

Top Story 專題

Choosing a Different Road

銀幕和課室的結合

Feature 特稿

Working Towards a Discrimination-Free Society

同性相吸

A Story with a Snip

剪出青雲路

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星島日報 SING TAO DAILY

Millennium and the Media

Leslie Shay

Editor, English Content

There is an enigmatic touch to year 2000 because it seems to be a year of major breakthroughs in the human history. Some countries set goals to gain certain percentages of growth in GDP by year 2000 while some people predict it as the end of the world. It was also once thought that men would start inhabiting on the moon by year 2000. Where are we today? Just don't get disappointed when you walk out on the street on the first day of next millennium and discover that besides the birth of a little bug named Millennium, most changes don't come overnight. However, what has caused human's obsession with the year 2000? Could it be our biological clock's fault? Humans have always been enthralled by multiples of ten and especially by the number '2000' lately. Will this trend cause harm to the media when they try to satisfy their readers' craving as the next millennium draws near?

As we approach the next millennium, readers should be prepared to see many pages of reviews of this century including many 'top ten lists' such as 'top ten influential people' etc. Furthermore, there will be many forecasts and analyses of the next millennium such as 'one hundred predictions for the next millennium.' Let us hope that the media do not leave out some laudable contributors of this century when they are compiling their 'top ten (or any multiples of ten) lists' due to the magic numbers in their minds. It is also very disappointing to see commentaries listing ten recommendations to solve some social problems with the last few points obviously as fillers that bear no significance. Of course, there are exceptions. Nonetheless, writers should never predetermine the conclusion and the format in some extent of a report before doing the actual research or reporting. In a sense,

writing a news report is like writing a piece of creative writing; both types of writings require guidance from freedom and instinct.

The obsession with multiples of ten has led many people into the biggest mistake of *this* millennium, and perhaps the media is held responsible for it. There are already many reports of celebrations at midnight on the last day of 1999 for the birth of the next millennium. However, many scholars have repeatedly emphasized that the next millennium does not start until year 2001 since our time-line started with year one, not year zero. (I can imagine all our readers counting their fingers right now.) Perhaps it is the media's fault of putting too much light on the year 2000 and the next millennium, and not correcting misleading reports.

Thus, the beginning of the next millennium is actually one year farther away than what most people have

in mind. Or is it? Another definition of the word, "millennium" according to the Longman Dictionary is "a future age in which all people will be happy and satisfied." Thus, millennium can imply a period that is even further away and more mysterious than its familiar meaning of "a period of one thousand years." The time frame is just contingent upon readers' interpretation of the word.

Now, I hope our readers perceive our sincere in promoting the writing contest with the theme, "The Next Millennium." Besides promoting writings in both Chinese and English, we want the contest to be like a balloon lifting our readers to a vantagepoint up above the brawl, so they can see the *future* that they want to create. We want our readers to see further, not merely year 2000, but the time beyond it... Welcome aboard to the *Flight of Imagination!*

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寫意天空

會月蘭

中文版編輯

你站在橋上看風景,

看風景的人在樓上看你。

明月裝飾了你的窗子,

你裝飾了別人的夢。---卞之琳

片刻間,你翻閱瞻。依序,一瞥編輯的話,欲看更有趣的內容及專欄。正在動手翻往另頁,卻心癢癢,想看看編者弄甚麼玩意,留下。

文豪莎士比亞的話:「人生如舞台。」已成為老掉牙的譬喻。身為卑大的學生,父母的兒女,社會的公民,你有既定的角色去演繹。儒家君君、臣臣、父父、子子之說,更深化角色所限,將人裱在框框上。

教育原意培養獨立思考,引發創造力。奈何,現今教育下的莘莘學子,倒成了工廠裏的倒模製品。猶記差里卓別靈劇的一幕,差里在工廠不斷重覆絞螺絲釘的工序,令他晝夜不由得絞動任何像螺絲釘的東西。可笑,亦可悲。

悲的是,人們太受角色的支配,太規範自己,沒有跳出框框及突破自己的勇氣。讀者就光是讀者嗎?編者就光是編者嗎?不,人們角色不是死,而是活。讀者與創作人是水乳交融的,不同讀者因

