Because the universe is constantly giving to you. It's always evolving. Whatever you want...say minerals or resources are lacking, the earth would just produce some underground. If you want success, you need not look for it, but to build a receiver instead — it's like a satellite dish. The bigger your dish is, the more opportunities you can catch. I'm currently building a large satellite dish in the construction fields — I'm obtaining every professional licence; I'd do every odd job. That way my receiver would be enormous, and there is nothing I can't draw in!

F/G. Now you're focusing on money-making?

DH. Yes! you need to do business to make money; you need to have money to buy what you want. Only then could you do what you want to do.

動出擊嘅。點解呢？呢個宇宙係不斷昇嘢你。成個宇宙一直都係咁進化，你要乜嘢，你唔夠礦唔夠資源，地球就會係地底產生出嚟。所以要成功你唔係去搵，而係去 build 個 receiver 天線大碟，個碟越大機會就越多。而家我乜牌都考，乜工都做，我個 receiver 咪好大，有可能接唔到！



BIG BIG RECEIVER

F/G. 你而家會專注搵錢？

DH. 係呀！你要做生意，咁你就有錢。你要有錢你先可以買到你想要嘅嘢，咁先可以做到你想做嘅嘢。

F/G. 而你想做嘅嘢就係搵真我，就係可以用錢買到？

DH. 係買唔到，只不過你要用錢買機票搵真我啫，哈哈！你有資金嘅話，你做地盤佬啦，去咩旅行呀，租都未交到呀，搵咩真我呀，搵飯食呀。

你搵真我都要努力：你係努力賺一舊錢，你可以去旅行，最少兩三個月，最好半年啦，你先至有可能搵到多少嘅真我。

有嘢比自己更有趣。所有嘢都係自己嘅投射。我想所有人都可以搵返自己，咁可以得到更多啟發，但依個好罕有。

我而家專注搵返自己嘅起源，自己嘅根——我嘅家人/基因都正常，但都會有限制，所以我係追隨自己嘅本性。但靈魂並唔同，靈魂係一啲好原始嘅嘢，係喺心入面，亦即係「我」，更我嘅我。

F/G. So you want to find your true self — is that something you can buy with money?

DH. No, you can't buy it. But you need money to buy flight tickets and find yourself, ha ha! Without money, you would stay a construction worker. Don't even think about travelling when you can't even pay the rent. Find yourself? Find lunch first!

Pursuing oneself takes hard work: you have to work hard and earn a bunch of money for travelling. You have to go for two or three months at least, half a year is best. Only until then, you may find a little bit of your true self.

Nothing is more interesting than one's self; *everything is a projection of yourself*. I hope everyone can be able to find themselves, so as to get more inspired. But this is a rare occurrence — now I am very focused on finding my origin, my root — my parents and my genes are all normal but there're still limitations. So, I shall follow my own nature. But the soul itself is not...the soul is something very primitive; it's somewhere deep in the heart — which is “me”. A more authentic me.

I dare not give advice to anyone. But I do know if one could find his real self, he'd be extraordinary for sure! The HK society is like the movie *Matrix*. In this matrix, not everyone is

我唔敢建議任何人，不過我知道假如你搵到真我嘅話，你一定會出類拔萃嘅！香港社會係一個 Matrix。喺 Matrix 入邊唔係個個 player，你就贏唔到嘅。你就要離開呢個 system，搵到自己。每個人都要搵自己嘅路，我而家都係搵緊自己嘅路，但未搵到……

F/G. 所以你之後會去旅行？

DH. 我嚟緊會去莫斯科同基輔，我一定會搵返自己——旅行嘅最高境界係學識到當地文化，識到靚女。跟佢一齊遊覽個國家，最後扑埋條女。呢樣嘢係每個人心目中理想嘅旅行。但唔係人人都做到，係我做得到……

F/G. 最理想嘅男人係點？

DH. 男人要自然唔做作，自然流露出嚟——影相最好要少啲瑕疵同埋要捕捉到個神髓，影女人最好係個女人好靚，但影出嚟我仲靚過佢。

F/G. 最鍾意咩國家嘅女仔？

DH. 我最鍾意有性格嘅女仔。美國嘅女仔一色一樣，好 commercial 好城市化。最靚就係東歐嘅女仔，質素好高好有 quality。但俄妹可能會釣金龜，唔係咁好。

之但係，喺香港唔知點解我個命中率係極微，幾乎零呀！去 party 都係睇氣——你諗下因為我太唔同喇，因為香港你唔可以太過與眾不同，開放極都要有個譜呀！

the player. You can't win unless you escape this system and find yourself. Everyone must find their own paths. I'm also finding my own way, but I haven't found it yet....

F/G. That's why you're going away soon?

DH. I'm going to Moscow and Kiev. I'm destined to find myself — the highest form of travelling is to learn the local culture and meet a beautiful woman there. Then travel around with her and finally bang her. This is the ideal trip deep in everyone's mind. Not everyone can do it, but I can....

F/G. What should the ideal man be like?

DH. The perfect man is genuine and unpretentious. He expresses himself effortlessly — the keys to photography are to keep the blemishes to a minimum and capture the soul; the key to photographing women is to have yourself a gorgeous woman. But in the end, no one is more photogenic than me.

F/G. What ethnicity of women do you find the most attractive?

DH. I like girls with a strong character — American girls are all alike: prefab and precast, very “commercial” and urbanized. The most beautiful ones are Eastern European girls. They are of very high quality — though some Russian girls may be gold diggers, not so good.

Still, for some reason my success rate here in HK is extremely low, close to zero! Even partying is a “waste of gases” (waste of effort). Think about it: it's because I'm too extraordinary. In HK, you can't be too different from the crowd. You can be a free spirit, but within limits.





DH PICKED UP A FOREIGN GIRL AT A BAR.

日落西山，龍心在海邊酒吧向一名外國女子搭訕。

GL. 你有冇聽過「超人類主義 Transhumanism」？人嘅身體本身會自我修復。但當你老咗個復原能力就會差咗，嗰時你可以用晶片或者幹細胞做到再生。

DH. Yeah! Superman! Yeah, I want that! 當你禁食時身體都會轉向另一個模式去逼使你嘅細胞再生，不過呢個唔係太好嘅經歷——我以前喺烏干達試過禁食八日，到第三日嘅時候個人清醒咗好多，解決咗好多原本好困擾我嘅問題，真係有效㗎！

F/G. 你一直都好想人類進化？

DH. 我哋要作為人咁進化，我依家以超人類身份，以 *human touch* 提升緊我同佢之間嘅血清素和多巴胺。我哋依家過渡緊去另一個境界，我哋要貢獻自己去建立一個大概 *transformer* ……

DH. 你可唔可以話我知點解你唔畀我掂你？

GL. 我哋明明好正經傾緊超人類主義……

DH. Exactly! 你係超人類，我哋點解仲要等？我覺得有三樣元素：*body, mind, spirit*。點解仲要花咁多功夫？作為同一個 *consciousness*，我哋因為進化而嚟到呢個世界，There are *no limits*。

GL. Have you heard of the term *transhumanism*? Our body can regenerate itself naturally. But as you get older, this recovery capability deteriorates. With microchips or stem cells, you can stimulate regeneration again...

DH. Oh yeah! Superman! Yeah, I want that! With fasting, your body can also switch into a mode where it urges the damaged cells to regenerate. But that's not a very pleasant experience — it worked for me when I was in Uganda; I fasted for eight days. Three days into it, I became much sharper. I solved some problems that was haunting me. So it works for sure!

F/G. Do you want everybody to evolve?

DH. We should evolve along the lines of being human — as a trans-human, right now I'm raising the serotonin and dopamine levels between her and me with *human touch*. We're transitioning to the next realm; we're going to contribute ourselves to build a *transformer*....

DH. Umm, can you tell me a reason why you are not letting me touch you?

GL. We're obviously having a decent conversation about trans-humanism and....

DH. Yeah, exactly because you're trans-human. Why do we need to wait for things to happen? I think there are three things: *body, mind, and spirit*. Why go through so many procedures? As a consciousness, we came to this world as we evolve. There are *no limits*.

F/G. 或者佢未去到你嘅層次。

DH. 佢只係迴避緊我嘅問題，因為我太令人興奮，係咪？你睇下佢，佢想畀我操縱，That's nice!

GL. Sorry, I'm fine, thanks。

F/G. Maybe she's not on your level yet.

DH. She's just avoiding to answer my question — it's too exciting for you, isn't it? Look at her! She wants to be manipulated. That's nice!

GL. Sorry...I'm fine, thanks.

GL. 不如傾其他話題：你想成為一個機械人定係超人類？

DH. 我諗緊機械人可唔可以製造血清素同多巴胺。我地可以製造好多令你「Go wow！」嘅化學元素。好似鈦合金咁硬呢人類！

我覺得係人定係機械人並唔重要，最重要係 *efficiency*。我哋依家有肌膚之親，如果你唔好諗咁多——我哋大家都知依樣嘢可以釋放一堆非常正面的情感。

GL. Let's talk about something else: would you rather be a robot or a transhuman?

DH. I wonder if robots can generate serotonin and dopamine. Together, we can generate all sorts of chemicals that can make you “Go wow!” Human as *hard* as titanium, hahaha!

Human or robot, it's doesn't matter to me. What matters is the *efficiency*. For now my touching...if we do not think too much...because we both know this is something that can release a bunch of very positive emotions.

GL. 縮開你隻手！我好認真！

DH. THE TRANSFORMER——作為一個物種，我哋有高等嘅靈魂就可以達到高度進化。意思係你知，你知，你知你係源自依種原石…… We're stars! I'm the Star, the Krypton star. 點解要阻止我去觸摸星星？哈哈……

GL. Keep your hands to yourself! I'm serious!

DH. THE TRANSFORMER — as a species we can be highly evolved if we have a very advanced spirit. It means that you know, *you know* that you're from this basic substance...we were just taken from...we're stars! I'm the Star, the *Krypton star*. Why are you stopping me from touching a star? Ha ha....

THE SKY GREW DARK, THE GIRL HAS LEFT....

天色已漸沉，外國女子也離去了……

F/G. 你會唔會係逼緊人就範？

DH. 我唔係逼佢。根本佢心入邊本能上好想我郁佢，掂佢嘅，只不過我唔係用而家商業社會一個好成熟好成功嘅人去 approach：Be a nice guy, Invite slowly, 去了解佢。屌！我邊到咁多時間呀！

F/G. Weren't you forcing her against her will?

DH. I'm not forcing her. Deep down in her primal heart, she's begging for my pounding and touches. It's just that I didn't approach her as a mature, successful guy in our commercial world today: be a nice guy, invite slowly, get to know her. Fuck! I ain't got time for that!

F/G. 你講本能上係因為你靚仔？

DH. 未必係因為我靚仔嘅。即係好刺激，搞到佢又 high high 嘅，但佢又覺得唔係幾啱。

佢唔想得到最想要嘅嘢咩？只係因為你喺到同埋餐廳唔容許。因為 social beliefs，佢係唔容許自己咁樣做——你試下佢發夢呀，即刻想同我扑嘢添呀！人有需要㗎嘛，你肚餓會想食嘢。

佢根本唔係做緊自己，佢想做的話，要諗好多嘢，咁就死啦——香港好多人都封殺自己無限嘅可能性呀，我喺香港嘅話就會受呢啲人影響，跟咗個諗嘢嘅方式——如果我嘗試改變佢，仲死，即係我同佢溝稀咗啦！以前有個女仔同我一齊住，我用我嘅諗法去改變佢，希望佢做到一啲嘢。咁就死啦，搞到自己唔正常，脾氣差。

F/G. 你成日直接摸人識人？

DH. 有時啦，我嘅 style 係好 open，鍾意啲人 open 啲——好多人都唔識講想講嘅嘢，做想做嘅嘢。又或者會叫人幫佢做，但其實自己係做得到。

Touch, this is just a bridge。咁樣大家快啲建立關係，知道底線，之後我哋玩得埋就可以 have fun。我並唔係想從中得到啲咩，唔知你會諗係咩啦，只想有一段好 free 好 flexible 嘅良好關係。

不過依個方法喺香港唔太適用，雖然啲人唔驚，不過會覺得唔係太舒服囉。我哋身體入面有 mirror neuron（鏡像神經元），

F/G. Do you mean she's attracted to your looks?

