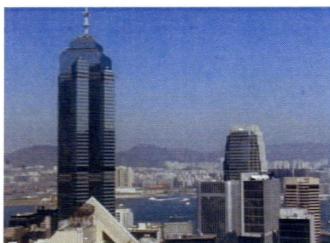


*“Day and Night/Years and Seconds...at Apt. 21B, Block One”*

“一座 21B 的流年、日與夜”

Linda Lai

黎肖嫻



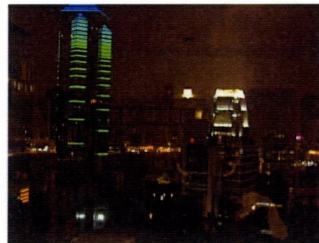
**Dec 24, 2000 / 4:30pm**

Today we watched Carol Reed's *The Third Man* in the evening. (6.1.02)



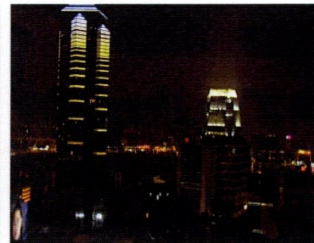
**5:32pm**

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



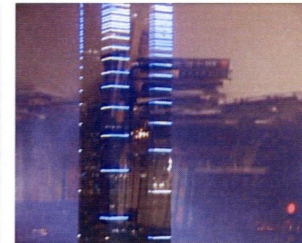
**6:08pm**

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



**7:01pm**

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.



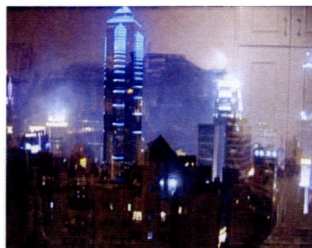
*The object-universe, like the unconscious dimension of history, is in fact impervious to language. ... Our apprehension of it, then, is strictly filtered through systems of knowledge and belief that are perforce circumstantial and local but continually present and always renewed through representation. 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為一種“場所”的空間說法，強調影像這場所的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索你  
你想要甚麼都可以叫我拿但別問我為何不加思索不加



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 nodal 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，對既成定局、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  
ention may be applicable and the Convention governs  
carriers for death or personal injury and in respect of



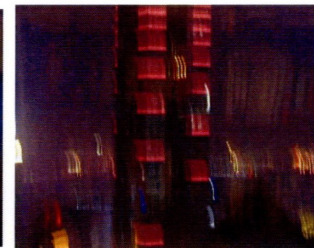
8:27pm

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

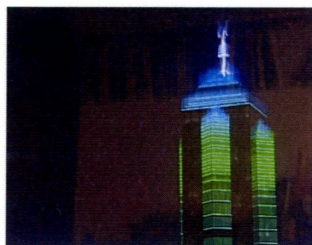
你想要甚麼都可以叫我拿但別問我為何不加思索不加思  
不加思你想要甚麼都可以叫我拿但別問我為何我為何



8:29pm

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

This ticket you will receive a set of notices which forms  
conditions of Contract" and other important notices.  
these notices, and if not, contact the nearest office of the  
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.

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

香港口香港

(Sep 2, 2002)

不能我時常在 automatic writing 的時間寫不能，不要再問。寫下去吧。



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



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. 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." (*A Thousand Plateaus*, p. 260, on "haecceity")



8:37pm

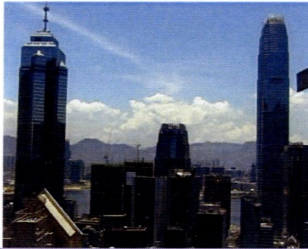
Today we should have watched *The Laramie Project*, winner of First Movie Award – Special Mention of Berlin Film Festival 2000, but we watched nothing.



