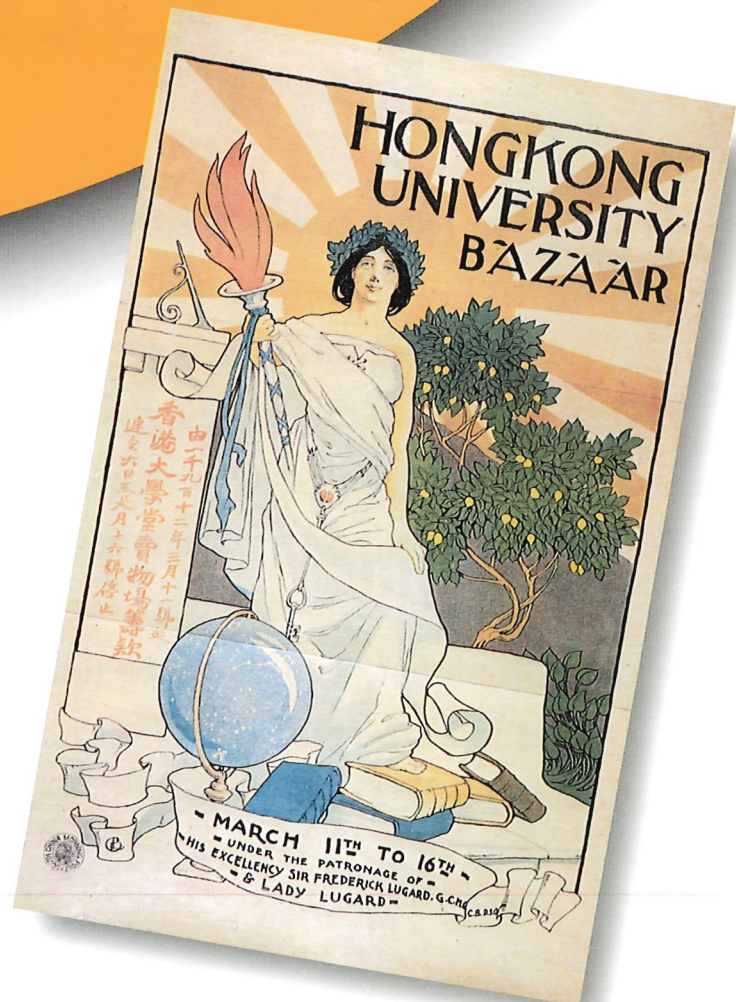






*Dignity, compassion, commitment and
humanity permeate many of their works*



(Right) Choir performance, Garden Party
90th Anniversary, 2001

(Left) Bazaar Poster, 1912



Creating a Culture

Hong Kong began as a fishing village of little importance until the *Treaty of Nanking* ceded the territory to Britain.

Since then, this repository of traditional Chinese culture and folk arts has served as a meeting point of the two great cultures of China and the West. Arguably, it was not until the 1960s and 1970s that the territory began to develop, perhaps unintentionally, an “indigenous” culture in response to a growing desire for a specific Hong Kong identity. The growth of that identity can be traced to the rise of Cantopop, the local movie industry, modern dance, new drama, visual arts and journalism. It can also be found among the artifacts of public relations and advertising.

The University's graduates have played a significant role in this new wave of creativity. They have not only been involved in those pillars of civilisation – literature and drama – but have also become broadcasters, image makers, journalists and pop music lyricists. They have helped create a distinct “Hong Kong culture”.

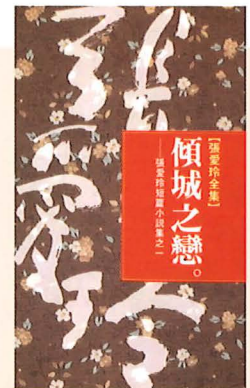


The recognisable values of dignity, compassion, commitment and humanity permeate many of their works. Many strive to rise above the instinct for survival and run-of-the-mill productions; they have opted not to, or perhaps enjoyed the luxury not to, yield to the “lowest common denominator” which is to be entirely market-driven. Collectively, their work reflects an intelligentsia's choice.



A Sam Hui's film

These culturally active graduates have come from every faculty of the University. The University started to offer specialised programmes in more recent decades: fine



arts in 1978, music in 1981, journalism studies (at the master's degree level) in 1999, and conservation in 2000.

The diverse curricula have contributed in their respective dimensions to cultural development but, ultimately, if attribution is needed, the crowning glory must surely go to the liberal, lively and varied university life that is part of the Hong Kong University experience. We have in our midst students and graduates who aspire to discover and develop their own potentials, value systems and career paths without too much regard for social expectations and norms. They may yet turn out to be leaders in their respective arenas and break new grounds and, in the process, contribute to Hong Kong's overall development.

Diversity

Words, Words, Words



The 1919 May 4th Movement

Many regard Hong Kong as a place of trade and money, and would seldom identify Hong Kong as a place of literary endeavours. However, Hong Kong has indeed given birth to quite a few writers, and many are graduates of HKU.

In the pre-war years literature in Hong Kong was largely dominated by mainland writers. These modern writers and scholars were responsible for a new and modernised genre of writing and culture that sprang forth as a result of the 1919 May 4th Movement in China.