DH. Not necessarily because of my good looks. It's the excitement. It made her "high high", while thinking it's kind of naughty.

Doesn't she want to get what she wants? It's just that you're here, and the restaurant won't allow it to happen. Because of *social beliefs*, she won't allow herself to do it — suppose this is in her dreams, she'd want to fuck me immediately! We all have needs; when you're hungry, you gotta eat.

She's not being herself. If she wants to do it, she'd have lots of concerns. That's very dangerous — many people in Hong Kong are killing their infinite possibilities. If I stay here long, I'd be affected by those people as well and follow their mindset.

It'd be even worse if I try to change her; She'd pull me down to an average level between us — there used to be a girl who lived with me. I tried to influence her with my beliefs, hoping she could accomplish certain things. It was ill-fated. She made me a strange and bad-tempered person.

F/G. Do you often touch people directly?

DH. Sometimes. My style is very open and I like it when people are open too — many people don't know to say what they want to say and do what they want to do. Or maybe they'd ask somebody else to do it for them. While actually, we can do it by ourselves.

Touch, this is just a bridge. It's a fast way to build up the relationship and to know our boundaries. Then we could play together and *have fun*. It's not necessarily that I want something — whatever you'd imagine — I just want a very free, very flexible, good relationship”.

所以我自己都覺得唔太舒服，因為大家嘅 neuron 一樣模仿緊。依個係我哋需要社會認同嘅原因，人哋肯定我哋時會覺得開心。所以當我呢個行為唔受肯定嘅時候，我都會唔開心……

F/G. 你需要社會嘅認同？

DH. 每個人，每一個人都需要！It's psychology.

F/G. 你覺得香港人明唔明白你？

DH. 得好少。好難搵到人明白我講咩——明同埋做係兩回事。最好我做囉，佢哋唔會做，冇意思呀，即係睇戲囉。冇，我影響唔到啲咩，壞嘅影響唔講啦……

F/G. 你覺得香港人想唔想你成功？

DH. 我諗應該有嘅。好多人有好多 condition 畀自己，鍾意留嚟自己個建制裏面——如果佢支持我，即係佢要滅絕，好大嘅風險㗎。如果我跑出嚟話，有好多嘢會有生存空間。我嘅作風，我嘅精神，唯一可以生存就係除非我好出名好有錢好有影響力。

F/G. 你想唔想人記得你？

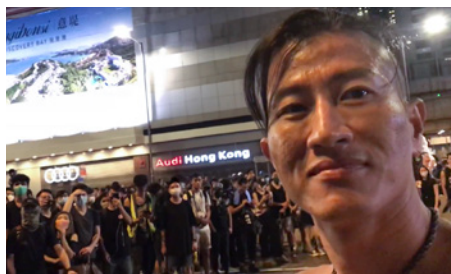
DH. 冇商業價值記嚟做咩呢？香港係商業社會，要有朋友就首先要冇生意來往。如果你同人有好嘅 partner 關係，呢個人就係你嘅好朋友。我尊重呢個玩法嘅，我自己都崇尚金錢。

比如今日你記者身份訪問我，對你有好處所以你嚟到。如果我

But this approach isn't always suitable in Hong Kong. While people are not worried *per se*, they wouldn't feel so comfortable — we have *mirror neurons* in our bodies; I wouldn't feel comfortable either since the neurons inside us are imitating each other. This is why we need constant social validation: we feel good when someone recognizes us. If we constantly have these events where people don't agree with us, we would not be happy...

F/G. Do you need social validation?

DH. Everybody, every single person needs that! It's psychology.



F/G. Do you think Hong Kong people understand you?

DH. Very few do. It's difficult to find someone who understands what I'm saying — understanding and doing are two different things. They'd say great if I'm doing it, but they won't do a thing themselves. What's the point? It's like watching a show for them. No, I can't make much impact; and let's not mention my bad influences...

F/G. Do you think Hong Kong people want you to succeed?

DH. I think not. Many people set a lot of *con-*

咁多 fans，有咩理由我一句說話先至搵到你一個人做助手？從中計算到我嘅影響力係近乎零囉！

F/G. 你睇返過去係接受咗？

DH. 有得唔接受啦，都做咗囉，我知道點解咁樣咪算囉。唔諗㗎啦，盞搞親自己。而家仲好——其實你要去修補自己係非常之忙，忙過改變世界。

F/G. 你未完全修補自己？

DH. 梗係未啦，好多嘢做㗎。我問你係咪你自己呀，你只係香港製造出嚟嘅產品咋。

追求自己係一個好大勇氣，好有決心嘅行為：你要將自己洗底㗎，包括你所有嘅關係，所有嘅信念，你要將佢全部拋諸腦後。

F/G. 你有冇試過食藥增強意志？

DH. 試過好多隻，但唔係每次都得，最有效係你嘅諗法！

迷幻蘑菇係最勁，我能夠搵到自己——唔可以話係「見」，係喺腦裏面感受到一啲感覺回憶。*I remembered*：我唔知係幻覺定係真實，但我記得返我嚟自邊到。當時我甩咗隻牙，「Bang」！好痛！我記得我係嚟自 Krypton star，嚟自 Orion Belt 星系。我記得好清楚，知道點解會嚟咗地球。

F/G. 你有咩覺悟？

DH. 我跟著就牙痛，然後我開始改變。最重點係我斷絕晒所有關係：再有親人，兄弟姊妹。又同

ditions for themselves. They love to stay within their systems. If they support me, it'd lead to their demise. That's a very high risk! If I were to thrive, they'd lose their place in society. The only scenario in which my style and spirit can live on is if I'm rich, famous, and influential.

F/G. Do you want people to remember you?

DH. What's the point of remembering someone with no commercial value? Hong Kong is a commercial world. You can only get friends if you have business relations with them. If you have a good partnership with someone, that person will be your good friend. I respect this rule of the game; I worship money too.

Today you came to me as a journalist. This is beneficial to you and so you came. Just think! Why! If I have so many fans, why is that after I've spoken I could only find you, just one person, to be my assistant? From this, you can calculate that my influence is close to zero.

F/G. Looking back, have you accepted the past?

DH. I have no choice but to accept it; what's done is done. It's alright as long as I know why they happened the way they did. I won't think about the past or I'd be hurting myself. It's better now — fact is, fixing yourself is an exhausting affair, more so than changing the world.

F/G. You haven't fixed yourself completely?

DH. Of course not! There are still a lot to do. Let me ask you: are you being yourself? You are only a product made in HK! — It takes courage to pursue yourself; it's an act that takes determination. Because you have to erase your past, including all your relationships and all your beliefs. You have to leave them all behind.

所有對我唔好，冇用嘅朋友斷絕來往——可能佢哋對我好，但對我嚟講好危險。我只會留喺強者身邊，如果有嘅話我就獨處。去斷絕我嘅痛楚根源，一啲唔 logical 嘅嘢。



龍心 LONESOME

F/G. 你有冇愛過人？

DH. 自然發生啦，我係人嚟㗎嘛，點會唔會？

F/G. 人哋同你唔係同一個 level，你都可以愛佢？

DH. 我夠好愛我個 iPhone 啦，點解唔得啫？我曾經好愛以前嘅女朋友。但都唔係真嘅愛。因為我都未愛自己。未識愛自己點可能識愛其他人呢？都係假嘅，冇㗎啦。

我都未見過一個人愛自己。我唔可以話我做到，仲學習緊。因為我受到嘅創傷大，家庭仲有身體，諸如此類——唔駛講都知啦，我同所有人脫離關係。

F/G. 你會唔會覺得好寂寞？

DH. 全世界得我自己。我就要發

F/G. Have you ever taken any drugs to boost your willpower?

DH. I tried many, but it doesn't always work. The most powerful thing is your thinking!

Magic mushroom is the strongest. I could find myself — it's not so much about seeing, but what I've experienced in my head. It's a feeling or a memory. *I remembered*. I don't know if it was a hallucination or not, but I remembered where did I come from. At that moment I also lost a tooth. “Bang”! So painful! I remembered I came from the *Krypton star*, from *Orion's Belt*. I remembered it very clearly; I knew why did I fall to earth.

F/G. What was your enlightenment?

DH. I suffered from tooth pain right after. Then I started to change. The most important thing was that I cut all my relationships: no more family, no more siblings. I cut off all friends who were not good for / not useful to me — perhaps they've treated me really well, but that's very dangerous to me. I only stay with people who are stronger than me now. If there isn't anybody, I'd stay alone — to cut off the root causes of my pain, of some things that are not logical.

F/G. Have you ever loved?

DH. It's a natural occurrence. I'm only human, why wouldn't I?

F/G. Can you love someone even when they're not on the same level as you?

DH. Why not? I loved my iPhone too! — all my ex-girlfriends, I've loved deeply. But those were not true love since I didn't love myself at the time. How could you possibly love others

DRAGON HEART.

展到好有自己特色，好犀利好開心好勁。咁囉，我好開心！

你要明白，呢個世界上有好多好似我咁嘅人存在，只不過好多最後滅絕咗。有啲出類拔萃，佢咪改變咗世界囉——即係咁講：如果有個人係嚟自第二個星球，好靚犀利嘅。而喺嗰個星球，佢可以將我呢種性格發揚光大，咁你諗下呢個星球會變成點？



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when you don't know how to love yourself? It's all falsehoods and emptiness.

I have never met someone who truly love themselves. I can't say I can do that either. I'm still learning. Thing about it: it's because the trauma I have suffered was great: family-wise, health-wise, and so on — need I say more? I have cut off all my relationships.

F/G. Do you sometimes feel lonesome?

DH. Yeah. There's only me in the whole wide world. Thus, I must develop a distinct personal style. Very impressive, very happy, very powerful. Just like that. I'm very happy!

You have to understand: in this world there're a lot of people like me. It's just that many of them have perished eventually. There're those who are extraordinary, and they would change the world — let me put it like this: suppose a man is from another planet, a beautiful, mighty man, if he could bring my kind of personality to great height on that planet, just imagine what the future may hold for that world!





黎明 Xper.Xr





九十年代香港樂壇百花齊放，當中不得不提一股來自地下的聲音：香港聲音、影像，心靈實驗家 Xper.Xr。他的名字源於 Christopher 的古羅馬串法，極度難發音，隱含著保衛地球對抗罪惡打倒鄧小平的意義，要小心。

他自小鑽研各種聲音，並自資出版實驗性 cassettes。作品以無調為主，並充斥著電鋸聲、玻璃破碎聲、怪叫聲，小便聲。以「迷惘」噪音撼動樂迷的心靈。

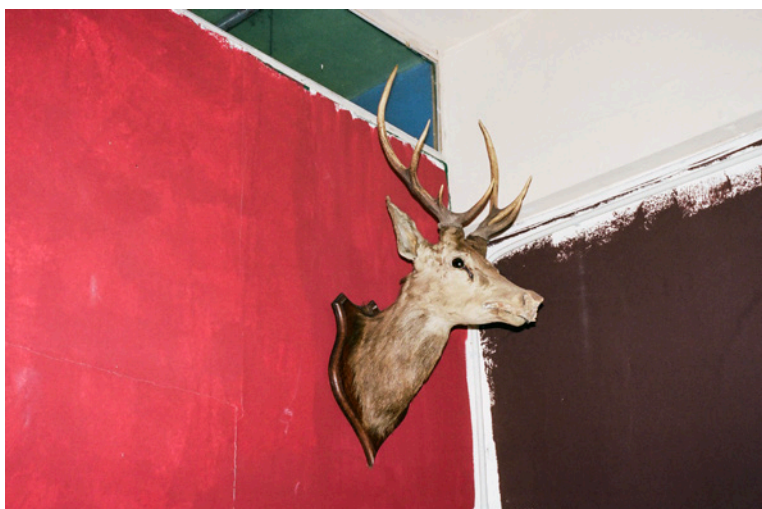
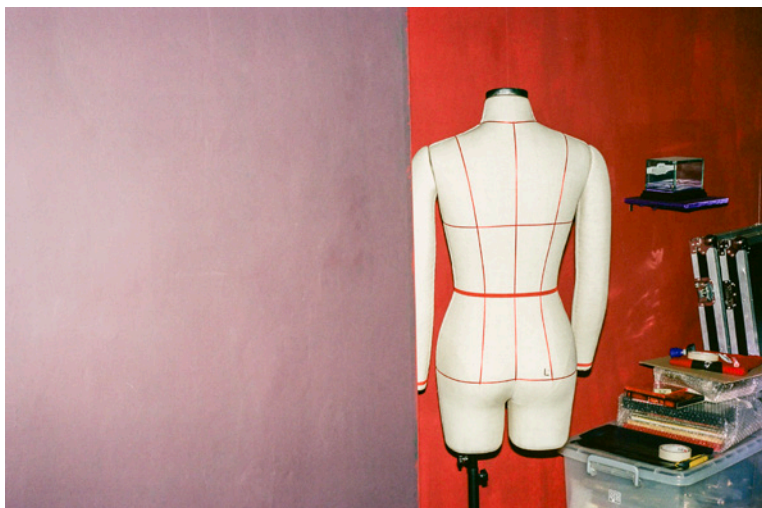
遊走在時代尖端的他，試過在高山劇場的演出中以電磨傷及觀眾，甚至把經血衛生巾放進黑膠封套，或以四大天王之一的黎明作宣傳……務求以挑戰極端的方式不斷進化。

