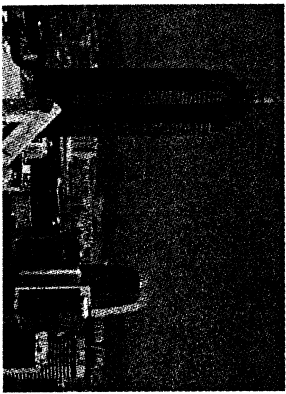


“Day and Night/Years and Seconds...at Apt. 21B, Block One”

“一座 21B 的流年、日與夜”

Linda Lai

黎肖嫻



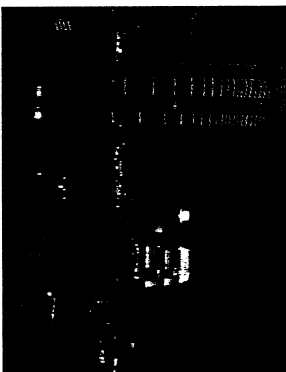
Dec 24, 2000 /4:30pm

Today we watched Carol Reed's *The Third Man* in the evening.



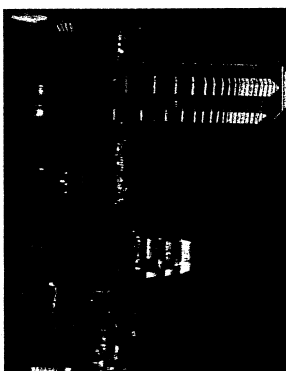
5:32pm

Today we watched Tom Noonan's *What Happened Was only half way* through in the evening. (7.1.02)



6:08pm

Today we watched 吳米森's 《起毛球了》 *Fluffy Rhapsody* in the evening. (8.1.02)



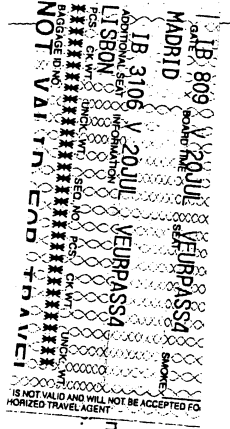
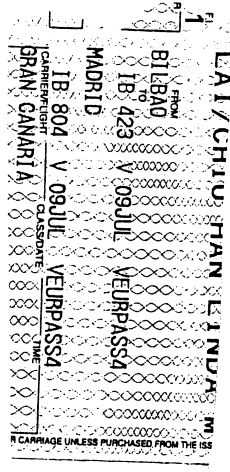
7:01 pm

Today we watched 林正盛's 《美麗在唱歌》 *Murmur of Youth* in the evening. (9.1.02)



Feb 13, 2002 / 8:06pm

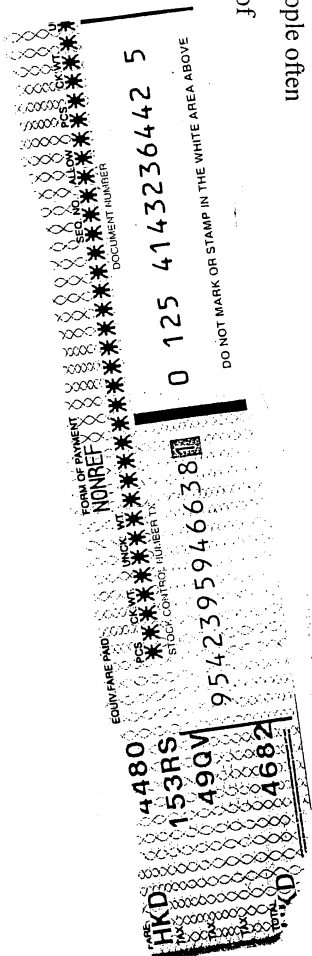
Today (Chinese New Year Day) we almost watched *Glengarry* Glen Ross featuring Al Pacino, Jack Lemon, Alec Baldwin, Ed Harris, Alan Arkin and Kevin Spacey, but we ended up watching nothing.

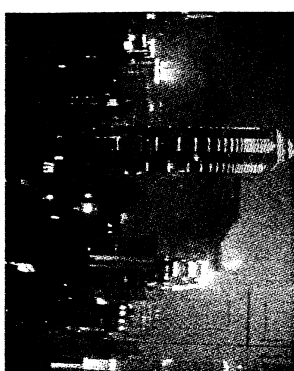


The object-universe, like the unconscious dimension of history, is in fact impervious to language. ... Our apprehension of it, then, is strictly filtered through systems of knowledge and belief that are performed circumstantial and local but continually present and always renewed through representation. Yet the real world is not merely a figment of language. The world of objects is there, terribly 'real' in resisting human modification. - Tom Conley

"Really, nothing of great significance happened in [1934], the year [under the rule of Governor William Peel] could have been the first line of my dissertation on a single year, invoking Ray Huang's single-year analysis of 1587 in the Ming Dynasty.