Chu Hwan-tsien

Chu Hwan-tsien 朱光潛 (BA 1923, HonDLitt 1985) (also known as Zhu Guang-qian or Chu Kuang-chien) received a Chinese government scholarship to study at

HKU in 1918. After receiving his BA in 1923, he pursued postgraduate studies in Edinburgh, London, Paris and Strasbourg. His major writings on psychology and aesthetics were published in China between 1930 and 1963, though other

collections, new editions, and new translations, have appeared since then. His works include *The Psychology of Tragedy* (悲劇心理學), *On Aesthetics* (談美), *On Poetry* (詩論), *On Literature* (談文學), *The Psychology of Arts* (文藝心理學), *A Commentary on Croce's Philosophy*, and *History of Western Aesthetics* (西方美學史) (in two volumes). Chu's translations on aesthetics by Western authors provided access for a greater Chinese public to their ideas for the first time.

In his famous letters to youth in which he provides much advice, Chu

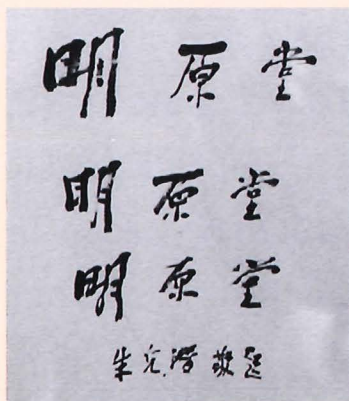
wrote: "If we develop our interests every day only in reading books, we shall be imprisoned in another world. We shall feel strange or uneasy when one day we look at those human beings in everyday life." He advocated that young people should "leave the ivory tower, and go to the crossroads. Art must not become stagnant water, but must circulate freely".

In the late 1920s, Chu expressed the belief that aesthetics, not only in the narrower sense of a love of poetry and art and a concern for their values, but in the broader sense of a detached yet compassionate view of the world around us, had a part to play in improving people's mentality, and thereby helping to improve social life as a whole.

Chu worked in the Chinese Academy of Social Sciences after the establishment of the People's Republic. He survived the Cultural Revolution and was active in the revival of cultural studies during the first years of China's Open Door Policy.



Chu Hwan-tsien (sitting) with students in Beijing



Chu's calligraphy: Old Halls, a former student hall

But few writers had as much impact on the early years of modern Chinese literature in China, Hong Kong and Taiwan as HKU student Eileen Chang Ai-ling 張愛玲 (1939-1941). Chang joined the University as an arts undergraduate in 1939 but abandoned her studies after the Pacific War broke out. She returned to her native Shanghai in 1942 where her first short story was published the same year.

Eileen Chang Ai-ling



As student

Eileen Chang Ai-ling studied English and Chinese at HKU from 1939 to 1941. She did not complete her degree because of the Japanese occupation of Hong Kong which forced her to return to Shanghai in 1942. Scenes of HKU, or the vicinity of the University, are frequently found in her novels and are considered to be the characteristic canvas on which she depicted the East/West colonial relationship in her work. Examples are 茉莉香片、沉香屑：第一香爐、沉香屑：第二香爐.

In 1943, she started publishing a series of short stories like *The Golden Cangue* (金鎖記), *Love in a Fallen City* (傾城之戀) and *Shutdown* (封鎖) which won her instant fame in the literary world. She wrote the popular screenplays of *Love without End* (不了情) (1947) and *Long Live the Wife* (太太萬歲) (1947) in 1946. Like many other prominent middle-class writers from China, she returned to Hong Kong in 1952. During her three-year stay, she wrote *The Rice-Sprout Song: A Novel of Modern China* (秧歌) and *Naked Earth: A Novel about China* (赤地之戀), her definitive literary works.

In 1955, she joined the script committee of International Films (later renamed MP & GI 電懋) and wrote many screenplays including *The Battle of Love* (情場如戰場) (1957), *June Bride* (六月新娘) (1960), *The Greatest Wedding on Earth* (南北一家親) (1962) and *Father Takes a Bride* (小兒女) (1963). She is a versatile writer, producing stage and screenplays with distinctive wit and feminine style. After Loke Wan Tho's 陸運濤 (owner of MP & GI) plane crash, Eileen Chang has never written any screenplays. She lived in the US and passed away in her Los Angeles apartment in 1995 at the age of 74. Her work has continuously been adapted into plays and films and her influence continues; as witnessed by the numerous conferences and studies on her writings.



Stories by Chang Ai-ling

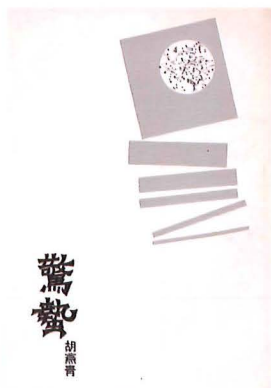
Lau Din-cheuk 劉殿爵 (BA 1942, HonDLitt 1989) taught at the School of Oriental and African Studies, University of London and held the Chair of Chinese there until he returned to Hong Kong and occupied the Chair of Chinese at The Chinese University of Hong Kong (CUHK). He is internationally known for his translations of the *Tao Te Ching* (道德經), *The Mencius* (孟子), and *The Analects of Confucius* (論語).

Lo Wai-luen 盧瑋鑾 (MPhil 1982), is better known as 小思 for her very popular literary writing since the 1970s and contributes significantly to the literature of Hong Kong. She was a professor and Director of the Centre for Research in Hong Kong Literature at the CUHK. She retired in mid-2002.