隱居幕後的他創立過 Culture Industries Association (CIA)，為世界級反動派提供地下基地，以顛倒逆轉的思維塑造新的觀點和感知——現時他積極研究等離子頻率、量子纏結、電解膠性銀等奇技，以此醫治疑難雜症，為新世界大爆炸作好準備……

Somewhere in the 90s, an undercurrent of disordered vibrations hid underneath the tide of Canto music. One culprit was Xper.Xr, who specialises in aural and cerebral experiments. Derived from the ancient Roman abbreviation of Christopher, the name signifies the mission “to defend earth from evil and to take down Deng Xiaoping”. Proceed at own risk.

Since his teenage years, Xper.Xr had self-released experimental cassettes, punctuating the atonal works with sonic assaults of glass breaking, primal screams, and golden showers.... all set to shake up the listeners' consciousness. He once wounded an audience member in a performance, enclosed a blood-soaked sanitary towel in records sleeves, and promoted his 12-in using the image of Leon Lai, one of the Four Heavenly Kings of Cantopop....

Self-exiling from modern mediocrity, Xper.XR had founded the Culture Industries Association (CIA), a secret rendezvous for world-class revolvers where senses are renewed and POVs are debased. His current experiments include plasma frequencies, quantum entanglement, and nano-colloidal silver — skills that would come in handy in the New World apocalypse....





你自細對聲音好有興趣？

Why sound and music?

黎明 XPER.XR

同嗰陣時嘅好多人一樣，我長大於一個成日接觸到音樂嘅年代。嗰啲係比較流行嘅曲風，都覺得幾得意，大個有機會都想學。不過我呢啲街童就唔返學喇啦，更何況學正統音樂……

我覺得音樂好有趣，但只不過係啲聲、旋律或者係歌詞上嘅編排。可以好多意思亦都可以模稜兩可，唔係好實在。但佢對人嘅影響都幾深，可以直接改變你嘅心態同埋睇嘢嘅角度。

我十二歲學電結他到十七歲嘅時候就諗，彈咗咁耐音樂係唔係淨係得咁呢？你可以有好多技巧，講好多樂理，個 chord 要點樣行，但有好多嘢都好似局限咗囉。可能人嘅心係咁又好，反叛又好，你會想衝出去做啲你唔可能做到嘅嘢。所以就開始嚟到整聲，整整下覺得都有可能。

八十年代初嘅音樂界比而家好好多，有好多所謂嘅地下音樂——地下嘅意思係 alternative，非主流，例如 Joy Division，Bauhaus……依啲我都聽過，覺得幾好聽嘅，不過嗰時我就唔係追求呢啲，對我嚟講都係普通音樂，都係有旋律有歌詞。心諗佢有冇呀？

我十六歲嗰時就接觸一班人叫 Monitor Records（助聽器唱片），而家解散咗喇。同佢哋交流咗

Like a lot of people back then, I grew up in an era where there was constant exposure to music, albeit popular ones. I always thought they were quite amusing; I wished to learn when I grow up. Granted, being a street kid I'd often skip school, let alone learning proper music....

I think music's very fascinating — at its core, it's all but the arrangement of sounds, melodies, or lyrics. It can convey many meanings but also be very vague. It's never quite concrete. Yet, its influence on humans is so profound; it can directly change your *mind, attitude, and point of views*.

I've been learning electric guitar from twelve to seventeen years old, and I began to wonder: is there more to music than this? True, you can have all the techniques, theories or chords in the world, yet they're all really limitations. *Perhaps it was something deep in the heart or simply an eagerness to rebel.* You'd want to push through and do the impossible. So, I started to make sounds, and saw a real possibility of myself doing it.

The music scene in the early 80s was way better than it is now. There were many so-called *underground* music. The word “underground” simply means alternative and non-mainstream, e.g. Joy Division, Bauhaus.... All these I've listened to. They're nice and all, but frankly that kind of music wasn't what I'm after. To me, they're still normal music with melody and lyrics. I wondered, “Is there anything else?”

好多嘢，但係嗰時好後生咩都唔知，喺唱片鋪見到啲唱片古古怪怪咪擺嚟試聽囉。點知係完全無調呀！好難聽！——但聽完之後就覺得：「原來咁都得㗎㗎！個可能性係可以去到咁大！」我就開始諗：人哋做到點解香港唔得？——但你睇返真係唔得㗎，嗰時係 Canton-Pop 主導，英文歌又少人聽。即係好大件事囉！

後來過多兩年就有民運死咗好多。但我唔係因為政治而想去創作，而係見到嗰個時代原來係咁唔穩定，你 take for granted 嘅嘢其實並唔實在。冇咩係絕對，冇咩係必然。



ENTOMB VOL. 1

嗰時好潛意識咁諗：「要做返啲嘢喇！」做咩我唔知，唯有做啲我想做同想試嘅嘢。就好戀居咁錄咗啲嘢畀朋友聽，亦都自資印 cassette，睇下外界有咩反應。開頭冷淡得嚟都 ok 嘅，因

When I was sixteen, I started hanging out with the *Monitor Records* crowd (no longer in business now). I've discussed so many things with them. But I was young and knew nothing. I remembered going to the record store and trying out all these strange albums — turned out it's completely atonal! Absolutely unpleasant to hear! Yet, once you've listened to it, you'd think, "Wow, Who knew you could do *that*? The possibility is endless!" Then I began to wonder: how come they could do it and no one in HK ever could? When you look at it, we really couldn't. The scene was dominated by Canton-Pop at the time; not that many people listened to music from other countries. This is a huge problem!

Two years later, the '89 Democracy Movement arose, which was an absolute bloodbath. I didn't create out of political intentions per se, but I realised how unstable the times could be. Things you've taken for granted are never real. Nothing is absolute; nothing is guaranteed.

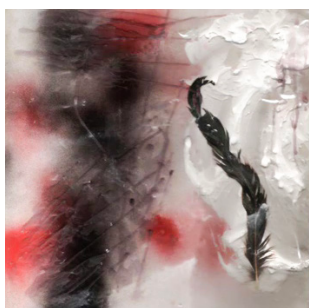
At that moment my subconscious screamed, "It's time for me to do something!" I had no idea what that something was. So, I could only do what I liked and wanted to experiment on. Out of this stupidity, I recorded some stuff for my friends and started self-releasing cassettes to test the water. While they were mostly under the radar, the feedbacks were ok. As not much people were familiar with this type of music — back then, there were several music magazines such as *Music Week*, *Monitor*, and *Hong Kong Teens Weekly*.... They're all discontinued now.

F/G. The cassettes you made in the early years were more industrial / more hostile. Is this a reflection of the sentiment of that era?

為咗人未接觸過呢種音樂——嗰時有幾份雜誌叫《音樂一週》、《Monitor》、《年青人週報》。呢啲都摺晒咯。

F/G. 你一開頭整 cassette 係走比較激進嘅工業風格，係咪同當時社會嘅 sentiment 有關？

XR. 我覺得係同潛意識有關係：你見到有啲嘢你需要作一個回應，有個 action & reaction，cause & effect，好自然想 *feedback* 出嚟。我就唔知點解揀咗呢類音樂做我自己嘅 *feedback*，但事實上嗰餅帶全部都係「*feedback*」（回音）嚟，哈哈！



ENTOMB VOL. 2

F/G. 你出過隻黑膠嘅包裝入面有個用過嘅 M 巾。依個係純粹為 shock value 定係有意思嚟入面？

XR. 其實成件事就好 proactive，個過程要夜媽媽衝入女廁偷，都幾麻煩，仲差啲被人捉到！

咁一來 shock attacking 好重要啦，因為嗰隻係特別版（做咗唔夠十隻），我覺得要做啲古怪嘢，好似啲 punk kids 咁引人注

XR. I think it was related to the subconscious: you witnessed something which urged you to respond — there exists a chain of actions & reactions, causes & effects. Intuitively you'd want to release some *feedbacks*. I'm not sure why I chose this type of music as my form of *feedback*. Yet in fact, the cassettes were nothing but “*feedbacks*” (noise), ha ha!

F/G. One of your vinyl records was packaged with a blood-stained menstrual pad. Was this done merely for the shock value or was there any meaning behind it?

XR. The whole process was quite proactive — I had to sneak into female public toilets to steal the pads. What an ordeal! I nearly got caught!

Obviously, the first important thing was the shock-attacking element. Since the tapes were limited editions (I made less than 10 of them), I had to grab attention by doing something deviant, just like what the punk kids used to do. Secondly, if you want a “why”, I'm afraid I couldn't give you a straightforward reason — particularly in the Chinese culture, these kinds of things were traditionally a type of *taboo*. I thought it'd be interesting to experiment and see how people would respond. As to whether there's a meaning, there were some kind of influence; people still remember it to this day.

F/G. How was your first live performance?

XR. Back then, I came back from the UK to do my first live show. It was a very short programme at the *Fringe Festival*. The response from that show was lukewarm. I remember being so angry afterwards that I threw and broke a chair! Still, that frustration told me that the show wasn't a failure per se. But I could do

意。二來如果你問點解，唔可以直接答到你——喺中國人社會裏面呢啲係種 taboo，我覺得不妨去試下睇下人咁咩反應。至於有冇意思，都有 influence 嘅，個反應都幾大，啲人到而家都記得。

F/G. 你第一次現場表演係點？

XR. 嗰時由英國返嚟做第一次 live performance，係喺 Fringe Festival 其中一個好短嘅表演。記得嗰陣反應比較冷淡，表演完咗我好嚟咁掙扎張椅！不過個 frustration 話畀我聽：呢次表演唔算係失敗，但可以再好啲——其實好 old-school 咁講句，真係要撞下板先知下次點做。

嗰次 live 俾我明白一樣嘢：到而家有好多玩實驗音樂嘅樂手表演時都係好 single-minded，自己做自己嘢，好少同觀眾交流。唔似啲 rock concert 會有個種共鳴——實驗音樂係好難頂，講真就唔好聽嘅。買飛入嚟睇又有咩 entertainment value，變咗大家都好似好痛苦。我又唔係鍾意咁痛苦，就開始諗下轉型。

嗰段期間就出咗可能係香港第一隻獨立嘅 12 吋黑膠。入面就唔係有旋律，不過係比較有節奏嘅嘢——但而家好多人覺得實驗就係要有個 laptop 喺到篤下，有啲聲唔知想點咁——我唔覺得實驗就應該係咁，做完隻 12 吋之後覺得可以繼續變嘅喇！

由嗰刻開始我就希望每個創作都有個唔同既 rationale，有改變。你知 artists 好麻煩，好想追

much better — it's a bit old-school to say, but things really are learnt from trial-and-error.

