





法國導演齊卡和農居埃在一九〇三年拍攝的「基督受難」，出現了教堂壁畫那樣的構圖，開闢了以後藝術影片的道路。



法國人梅里愛，首先把電影引往戲劇的路向，他在一九〇二年拍攝的「月球旅行記」，充份表現了凡爾納小說裏的美麗幻想。

幾十年來電影藝術從無到有，從簡陋到完備，實在是一個有趣的過程。這裏選錄一些圖片，顯示電影歷史上的默片時代，時間是從二十世紀初到二十年代末期。



美國電影一出現，就首先是幼稚的西部片的題材（如「火車大劫案」，攝於一九〇三年）。然而差利·卓別靈的出現，給美國影片帶來了新的血液。圖為卓別靈的第一部影片「謀生」，攝於一九一四年。他在片中扮一個執轡子弟，向另一演員葉爾曼（亦即本片導演）騙錢。



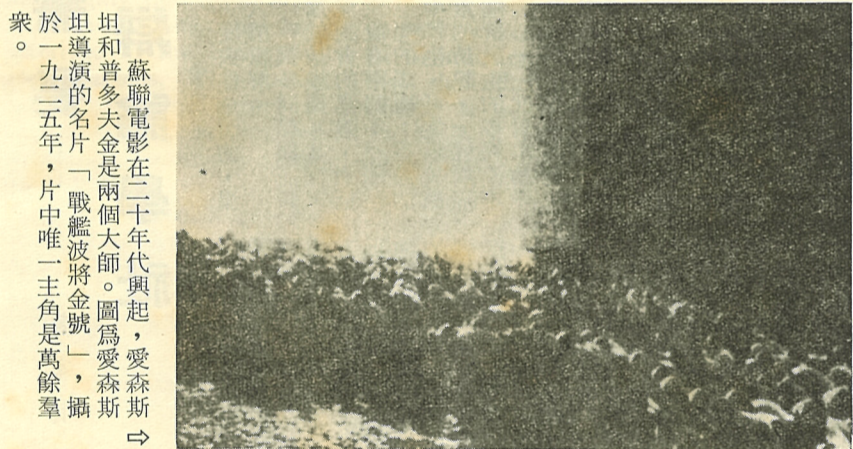
意大利電影，一開始就走上了現實主義的道路。這是一九一四年，尼諾·馬爾托格里里導演的「消失在黑暗中」，第一流演員奧凡尼·格拉索扮演一個瞎眼的提琴師。



隨着美術思潮的進展，法國現出象主義的電影片「陀拉爾愛」拍年一二九一在埃皮萊演導。影片中伴同角主女的惚恍情神了現表法手糊模的義主義象。景情的思沉然默間。

# 代時片默

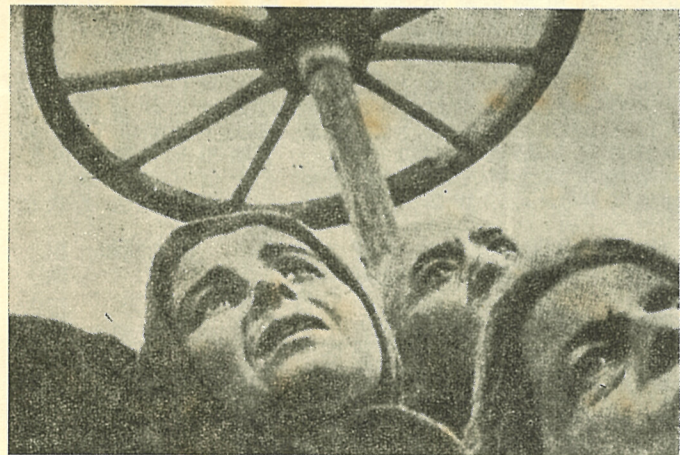
瑞典的影電典瑞，起興的影電典瑞，多史約特姆洛的演導「戀死生」的美優使「成景風的美優使」。角主個一的中片為。