In 1952, two important publications, *Everyman's Literature* (人人文學) and *The Chinese Student Weekly* (中國學生周報) were launched. The latter was published for 22 years and was very influential, providing a platform for most of the well-known local writers born in the 1940s and 1950s. In the 1960s and 1970s a really distinct Hong Kong culture began to take shape. In 1972, the HKU Students' Union (HKUSU) organised the first Youth Literary Awards (青年文學獎) to encourage



Lo Wai-luen



Poetry collection of
Wu Yin-ching



The Chinese Student Weekly

young people to write. Ng Lui-nam 吳呂南 (BA 1976), a poet who writes under the pseudonym 乞靈 (Qiling), was the Chairman of the Organising Committee of the Third Youth Literary Awards. He also taught creative workshops organised by the Department of Extra-mural Studies of HKU. In the 1970s, the Youth Literary Awards, together with the Workshop on the Forty Years of History of Hong Kong Literature (organised by the Writing Workshop (文社) of HKUSU), and the publication of *Hong Kong Literature* (香港文學) nurtured many local writers.

Laurence Wong Kwok-pun 黃國彬 (BA 1971, MPhil 1976), along with Luk Kin-hung 陸健鴻 (BA 1971), Woo Kwok-yin 胡國賢 (BA 1969, MA 1972) and a few poets founded *Poesy* (詩風) in June 1972, a publication which continued until 1984. Wong is a scholar, poet, essayist, literary critic and translator. His work embraces Western and Chinese literature, both classical and modern while his inspiration comes not only from literature, but also from other forms of art. In his collection of *Essays on China's Scenery* (華山夏水) written in 1979, he adopted the style of the Western epic to depict the beauty of China. Wong has also translated Dante's *The Divine Comedy* – a 14,000-line poem – into Chinese. He is now the Head of the Department of Translation at Lingnan University, having formerly taught at HKU and CUHK.



Laurence Wong Kwok-pun

Wu Yin-ching 胡燕青 (BA 1978, MPhil 1983) wrote for *Poesy* when she was a HKU student. She has won many awards for her poems, prose and children's literature. She now teaches at the Hong Kong Baptist University. Ho Fuk-yan 何福仁 (BA 1977, CertEd 1986), a poet who is now a secondary school teacher, was the Editor and founding member of *Compass* (羅盤), another poetry magazine in circulation from 1976 to 1978. These publications became the nurturing grounds for many contemporary poets.

Another well-known poet is Woo Kwok-yin, alias Ji Hun 羈魂, who began writing in the 1960s. Woo, the headmaster of a secondary school, is still active in research and analysis of Hong Kong literature. His poetic style has evolved from the experimental of his early days to more a reflection on daily life.

Daphne Chan Chung-hing 陳重馨 (BA 1969), also known as 綠騎士, studied English and Chinese literature at HKU. Upon graduation, she worked as a translator, editor and teacher. In 1973, she went to France to study art, later working as an illustrator before taking up painting. Chan exhibits frequently in Europe and Asia and often writes for publications in Hong Kong and Taiwan. She also wrote for *Su Yeh Literature* (素葉文學) which was founded by other local writers like Terence Chang Cheuk-cheung 張灼祥 (BA 1970) and Ho Fuk-yan in 1980. Chan is the author of several novels and volumes of collected works (e.g. 綠騎士之歌, 棉衣, 深山薄雪草).

Chiu Ling-yeong 趙令揚 (BA 1961, MA 1963) is former Dean of Arts and Professor of Chinese at HKU's Chinese Department. Chiu's research interest is in the ideologies of the Ming and Qing dynasties as well as modern and contemporary Chinese literature. He has co-edited works, including *Astronomical Records in the Veritable History of Ming Dynasty* (明實錄中之天文資料),



Chiu Ling-yeong (right) and
Joe Chen Yum



Students from HKU and CUHK organised the Youth Literary Awards: Ip Hon-leung 葉漢良 (right, front), Ng Suk-yin 伍淑賢 (second left, second row), Cheung Chor-yung 張楚勇 (third left, second row), Citi Hung Ching-tin 洪清田 (fourth left, second row), Carrie Yau Tsang Ka-lai 尤曾嘉麗 (second left, back), Lam Wo-lap 林和立 (second right, back) and Ng Lui-nam 吳呂南 (right, back)

Southeast Asia in Chinese Reign Chronicles (1368-1644) (明實錄中之東南亞史料) and *History of Chinese Emigration* (海外華人史資料選編).

Chan Yiu-nam 陳耀南 (MA 1969, PhD 1979), former Professor of HKU's Department of Chinese, is a prolific writer in Chinese culture, language, literatures and applied linguistics. He has been actively promoting Chinese studies through acting as adjudicators in speech contests and debating. He has also been well-known for promoting a modern approach to ancient Chinese language and literature through various TV/radio programmes, newspaper columns and publications.

In the mid-1970s, a group of advocates for a "new culture" emerged, critical of the "old culture" and its conservative stance. The group included among others, Chan Koon-chung 陳冠中 (BSocSc 1974), Yau Sai-man 丘世文 (BA 1974), Tsang Shu-ki 曾樹基 (BA 1973), and Lai Chak-fun 黎則奮 (BSocSc 1975).

In 1976, Chan and Yau founded *City Magazine* (號外城市雜誌) which sought to introduce contemporary concepts and ideologies from the West, such as consumerism, the green movement and feminism, to enlightened young people. The magazine used a Hong Kong-style vernacular language that departed from "proper" Chinese, freely adopted new trends, thoughts and "isms" and used striking visuals. It earned the reputation of being a yuppie magazine and influenced a generation of young intellectuals in the 1970s and 1980s. *City Magazine* has since undergone many changes and the current Editor-in-Chief is Peter Wong Yuen-shun 黃源順 (BA 1988).