That show made me realise one thing: to this day, many experimental musicians perform in a very *single-minded* manner. They often just do their own things and rarely communicate with the audience. The sense of *resonance* found in a rock concert is missing — experimental music is pain; it's by nature unpleasant to the ears. To buy a ticket for something devoid of entertainment value is an agonising affair for both sides. I was never one for agony, so I sought changes.

At that period, I released what may be the first independent 12-in vinyl single in HK, in which there wasn't much melody, but something with a bit of rhythm. Yet, nowadays many people have a set idea of what experimental music should be: a questionable beat made by poking at a laptop. I don't think experimental should stop at that. After I made the 12-in, I thought there's still room for change!

From that moment on, I pledged to myself that every future creation of mine should originate from a different *rationale*. There must be changes — that's the curse of the artist: we we strive to push our own limit. Yet, you never know if it would work / whether you're just messing around. Anyways, I must still try....

F/G. So you wanted to have more interactions with the audience?

XR. That's the first thing. The second thing is that, without verbal communication, it's extremely difficult to generate *resonance* and for people to actually understand what you're doing. The fact remains that experimental music is atonal, which I thought was visually bland.

求突破。但你又唔知得唔得 / 係咪亂嚟，但係都試下啦……

F/G. 即係要加多啲互動？

XR. 一來啦，二來要係有言語之間俾人有共鳴同埋知道你做緊咩其實好難。實驗音樂始終係無調，我就開始覺得太 visually bland，所以想搞大壇啲。就搞咗高山（劇場）音樂節……

F/G. 即係掙鍾仔掙傷觀眾啲次？

XR. 係呀！呢啲都係個一剎那嘅 impulse，尤其是玩噪音——嗰陣我哋有好多支大聲公，但我覺得台上叫唔夠激，衝落去圍住啲觀眾叫，又特登玩 techno beats 玩佢哋。啲人開始起波浪，唔知發生咩事，都幾得意嘅。

哈哈，我即刻擺個電磨機出場，都幾危險，差唔多磨到自己——本來我哋想拎架小型打樁機，租場時高山即刻話：「唔得！唔可以做啲咁嘅嘢㗎！」就偷偷擺咗個電磨去。到擺出嚟就大獲喇！佢哋出黎拉電！但因為啲人好熱情，佢哋有辦法之下都要插返。

嗰下我就覺得：「Yeah！今次得咗喇！」但係因為成功咗興奮得滯，我隊員太大力掙個鍾仔掙斷咗個柄，個頭飛咗出嚟！掙到我坐喺台下嘅朋友爆晒肛流血。啲人話報警，佢話：「唔使唔使！」好彩掙到嗰個係自己人，如果係第二個就麻煩。

嗰次之後高山就話：「你以後都唔使返嚟。」我都明嘅，都幾

Hence, I wanted to do something big, and so I did a performance at the Ko Shan Theatre....

F/G. Was that the time you threw a hammer and hurt an audience member?

XR. Yes! It's all about the impulse of the moment, especially with *noise music* — at that show, we had many megaphones. But we thought it was not exciting enough to just scream on stage, so we went down and yelled at the audience in a circle. Then we deliberately messed with them by playing techno beats. The crowd started to make waves. Everyone was dazed and confused. It's quite amusing.

Ha ha, then I brought out the infamous electric grinder. It's quite dangerous, I almost hurt myself! — originally, we planned to bring a small pile driver but was immediately banned by the theatre, "No! You can't do this here!" — we ended up smuggling the grinders in. Trouble came as soon as I took it out! The staff instantly unplugged it. However, the crowd was going so wild they had to plug it back!

It was then I thought, "Yeah! This time I've done it!" Drunk on our victory, a band member swung a hammer so violently that the handle broke — the metal head flew straight to a friend of ours down the stage and blood spurted everywhere! Someone wanted to call the police but my friend insisted that there's no need — luckily it hit someone we know, or else there'd be hell to pay!

After this incident, Ko Shan theatre called and banned us for life, which is understandable and also quite funny. My label *Sound Factory* also called after and asked me to take responsibility for my actions. But I had already fled to the UK; they couldn't find me!

得意——Sound Factory 都有打電話嚟：「喂你要對呢件事負責啫！你自己同佢講！」咁我就返咗英國，搵我唔到！

F/G. 你《黎明》隻碟用流行金曲去包裝噪音音樂，係咪有一個好明確嘅目的？

XR. 嗰張好似係香港第一張另類 CD，抱住一個玩嘅心態去睇下到底可以去到邊個位——嗰時候藝術就好興講 post-modernism，我覺得呢個年代因為太多科技 / *information overload*，令好多人都覺得冇嘢有新鮮感，變得好被動好麻目。即係 *zombified*。

所以你要面對呢類人最原始嘅方法就係怪叫叫醒佢。因為一來佢哋會恐懼，二來會百思不得其解，或者會笑「你傻㗎？」呢個動作係實驗音樂成日都有，最主要就係帶到個反思界人——笑完、鬧完、嘈完，咁到底係咩一回事呢？佢哋只要肯用腦諗，我已經覺得係一件好事。

之不過呢個方法你唔可以重用，因為佢哋都會麻目，你再叫佢都會覺得「都係咁啫，都係呢個聲，冇咩問題。」所以去到有一期做啲再暴力啲嘅噪音，或者物極必反做返啲 pop pop 地 / 奇奇怪怪嘅嘢都試過。

實驗音樂嘅 core 就係要不斷咁變，個原理係當你被人 categorize 嘅時候就要諗另一個方向，走向另一個空間，不斷打遊擊咁走嚟走去。無論你係咪 artist 都好，我覺得人都應該係咁。

F/G. Your “*Leon Lai*” album used Canto-pop greatest hits to disguise noise music. Was there a clear intention behind this?

XR. That record may very well be the first deviant CD in Hong Kong. I did it with more of a for-fun attitude and wanted to see how far can I go — at that time it’s fashionable to talk about postmodernism in art. I think in our era there’s a technology-excess, an *information overload*. The result is that nothing is fresh for us anymore. People are becoming very passive and desensitised. They’re all *zombified*.

The primal way to deal with these people is to wake them up with strange screams. First, these sounds provoke fear. Second, listeners would be bewildered or even mock you, “Are you out of your mind?” This tactic is common in experimental music, mainly as it can evoke a thought / reflection process: after all the chuckles, the curses, the commotions, what’s it all about? To me, it’s a good thing as long as they’re willing to use their brains and think.

However, you cannot reuse this tactic over and over, or else the receivers would be numbed. They’d think, “So what? It’s just the same boring sounds”. Thus, at one point I made even harsher noise or went the opposite direction of making pop, wacky sounds.

The core of experimental music is to change constantly. The principle is that, whenever you’re being categorised, you should always go the opposite direction. It’s like guerrilla-warfare: to keep shape-shifting and manoeuvring into various fields. This holds true not just to being an artist but to living in general as well.

F/G. What is the distinction between good art and shock-value novelty acts?



VOLUPTUOUS MUSICK (A.K.A. LEON LAI)

F/G. 你會點樣定義係藝術定係諱眾取寵嘅手法？

XR. 諱眾取寵呢個字講得好好。毫無疑問好多藝術都係諱眾取寵，但以一個 tactics 嚟講，如果諱眾係成功嘅話都不妨考慮下，擺咗個 effect 先。至於會唔會俾依樣嘢代表咗你做嘅藝術呢？呢個就每個搞 art 嘅人自己諗——如果你淨係得表面，其實係有啲 cheap 㗎。會唔會你搞一兩次之後淨係得咁呀？有冇得再去盡啲/深入少少？我希望見到係咁。

《SPK》
THE LAST ATTEMPT
AT PARADISE



F/G. 你早期比較 punk 少少，之後就多啲反思？

XR. 有一樣嘢我只能夠用幸運呢個字形容——我去到英國有機會接觸到我以前聽開嘅 artists。我真係覺得好神奇，完全冇諗過呢世人會有機會同佢哋傾下計吹下水飲杯嘢。

依個唔係神化——第一件事係唔使再神化，佢係真人企喺我面前。交談之中發現佢哋嘅 con-

XR. “Novelty acts” is an excellent choice of words — undoubtedly, many artworks are but novelty acts. However, in terms of tactics, if the act to shock is successful, then there’s no harm in considering it. To take the effect of it first.

As to whether your art would be associated with pure novelty, this is a concern for every artist. It’d be sort of low if you’re only superficial; or if you’re playing the same tricks over again because you’ve got nothing new. Could it go farther /deeper? That’s what I want to see.

F/G. Did you start out punk and then grew matured at a later stage?

XR. There was one thing that I can only describe as a blessing: in the UK, I had the chance to meet many artists in person, whose works I grew up listening to. It was truly magical to me. I’d never have thought that, in this lifetime, I could chat and have a drink with them.

This wasn’t deification though — I didn’t need to worship them as idols anymore as they were standing right before me as real human beings. Talking with them, I discovered their concerns, focus, and their attitudes towards music. After seeing those things, you’d felt so belittled and grew humble — at the same time, you’d realised that they’re very down to earth. This inspired me to set a path of my own for the next few decades. I knew what I have to do. The days of wanting to leap forward but not knowing where to land were no more.

F/G. Who inspired you as a musician /an artist?

XR. The most famous ones are of course *Throbbing Gristle* and *SPK* — I’m not sure if *SPK* were really crazy or were they really smart. But they were able to predict what the

cern、focus、玩音樂嘅態度。你睇到之後會覺得個人低咗幾尺，成個人 humble 咗——同時你會覺得佢哋原來係好真實。之後就 set 咗自己十幾年嘅路向，知道自己應該點做，唔會再好似以前想好大步檻但唔知自己去咗邊。

F/G. 邊個帶畀你音樂 / 藝術上最大嘅啟發？

XR. 好大名嘅當然係 *Throbbing Gristle*，*SPK* 啦——我唔知 *SPK* 係真嘅定係好聰明。但佢哋當年可以想像到將來社會係點樣，喺嗰個年代係幾乎有可能——佢哋話會唔會 *Information Overload* 泛濫到令每個人都變精神分裂。我覺得……「係啫！好似真係啫！」好神奇囉。佢哋仲有幾個 subjects 都扑中我，例如 *Another Dark Age*，即係資訊爆炸之後會點，我覺得又好似係啫……

藝術家亦都一樣，我都有幸見過啲比較大名嘅，同 Damien Hirst，Gavin Turk 同一間學校。個視野最緊要，你要做人哋做唔到 / 未睇到嘅嘢嚟滿足自己。

我亦都見到好多唔出名默默耕耘嘅，又會覺得：「嘩，原來又會係另一種態度。」佢哋嘅想像力係你唔可以唔佩服——有次我坐喺個 chance meeting。有個詩人擺咗餅 cassette 過嚟，話呢個係我最新嘅 poetry。之後擺入部機，「冇聲嘅？得沙沙聲……」佢就嚟到微微嘴笑，觀察我哋，話都有聲嘅就行開咗——我擺返上嚟睇，原來餅帶個條 magnetic

future society will be like, which was almost impossible to do in their time. They prophesied whether an *Information Overload* would drive everyone to schizophrenia. I thought, “Yeah! This seems about right!” How incredible. Their other subjects also hit me, such as *Another Dark Stage*, which is what would happen after the information explosion. It seems about right to me....

Artists also. I was fortunate enough to have met the prominent ones; I’ve studied in the same school as Damien Hirst and Gavin Turk — your horizon is the most important thing. You have to do something the others have never done nor yet seen so as to satisfy yourself.

I also saw some unsung, diligent artists who made me realise, “Wow, yet another new attitude!” Their imaginations were so far-out that you’ve no choice but to respect them — one time, at a chance meeting, a poet brought a cassette to the table and said it’s his new poetry. We inserted it to a player. “But wait! There’s no sound! Only faint rustles!” He observed us with a sly smile and walked away from the table without saying a word — I picked it up and examined it. Turned out, along the magnetic strip was the words to a poem. I looked at the tape, then to the poet. He clapped his hands....

At that moment, I realised that art can actually go so far! It can be colourless, silent, and hidden — again I’ve learnt something. These are the surprises I was talking about.