July 3, 2003 / 7:35am

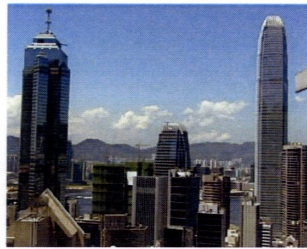
Today we watched *The House of Numbers* in the evening. (10.1.02) 你想要甚麼都可以叫我你想要甚麼都可以叫我你想要甚麼都可以叫我口香港口

"Haecceity" emphasizes speeds and affects 甚麼都可以叫我你想要甚麼都可以叫我甚麼都可以叫我你想要甚麼都



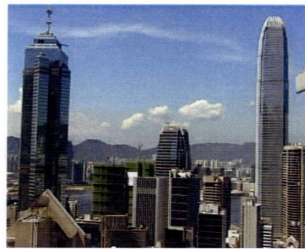
**July 3, 2003 / 11:50am**

Today we watched a Korean film  
*Shiri*. (13.1.02)



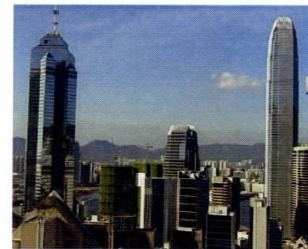
11:59am

Today we watched Paul  
Verhoeven's *Total Recall* in the  
evening. (14.1.02)



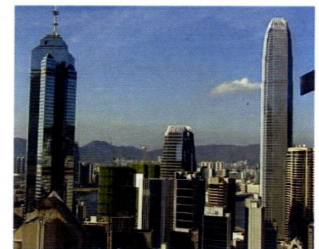
12:04pm

Today we watched Kathryn  
Bigelow's *The Weight of Water*  
in the evening. (18.1.02)



12:42pm

Today we watched Lubitsch's  
*The Shop Around the Corner*, an  
old version of *You've Got Mail*,  
in the evening. (19.1.02)



1:00pm

Today we watched Pitoff's  
*Vidocq* in the evening. (20.1.02)

Chapter Three is a continuation of the second chapter, in which my phenomenological self-transplantation takes the reader through the streets of the urban core of the Kowloon Peninsula, on the opposite side of the Victoria Harbour from Hong Kong Island.

**One highlight of this chapter is the discourse of Kowloon being inferior to the Hong Kong Island.**

The course of my walk unfolds the evolvement of a new entertainment and leisure centre, not in Tsimshatsui, the business core of Kowloon, but in Tsimshatsui's immediate neighbor, Yaumati, a district whose status has often been slighted as more or less transitional.

他們利用新的時間與空間模式，將眾多整合為一（一個世界／一個影像）。他們用對數學的興趣來解剖時間。他們重估敘事上有趣的地方。他們玩弄單一的原則（不論在理解上、權威上或時間與空間的經驗上）。單一渠道、單一焦點、單一空間、單一主題、單一可能單一意義……所有都是能讓我們公開批評的。Even within the film/video circle, time and again I have heard comments like the following, "There's no more experimentation possible." "Experimental film is over." Or when someone denies the experimental intent of a work, it is because they DON'T see what they expect should be the surface marks of the co-called "experimental cinema": blurry images, jerking lines, incomprehensible actions, dream (surrealist) quality, or image sequencing that follows a nonsensical logic.



July 3, 2003 / 1:18pm

Today we watched Jonathan Mostow's *Breakdown* in the evening. 港港口港港口港港口  
港港口港港口港港口港港口

Chapter Four, "Made in Hong Kong: how to be human, how to be a civilized subject, how to be Cantonese, and everyday modernity in the crevices," organizes its discussion around individual local films released that year. 港港口港港口港港口港  
港口港港口港港口港口



1:28pm

Today, in the evening, we watched *The Howling* (1980) by Joe Dante, who also made *Gremlins*. (24.1.02)



1:38pm

Today I watched Kathryn Bigelow's *The Weight of Water* in the evening.



1:48pm

Today I watched Kathryn Bigelow's *The Weight of Water* in the evening.