Tsang Shu-ki, a former student movement activist, chose not to identify himself with the middle-class values exemplified in *City Magazine*. Fascinated and inspired by the translations of Franz Kafka and Karl Marx, he started a radical "new left" magazine called *New Sensibility* (文化新潮) together with Cheung Kar-lung 張嘉龍 (BA 1977) and some of his friends in 1978. *New Sensibility* was critical of consumerism and the commercialisation of culture. He is now Professor of Economics at the Hong Kong Baptist University. Lai



Chan Yiu-nam (left, second row) at a seminar



Chan Koon-chung



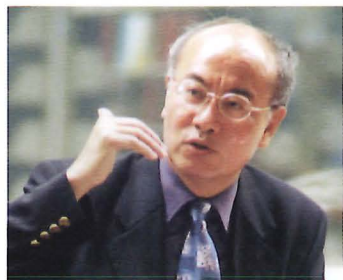
Yau Sai-man



First issue of *City Magazine*, September 1976



"Don't panic, the new culture man cometh" – a slogan of the *New Sensibility* in early 1980s



Chan Man-hung

Chak-fun has been active as a publisher, columnist, horse racing commentator and radio programme host.

Other graduates in the publishing industry, ranging from the popular to the academic, include Dominic Tsim Tak-lung 詹德隆 (BA 1968), formerly Publisher for The Chinese University Press, has been a media personality and columnist. Chan Man-hung 陳萬雄 (PhD 1990) was Editor and then General Manager of Commercial Press. He has played a significant role in creating new trends in publishing and bookstore operations. Also in the Chinese-run publishing business is Korff Chan Kwok-fai 陳國輝 (BSc(Eng) 1980, CertEd 1986), Managing Director & Editor-in-chief of Chung Hwa Book Co (HK) Ltd and Director of Sino United Publishing (Holdings) Ltd. Fung Keung 馮強 (MSocSc 1982) is Chief Editor of *Readers' Digest* Chinese version. Leung Wing-tai 梁永泰 (BSc 1972) is Associate General Secretary with the non-profit *Breakthrough* (突破), an organisation that targets young people through magazines, publications and the new media. Others choose to write for other categories of readership. Felix Cheung Fuk-yuen 張福元 (BA 1976, MA 1982), for example, specialises in horse racing publications.

In the 1980s and 1990s, in line with the increasingly hectic pace of life, short articles (雜文), in particular newspaper and magazine columns (專欄), became popular. Short and diverse in subject matter, these columns perhaps best reflect the real life and culture of contemporary Hong Kong and have become influential as forums for social and cultural criticism. The "columns page" in Chinese newspapers marked a very special feature almost unique to Hong Kong. Such a style has allowed immense room for diversity, plurality and debates of public issues. It has also become a style followed by Chinese-language newspapers in other Chinese communities around the world.

Among the more senior columnists and writers is James Wong Jum-sum 黃湛森 (BA 1963, MPhil 1982).

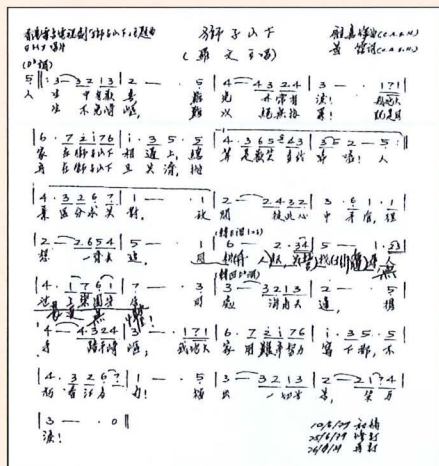
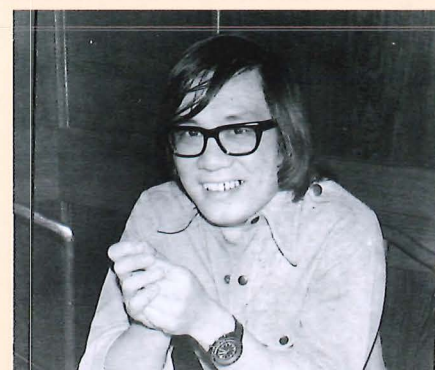
James Wong Jum-sum

James Wong, who is best known to Hong Kong people as Wong Jim 黃霑, writes typical Hong Kong-style "popular literature". Nicknamed "Ghost Talent" (鬼才) for his ingenuity and "Indecent Jim" (不文霑) for his irreverent jokes, he has written more than 30 paperbacks on a variety of subjects, ranging from sex to Cantonese opera.

He has combined his literary talent with commercial viability, producing a popular mix of writing that can at times be very vulgar, and at times very highbrow. But his impact is not confined to his writings either.

A multi-talented icon, Wong is also admired for his lyrics. He was very prolific in the 1970s and 1980s, producing popular advertising jingles and even more popular TV theme songs. He has worked in advertising, in television as a talk show host, radio and films. In short, Wong is a household name in Hong Kong. He is now studying for a PhD degree on culture at HKU.