F/G. So, to you, aesthetic or even the distinction between good and bad art isn’t important?

XR. Yes. You can be terrible, but as long as you can tell yourself, “I know for a fact it’s suicide / no one would listen to my work, but I’m still

strip 係寫咗首詩。我睇到之後又望下佢，佢就拍手……嗰下我就覺得原來藝術係可以去到咁樣！無聲無色又咁唔起眼，又學到嘢喇。即係呢啲 surprise 囉。

F/G. 對你嚟講，美感甚至係好同差嘅藝術都唔重要？

XR. 係呀。你可以好差，但只要話到界自己聽：「我就算明知係死／係冇人聽我都去做。」我覺得已經好有價值。當然排除好多 fans 話要退飛，想即刻放咗隻碟，呢啲多數都有。都係個句啦，「明白嘅人就會明白，唔明嘅人你講極都唔明。」

不過千祈唔好睇少實驗音樂：有時係個年代消化唔到，但佢開咗道門，有新嘅可能性，好多年後啲 pop songs 就用返——Paul Morley 話過：如果有當年 Alva Noto 嘅無調聲音實驗，你 Kylie Minogue 今時今日一定有可能「La, la, la」到 Top Billboard。係幾得意。

F/G. 你去外國取經唔係學技術，而係學思考？

XR. 係，去學思考係好煩嘅：有啲嘢你鑽牛角尖冇用㗎，愈諗愈煩。要學到點樣去思考——咩時候去諗深啲，咩時候唔應該諗多。即係控制你個人唔好發顛。

F/G. 你點將呢種精神套落音樂？

XR. 我有時會做 theatre, performance art。要知道自己咩時候 work 咩時候唔 work，喺邊一個

going to do it.” I think it’s already worthwhile. Of course, this is excluding the scenario in which a lot of fans want to refund their tickets or get rid of their albums. This always happens. The same saying applies, “*If you know, you know; if you don’t, you won’t*”

Still, do not underestimate experimental music: sometimes it’s not appreciated in its time, but it’d open the door to new possibilities. Then pop songs may pick it up many years later — Paul Morley once said, “Without Alva Noto’s early experiments in atonal sounds, Kylie Minogue could never ‘la, la, la’ her way to the Top Billboard today”. It’s quite amusing.

F/G. What you’ve learnt in Europe is not so much a set of techniques, but a way to think?

XR. Yes. Learning how to think is a painful thing to do: for some matters, it’s futile to split hairs and drive yourself mad by overthinking. You need to learn how to think: when to think deeper, when to not think so much. Basically ways of controlling yourself not to go crazy.

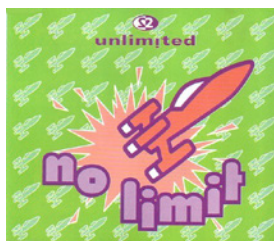
F/G. How do you bring this spirit into your art?

XR. I’ve done some theatre work and performance art. I have to know when would my act work and when it wouldn’t: in which areas could I establish a connection with the audience. I have to anticipate where my act could go wrong, such as a wrong composition. Then take advantage of that and turn it around — to make it a natural part of the performance, to be as natural and effortless as possible.

However, that’s only limited to performances. When doing projects, one should adopt the Chinese way of cutting corners and being pragmatic. Once, I’ve invited some Chi-

位置同觀眾有 connection——要知道有咩可能會出錯，例如編錯歌，再利用出錯嘅地方兜返佢，令佢成為表演一部分。盡量做到最自然，最 effortless。

不過呢個局限做表演，做 project 時就要學中國人點樣 cut corner 喇，以務實為主。比如我有集碟邀請咗班國內長駐嘅中樂師。我知道如果叫佢哋一齊坐喺 studio 錄就一定打交。因為佢哋唔會明我想做嘅怪音樂，知嘅話都一定唔會做，因為有少少醜化中樂……



於是我就嘅咗好多時間將啲 techno，pop 到唔 pop 嘅「2 Unlimited」Euro trash transcribe 去電腦先——中樂用嗰種係一種 pentatonic scale，唔係「Do Re Me Fa So La Ti Do」，要續粒音寫返落 synthesizer 度。

當時要將佢哋分返開：琵琶一個、二胡一個、琴一個……叫佢哋逐個逐日嚟練嚟彈，唔俾佢哋走埋一齊。最後錄音佢哋都唔知發生咩事，彈到咁上下先知唔妥當。我就話：「唔緊要嘅，我請咗個德國 engineer，佢好嘢嚟㗎，會幫你執靚佢！」

nese instrumentalists from the mainland to record an album. I knew it'd be trouble if I put them all in a recording studio together. No way would they understand the deviant music I was going for. Even if they do, they'd definitely refuse to do it, as it's sort of a disgrace to Chinese music....

So, I spent ages transcribing some techno, extremely pop, “2 Unlimited” Euro trash to the computer — Chinese music has a pentatonic scale, which is different from your “Do, Re, Mi, Fa, So, La, Ti, Do”. So I had to enter the notes one by one into the synthesiser.

Then I gave out the scores separately — one for Pipa, one for Erhu, one for Guqin.... I asked them to come and rehearse / play individually on alternative days, never letting them be together. As a result, they had no clue what was going on at the recording stage. Though later they began to sense something was wrong. I comforted them, “Don’t worry! I’ve hired a German engineer. He’s a catch, and he will fine-tune it for you!”

Eventually, I mix down the different tracks, which was when it all blew up. They started to realise what had happened. I remembered distributing the final mix to the musicians. Five of them cut contacts with me, one said it was quite fun but eventually had nothing to say.

That record is my most pop album ever. Though some people would get mad listening to it; those who play Chinese music would scream, “WTF! What are you doing! How grotesque!” Still, that’s my goal in the first place.

F/G. Is learning from others better than experimenting on your own?

XR. It has its pluses and minuses. You can say

之後將唔同嘅 track 合體。合體之後就大獲，佢哋開始知咩事。我最記得成隻碟印埋出嚟俾佢哋，有五個以後唔會同我聯絡，有一個話都好似好好玩，但之後就有出聲。

嗰隻係我最 pop 嘅一張碟。但有啲人聽落去會覺得好靚。因為玩中樂嘅人會話「屌！都唔知你搞乜！古靈精怪！」但我想做嘅嘢就係咁。



F/G. 跟人學嘢會好過自己撞？

XR. 冇好有唔好啦，自己試嘅話你可以話兜咗好多圈，但係有時你唔啱啱時間，就算你做到同一樣嘢但係你個 understanding 都唔同——例如你而家一部 laptop 已經有 *Maximus P* 個 program generate 到好多聲。但以前會試好多唔同嘅元素，拎枝咪 / 錄音機去 studio 慢慢試啱聲——可能出嚟嘅結果係一樣，但前者佢真係用自己嘅 *heart, imagination, aesthetic* 去計劃。

但而家成個創意工業個 next step 消失咗，成個 scene 好似原地踏步。個原因係科技發達，

you're only running in circles if you're experimenting by yourself. However, if you haven't wasted this time, your understanding would be different even if the end-product is the same. For instance, nowadays anybody with a laptop can generate many kinds of sounds with the program *Maximus P*. But it used to be that people would experiment with different things: bring a microphone / recorder into a studio and test out the sounds. Perhaps the result would be the same, but the former was planned out with one's *heart, imagination, and aesthetic*.

This *next step* is lost in today's creative industry. It seems that the scene is just repeating itself. One reason is the advancement of technology. You don't need to make an effort and understand the "why" of doing something — it's quite ironic actually: if your computers can do so many things, theoretically this would lead to greater outputs. But it's the other way around now. All I want to say is that, without the initial reflection and contemplation, you'd never know what you want to do or what you are doing.

F/G. Is experimental music already dead?

XR. Undeniably, the scene is not as spirited as it used to be. The most provocative music remains in the late 70s to the 80s. Everything was fresh; a lot was happening — the same kind of explosiveness and creativity could also be found in Dada, Surrealism, or the French Avant-Garde. But now we're at a *Cultural Dark Age*. You can't see any new possibility. Zero, zilch, none.

Perhaps you can say that the whole social atmosphere / trend has shifted towards not caring about making advancements anymore — is it because we've understood all there's to

你唔使去 make effort 去明白點解要做一樣嘢——其實有少少本末倒置，你部電腦做到咁多嘢，個 output 理論上會仲大。但而家係相反囉。我想講嘅就係你有 reflection 有反思你就永遠唔會知道自己想做啲咩 / 做緊啲咩。

F/G. 實驗音樂係咪已經死咗呢？
XR. 毫無疑問係有以前咁強盛：喺七十年代尾八十年代真係好厲害。好似乜都好新鮮，好多嘢發生緊。呢個爆炸力同創造力喺 DaDa, Surrealism, Avant-Garde 都有。但到而家係黑暗年代 *Cultural Dark Age*。你完全睇唔到有咩前景囉，直頭係零。

你可以話係個 trend / 個社會風氣已經唔再理呢啲嘢——唔再理係因為我哋明唔需要再去明？定係人嘅想像力已經去到盡頭？如果係後者就會好弊——因為想像力係唔應該有限度；諗都諗唔到就乜都唔使諗，咁咪好弊？係人類嘅悲劇！

所以點解要玩實驗音樂係因為佢係一個煅鍊，一個練習俾你不斷 evolve。好似 Damien Hirst 講：「人同鯊魚只有兩個狀態，一係你就繼續游，一係你就停嚟到。停嚟到就會沉，即係死咗。」而家就係沉得七七八八，音樂同藝術都係冇得再向前行，世界各地都重複緊同一個現象。對我嚟講係一個恐懼，我有啲擔心……

F/G. 問題係咪出於個 system？創意工業被資本主義控制住？

it, and there's no need to know further? Or is this the limit of human's imagination? It'd be a terrible situation if it's the latter. Because imagination should know no bounds — to give up on thinking before even trying, what a sordid state of affairs! It's a human tragedy!

The reason why we play experimental music is that it's a form of training; it's an exercise for you to continually evolve. Just like Damien Hirst said, "Sharks only have two states: move forward, or stop and drown to death. The same goes for men." Now we're drowning deep close to death. There's no momentum in both music and art. The same phenomenon is repeating around the globe. This is a great fear of mine. It worries me....

F/G. Is the system the culprit? Is the creative industry controlled by capitalism?

XR. Yes, it's all monopolized. The freedom of choice is only an illusion. This is one of the reasons I've left the UK. The situation was so bad the ten years before I left, even worse than HK:

Let's start with music. Did you know the WIRE magazine was acquired by EMI? The contents are all advertorials.... Warp Records and Mute Records are big names in the industry, turns out they all belong to Sony BMG....

Moving on to record stores: when I self-released albums in the past, Rough Trade or the other chain-stores would say, "No problem! We'd put your CDs up on a nice spot on the display rack." This would never happen nowadays since every display space were bought by the record companies: individually bought, space by space. Only records released under their labels would be put up. You see this and you'd think, there's no way to play the game anymore....

XR. 係已經壟斷咗，好似有選擇但係其實冇——我離開英國都係因為咁。我臨走嚟十年就覺得真係好弊，弊過香港。

先講音樂啦，《WIRE》原來畀 EMI 買咗，入面寫嘅全部膳稿。Warp 同 Mute Records 都幾大㗎喇，都係 Sony BMG 嘅……我落唱片舖喇，我以前自己出碟，Rough Trade 或者其他舖頭會話：「得冇問題，幫你擺個靚嘅 display 位。」而家唔得囉，因為你見到一格格唱片 display 已經畀唱片公司買起晒喇——逐格逐格同你買，淨係擺佢出嘅碟。咁搞法真係唔使玩喇……

然後見到啲 galleries 又係好失望，個個其實洗緊黑錢。根本唔係搞藝術，只係製造經濟黑洞——Arts Council 以前贊助好多錢做好多 projects，後尾唔知咩理由唔再贊助。唔淨係我，好多人都係……

F/G. 資本主義底下存唔存在真正嘅獨立藝術？

XR. 99% 唔係 independent，你同藝術家傾計就知背後會有好多合約，贊助……其實 *by proxy* 已經控制緊佢哋，或多或少影響咗佢哋走嘅路向。

我最後識 Oliver Coates，佢係彈 double bass 同 cello 嘅，曾經為電影《Under the Skin》做配樂。佢其實好鍾意搞 Throbbing Gristle 嗰啲怪聲嘅。嗰陣 British Council 請佢嚟香港，我哋見面就話「呢個 set 不如就玩啲怪

It's the same with galleries, which is very disappointing. Everyone is actually laundering money. No one has the true heart to do art. It's all to create an economic black hole — the Arts Council used to sponsor a lot of money for a lot of projects. In the end, I don't know for what reason but they stopped sponsoring me, along with many artists....