1:58pm

Today I watched Kathryn Bigelow's *The Weight of Water* in the evening. 你想要甚麼都可以叫我拿但別問我為何不加思索不加思索不加思  
Here, I am drawing a parallel between our perception of length and distance opened up by fractal theories and the relativism in our experience of time. Like the coast of England, there is no definite measurement, and the number of views and analysis one may take is infinitive.

A year can be understood as having minimal movements and changes when studied in terms of grand generalities, or when a year is viewed as a single unit taking a long view, say, 1/100 of a century. But if one takes an intense look, say, we look at one year as 365-1/4 days, or 8766 hours, or closer still as 525960 minutes, irregularities stand out; month-to-month, week-to-week or even day-to-day movements become multi-faceted; a small move in one area may lead to irreversible toboggan changes at the end of a long chain of association; a day might be experienced as if it were a year; and a year may take as much time to study as a decade. → → → → → → →

In the Chapter Five, the final chapter, "Tracing Cinema in the Thick Urban Space," I shall wrap up the many issues discovered in my virtual walking and textual exploration in the previous chapters via the notion of "heterotopia." Arguing for a performative approach for the term, the chapter completes my production of Hong Kong 1934 as a heterotopia by bringing in a few more tropes to characterize the location of cinema and movie-going in the broader landscape of the time.



July 4, 2003 / 2:00pm

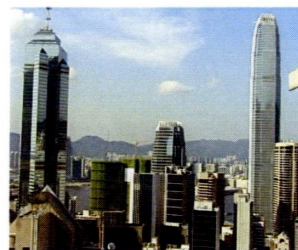
We find it really hard to watch another murder story. (July to October 2003)



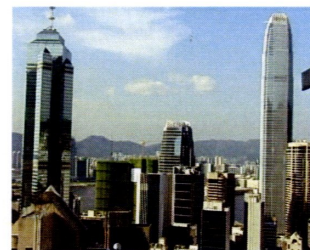
We find it really hard to watch another murder story. (July to October 2003)



We find it really hard to watch another murder story. (July to October 2003)



We find it really hard to watch another murder story. (July to October 2003)



5:39pm

We find it really hard to watch another murder story. (July to October 2003)

On January 9 2003, councilors of the Central and Western District of Hong Kong Island suggested the bronze statue of the late King George VI, father of Queen Elizabeth II, should be moved to some other spot in the Botanical Garden, and, in the original, central position, install the statue of Dr. Sun Yat-sen, the "national father" of modern China, founder of the Republic in 1911.

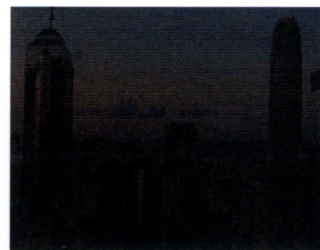
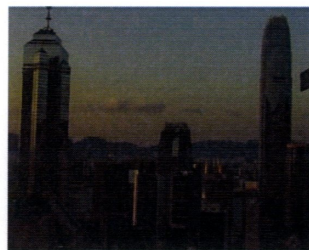
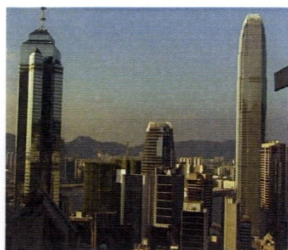
單一渠道、單一焦點、單一空間、單一主題、單一可能  
單一意義……所有都是能  
讓我們公開批評的。

As the tram continues through Des Voeux Road West and passes by Whitty Street, which is linked to Queen's Road West, the plant of Hong Kong Gas Company sitting on the verge of tenement housing blocks comes into sight. 甚麼都可以叫我你想要甚麼  
都可以叫我甚麼都可以叫我你想要

這天的白晝特別長。

But its surrounding is in dark turmoil. The date is May 15. Yesterday morning at around eleven, a disastrous fire broke out due to the ignition of escaping gas from a large gas holder. 港港口港港口

心情總像波浪。吃掉 100 克的浮沙，吹出一陣藍煙塵。尾巴斷了。我笑。(Sep 12, 2002) 港港口



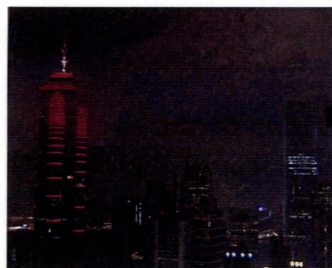
7:58pm

Today we watched Ringo Lam's *Suspect* in the evening.