Lyrics of "Under the Lion Rock"
by James Wong



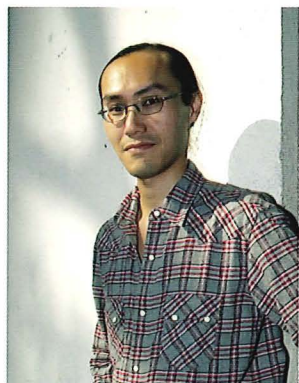
Eunice Lam Yin-nei 林燕妮 (MPhil 1982) is a well-known writer of love stories. She has been a host for television programmes, head of the television promotion department of Television Broadcast Ltd and later head of an advertising company. She is a prolific writer who produces best-seller novels and collections of prose.

Contributors with a View

The last decade has seen the growth of a different kind of newspaper and magazine column with a professional slant – and a different kind of columnist. Cultural workers, educators and scholars, doctors, lawyers, social movement leaders, information technology, advertising and public relations experts who are vocal and well-versed in the Chinese language have readily lent themselves as contributors. Their specialisation and professional capacities added to their keen observations of society and life.

Many produce very popular columns amidst their full-time commitment as professionals.

The younger generation of writers includes noted novelists Flora Wong Bik-wan 黃碧雲 (MSocSc 1995, PCLL 1998) and Dung Kai-cheung 董啟章 (BA 1989, MPhil 1994). Wong is a well-known feminist writer who is also popular in Taiwan. Her books touch on a variety of thorny issues – such as sex and death, colonialism and social stratification – and are often written from a social and historical perspective. There are often vivid descriptions of violence in her stories. Dung is a budding young novelist who has also won acclaim in Taiwan. He was awarded the United Literature New Novelist Award (聯合文學小說新人獎) in 1994. Dung also writes book reviews and cultural critiques.



Dung Kai-cheung



Eunice Lam Yin-nei



Dominic Tsim Tak-lung



Flora Wong Bik-wan



Examples of columnists:

- | | |
|---|---|
| • Simon Chau Siu-cheong 周兆祥 (BA 1970) | • Lui Tai-lok 呂大樂 (BA 1981, MPhil 1984) |
| • Lau Nai-keung 劉迺強 (BSocSc 1970) | • Fung Man-ki 馮文基 (BSocSc 1982, MPhil 1989) |
| • Leonie Ki Man-fung 紀文鳳 (BA 1970) | • Lydia Yip Siu-ming 葉小明 (BSocSc 1982) pseudonym 麥太 |
| • Rupert Chan Kwan-yun 陳鈞潤 (BA 1971) | • Ip Kin-yuen 葉建源 (BA 1984, PCEd 1989, MEd 1994) |
| • Frankie Leung Fook-lun 梁福麟 (BA 1972) | • Lo Chi-kin 盧子健 (BSocSc 1984) |
| • Citi Hung Ching-tin 洪清田 (BSocSc 1975) | • Fung Wai-kwong 馮煒光 (BSocSc 1985) |
| • Poon Kai-tik 潘啟迪 (BA 1975) | • Denny Ho Kwok-leung 何國良 (BSocSc 1985, MPhil 1990) |
| • Ip Hon-leung 葉漢良 (BA 1977) | • David Tsang Fan-kwong 曾繁光 (MBBS 1985) |
| • Louis Shih Tai-cho 史泰祖 (MBBS 1977) | • Yuen Yiu-ching 袁耀清 (BA 1989) pseudonym Yau Ching Yuen 游清源 |
| • Ip Yan-ming 葉恩明 (MBBS 1978) | • Joe Chen Yum 陳任 (BA 1995, MPhil 2001) |
| • Chan Ching-kiu 陳清僑 (BA 1978, MPhil 1981) | • Wong Chi-ching 黃子程 (MA 1990, PhD 1999) |
| • Ng Chun-hung 吳俊雄 (BSocSc 1980, MPhil 1983) pseudonym 梁欽 | • Koo Siu-sun 古兆申 (PhD 2001) |
| • Bernadette Tsui Wing-suen 徐詠璇 (BA 1980, MPhil 1984) | |
| • Wong Tai-wai 黃大偉 (MBBS 1980) pseudonym 黃岐 | |
| • Christopher Chiu Loi-fat 趙來發 (BSocSc 1981, MJ 2001) | |



Law Wing-zee

Other writers include Natalia Chan Sui-hung 陳少紅 (BA 1987, MPhil 1992), pseudonym 洛楓 (Luofeng) and Lo Kwai-cheung 羅貴祥 (BA 1985, MPhil 1990), writer and critic. Zita Law Wing-zee 羅穎思 (BA 1991), pseudonym 深雪, is a popular romance writer and columnist. Xu Zidong 許子東 (PhD 1998), an academic at Lingnan University, publishes extensively on literary theories and critiques.

HKU graduates known for their writings in English include: Louise Ho Shew-wan 何少韻 (BA 1965). She uses her knowledge of English literature and applies it to the subject of Hong Kong. Her two collections of poems are *Local Habitation* and *New Ends Old Beginnings*. Mimi Chan Chang Mei-mei 陳張美美 (BA 1961, MA 1963) taught English language and literature at HKU for over 30 years. She has published extensively, and her latest book is *All the King's Women*, an historical novel.