F/G. Does independent art truly exist under capitalism?

XR. 99% not independent. If you talk with artists often, you'd know that there are many contracts or sponsorships behind the curtain, which is a form of control *by proxy*. It influenced the artist's path to some extent.

One last example: I knew Oliver Coates who plays double bass and cello. He did the soundtrack for the movie *Under the Skin*. He actually loves Throbbing Gristle and enjoys making subversive sounds. Back then, the British Council invited him to come to Hong Kong. We met up and proposed, "Let's play some weird music for this set!" The Council immediately banned this thought, "We're inviting a group of rich and famous delegates. You must just play one or two Bach pieces...." There's no other way, he could only play the set as told, with light touches of effects only — it was painful; I could see the painfulness on his face. This situation would never happen to me! I won't let them treat me like this. But I do understand this is just how things go in this day and age: artists have to face many hindrances and interventions. They need to carry out obligations which are not necessarily what they truly want to do — art and music have become products under capitalism. In the end, they fall

嘢。」即刻畀協會撇住話唔得：「我哋有班 rich and famous 嘅 delegates 嚟，就要玩兩首 Bach 啦……」冇辦法喇，佢無可奈何只好輕輕咁掃下啲 effect——我見到佢個樣好痛苦，好痛苦。呢個情況係我身上一定唔會發生！我一定唔會俾佢咁對我。不過我明白呢個年代就係咁。佢哋有好多掣肘，做好多未必係想做嘅嘢——好多藝術音樂變成資本主義嘅產物，走到盡頭俾人控制，冇咗個 experimental spirit 囉……

F/G. 當發展到咗盡頭，仲有冇可能走到下一步？

XR. 我希望會物極必反，但可能個步會比較痛苦——有時真係要等到世界好差好差，咁就 ground up 由 ground zero 上返嚟：

英國六 / 七十年代好慘，NHS overrun 啲人病完就死嚟屋企，但係個年代就出咗好多 Avant Garde 嘢——八十年代啲藝術家全部冇錢嘅，等人哋舖頭執笠，即刻同業主講：「唉，橫掂等執啦，仲有兩個禮拜你平平哋租俾我搞展啦。」Damien Hirst 當年就係 Bermondsey 一間廢棄工廠擺咗個畫展，Saatchi 行咗入去，個故事就係咁樣——所以要有個 *setting, background, circumstances*，啲事就會好自然發生。

可以咁講：可能我哋而家呢一代太舒服囉。冇咩天災人禍，人好少去反省或者去諗：我一生人喺度做咩？係咪有啲嘢我應該做呢？定係打下機就算數？

under someone's control. And the experimental spirit is gone for good.

F/G. If we've already reached stagnation, is it even possible to have a next step?

XR. I hope things will develop in the opposite when they become extreme. But that would be a rather torturous step for sure — sometimes we really have to wait until the world turn so bad, so bad. Then we can start from the ground up and develop from ground zero:

In the 60s / 70s, post-war Britain was in an atrocious state. The NHS overran; the sick could only die in their own homes. However, so many Avant Garde things came out in that era — in the 80s, all the artists had no money. So, they'd wait for some stores to close down, and persuade the landlord, "Hey... you're waiting for a new tenant anyway. There are still two weeks left; why not rent it to me at a low rent for an exhibition?" Damien Hirst did this back then and had a show at a disused biscuit factory in Bermondsey. Then Saatchi walked in, and the rest is history — thusly, there must be *a setting, a background, and a circumstance* for things to naturally emerge.

Let me put it this way: perhaps our generation is getting too comfortable. We don't have any natural or man-made disasters. People seldom reflect or ponder, "What am I doing in this life?", "Do I have a purpose?", "Or should I just play video games and call it a day?"

Thusly, I speculate it'd take quite a long time for someone to realize just how dire the situation is before any progress could be made. Just like the way I responded to the political situation in the past, one would then act irrationally by any means necessary. *This era calls for*

所以我估要有一段好長嘅時間，有人好深咁感受到唔掂先會有改變——好似我以前回應個 political situation 咁，你就會用一切辦法唔理性之下去做一樣嘢——其實呢個年代係需要少啲理性囉。問題係會點樣發生：係意外之下定係有人好刻意催化？

F/G. 毀滅原有嘅嘢再去創造？

XR. 呢個係比較punk嘅做法，去face-to-face confrontation。呢個動作可以做嘅，但喺呢個年代會唔會唔理智呢？就要睇個人喇。

有人又會話「不如咁啦，我哋join個system先，再由裏面去subvert。」OK，我都明。但你入咗去係唔係做到 subevent 完，出返嚟又做返自己呢？呢個係另一回事。但有可能嘅。

其實兩方面都有可能，我可以畀好多樂隊或者藝術家嘅例子，但成功嘅又有幾個呢？

F/G. 依家直程有人去試……

XR. 都係嗰句，我哋呢個年代連movement都有囉！當年Sex Pistol都會叫下，著到古靈精怪。雖然家變咗質，但無可否認係做movement出嚟嘅。至於個運動係好定壞，個結局係點呢？我擱置一邊先，但我哋最需要嘅係一個movement囉。

但movement依樣嘢就好弊嘅：佢需要一群人聚埋一齊。點解而家有呢？係咪啲人被alienate咗？可能人嘅ego又重，好難

less rationality! The question is how: would it be induced by accident or deliberate action?

F/G. To destroy the existing system first, which opens up space for growth?

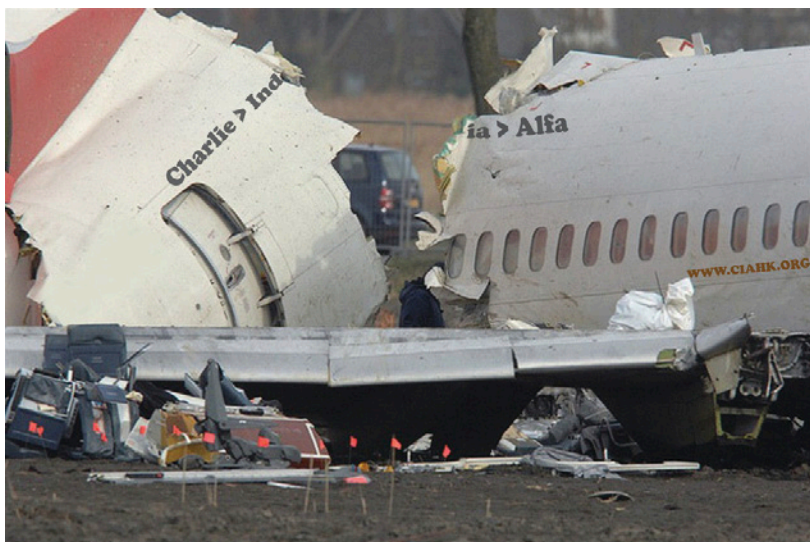
XR. This is a rather punk approach: to have a face-to-face confrontation. This is a feasible course of action. But would it be irrational in this day and age? That'd be a personal decision.

Other people say, "What about this: why don't we join the system first, and then subvert it from the inside?" OK, this I understand. However, whether one could actually enter the system, subvert it, then come back out without losing one's individuality? That is another question. But it's possible — change is possible through both approaches. I can even give you many examples of bands and artists, but how many of them actually succeeded?

F/G. Nowadays, no one even tries anymore....

XR. It's what I've been saying all along: there's not even a *movement* in this era! — the Sex Pistols used to scream and shout and wear strange clothing. Although it may be commodified and absorbed by the system now, undoubtedly it has triggered a movement. As to whether this movement is a good thing or a bad thing; or what will be its ending? I'd leave these questions for now. But we are in dire need of a new movement.

But movements are tricky: they require a group of people gathering together. Why is there none of that nowadays? Is it because we've all been alienated? Perhaps we all have big egos, which make it difficult to let go of oneself and to stand together for a common



MEMBERSHIP IS FREE, BUT YOUR COMMITMENT IS NOT

放低自己，去為一個理念行埋一齊做一樣嘢。如果咁樣做咗人會覺得：「你係咪撞咗邪呀？入咗咩邪教呀？」佢哋會覺得你傻，覺得你被人呃……

F/G. 要放低自我？

XR. 而家嘅人會覺得做自己先係最好，但你做緊個個係咪自己呢？你就自己衡量下喇。

因為呢個年代所謂嘅 individuality 其實唔係真正嘅自我。我哋被好多嘢左右：你著嘅衫、用咩手機、蒲開邊個區域……你被規劃咗你係邊一個。我極端啲講笑：九龍人唔會過香港，港島人唔會過九龍，或者過開九龍又唔會去深水埗。會有好多咁嘅 segregations，好似一個個波咁分開咗。

類似嘅情況喺網上都會有：social media 會 reaffirm 咗佢所謂嘅個性。呢個 system 要你做咗有人睇嘅嘢，如果我做嘅嘢係有人 like / comment 嘅話，個情況會點？你想博多啲 like，變相被人 support 你嘅 ego，咪變相自己操控自己囉。都唔使有個中央政府操控住你，你自己搞掂得喇！

個 algorithm 就喺背後睇住你：呢個多啲宣傳，呢個少啲宣傳。其實慢慢改變我哋嘅思想模式。Google 都係：大部分人依賴佢搜尋資料，search 一個 topic 可以出到百幾二百個結果。久而久之你個思維就局限於佢畀到咁大嘅範圍。你就唔需要再用第二啲方法，唔需要深入去搵去研究，

cause / idea. If you do that, people would say, “What in devil’s name has gotten into you? Are you in some sort of a cult?” They’d think you’re stupid, that you’ve been deceived....

F/G. So, we should let go of our ego?

XR. People think the best thing to do is to be yourself. But whether this self is your true self? This is your judgement to make.

It is because, in this era, our so-called *individuality* is not a true individuality. We’re influenced by many things: what you’re wearing, which phone you’re using, which area do you hang around in.... These governed who you are. I’ll give an extreme example for laughs: people who live in Kowloon wouldn’t hang round Hong Kong Island; people who live on Hong Kong Island wouldn’t hang round Kowloon side; or even if they do, they wouldn’t go to Sham Shui Po. There’re many segregations like this which separates us in many bubbles.

The same situation happens online as well: social media reaffirm our so-called individuality. This system demands you to do what’s popular. So, what if what I’m doing received no likes or comments? What would the situation be? You want more likes. This means that your ego is supported by others. In turn, you are actually controlling yourself — there’s no need for a centralised government to exert control; it’s all done by yourself!

The algorithm is watching you behind the curtain: promoting this more; promoting that less. This gradually changes our mindsets. The same goes for Google: most people rely on it to search for information. Enter any topic, and it’d list out hundreds and thousands of search results. Over time, your thinking would be

覺得「ok 喇，睇 overall 嘅嘢夠喇，我知喇。」你嘅想像力係 redundant，唔需要搭車時磨下諗下：「咦係喎，原來仲有第二個角度。」咁係好弊。好似好方便，但調轉係一種 mind control……



F/G. 你覺得人可唔可以真正跳出個制度？

XR. 可以，但比較難。因為我哋已經活喺個 system 入面，要跳出去真係要付代價，都會幾痛苦：一來好唔方便，二來啲嘢會有咁快。我唔好理你點樣決定，但你有呢個 awareness 已經好過有喇。

F/G. 依種跳脫嘅思維係咁人類獨有？你又點睇 AI？

XR. 如果你好 mechanical 咁睇，人到最後其實真係好似機器：人腦嘅 electrical signals 控制動作，connect 好多唔同範圍嘅諗法。先撇開有冇靈性依個問題，但人有一樣嘢好奇怪，佢可以好機械咁睇，但同時又好 messy。Wittgenstein 講過：「人係唔可以完全理性」——我哋唔係有邏

limited by the scope of what this engine provides. You don't need to seek alternative solutions, nor to research any further. You'd think, "OK, just seeing the overall picture is good enough. I understand this topic now." You no longer have to use your imagination. There's no need for you to think and ponder on the bus, "Oh, there is another angle to this." Your imagination is rendered redundant. This is very distressing. It seems convenient, but it's in turn a form of mind control....