There's always the need to clarify what the term means every time it's uttered. In many occasions, "experimentation" is a loathsome term. People often equate it with the lack of commercial value. 多有提出把影像看成一種 "場所" 的空間說法，強調影像這場所的使用者觀者的聚散模式，或是橫向的網路互聯，或是公共/私人、文化/社會/虛擬等領域的重疊與並存。





Chinese New Year Day

Today we could have watched *Gangster Number One* featuring Malcolm McDowell but we watched nothing.

Chapter One will be the only chapter that adopts an overview survey approach of the 1930s.

If you claim your work to be experimental, you'll very likely be labeled as "pretentious", "narcissistic" and "unpractical." "Experimental" works are thought of as incomprehensible, high-sounding, and boring.



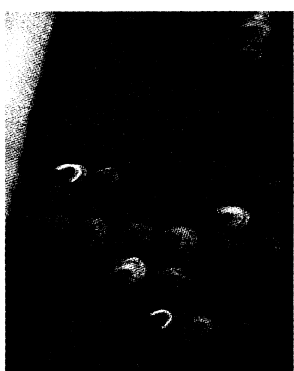
8:23pm

Today we could have watched *The Man Who Haunted Himself* featuring Roger Moore but we watched nothing.

Chapter Two and Three is a spatial investigation within the year 1934.

尤其對德勒斯來說，真正要緊的，是光影本身在人類與物質世界的慣常分法以外，佔據著獨有的世界，有自己的時空法度、動情多於推理

你想要甚麼都可以叫我拿但別問我為何不加思不加思
但別問我為何不加思索你
但別問我為何不加思索你
但別問我為何不加思索你
但別問我為何不加思索你



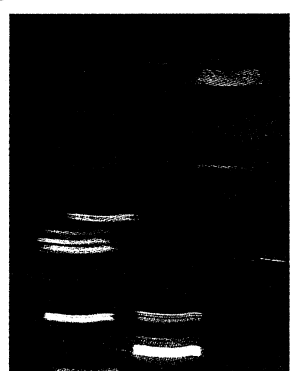
8:25

Today we could have watched *Cape Fear* featuring Gregory Peck but we watched nothing.

From Chapter Four to Five, each chapter will take up various model points, capturing spatial-temporally specific events (or cluster of events), through which different fictional and social histories travel.

所有創建和先驅性的藝術歷史時刻都是具跨媒介實驗意圖的，意味著嚴格的界別分野的瓦解，亦挑戰了「純藝術」的概念，對既定定局、習以為常、或已被立為必然規範的創作方法與藝術信念作出批判。(Fluxus 成員凱更斯 (Dick Higgins))

TRANSPORTATION
ultimate destination or stop in a country other than the nation may be applicable and the Convention governs carriers for death or personal injury and in respect of



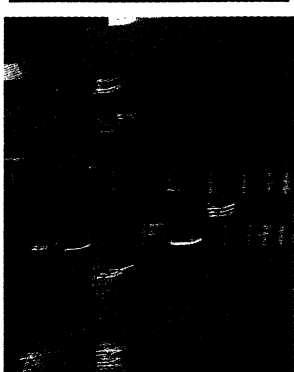
8:27pm

Today we could have watched *The Crazies* by George Romero but we watched nothing.

Chapter One, "Sinicization/Cantonization in the 1930s: docility, social hygiene, pleasure-seeking & the consolidation of the local film industry," will provide the only "long" time-frame of the dissertation for some characterization of a milieu.

It is an overview of the state of local film activities from the early 1930s up to some time around 1937

你想要甚麼都可以叫我拿但別問我為何不加思不加思
但別問我為何不加思索你
但別問我為何不加思索你
但別問我為何不加思索你
但別問我為何不加思索你



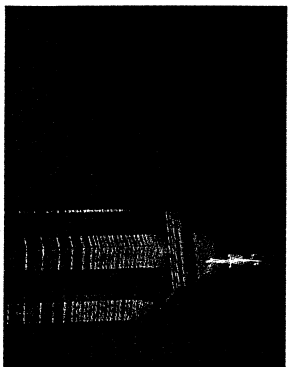
8:29pm

Today we could have watched Konchalovsky's *House of Fools* but we watched nothing.