The cast of a play performed at the Inter-Universities Sports meet of 1930: (from left) Lai Po-kam 賴寶勤 (second), Tam Yik-fong 譚益芳 (fourth), Cheung King-pak 張經柏 (seventh), Ada Chung 鍾梁毅德 (eighth) and Lee Hah-liong 李學良 (eleventh)



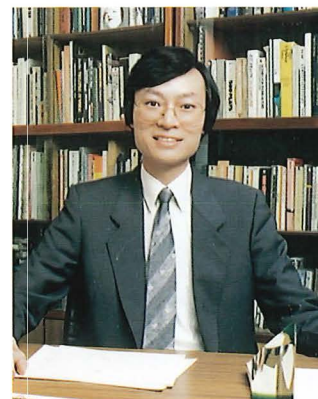
Ling Kar-kan (right)
with Ko Tin-lung

The Stage and Screen

There was a dearth of suitable venues for the performing arts before City Hall was built in the 1960s. Perhaps for that reason, Loke Yew Hall, though not purpose-built, was used for theatre productions and concerts from the 1910s. In fact, Loke Yew Hall, with the secondary school halls of Queen's College and the Diocesan Boys' School, provided literally and metaphorically the stage for many talents. To this day, Loke Yew Hall is still far from being an ideal performing space – it lacks modern lighting, sound, and trap door, fliers, wing space or even a fixed seat auditorium – but it is this space, this examination hall and student activity centre, which has staged so many significant events, including the historic speech by Sun Yat-sen when he came back to address students of HKU in 1923.



Loke Yew Hall was used for orientation programmes, theatre productions and concerts since the early days of the University. (An orientation drama, 1960s)

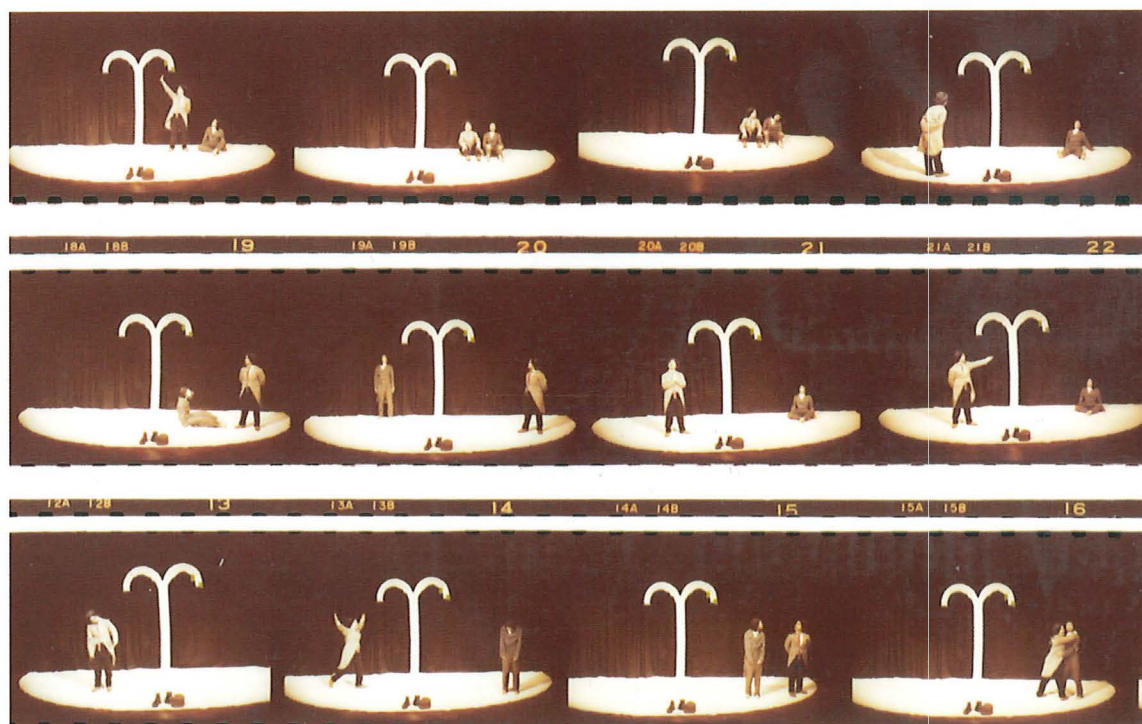


Yuen Lup-fun

The Inter-School Drama Competition, organised by the Education Department from 1949 to 1959, sowed the seeds of theatre for secondary students in the 1960s. The Joint School Drama Project (校協戲劇社), founded in the late 1960s, also nurtured many drama lovers such as Lam Tai-hing 林大慶 (MBBS 1975, MD 1988), Ling Kar-kan 凌嘉勤 (MSc(UrbanPlanning) 1983), and Yuen Lup-fun 袁立勳 (BA 1974). The 1960s also witnessed a flourishing period for drama in tertiary institutions with the launch of the Drama Festival by the Hong Kong Federation of Students, and the trend continued into the 1970s. The efforts of Lam and Yuen inspired many students and they continued to write and stage plays after entering HKU, winning several awards in the early 1970s. In 1986, they again joined forces to write *Fate Symphonies* (命運交響曲).