邏輯雷達毀壞精神反饋和  
睦港口港口旅客邏輯雷達  
毀壞精神反饋和睦港港口  
口港港口口港港口口港港口

In 1934, the Garden was phenomenally the “most stable” marked out space in the entire Central District – for its surrounding areas were in the process of redefinition of their land use. The government had drawn up reconstruction plans in the previous year to expand the municipal government area and the number of government administrative buildings. 港港口港港口港港口港港口港港口港港口港港口港港口港港口

Wing On Company (nos. 209-213, Des Voeux Road Central & 107/108 Connaught Road Central), the Sun [Da Xin] and the Sincere Department Store (1900) are all featuring roof-top amusement parks in 1934.



**February 1, 2004 / 6:39pm**

Today I watched He Yi's *Postman* (1995) in the evening. (2.2.02)

The houses involved were: nos. 13-17 Chun Shing Street, nos. 1-12 Clarence Terrace, and no. 1a Yu On Terrace. "Of these houses, nos. 2, 4 and 8 Clarence Terrace were completely gutted, while the remainder were all more or less seriously affected. A great number of lives were lost and many persons were injured."



**7:39pm**

Today we finally finished Norman Jewison's *Rollerball* in the evening. (3.2.02)

In 1929, issued radio license totaled 476, four times that of late 1928.

Across the street of King's Theatre, east of China Building separated by Peddar Street, is Hong Kong Hotel (no. 21-27 Queen's Road Central), next to which is Marine House (no. 15-17).

和睦港口港口旅客和睦港口港口旅客



**11:55pm**

Today we watched Carol Reed's *Odd Man Out* (1947) in the evening. (4.2.02)

Then I read in the *Hong Kong Hansard* of 1933 that in the September 28 session of the Legislative Council meetings, the Colonial Secretary brought up the feasibility of simultaneous transmission of European and Chinese radio programs, aided by an increase of HKD12600 in the budget.

As the tram follows from Catchick Street and moves eastward through the Kennedy Town Praya into Des Voeux Road West, one block south of and parallel Connaught Road, one smells and hears heavy construction work underway. The Public Works Department is working hard to reclaim another seven acres at Kennedy Town, to be added to a big patch of land in Shek Tong Tsui, which will be ready by June 30, 1935 when all brothels are removed 和睦港口港口旅客和睦港口港口旅客和睦港口港口



**8:39pm**

Today, in the evening, we watched Dario Argento's *Opera* (1987). (14.2.02)



**8:40pm**

Today we watched Fulci's *Manhattan Baby* in the evening. (15.2.02)

My tram trip begins with Catchick Street by Belcher's Bay at the western end of the northern shore of Hong Kong Island, called Kennedy Town. Many years ago in the 1910s, Tai Pak Lau amusement park opened at a time when the fad of amusement parks in the colony was the hottest.