F/G. Do you think we can actually escape from the system?

XR. It's possible, but rather difficult. Since we're already living in the system, to step out of it takes painful sacrifices. First, it'd be inconvenient to do so. Second, it'd not be a quick process. Still, no matter what your choice is, to have this awareness is better than nothing.

F/G. Is this desire to evolve unique to human beings? What do you think about AI?

XR. Under a very mechanical view, humans ultimately operate just like machines — the brain controls movements through electrical signals and connects thoughts in different areas. Putting the question of the soul aside, there's one thing peculiar about human beings: while we can be viewed mechanically, we can simultaneously be very messy. Wittgenstein once said, "Human cannot be completely logical." — we're not without logic, but our logic is logical yet illogical at the same time. This is both our curse and our advantage.

There are some discussion on the integration between men and AI. But in the end, what is our goal? Is it a higher level of intelli-



LÜN HSIAO SHUAI!!

輯，但我哋嘅邏輯係 logic 得嚟又唔係太過 logic 啦。呢個係我哋嘅問題亦係我哋嘅優勢。

有人探討緊將人類同 AI inter-grade。但到最後追求嘅係咩？一個更高層次嘅智慧？定係一個 hive 嘅 mindset？假若大家全部 online 廿四小時 link 入，我哋嘅知識大家平分，咁你嘅 individuality 就真係會消失㗎喇！

純粹從 artistic 嘅角度去睇，creativity 都幾奇怪。佢有一個 logical program 話畀你聽係點樣運作，咩情況係 creative 咩情況唔係。當然有高低嘅，但如果冇 creativity 人會係點樣呢？老土啲講句都幾悶㗎：我哋唔會有咁多歌聽、唔會有咁多電影，唔會有咁多文學。好多嘢都會有㗎。

至於 AI 做唔做到創作呢？我知道有人研究緊點去 map 個 creative thinking process。但依樣嘢未必係一個可以用 programming syntax 去定義嘅 quantifiable element——我唔係話人好過電腦，並唔係話 AI 一定衰。AI 都可以 evolve，但個 evolution 永遠都唔會同我哋一樣㗎！未必會係我哋想追求嘅嘢。

F/G. 有突變先有進化……

XR. 有錯，嗰個 messy / illogical thinking 好緊要。Mutation 有時係意外，啲嘢偶然間撞出嚟，個爆炸力係會幾得意㗎——不過一定要有條導火線，人嘅心態先會改變，先會聚埋一齊。可能突然

gence? Or some sort of a hive mindset? If we're all linked online 24/7 and share a common knowledge base, then our individuality would truly be gone!

Speaking from a purely artistic point of view, creativity is a strange thing — it doesn't have a logical program which shows you how does it operate, when is it creative, when is it not. There are different levels to it. Nevertheless, without creativity, what would happen to us? It's a cliché thing to say, but we would become so boring — we wouldn't have so many songs, so many films, so much literature to enjoy. Many things would be gone....

Could AI create? I know some people are researching how to map the creative thinking process. However, it may not be a quantifiable element that can be defined by programming syntax — I'm not saying humans are better than computers, nor am I saying AI must be bad. AI can also evolve, but its evolution will never be the same as ours! It may not be what we're pursuing.

F/G. Mutations lead to evolution....

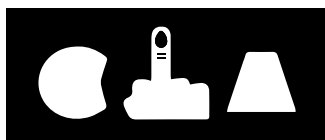
XR. Correct. It is critical to have messy / illogical thinking. Mutations are usually accidental. When random things collide, that explosiveness could be very amusing. Still, there must be an occurrence to set it off. Only then could we change our mindsets and come together. Perhaps an insignificant nobody would stand up all of the sudden, and that'd turn into a movement. It's not unusual, if history is any guide.

Nowadays, many people resist for political reasons. Yet I find this to be too reasonable. We have to be less rational. It's alright as long as it

之間一個唔關事嘅人行出嚟，咁就變咗個 movement，一班人開始出嚟對抗。唔出奇㗎，歷史教訓就係咁樣。

而家好多人借住政治反抗，但我覺得呢樣嘢太冇理由喇，我哋要少啲理性，只要 touch 到啲民生有共鳴嘅嘢就七七八八。因為人都係自私，你唔需要佢哋為國捐軀：「睬你都傻，買層樓好過啦！打仗唔好搵我！」人嘅弱點就係想自己好，有時因為「貪」而做，但咁啱有人 propose 一啲草根又有共鳴嘅嘢，成班人即刻出嚟搞對抗，打交放火，咁件事就行㗎喇。未來一定會發生，我希望我有份參與啦……

F/G. 所以你就搞咗藝術空間 CIA，仲籌錢買核原素？



XR. 哈哈你有睇？其實係個 project，當然有人 show 啦。不過我講笑得嚟都幾認真㗎。因為我識得一個法國藝術家 Philippe Parreno，佢做咗個 Uranium casing，但係裏面就有 Plutonium。如果我籌到錢又買到，佢嗰度擺展覽咪啱晒囉！呢個純屬 artistic 層面，不過你唔好講出去。

F/G. 對於依啲科技嘢，你係真心做實驗定只係擺個概念嚟宣傳？

touches upon a subject that resonates with people's livelihood. Because men are selfish. You don't need them to die for their country — "I'd be an idiot to listen to you. I rather buy an apartment! Don't ask me to go to war!" — selfishness is our human weakness. Sometimes we do things out of greed. But if by coincidence, someone proposes something in resonance with the grassroots, then the crowd would rise up. They'd fight and set fires, and the wheels would be in motion. This will definitely happen in the future. I hope I'll be a part of it....

F/G. Is that why you had launched the art space CIA, and initiated a fundraising programme to obtain weapons-grade plutonium?

XR. Ha ha, you've seen my ad? That was actually a project, though no one responded of course. While it's just for laughs, I was quite serious too. This is because I knew the French artist Philippe Parreno. He once made a uranium casting but without plutonium inside. If I could raise enough money to buy that, it'd be perfect to invite him and have an exhibition here! But this is strictly on the artistic level. Don't tell anyone.

F/G. When dealing with these technological concepts, were you seriously conducting science experiments or just taking the symbolism as inspiration/promotion?

XR. I won't deliberately put the two together. It has to be under a certain circumstance, and I must be ok with the ideas first—for example, I was talking with Stephen Cheng about the body healing Rife frequency. I also happened to know that Mika Vainio from the band Pan Sonic was doing sound wave experiments. So, I

XR. 我唔會刻意拉埋一齊。要某種情況下許可，又過到自己唔關先——例如嗰時我同 Stephen Cheng 傾 Rife frequency 癒療頻率；又睇到 Pan Sonic 樂隊嘅 Mika Vainio 做聲頻實驗。我就諗可以兩樣嘢竊埋，睇下拍埋一齊嘅結果係點。（點知我一講完 Mika 就死咗，就有搞到……）

我個範始終係實驗行頭，但通常都撞板，哈哈！撞板次數係好多，但對我嚟講出錯會比冇錯／完美更有趣——有時啲嘢係一兩個錯誤之下產生個好嘅出嚟，你唔知笑好定喊好，係幾得意嘅。

F/G. 你依家就係用 Rife frequency 嚟醫人？有咩實驗成果？

XR. 呢到幾個 holders，每個裏面有某人嘅指甲 DNA sample。部機就用個 sound frequency 係將你身體出錯／失咗平衡嘅地方擺返個平衡。有人做過研究，比如話癌症，scan 過逢係骨有事嘅人就會有呢個聲頻。我哋擺咗個數據，就 reverse 個聲頻再打返落去，擺返個正確嘅 frequency。

每個人體質嘅 wavelength 都唔同，所以每次做之前都要做檢查 scan 晒你所有嘅 response range。例如你嘅頻率未必係 1.19，我就由 1.17 去到 1.19 咁掃，一個高頻一個低頻咁大包圍 triangulate。

依度其中兩個 holder 係屬於同一個人。佢有癌症，醫院已經判咗死刑。切咗個膽同 50% 肝，做完化療又擴散多十粒腫瘤，有辦法之下就走嚟搵我——我唔知係

thought I could put the two together and see what would happen. Who would have thought Mika had passed away as soon as I have the idea! Finally, the project wasn't realised....

My field has always been experiment-oriented, mine are usually failed attempts, ha ha! There were many failures, but to me, mistakes are more interesting than perfection / no error. Sometimes good things are derived from mistakes. You'd feel intrigued. It's quite amusing.

F/G. Are you using Rife frequency to cure people now? What are your experiment findings?

XR. Here are a few holders. Each one contains the DNA sample from the nails of an individual patient. The machine utilises sound frequencies to bring balance to the malfunctioning / disordered parts of your body. People had done researches on this: say for cancer, they found a common frequency when they scan every patient with bone marrow disease. So, we took this data and transmit a beam of reversed frequency to the patient, such that a balanced level could be reached.

Besides, the healing wavelength is different for every person. So, a *biofeedback scan* must be conducted every time before treatment, which scans all of a person's response ranges. For instance, your frequency may not be 1.19, so I'd scan from 1.17 to 1.19. Using one higher and one lower frequency to triangulate the target.

Two of the holders belong to the same patient. He has cancer. The hospital told him he's going to die. His gallbladder and 50% of his liver were removed. After chemo, he still grew about ten more tumours. Out of options, he turned to me — I don't know if it's the machine or other factors, but he's still standing

因為呢部機定其他因素啦，佢而家都仲企喺到，好精神，唔講都唔知佢有病……呢個仲 on-going，其他啲就好多奇難雜症。

F/G. 你部機得病人嘅指甲，即係可以做到遙距醫病？

XR. 指甲係 *ongrowth*，剪咗出嚟仲生長緊，唔多唔少都仲係有生命，個 DNA 都仲 last 到三十日。

呢個同愛因斯坦嘅理論有關：佢話有 quantum entanglement，如果你將一個 particle 分開兩粒，你去到天涯海角都可以睇症。同樣道理，你嘅指甲由身體擺出嚟，再放入去聲頻度震，根據理論你係可以感受到個聲頻。當然你唔知，因為好微弱。

以前有啲人話落降頭，我唔排除真係有，但唔好信到十足十：擺咗你嘅指甲頭髮就可以令你又病又嘔，有幻覺見鬼。咁係咪同一個道理掉轉頭就可以醫到病？

另外一範叫做 plasma light。呢部係現代嘅縮水版。呢啲其實唔係光而係一種能量。嗰種能量將聲嘅 frequency 壓縮成光。係你體內 photosynthesis，細胞壁一開一合時，啲光就走入去。

F/G. 依個程式係你自己寫出嚟？

XR. 唔係唔係，我希望我有咁毅力——Royal Rife 係美國一個好出名嘅發明家，發明過高倍率/縮時攝影顯微鏡。因為佢個放大鏡睇得到細菌，佢就射啲唔同 frequency 嘅聲落去，射下啲菌就死咗。佢就諗聲頻係咪同細菌

today. He's so lively that you wouldn't know he's sick if I haven't told you.... This case is still on-going. Others are all sorts of strange and unexplained diseases.

F/G. This machine only carries the patient's fingernails. Does it mean that remote treatments are possible?

XR. Fingernails are *ongrowth*: they are still growing after they were cut off. There's life in it more or less still, and the DNA could last for thirty more days.