Lam Tai-hing



"Waiting for Godot" at the Drama Lab, 1979

The Drama Lab Generation



Vicki Ooi Cheng-har



Jane Lai Chui-chun



Jack Lowcock

The Arts Faculty provided support and training to many graduates who have excelled in the performing arts, especially drama. Anson Chan 陳方安生 (BA 1962, HonLLD 1996), for instance, was active on stage performing English drama as an undergraduate in the early 1960s, and the romance with her husband Archibald Chan Tai-wing 陳棣榮 (BSc 1959), was reportedly begun in back stage. Much of the credit is owed to Vicki Ooi Cheng-har 黃清霞 (BA 1965), Jack Walter Lowcock (BA 1961, MA 1966) and Jane Lai Chui-chun 黎翠珍 (BA 1961, MA 1966), all of whom taught at the Department of English. They were students-turned-teachers, and they inspired a whole generation such as Augustine Wong Shau-him 黃守謙 (BA 1969), Selina Kan Yuen-ming 簡婉明 (BA 1974, MPhil 1977), Raphael Che Man-yuk 車文郁 (BA 1972), Chow Yung-ping 周勇平 (BA 1974), William Wong Hing 黃馨 (BA 1974), Anne Marie Gutierrez 郭祉彤 (BA 1979), Bernadette Tsui Wing-suen, Stephen Chan Chi-wan 陳志雲 (BA 1981), Lynn Yau Foon-chi 邱歡智 (BA 1981), and later Dominic Cheung Ho-kin 張可堅 (BA 1989). Many of them, at various stages, have contributed to the development of Hong Kong professional theatre productions in their careers. Chan Choi-lai 陳載澧 (BSc(Gen) 1963, BSc(Sp) 1964), who teaches Mathematics at HKU, also produced and promoted drama in the community and the University for decades, including making this a prominent feature of the non-residential student hall, Hornell, of which he is warden. An academic in Mathematics, Chan is also instrumental in starting General Education in HKU, where programmes are non-credit awarding but often oversubscribed, where he has mobilised unusual speakers from town to interact with students.



Director Vicki Ooi (left, standing) in a rehearsal. Actress Jane Lai (right, lying)

Under the leadership of Alan Green, a professor of English, three lecture rooms in the English Department were converted into a



After a performance

performing space, the Drama Lab. A theatre production course was also introduced into the curriculum. Productions were small in scale but influenced the whole drama scene by introducing, mostly in the English original but also occasionally in Chinese translation, Western contemporary plays.

Students in the production course experimented with new plays and new forms of staging and introduced the then avant garde dramatists like Bertold Brecht, Samuel Beckett and Harold Pinter, emphasising an academic and intellectual basis for stage performances. Anthony Tatlow, an international authority on Brecht, also popularised Brecht's plays in Hong Kong. Jack Lowcock led a group called the University Players. In 1968, Jack Lowcock directed an English production of John Whiting's play, *The Devils* in the City Hall, starring Rafael Hui Si-yan 許仕仁 (BA 1970). Margaret Ng Ngoi-Yee 吳靄儀 (BA 1969, MA 1975, PCLL 1988) was in the cast, and Ann Hui On-wah and Rupert Chan worked in back stage.

In 1979, Vicki Ooi Cheng-har, Jane Lai Chui-chun, with graduates and students Raphael Che Man-yuk, Selina Kan Yuen-ming, Lynn Yau Foon-chi and others founded The Seals Theatre Company which staged translation of Western dramas from Shakespeare to modern Western classics like Tennessee Williams, Arthur Miller, Brecht, Pinter and Beckett.

Lai, Ooi and Chan Choi-lai, together with Chung King-fai 鍾景輝 of the Hong Kong Academy of Performing Arts founded Hong Kong Federation of Drama Societies in the 1970s. In 1997, Ooi, together with Lai, started the Hong Kong Shakespeare Society and in 1982, Ooi became the founding Chairman of the International Association of Theatre Critics (Hong Kong). After retiring from HKU, Ooi became a consultant on education and theatre.

The 1980s saw the emergence of professional theatre groups, and here HKU graduates also played a pivotal role. Though never formally trained in drama, secondary school teacher Raymond To Kwok-wai 杜國威 (BA 1971) soon became the leading playwright in Hong Kong. He started a trend that changed stage performances from non-profit-making cultural activities into popular and profitable Broadway-style shows.



*"King Lear", Seals Theatre Company;
Lynn Yau as Cordelia*



*Chan Choi-lai (left, on stage) and Li Ka-shing
李嘉誠 at a talk organised by the General
Education Unit*



*Drama Society, members from Arts,
Medicine, Engineering, Architecture...*

*Nancy Li Man-ching (sixth left,
back row) and Bernadette Tsui
(first left, front row), 1979*



Raymond To Kwok-wai

Raymond To Kwok-wai

Raymond To Kwok-wai started his illustrious career at six as a child prodigy in radio broadcasting. As a graduate teacher he pioneered in promoting drama in schools, then gave up teaching altogether in 1992 and became Playwright-in-Residence of the Hong Kong Repertory Theatre (HKRT) (香港話劇團) for almost a decade. A prolific and acclaimed playwright for the stage, he received the Hong Kong Artists' Guild Playwright of the Year Award (1989), and many others from the Annual Hong Kong Drama Awards.

His play, *I have a Date with Spring* (我和春天有個約會), proved that theatre could and should belong to the wider public. After several successful re-runs at HKRT the government-subsided company, it was made into a film in 1994 by Springtime Productions, a commercial enterprise, winning the Hong Kong Film Award for Best Screenplay and popularising the play and the HKRT cast. It was then re-presented on stage by Spring-Time Production with a movie/pop star cast for commercial runs, luring movie-goers into the theatre. Its director, Ko Tin-lung 古天農 (CertEd 1981), is now Artistic Director of the Chung Ying Theatre Company. The play had a run of over 80 performances and attracted about 100,000 audience.

Raymond To continued to write many successful plays for the stage and the screen, helping to bring audiences of one art form to the other.