背景、經驗、性格不一,在一篇文章裏看出不同的世界,故有「閱讀即寫作」之說,作者亦非故步自封,他們手寫的,全都加插及幻化了讀者的心靈。

詩人卞之琳的主人公是看風景的,還是被看的,掏不清,說不斷。鏡中的鏡中人,層層疊疊,既賓且客,像你在看,我在寫的關係,千絲萬縷。

不少人銳意衝破角色的範疇,成為凡人中的不凡;達爾文的進化論、弗洛伊德的情意結、希特拉的納粹黨、馬奎斯的百年孤寂……

你可想過,在另一個千年幹一番功業,扔掉披在身上多年的戲服。成為庫爾德族的立國者,木星投資顧問,美國首位黑人總統……

或許現實生活中,有膽量、勇氣的人,如保羅·高艾豪(Paulo Coelho)鍊金師(The Alchemist)一書中的牧童鮮有所聞。畢竟,人們都依戀養羊安逸的情景。不過,在寫作的空間中,卻不妨跳出框框,天馬行空一番,膽的寫意天空徵文比賽,就是這樣的境地。

讀者們,看風景多了,亦讓別人看看你罷,因你可用文字粉飾別人的世界。

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「電影是真是很好玩,因為可以欺騙人。我喜歡講大話,可以在電影裏發洩出來。」- Michael

「我有一個弟弟。他和我不同,他是正常的。」- Michael

「有人說我讀的學校像是一所精神病院,進去時每個人都是有問題的,出來的時候卻和正常人一樣。」- Frank

銀幕和課室的結合

吳國璋

—「另類」學堂

膽的辦事處異常的在週末坐滿了人,其中包括兩個陌生的臉孔。架著眼鏡、短頭髮的 Frank, 身旁坐著另一位截然不同, 帶點孩子氣的 Michael。驟眼看, 分不出他們和我們這群大學生有甚麼分別。或許根本就沒有甚麼不同。人各有志, 你的志願是做醫生、律師, 他們卻希望與眾同樂。

Michael 是讀電影的, 「凡是屬於電影工作的我都喜歡。台前幕後, 只要有機會的話, 位麼位置也可以, 我都希望嘗試投身電影業。地點不是問題, 哪裏有電影拍, 我就到哪裏。現在拍電視比以往困難。投資小, 新人要入行真的不易。」

對於 Frank 這個在 Emily Carr 美術及設計學院的學生, 畢業較遙遠的事, 「將來畢業後做甚麼? 我沒有認真的想過, 我想我還有時間」就讀第三年的他, 主動動畫。

選讀藝術創作, 在較著重「成本效益」的華人家庭裏應該會有點壓力吧? Frank 想了一會, 回答道: 「可以說有, 也可以說無。他們都能接受我讀動畫這個決定。可是, 他們看見別人的兒女做醫生、律師, 或多或少也希望我走這一條路。我以往也是一個用功的學生, 希望能滿足父母(的期望), 但久而久之, 便發覺已不能再強逼自己, 想跳出這個框框。知道我的決定後, 他們也沒有反對, 可能覺加拿大人較開通吧。」 Michael 卻說: 「他們是曾經十分反對, 但那是反對我放棄完成中學回港畫漫畫。到我要讀電影的時候, 他們已經麻木了。從小我就喜歡胡鬧, 或許他們已察覺到改變不了。」父母不反對, 少一種壓力, 天馬行空時也少一種顧累。

不甘平凡, 喜歡創作的人, 和一般大學生相比, 一定有他不同之處。從他們口中, 卻是這樣的: 「其實我覺得我們大家沒有甚麼大分別, 你上大學, 我們也是讀書; 都是那樣, 吃飯、睡覺, 沒有甚麼特別。」 Frank 在發表他的意見, 在旁的 Michael 卻看來有點點, 問到他的意見時, 需要我們重覆一次問題, 才道: 「分別不大, 為甚麼? 我不

是舉大學生, 但我參與的活動全都是舉大學生發起的。他們亦把我當是大學生一樣, 所以我覺得沒有甚麼不同。我和他們也談得來。」這一點, 在充滿笑聲的訪問中我們不得不同意。

談得興起, 他們發表了對所謂「不同」的見解。Frank 先說: 「我們這樣做法可能較標奇立異, 你們可能會覺得有點怪。就像有些藝術家在掙扎, 究竟應否保留自己的特性。要這些特性, 目的是希望藉此令社會接受你; 但是當社會能接受的時候, 那些已經不再是你所獨有的, 已入了社會的主流。」 Michael 也有他的見解, 「我覺得現在你們在講主流, 講大多數人的思想。在那方面來看, 我們是另類的。但我覺得剛好相反。那班所謂的大多數人其實是給我們影響的, 其實我們才是主導。為甚麼你今天有這樣的打扮? 潮流, 大部份都是從傳媒得來的。傳媒是甚麼人做的? 就是班少數的人。你看他們是另類, 我看來他們是帶動潮流的一群.....」說笑之餘亦可以是嚴肅和有深度的。