蘇聯電影在二十年代興起，愛森斯坦和普多夫金是兩個大師。圖為愛森斯坦導演的名片「戰艦波將金號」，攝於一九二五年，片中唯一主角是萬餘羣衆。



原籍捷克的維內，在一九二〇年拍了一部表現主義的電影「卡里加里博士」，片中的世界是由表現主義的符號和線條構成。



一九二八年，丹麥導演卡爾·特萊葉在法國拍了「聖女貞德」一片，演員的臉部化粧完全廢除，而且不用假髮，因此使這部比過去的影片都顯得逼真。特萊葉更提出了有真對白（而不是字幕）的要求。這部片的真實感也就刺激了有聲電影的發明。

奧國導演馮·斯登堡在一九二七年為荷里活拍攝的「下層社會」中，第一次開創了警匪片的題材。



德國作家歌德，有一天在公園散步。不巧，在一條狹窄得僅容一人通過的小徑上，歌德碰見了一個曾經把他所有作品都貶得一錢不值的批評家。兩人面對面地站着，那位批評家就傲慢地說了：

「對於一個傻子我絕不讓路！」

的，「我卻讓路了！」歌德笑着，歌德站到了

× × ×

比時作家梅特林克寫作時最可怕的人緣故，為了這緣故，他寫作的時總是把書房的門關緊的。

上，有一天晚上，他太忽然氣急敗壞地敲那書房的門，並高聲喊着：

「不好了，我們的錢和珠寶都給夜盜偷去了。」

的，「我親愛的，即使是賊進來，他也並沒有妨礙我寫作。你亦該有他那樣的禮貌呀！」作家鎮定地回應說。

## 作家的幽默



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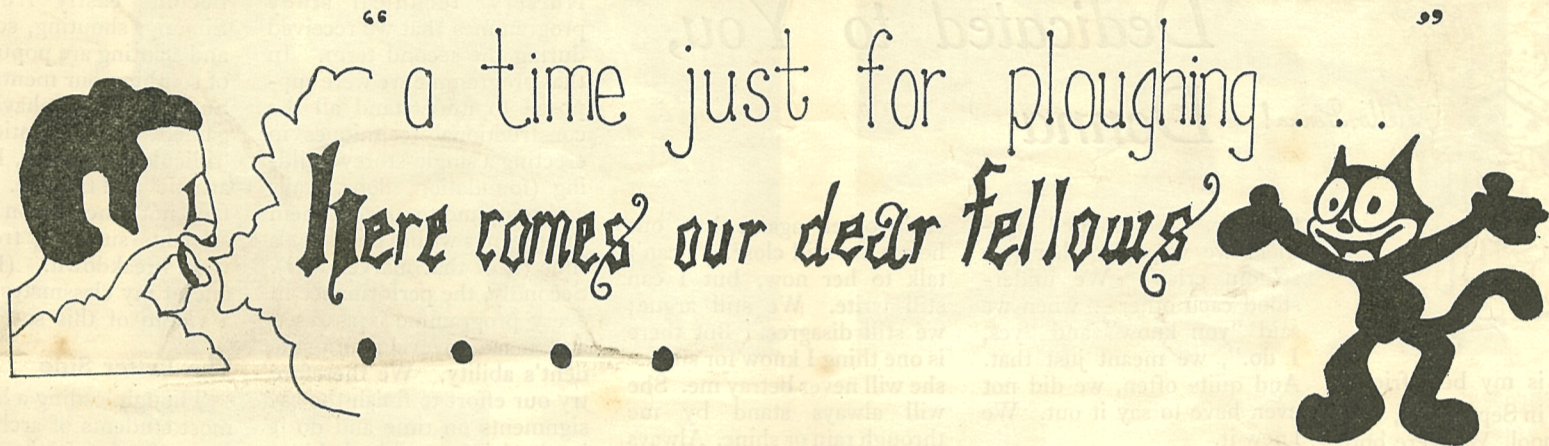
July 9, 1975

As the economic situation in this colony is not as good as it was in the past years, our government is trying to cut down its expenses. As an indirect consequence, the subsidy for our extra-curricular activities may be greatly reduced. One of the clubs in our school has already learned that they will be completely out of subsidy in the next academic year.