Chapter One, "Sinicization/Cantonization in the 1930s: docility, social hygiene, pleasure-seeking & the consolidation of the local film industry," will provide the only "long" time-frame of the dissertation for some characterization of a milieu.

It is an overview of the state of local film activities from the early 1930s up to some time around 1937

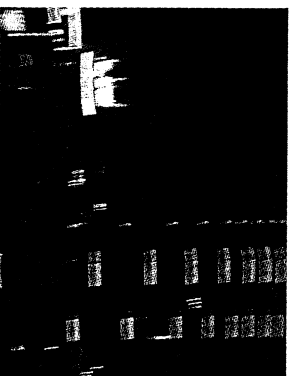
its ticket you will receive a set of notices which forms conditions of Contract" and other important notices. Copies prior to the commencement of your trip.



Feb 13, 2002 8:31pm

Today we could have watched Jan Svankmajer's *Little Otik* but we watched nothing.

你假裝成貓都可以叫我愛別個我愛你
不自覺地不加思索不如你想我愛貓
可以叫我愛別個我愛你不如我愛你
假裝成貓可以叫我愛別個我愛你
2002)
寫不能，不要再問。寫下去吧。(Sep 2,
不能我時常在 automatic writing 的時間
音機已落後而我的結他弦不能再不能

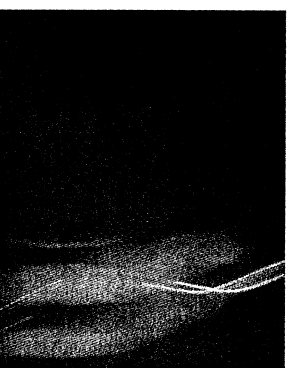


8:33pm

Today we could have watched Richard Lester's *Juggernaut* but we watched nothing.

尤其對德勒
斯來說，真正
要緊的，是光
影本身在人
類與物質世
界的慣常分
法以外，佔據
著獨有的世
界，有自己的
時空法度、動
情多於推理

20個紅雞蛋隨時隨地活潑飛黃騰達收
吵吵沙沙啦啦叫人起身紅色書包會叫出
Chapter Two, "Street-walking: a geography of pleasure & leisure in urban HK Island and Kowloon (1)", appeals to theories in urban geography and urban studies to provide a spatial overview of the distribution and immigration (history) of leisure and entertainment centers.
沒有雨天的滋潤，一切赤然反白，狗在呼氣。(Sep 23, 2002)
"A body is defined only by a longitude and a latitude: in other words the sum total of the material elements belonging to it under given relations of movement and rest, speed and slowness (longitude); the sum total of the intensive affects it is capable of at a given power or degree of potential (latitude). Nothing but affects and local movements, differential speeds." (4 Thousand Plateaus, p. 260, on "haecceity")



8:35pm

Today we could have watched *Laurel Canyon* featuring Francis McDormand but we watched nothing.

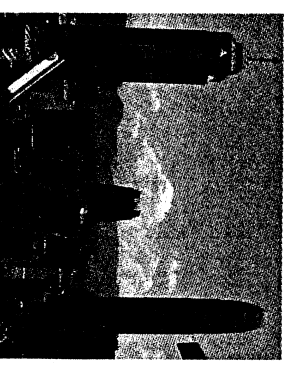
Chapter Two, "Street-walking: a geography of pleasure & leisure in urban HK Island and Kowloon (1)", appeals to theories in urban geography and urban studies to provide a spatial overview of the distribution and immigration (history) of leisure and entertainment centers.



8:37pm

Today we should have watched *The Laramie Project*, winner of First Movie Award – Special Mention of Berlin Film Festival 2000, but we watched nothing.