說到將來, 他們又有打算, 又可以說是沒有甚麼打算。Michael 很自然的說: 「當然是拍戲啦。看哪裏請我就到哪裏。開始時沒有電影拍, 可能拍電視、錄影帶。」我希望可以找一個有資歷的電影人, 跟著他一邊工作一邊學習; 也有想過到加州大學(洛杉磯)讀電影。因為那裏靠近荷里活, 連教師都可能是荷里活工作的。與業內人士有聯繫, 找到工作的機會也較大, 這也是我讀電影的部份原因。」 Frank 則說: 「我沒有甚麼事業心的。藝術工作方面, 如果有人找我的話我會做, 但我不會太執著。我的底線是有飯吃, 做其他行業我不會介意。」

一位似乎是屬於台前, 另一位像是屬於幕後的, 一位似是話題如靈感源源不絕的娛樂圈中人, 另一個則像漫不經心的悠閒藝術家。訪問不是單向和平鋪直述的, 還有他們之間的對話和給我們的笑話, 給了我們一個快樂的早上。

關於兩位被訪者.....

Michael Yuen, 香港出生, 現就讀於溫哥華電影學校(Vancouver Film School)。Michael 自幼便對繪畫有濃厚的興趣, 並沒有想過長大後會修讀電影。移居加國後對繪畫興趣不減, 中學時曾經整個學年放學後只顧畫東西, 功課自然放在一邊置諸不理。為了籌錢回港投身漫畫行業, 他將自己的漫畫印製在同學間出售。雖然家人大力反對他放棄學業, 最終 Michael 亦如願回港發展。在香港一間漫畫社工作一年, 畫的最是一般以暴力為主的流行漫畫。當年色情漫畫在香港大行其道, Michael 更覺得發展空間有限。最後他向漫畫主編表示自己希望嘗試創作, 整天在畫打打殺殺的場面很乏味, 主編則建議他讀電影, 認為電影有較大創作空間。Michael 於是回溫哥華完成中學課程, 入讀溫哥華電影學院為期十個月的電影課程。

Frank Pang 也是在香港長大, 「我小時候比較孤獨時常留在家中看電視。喜歡往牆上畫畫, 家裏的牆壁無一幸免。」他曾在香港城市理工讀過一段短時間, 始終不大喜歡。後來隨家人移民加拿大, 現於 Emily Carr 美術及設計學院主修動畫。「為甚麼會讀藝術? 高中時和學校 Counselor (輔導員) 談及升學問題, 他見我成績一般, 唯獨美術方面較突出, 便建議我入讀這間學校。」

關於兩間學校.....

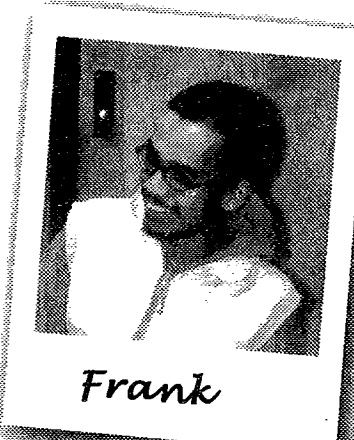
溫哥華電影學校由八七年創校時的十二位學生到現在擁有一千八百名學生及六種課程不過是十一年的時間。學生在透過課程不單學到電影製作的基本知識, 還能親身嘗試不同層面的工作。由編劇到拍攝及後期工作, 學生也有機會參與實習。隨著科技發展, 溫哥華電影學校亦增加了課程種類, 以配合學生需求。

Emily Carr 美術及設計學院是本省藝術教育的高等學府, 由一九二五年開始, 該院提供視像藝術、媒體藝術和設計的全日制課程。入學方面, 收生不單取決於學生的成績, 也顧及藝術方面的才能。學院的要旨在教授學生有關藝術的知識及技能, 以便他們能投身藝術工作, 並鼓勵他們發揮創意, 表現才華。



Michael

「你看他們是另類, 我看來他們是帶動潮流的一羣.....」



Frank

「其實我覺得我們大家沒有甚麼大分別, 你上大學, 我們也是讀書; 都是那樣, 吃飯、睡覺, 沒有甚麼特別。」

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Introduction of the VFS and the Emily Carr Institute of Art & Design