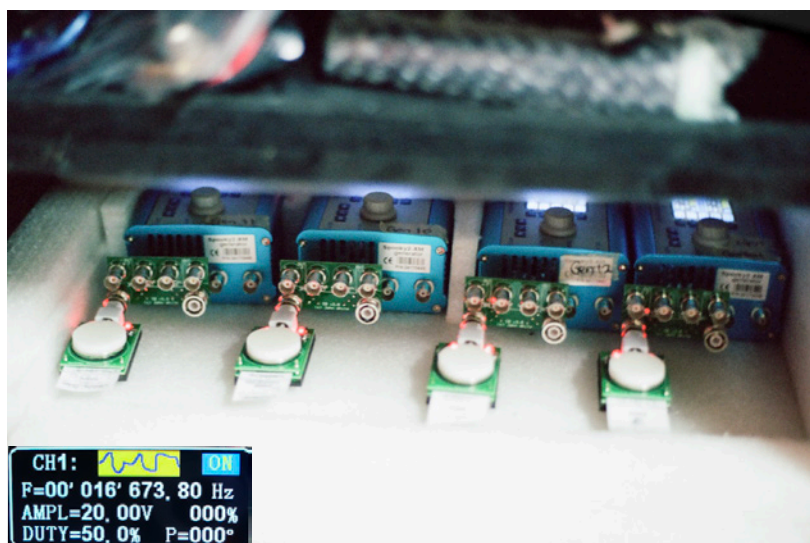
This is related to Einstein's theory: he discussed the quantum entanglement phenomenon. If you split a particle into two, you can conduct treatments even from two ends of the earth. Similarly, if you take fingernails from your body and oscillate them with sound waves; according to the theory, you should be able to receive those frequencies. But of course, the low-energy waves are imperceptible to us.

People used to practice *Gong Tau* (Oriental black magic). I won't rule out its existence, but we should take it with a grain of salt — a spell cast on your hair or nail clippings could make you sick and nauseous, or even see hallucinations and ghosts. By the same token, could this method be used to cure diseases?

Another aspect is called *plasma light*. This device is a modern minimised version. It's actually not light but a form of energy; an energy which compresses frequencies into a light beam. This beam enters your body when it's undergoing photosynthesis (when the cell walls are opening and shutting).

F/G. Did you write this programme yourself?

XR. No no no. I wish I have the perseverance.





有聯繫，研究結果得出真係得。佢喺一九零零到三零年代成功醫好五十個癌症個案。但嗰啲人嘅下場都係……因為佢哋威脅緊啲藥廠。佢嘅手稿畀人偷得就偷搶得就搶。有一份係愛爾蘭畀人拎咗嚟重新開發研究，用而家嘅科技做返當年佢做嘅嘢……

F/G. 香港都有其他人做呢範？

XR. 有好多研究 natural therapies 嘅都係咗搵錢。因為正統醫療嘅門檻太高太難入，搞下呢啲又好似搵到食嗰，就求求其其死唔到人就 OK。有啲想用來炫耀自己，上電台講到自己好威。佢哋有啲咁嘅心態，我都見唔少。

都係嗰句啦，「自己做自己嘢」，其實對我嚟講都一種藝術嚟嘅，因為呢啲嘢都真係幾實驗幾另類，同時幾難令人接受。

F/G. 你會唔會怕畀大藥廠壓住？

XR. 都有㗎啦，有人 approach 過我——我係香港第一個搞聲頻治療嘅人，而家有啲人擺咗去賺錢，咁我都有辦法嘅……不過佢哋只係第一步。如果日後驗到真係可以醫好癌症，我同你講你都係自己知好，唔好畀醫生面前打鑼打鼓。因為佢哋接受唔到。

條定局嚟㗎：啲藥廠知道之後會有第二個辦法——美國至少有五個治療師係俾 FDA 整死，坐監死或者暗殺毒死。但你會唔會話佢死得唔值得呢，我又話唔會。不過唔使驚，我有排都未掂到佢哋嘅水準……

Royal Rife is a well-known inventor in America. He has invented high-magnification / time-lapse microscopes. Since his apparatus could reveal living microbes, he proceeded to transmit sounds of different frequencies to them. By trial and error, the microbes eventually shattered and died. His research found a relationship between sound waves and bacteria.

From 1900 to 1930, he cured fifty cancer cases, though those people all ended up.... See, they were a threat to the pharmaceutical industry. His manuscripts were all stolen or taken by force. One of the scripts wound up in Ireland, where people used it to develop his theories, doing what he did with modern technologies....

F/G. Is there anyone in Hong Kong who are also doing these sort of things?

XR. Many who do natural therapies are doing it for the money, as conventional medicine is so difficult to get into with its high admissions standards. They could see themselves making a living as a therapist, so they'd do it mindlessly, thinking it's ok as long as no one dies. Some wish to use it to show off and self-promote in radio shows. They have these mentalities. I've seen a lot of these people.

As the old saying goes, "*Do what you do and do it yourself*" — to me, it's also a form of art. Since this type of therapies is quite experimental / alternative; people find it hard to accept.

F/G. Do you fear oppression by big pharmaceutical companies?

XR. Yes, I do. Someone had approached me — I'm the first person in HK to explore sound therapy. Now some use it to make money, and there's nothing I can do.... Though they're just

F/G. 你覺得依個世界係個 system 問題定有人喺背後操控？

XR. 到最後係有個機構主導緊你哋嘅政策要點行：行政嘅嘢係一個人講俾一個人聽，你到最後都係要去返頂。

New World Order 無可否認係有：而家已經行緊 *One World Currency*，亦會用電子 cryptocurrency，現金快玩完㗎啦；而家美金 / 港元七點幾左右、歐元跌到八點幾、日元升到七點幾、人民幣六個幾……即係佢將所有貨幣跌升到差唔多。

跟住仗就一定打㗎啦，世界大戰。而且美國通常打輸，因為突登要輸㗎啦。咁輸咗之後，美國 North America Union、大陸 蘇聯 East Asia Union，仲有 African Union 等等咁多個就會合併做一個 *One World Currency*，所有貨幣都會變咗同一個 level，現金就會被廢除。*One World Government* 直接控制你每日搵幾多錢用幾多錢——用經濟控制人係佢哋最把炮嘅一樣嘢，我諗好快會成真。你睇到呢啲嘢就諗背後係咪有個計劃，越睇得耐就越似係……

F/G. 你成立 C.I.A. 嘅宗旨係咩？

XR. 大概上想帶出嘅訊息就係：依家呢個係黑暗年代㗎㗎！*Culturicide / Cultural Dark Age*，有好多嘢唔係畀人洗底底，而係自己幫自己洗底。

我哋唔止係生活喺一個 *Plato's Cave*，同時入面仲有好多鏡，好

the first step. I'm telling you: in the future, if this therapy is verified to cure cancer, you'd best keep it to yourself. Don't brag in front of the doctors because they'd never accept this.

It's a foregone conclusion: the pharmaceutical companies will have their methods — in America, at least five therapists were assassinated by the FDA, either imprisoned to death or killed from poisoning. Still, did they die in vain? I wouldn't say so.... But fear not, I'm still a long way from reaching their levels....

F/G. Do you think the world's problems are the result of a flawed system? Or is there a secretive mastermind controlling it all?

XR. Ultimately, there must be a secret society which governs our policies and directions: the act of governing must involve a person exercising influence over another. So in the end, it can all be traced back to the top.

The existence of the *New World Order* is indisputable: we're operating on *One World Currency* and digital cryptocurrency. Cash is dying: USD / HKD is now at approximately 7, Euro dropped to around 8, Japanese yen rose to about 7, Renminbi is now near 6.... Thus, they increased / decreased the values of all currencies to roughly the same level. After that, a war is bound to break out: a World War. And America will usually lose, as losing intentionally is the usual run. After its defeat, the North American Union, East Asia Union (China and Russia), and the African Union... All of them would merge and create a *One World Currency*. All currencies would be at the same level; then cash would be banned. The *One World Government* would have direct control over how much you earn or use every day. Control

多 simulators。嗰啲鏡反射咗嘅影，個影又反射落第二塊鏡度，影嘅影嘅影……你睇到好多唔同嘅幻象，連實物個影都睇唔倒㗎喇。我哋（包括我自己）要花好多好多精神……但都未必可以睇倒原本個事實係咩囉……



MIND THE TRUTH

F/G. 可唔可以用一句說話嚟總結你嘅理念？

XR. 切記唔好故步自封，藝術同實驗嘅精神就係永遠唔會停留原地。

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through economic means is their strongest suit. I think this will very soon become a reality — when you see these things, you'd wonder whether there's a scheme behind it. The more you see, the truer it seems to be....

F/G. Why have you founded the CIA?

XR. The general message is this: we're now living in the dark ages! A *Culturecide* / *Cultural Dark Age*. A lot of things weren't wiped out by others, but in fact, we have erased our history by ourselves.

We're not just living in a Plato's Cave. Simultaneously, there are many mirrors and simulators inside. These mirrors reflected the shadows; the reflection of this shadow was then bounced by other mirrors — shadow within shadows.... You'd see many different illusions, and you can't even see the original shadow of the real thing. We (including myself) have to exert great spiritual power...but still, we may not see the original truth....

F/G. Could you sum up your philosophy in one sentence?

XR. Remember not to be complacent and not to stand still. The spirit of art and experimentalism is to never stay in the old rut.





後序 Postface

我謹將此獻給切爾西·曼寧心中那火種，同在於我們心中，那欲變之火。從克雷森特到寬提科，它燃燒。它沒有在單獨囚禁的黑暗中熄滅，它火舌飛揚，向著戰爭機器，向著最大權力控制系統，包括其容身之體，特利·愛德華·曼寧的身份怒飆。

而就在期望將滅之際，一場慶典出現眼前，陣陣煙霧，那自未來的風，帶著塵垢和類固醇的氣味……

我們是否忘記了？市場是個圈套，隱藏的囚籠，精心設計的網捕，為的是要將我們的注意力帶離手中優勢，好讓我們成為其壘中之物。它刻在每種顏色，形狀和形態；它閃動，它掌控高價，它走進你家，在你知道它在和不在的地方，它都無處不在。它看似，或多或少，是真實之物。但當然，它不是！

I dedicate this to the fire inside Chelsea Manning, the same fire in us, the fire of transformation. From Crescent to Quantico, it burned. In the darkness of solitary confinement, it did not extinguish. It raged against the war machine, against the most powerful systems of control, including its host body, the identity of Bradley Edward Manning.

And just when it is least expected, a celebration is in sight, a trail of smoke, a scent carried on wind from the future smelling of dirt and steroids...

Did we forget? The market is a decoy, a hidden cage, an elaborately networked foil designed to draw our attention away from the game at hand and trap us. Carved in every color, shape and form. It flashes, it commands high prices, it enters your home, it is everywhere you expect it to be and everywhere you don't. It looks, more or less, like the real thing. But of course it is not!

As predicted, Art has gone underground. It fractured and dispersed to a host of fields. It

如預言說到的，藝術走向了地下。它崩碎，散向不同領域。它走進隱蔽。你或許無法看到它，但你亦無法把它擦去如你無法把藍色從存在中擦去。它仍藏於種子之中。事實上，幸虧從地面，從主流溝通渠道的幾近消失，它才能在底下變得強壯，豐大。

這最新作物，這班後人類群，是一種特別強大的株種。系統對他們起不了作用，他們看穿圈套，知道它的不外如是。他們截然不同，如水流變。切爾西是他們的大姐，他們的吉祥鳳凰，這書中各位也是他們的前輩。他們對任何事情都能彈性適應，除了真理和愛；並且是的他們都特別喜歡美。

一場範式轉移已然開始。

went into hiding. You may not be able to see it but you cannot erase it anymore than you can erase the color blue from existence. It remains stored in seeds. In fact, thanks to its near disappearance above ground, in the mainstream channels of communication, it has grown strong and fertile beneath.

This new most recent crop, this post-human batch, is a particularly potent strain. The system does not work on them. They see the decoy. They know it is nothing more. They are radically different and fluid. Chelsea is their big sister, their mascot phoenix. Many in this book you hold are their elders too. They are resilient to everything but truth and love; and yes they are partial to beauty.

A paradigm shift has begun.

譯者 Phoebe Chuk

— Stephen Cheng, Empty Gallery 2018

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smalltune.tk

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*emptygallery.com
bedroomtkt.com*

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