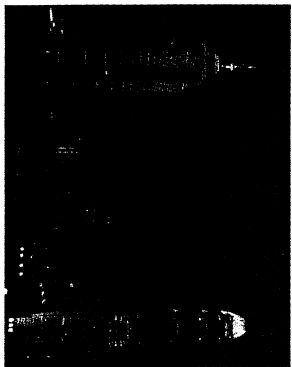
Today we watched *The House of Numbers* in the evening. (10.1.02) 你假裝成貓都可以叫我愛別個我愛你
不自覺地不加思索不如你想我愛貓
可以叫我愛別個我愛你不如我愛你
假裝成貓可以叫我愛別個我愛你
2002)
寫不能，不要再問。寫下去吧。(Sep 2,
不能我時常在 automatic writing 的時間
音機已落後而我的結他弦不能再不能



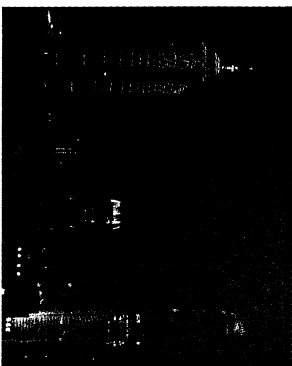
July 3, 2003 / 7:35am

Today we watched *The House of Numbers* in the evening. (10.1.02)

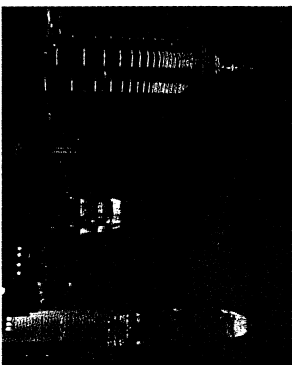
“Haecceity” emphasizes speeds and affects
假裝成貓可以叫我愛別個我愛你
不自覺地不加思索不如你想我愛貓
可以叫我愛別個我愛你不如我愛你
假裝成貓可以叫我愛別個我愛你
2002)
寫不能，不要再問。寫下去吧。(Sep 2,
不能我時常在 automatic writing 的時間
音機已落後而我的結他弦不能再不能



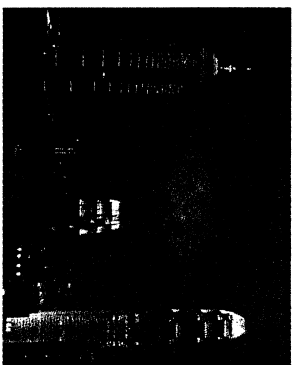
10:00pm



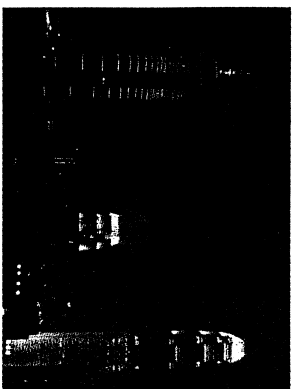
10:49pm



11:18pm



11:50pm



Sep 9, 2004 / 12:02am

Today, we watched John Guillermin's adaptation of Agatha Christie's *Death on the Nile* (1978) with Peter Ustinov playing detective Monsieur Poirot. (1.5.02)

Today, we watched Guy Hamilton's adaptation of Agatha Christie's *The Mirror Cracked* (1980) with Rock Hudson and Elizabeth Taylor and Angela Lansbury playing Miss Marple. (2.5.02)

Today we watched Herbert Ross' *The Seven-per-cent Solution* (1976), in which Sherlock Holmes meets with Sigmund Freud. (3-4.5.02)

Today we finished with Herbert Ross' *The Seven-per-cent Solution* (1976) and moved on to Blake Edwards' *Party*. (4.5.02)

We watched another episode of Agatha Christie's detective story-film – was it Monsieur Poirot or Miss Marple investigating?

The date is August 21, 1934. Since the eleventh day of the month, Kō Shing has been filling up its summer program with Beijing operas by the *Han Yun da jing ban* (the Han Yun great Pekingese opera troupe). Tonight the troupe will perform an episode based on the famous folk legends, "*Fan Li Hua*," the saga of a courageous female general's dilemma between loyalty to the husband's family and the state.

A few minutes eastward down Queen's Road Central, on the left (southern) side, between Jubilee Street and Queen Victoria Street, is the Central Market, a two-storey architecture, though a bit dilapidated, but nonetheless recognizably built of marble stones. This is one of the government's earliest effort to contain open-air market-place activities in order to ensure sanitary standards

Today (December 26, 2004, I read a memory entry of mine... I wrote: 媽坐在電視前又打著瞌睡。余麗珍正罵李香琴狐狸精妖孽。媽的頭越墜越下，本能的又彈回去，白藍光在地面上的素描……東宮罵西宮。睡房門打開了，爸的生理時鐘鬧著，撲通走到廁所去。…唉呀呀！……太子在東西宮的手上東來西往。打水廁的聲音。爸碰著沿途的傢俱。睡房門再次關起。媽移動了幾下，像知道房中起了動靜。皇上大人駕到。你看：皇上、皇上。(Sep 12, 2002)