邏輯雷達毀壞精神反饋和睦港口港口旅客邏輯雷達毀壞精神反饋和睦港口港口



8:46pm

Today I watched *The Monster that Challenged the World* (1957) in the evening. (16.2.02)



8:46pm

Today in the evening we watched Peter Brooks' *Marat/Sade* (1967) based on Peter Weiss' work. (17.2.02)



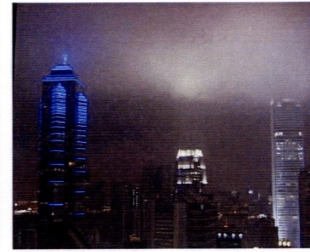
8:46pm

Today we watched *Zombie Lake* (1980) by Jean Rollin, under the name of J.A. Lazer, in the evening. (21.2.02)



8:59pm

Today, we went to *Road Metal Sweetbread* performance instead. (22.2.02)



9:00pm

Today, we went to the theatre performance *Marat & Marquis de Sade* instead. (23.2.02)

We shall begin our walk at the No. 5 bus terminal at Possession Street and Lascar Row, at the southeast side of what was formerly the Possession Point. Old residents may recall the colony's first local traveling, temporary theatre, Hei Loi Garden, screening silent shorts at no. 68 Hollywood Road early December 1900, which lasted for fifty days, then on an empty space on the left of Man Mo Temple (no. 140 Hollywood Road, south side, at Ladder Street) in late October 1902, which lasted for about half a month.

*Bijou, on Wyndham Street, was a longitudinal space without a second floor, carrying about 600 seats. It offered two programs per day: the 7:15pm program was for moving pictures only, whereas the 9:15pm show had movies accompanied by vaudeville shows with "popular artists.."*

*Coronet, Bijou's successor, moved a block down-slope to D'Aguilar and Queen's Road Central in 1917, which became King's Theatre in 1931, and the best equipped theatre by 1934.*

The date is April 20, 1934, a little after 11.00am. The "entertainment ground" is in a flux. A brand new pavilion and stone chairs stand in the midst of many ambiguous, half-complete constructions and unfinished stalls of unified measurement. A few Europeans and some well-dressed Chinese elders get out of their cars. They walk in and stroll around, fathoming the space.



8:00pm...

Today, in the evening, we watched Jean Rollin's *The Night of the Hunted*. (24.2.02)

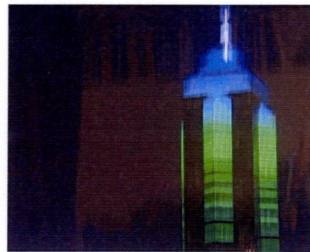
A number of "avant-garde" bookstores stand out on Hollywood Road, where the young intelligentsia hangs out. One of them, in the mid section of the road, is Hollywood Book Company [*He Li Huo tushu gongsi*], opened around 1928, majoring in "new literature" [*xin wenyi*]

At no. 23 Lyndhurst Street, a little digression from Hollywood Road before it becomes Wyndham, one finds the editorial office of *Tan Hai Deng zhou kan* [search light weekly], which offers news on prostitutes and brothels.



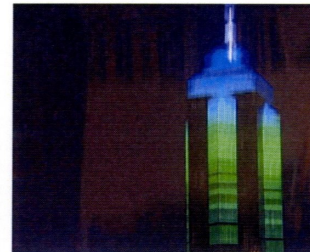
8:00pm...

Today we watched Ruggero Deodato's *Cannibal Holocaust* in the evening. (26.2.02)

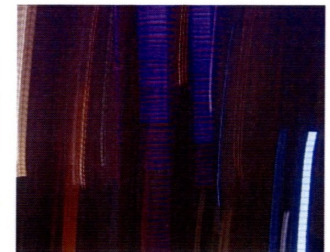


8:00pm...

Today I've lost my mind and it doesn't matter what I have watched or whether I've watched something or not. A hole develops in my body but it's not hollow. Something is burning, another moment swelling, another moment freezing, another moment hissing, another second hissing, and yet burning. If I could have all the words in the world... Lucky that I simply can't find any words... New Year is a strange event. That hole - I'm certain, is black, oh black, ...oh black... (February 3, 2004)



8:00pm...



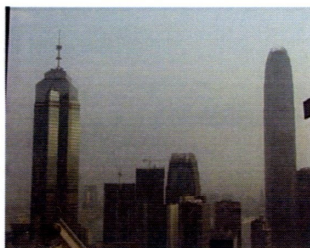
8:00pm...