## EDITORIAL

On this matter, we want to remind our fellow schoolmates to be wiser in utilizing the facilities that the school provides us with. The club officials should plan their accounts in better detail while the other members should be more careful in handling

the property of the club or the school. What we should do is to keep the desks and chairs in good condition and the place clean. After all, there is no point in trying to damage any school property or to waste electrical energy by switching on fans or lights while everybody is out of the classroom. These things seem rather trivial, but they are what we as students, should keep an eye on.



## We prefer brains to brawn

Man is said to be superior to all other animal species, this superiority being largely one of mental power and not of physical strength. Most 'wild animals' are physically stronger than human beings and it was intelligence that saved our ancient ancestors from hungry beasts.

The possession of a large and highly developed brain is the most outstanding characteristic in the biology of Homo Sapiens. This quality led mankind to victory in their struggle for survival and enable Man to develop a brilliant culture.

As a deduction from these facts, a powerful brain is more important than a powerful body. In other words, brains are more important than brawn.

The appropriate compari-

son between 'brains' and 'brawn' is not confined to mental and physical power. Let us generalize the case — let 'brains' stand for wisdom, or intelligence, and 'brawn' stands for industry or effort. This generalization is reasonable and well justified.

Cleverness is an invaluable asset which most people crave for. The point in it is clear — cleverness is simply superior to industry, in the sense that the efficiency of the worker is much improved. To finish a task, a clever person needs less time than his less gifted counterpart.

Intelligence is all that lies behind Man's cultural advancement and evolutionary progress over the past centuries. For instance, Man acquired the technique of using weapons in defending

himself against wild animals instead of taking them on bare-handed. In time, his living standard has been greatly raised. Ingenious scientific inventions also form a good class of examples to illustrate how 'brains' have benefitted the human race.

We often hear people talk about inspiration in writing essays, or even solving mathematical problems. Although their philosophy may not be complete, it surely contains an element of truth. This serves to demonstrate the general ineffectiveness of Pure brawn in the absence of brain. As experience tells us, uninspired effort is often unrewarding because of the absence of a 'fresh mind'.

Individuals of poor intelligence belonging to the 'brawn' type usually do not possess creative minds. Their contributions to society seem rather limited when compared

with those of more intelligent individuals of the 'brain' type.

This theory also applies in academic work. We all recognize the importance of hard work, but investigations by educational researchers show, perhaps to the surprise of some, that intelligence seems to exert a stronger influence than diligence does. It is worth noting that in-

telligence or wisdom and diligence, may be interpreted as synonyms of 'brains' and 'brawn' respectively.

Gathering evidence from the above arguments, it may be concluded that 'brains' are better than 'brawn'. However, it must be pointed out that the importance of hard work and industrious effort is not to be decried.

## I am a river flowing

I am a river flowing past the green grass land,  
I am a river flowing by the shiny silver sand,  
which the fairy once made with her wand,  
for the lovers to walk on hand in hand.

I am a river flowing down a hill,  
I am a river flowing by a mill,  
On my banks pine trees stand still,  
Where the lovers make their will.

I am a river flowing by a farm,  
I am a river flowing to bring the farmers charm,  
who, throughout the year, will have no alarm,  
As I will not bring them any harm.

I am a river flowing under a bridge,  
I am a river flowing with a low pitch,  
I have to carry water to the ditch  
which is lying in the field by the ridge.

I am a river flowing to where I shall be,  
I am a river flowing to the deep blue sea,  
Where I shall never flee  
as there is already so much for me to see.