The Vancouver Film School experienced a decade of remarkable growth since opening its doors to 12 film students in 1987. In 1998, 1800 students graduated from the six different programs that they offer. The VFS offers both full and part-time courses in film production, focusing on providing students with the basic skills of film making. At VFS, students experience all aspects of film production from writing their own scripts and pitching them to filming and editing the final cut. Students have an opportunity to work in a creative, hands-on setting with industry professionals. Some interesting programs that they offer involve 3D Animation & Digital Effects, Multimedia Fundamentals, and Acting for Film and Television. In general, the Vancouver Film School has been successful in recent years because of its commitment to change in this global economy of ever-changing technology.

Emily Carr Institute of Art & Design is British Columbia's Institute for advanced education in fine art, media and design. The Institute, originally started on October 1, 1925, offers full-time programs in visual art, media art, and design. Like other educational institutes, it also offers special programs such as internships, co-operative education and exchange studies for its students. The Institute is also quite active in the community by sponsoring exhibitions and public programs that raise the awareness of visual art and design. It has two impressive art galleries located in Vancouver, which display national and international artwork for students and the public. In general, Emily Carr Institute of Art & Design's primary goal is to teach talented and creative students the skills and knowledge to enter the workplace but also to participate in an environment driven by creativity.

The Study of Film Production

In order to unveil the mask of non-mainstream universities in many of our read-

Choosing a Different Road — A Look at Non-Mainstream Universities and Their Students

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ers' minds. Perspectives interviewed two students, Michael Yuen and Frank Pang, who are recently studying in the Vancouver Film School and the Emily Carr Institute of Art & Design respectively. We had an interesting Sunday morning in our Perspectives office with Michael showing two of his short production videos.

Michael first told us about the dramatic incidents that led to his decision of studying filmmaking. Since his adolescence in Hong Kong, he had developed a special interest in drawing comics, and he did not have any thoughts of studying filmmaking at that time. Before he finished his high school in Canada, his interest brought him to a job in a comics company in Hong Kong. Unfortunately, there was economic depression at that time, and one of the editors in his company suggested to him the idea of making films. This finally led him to enroll in the film production program in the Vancouver Film School.

In Michael's opinion, studying in non-mainstream universities like VFS is no less difficult than in mainstream universities like UBC. Apart from the terminology the students have to learn in order to fit into the film industry, he thought that time constraint is another challenging problem to tackle with. As an example, he told us that for every class of which a student is late, 1% will be deducted from his final grade, and 3% will be deducted if the student misses the class. This kind of policy, according to Michael's instructors, is implemented to train the students to be more punctual and acute individuals who are serious about their studies. On the other hand, there is a diversity of work that needs to be accomplished as a student of the school. Besides learning the strategies of on-stage and off-stage film production, a student is trained to provide a lot of manual labor as well, since film production often involves the movement of stages and equipment. Michael joked that students of VFS have chances to build up their muscles and to learn to

be more careful because not only is the school concerned about their efficiency, but they also need to handle the expensive equipment with great care in a lot of circumstances.

In spite of the tremendous demands by his school, Michael thought that the program is worthwhile in terms of enhancing his portfolio and earning more pragmatic experiences for film production. He did not think that studying film production in mainstream universities has any comparative advantages over studying the subject in VFS. This is because, from his perspective, it is more significant to establish good relationships with film directors and producers instead, so that one will have a greater opportunity for a job when he graduates. Another reason that explains why Michael preferred VFS to mainstream universities is related to the close rapport he could establish with his colleagues. To his understanding, students in mainstream universities, such as UBC, are always competing for better grades. In VFS, however, the class size is limited to approximately 20 students, who often have different cultural backgrounds. In this way, students can help and take care of each other without any barriers. Michael told us that he enjoyed the happy moments with his colleagues during the production of films, particularly at times when amusing errors were made.

Having chosen film production as the basis of his future career, Michael earned a lot of satisfaction from the opportunity to play a wide variety of roles on the stage, which would be impossible in real life. For example, on the night before the interview, he participated in a short film in which he slept with a prostitute. Apart from this fulfillment from on-stage production, Michael also enjoyed working behind the stage because he could have the entire control of the film's production in this way. In his point of view, these two types of satisfaction balance the stress and challenges in his work. However, he admitted that one