Haecceity, according to Deleuze and Guattari, is made up of concrete "individuations" that have "a status of their own and direct the metamorphosis of things and subjects

In 1934, on the Ramsey Street and Des Voeux Road Central is (New) World Theatre, first in business in 1921. In 1924, it was taken over by Li Minwei and his elder brother Li Beihai, the colony's first filmmakers and film entrepreneurs, when its original owner went bankrupt. 邏輯雷達毀壞精神反饋和睦港口港口旅客邏輯雷達毀壞精神反饋和睦港口港口港口

In short, experimental film/video is not a fixed genre with a fixed range of visual gestures. Experimental works are definitely not historical (of the past) only. The term should be understood as the articulation of an intention to question something and therefore it necessarily requires local 邏輯雷達毀壞精神反饋和睦港口港口旅客邏輯雷達毀壞精神反饋和睦港口港口港口 explanation every time someone uses the term to describe one's creative work.





**February 2, 2004 morning**

Tonight, we finally finished with George Sluizer's *Vanishing*. (10.3.02)

她在隔壁幹什麼？能不再高漲一點嗎？她的世界裏洶流著什麼我不懂。她在隔壁幹什麼？能不再高漲一點嗎？她的世界裏洶流著什麼我不懂。她在隔壁幹什麼？能不再高漲一點嗎？她的世界裏洶流著什麼我不懂。她在隔壁幹什麼？能不再高漲一點嗎？她的世界裏洶流著什麼我不懂。

One block further east on the same side of the Central Market is the densely populated Chinese Street (renamed Man Yee Lane, and filled up in the late 1990s), actually an alley, connecting Queen's and Des Voeux Road Central, with tenement buildings cramming on both sides. (1934) 鐵打聲傳來人的呼吸，每秒三拍。添馬艦的沙地長眠只有陽光久不久給它留個字條兒。符碼失效意志不能再生產毅力，手臂上長出了一個蘋果，再化為一潭污水



7:02am

Today, we went to see Ann Hui's *July Rhapsody* (2002) (19.3.02)



7:08am

Today we saw Wilson Yip's *2002* (2002, Hong Kong) (20.3.02)



7:11am

Today we watched Dario Argento's *The Cat O' Nine Tails* (1970) in the evening. (22.3.02)

One can always tell Chinese Street is nearby by smell. Unlike most streets and roads built by a modern method with sewage system underground, Chinese Street is made of rectangular stone slates lined up north-south longitudinally without sewage device. (1934)

At the time of 1934, Hollywood Road is somewhat a freshly gentrified area. At the founding moment of the colony in 1842, the eastern portion of what is today's Hollywood Road, together with Lyndhurst and Wyndham Street, used to be called the Middle Bazaar, whose Chinese settlers were somewhat between small business owners and those with a criminal element.



8:00am

Today we went to the screenings of 杜海濱's *Along the Railway* (2000) and Sokurov's *Taurus* (2001) (28.3.02)

One wonders how often residents on Chinese Street would go to a movie or a Chinese opera performance. Although Kau U Fong New Theatre is less than five minutes away, the cheapest ticket, at ten cents per show, is twice the alcohol a workman drinks, or the equivalent of two cigarettes. Queen's and King's Theatre, a couple of minutes down the road, would be, to them, like many skies...



Sep 8, 2004 /7:00am

Today we watched Guy Hamilton's *Evil Under the Sun* (1981), featuring Peter Ustinov as Poirot based on Agatha Christie (22.04.02)

椅子。椅子。椅子  
向光那邊走去，  
茶杯上的漬發著藍，  
叫霧氣多了一份橙。

野鴿子向著電話點了點頭就沮喪的躺下來，  
沒有白紙的桌面上滿刻著文字，從來－  
就沒有人說會放棄。



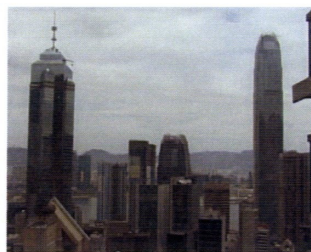
9:12am

Today we watched Kubrick's *Spartacus* (1960) in the evening. (23.04.02)

房子倒了，  
離心的力很叫人  
暈了一陣。  
汽笛聲嚷著天際  
有奇觀，

I took out my journal, and read the health instructions my father-in-law dictated to me in July.