## Superstitions in the Modern Age



The 20th century is known as the space age, children nowadays seldom talk about Princess Snowwhite or Robinhood. They are replaced by the super-heroes such as 'the masked rider'. A child of kindergarten age mentions atomic weapons

though he is only referring to his toys. All these symbolize the advance in scientific knowledge. At the same time, the market is flooded with magazines on astrology while teenagers regard horoscope as fashionable.

I once saw an educated young man bow to a tomb as he passed by. He apologized to the one inside for treading on the 'house' carelessly. On happy occasions, such as a wedding ceremony, young people are warned not to make any ill remarks because they are afraid that these might come true. Why is superstition not swept out by education?

Superstition is not equiva-

lent to ignorance. From the time of the Industrial Revolution, science had been taken as the saviour of mankind. It seemed that every problem had its answer in science. People relied completely on science for improvement and progress in future life. Yet the two world wars had smashed their dreams. Instability and insecurity rose in their hearts. Hidden worries grew and gradually developed themselves into an interest in supernatural phenomena. People are inclined to studying astrology, telepathy, palmistry and so on. Superstition is only one of the forms to indicate this tendency.

Extreme rationalism in the recent centuries renders a nursery bed for the growth of superstition as well as occult sciences. When people cannot solve their problems, they turn to something supernatural. Consider the example of fate. People find it mysterious and they attempt by various means, to predict their fate so as to avoid misfortunes. This accounts for the popularity of fortune-telling.

It is strange to see educated men and women seeking advice from a fortune-teller. This is a symptom of human anxiety. Man wants to cling on to something for security but he cannot trust himself to his own intelligence because things happen beyond his control. Man seeks security in supernatural respects. Whether it is religion, superstition or occult sciences is left to the individual.

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## Dedicated to You, Donna

Donna is my best friend. We met in September, 1968 in this school. We were both new students, starting a new life in a strange place; nervous and perhaps a little scared. I approached her first and found out that we were in the same class and we lived in the same area and we were both first class students. I congratulated myself on picking out a girl, so nice and perhaps even good enough to be a friend.

She was better than "good enough", and she was more than just a friend. For five of the happiest and most important years in my life, we were in the same class. We grew up together; we learnt

together. We laughed together; we wept together (we seldom cried). We understood each other — when we said "you know" and "yes, I do.", we meant just that. And quite often, we did not even have to say it out. We knew it.

That didn't mean we never disagreed. We did. Many times we argued. We talked a lot, from religion to politics, from school work to family life, from favourite singers to favourite writers (she digged Cliff Richard; he bored me. I digged Jane Austen; she bored her). We talked about so many different things, and actually, we seldom agreed. However, we never imposed our belief on each other. We believed that we had the right to go our separate ways. We did.

I left Hong Kong; she stayed. We may never see

each other again, but our hearts are still close. I can't talk to her now, but I can still write. We still argue; we still disagree. But there is one thing I know for sure — she will never betray me. She will always stand by me through rain or shine. Always has, always will. I know I have a friend.

On my last birthday, she sent me the only medal she has ever won — a silver medal for javelin. During the five years in this school, I have been a more glamorous figure. I have won a lot more prizes than she has, but I have never thought of giving her anything. I have been very selfish, and I am ashamed. I apologize and I thank you, Donna, for being my friend. I want everybody to know you are wonderful.

Peggy Lee (1968-1973)

## Life full of Programmes

Among all the subjects in the University, Architecture is perhaps the one most badly misunderstood. As a student of architecture, I do want to give you an idea of what this course is all about.

### What is Architecture

Judging from our work many people have the misconception that Architecture involves nothing more than sketching, drafting and arts designs. Since one major medium of expressing our ideas is drawing, it is essential for us to acquire such techniques. A study of these is accomplished through the 'studio work' which involves set studies, sketch designs and practical exercises, and is supplemented by seminars and discussions. But that is not all. Our knowledge comes from lecture programmes. A list of subjects may give you a better picture of the wide scope we have to cover: History, Planning, Building techniques and materials,

Building structure, Building services, Surveying, Economics and Landscape. The foregoing studies and exercises are supplemented by exercises and experiments in the laboratories and workshops, as well as by visiting sites and factories. We have to know clearly all the things ranging from concepts of large scale town planning to minute constructional details such as drainage pipe joints. These are essential for an architect since he is not only the designer of building but also the co-ordinator in a building team.