城中人都急忙躍進悲哀的湯罐裏不能呼吸。



12:30pm

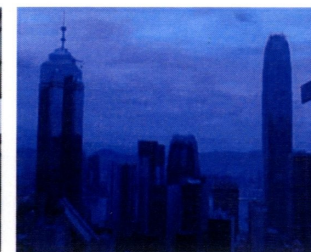
Today we watched Billy Wilder's *Witness for the Prosecution* (1957) with Tyrone Power and Marlene Dietrich and Charles Laughton, based on Agatha Christie. (24.04.02)  
你還在嗎？還有誰在？還有誰在？

My walk begins a little before Queen's Road West becomes Queen's Road Central, around no. 115 Queen's Road West at Wo Fung Street, west of the "Dai Dat Day" at the Possession Point. The premise is the thirty-something-year-old Ko Shing Theatre for both motion pictures and Chinese opera.



3:15pm

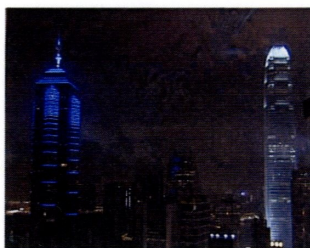
Today, we watched Blake Edwards' *The Return of the Pink Panther* (1975) in the evening. (25-26.04.02)  
[快]過了期的藝術  
-- 在呻吟，  
數著木條子上的亂紋，  
不情願的倒下去。



5:45pm

Today we watched both Scott McGehee and David Siegel's *Suture* (1993), Hitchcock's *Notorious* (1946) and the last 15 minutes of *Victor Victorious* by Blake Edwards. (28.04.02)

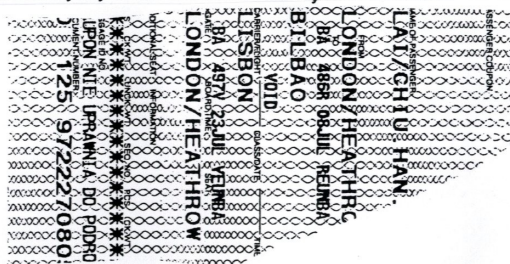
音樂停頓了。胡  
桃夾子的鬼影  
又冒出來，像船  
行沒有了水。艙  
底向河床討命，  
我在喘氣。



10:00pm

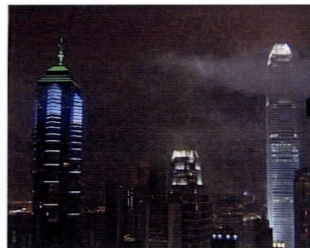
Today, we watched John Guillermin's adaptation of Agatha Christie's *Death on the Nile* (1978) with Peter Ustinov playing detective Monsieur Poirot. (1.5.02)

The date is August 21, 1934. Since the eleventh day of the month, Ko Shing has been filling up its summer program with Beijing operas by the *Han Yun da jing ban* (the Han Yun great Pekinese 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.



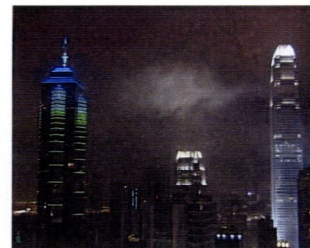
10:49pm

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)



11:18pm

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



11:50pm

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



Sep 9, 2004 / 12:02am

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

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，白藍光在她面上的素描……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)