### Night and Day

You may have heard of architecture students working night and day and getting an average of 3-4 hours of sleep a day. A fact? Certainly! An outsider may find it amazing to look around the studio when it is one or two hours before the hand-in. Everyone is struggling for his finishing touches (hopefully?). They

are no more human beings for they have lost their feelings, forgotten their sleep, their breakfast, their shoes..... Expressions on their faces can only be of three kinds — anxious, excited, or frightened. There comes the hand-in. As the studio master steps in, everybody drops whatever he is doing, picks up a cutter to trim off edges of papers, or rubs off any dirty marks. The studio masters are only too punctual. When they say 5:00 p.m. they mean it! What follows is more amazing. After the hand-in, all the students gather around and pretend to read the next assignment. Needless to say, their minds are all empty then. If the drafting desks were a bit neater, they would all lie down and sleep.

### What Makes Life So Hard

Firstly, the \*programmes are usually heavily loaded and are issued at very short intervals. This can be exemplified by one of the 'Pre-school

Nursery' technical study programmes that we received during the second term. In that programme we were supposed to understand all the constructional techniques in erecting a single-storey building (foundation, floor, walls and roof) and to present them in drawings within one week's time (isn't that marvellous?). Secondly, the performance in every programme is assessed and taken to evaluate a student's ability. We therefore try our effort to finish the assignments on time and do it in the best possible fashion. Any spare time will be used to 'add hues' to the work. Thirdly, as a professional school, the department puts much stress on time and will not accept any late entries. Fourthly, since we indulge ourselves too much in working on the programmes and because we have to relax and refresh ourselves, we often lose our time schedule and the presentation work is started late.

(No wonder Sundays and holidays are not for us!)



### Ridiculous Guys

There are not sufficient places in the \*B. Arch. Course, thus there is extremely keen competition among students. Being subjected to continuous high tension and forced to lead an abnormal life, students of architecture tend to

become easily frustrated. Singing, shouting, screaming and slanting are popular ways of soothing our mental stress. Such stylistic behaviour has gained us descriptions like 'ridiculous, strange, haughty, artistic' and the like. It is in fact not uncommon to find students suffering from nervous breakdown. (Recently one of my classmates became a victim of this sort).

### The Better Side

Though leading a hard life, most students of architecture are proud of themselves. They are learning something solid and practical. The set studies are mainly projects related to problems existing in Hong Kong. Moreover, despite the fact that lots of work has to be done, the studio is free and fascinating. All the five studios in the department are situated on the same floor and students are allowed to move about, chatting and discussing with one another. One can even take a break during studio hours for afternoon tea. In the evenings and during holidays, the studios become gathering halls. One can do anything one likes: sing, play, guitar and flute, listen to radio, make tea..... What more do you expect?

### Epilogue

Our studio-masters' words may be worth mentioning as advice to those who intend to take the course in Architecture.

"You students always complain about working restlessly. But you know, you are supposed to be interested in this subject, and so, your working overnights may somehow be some kind of enjoyment. If not, make them enjoyable....."

### Appendix: Some information about the Architecture Course

#### Students enrolled:

1st year	2nd year	3rd year	4th year	5th year
40	44	50	23	29

#### Course duration: 5 years

Degrees: B.A. (Arch. Studies) (For third year graduates)  
B. Arch. (For fifth year graduates)

#### Assessment system:

- (I) Written Examination (For lecture programme)  
(II) Portfolio and oral (Based also upon the general performance of the student throughout the year)

\*1 Programmes are instruction sheets for the studio assignments.

\*2 See Appendix.