A Sentimental Journey (劍雪浮生) starring film legend Chan Po-chu 陳寶珠 drew about 140,000 in 1999, including tourists from the region and returning Hong Kong emigrants fans. He won the Golden Horse Film Award (1997) for the film *The Legend of the Mad Phoenix* (南海十三郎), which also won a second Hong Kong Film Award (1998); and received the Bronze Bauhinia (BBS) in 1999. His film directing debut was in 2001, directing *Forever and Ever* (地久天長) adapted from another HKRT play he wrote.

As playwright of musicals, To has also collaborated with composer Joshua Chan Kam-piu 陳錦標 (PhD 1995) who teaches music at HKU, and Rupert Chan as lyricist, in the Chung Ying Theatre Company production 人生何處不相逢 (1989) on the occasion of the opening of the Hong Kong Cultural Centre.



Ko Tin-lung (left) with student mentees

A *Sentimental Journey* starring Chan Po-chu

Sports

Pang Chung 彭沖 (BA 1965, MA 1969) was an elite track and field athlete in the 1950s and 1960s, once holding the national records of long jump, high jump and triple jump. Twice recipient of the Hong Kong Best Athlete of the Year 1960 and 1970, he represented the territory to the 1962 and 1966 Asian Games. Pang was appointed Chef-de-Mission of the Hong Kong Delegation in many occasions; and is currently the Honorary Secretary General of the Sports Federation & Olympic Committee of Hong Kong, China.



At the 5th Bangkok Asian Games, 1966

The prize presentation ceremony at the Omega Meet, 1965 – Pang Chung, the Champion



Richard Ho Man-wui 何文匯 (BA 1969, MPhil 1972) was noted for pioneering the translation and adaptation of Shakespeare's *Hamlet* into Chinese historical setting. Rupert Chan Kwan-yun 陳鈞潤 (BA 1971) developed this into a genre as probably the most prolific and popular translator of 40 Western plays into Cantonese scripts. A multi-media artists, Chan won many awards for his translations, books and lyrics. He is also a columnist/theatre critic, radio presenter of operas.

Other graduates have chosen alternative paths and alternative theatre. Tang Shu-wing 鄧樹榮 (LLB 1982, PCLL 1983) was one of the Drama Lab generation who acted in student productions while he was studying law. Later he gave up his career as a solicitor to take up theatre studies in Paris. Tang brings to the local theatrical scene an original and stylised art form that combines performance techniques from Chinese opera, tai-chi, mime, puppetry and yoga. He formed his own company No Man's Land in 1997 and has won international and local awards. Eric Pun Kwong-pui 潘光沛 (LLB 1981, PCLL 1982) is another lawyer who contributed to local musical theatre by creating and staging several musicals. He has also won awards for his songs and lyrics.

Mathias Woo Yan-wai 胡恩威 (BA(ArchStud) 1992) is a cultural activist and critic. He is also a core member of Zuni

Icosahedron (進念), a performing and visual arts collective founded in 1982. Zuni experiments with new forms of art and challenges established concepts. It has given more than 90 performances, and has organised arts education programmes for schools. Woo is an advocate as well as an outspoken critic of arts policies and urban planning.



Tang Shu-wing



(From left) Richard Ho, Ann Hui, Daphne Chan, at Chan's painting exhibition, 2002



Rupert Chan Kwan-yun (third left)



Mathias Woo Yan-wai

Classical Music

Many HKU graduates are known for their musical talents, although not all of them take on music as a lifelong career. However, the more committed have contributed significantly to the history of music in Hong Kong. Solomon Bard 白德 (MBBS 1939, HonDLitt 1976) was the founding conductor of the Sino-British Orchestra which was born in 1947. Wong Ching-kuen 黃呈權 (wartime alumnus), a medical officer, was among the first players as a flautist. HKU at that time was a virtual hub of classical music. The orchestra became the Hong Kong Philharmonic Orchestra in 1957. Bard and Wong were instrumental in introducing Chinese music and Chinese instruments to the orchestra's performances. In the 1960s and 1970s, the players in the Philharmonic include Bard (violin), Wong (flute) (until his death in 1968), Edward Ho Sing-tin 何承天 (BArch 1963) (violin), Addi Lee Hong-yan 李鴻仁 (BArch 1963) (violin), Lo King-man 盧景文 (BA 1962) (French horn). Bard and Lo were also instrumental in converting the Philharmonic into a professional body. On another front, Liu Ching-chih 劉靖之 (MPhil 1979, PhD 1983) has been a known critic on classical music.



The Philharmonic in 1969 with Leader Solomon Bard

Dance

Willy Tsao Sing-yuen

A modern dance choreographed by Willy Tsao Sing-yuen



Willy Tsao Sing-yuen 曹誠淵 (MBA 1979), a choreographer and visionary, founded City Contemporary Dance Company (CCDC) (城市當代舞蹈團) in 1979 and has been its Artistic Director ever since. The company, which combines East and West dance techniques, is dedicated to promoting modern dance and contemporary Hong Kong culture and has made well over 50 international tours.

Tsao's own contribution to dance and dance education is not confined to Hong Kong either. He started teaching modern dance in Guangzhou in 1987, helped set up the Guangdong Modern Dance Company and has served as the artistic directors of two dance companies on the mainland. His contribution has earned him an array of local and international awards.



Mao Mei

Starting with dance movie acting in the late 1950s, Christine Yuen Ching-me 袁經綿 (BA 1962) is now regarded as a major force over the last three decades behind the local dance development. She is better known by her stage name “毛妹” (Mao Mei). After graduation, she proceeded to continue her ballet studies in England. In 1964, she set up her own ballet school, and since then has devoted herself to ballet and dance education. In the 1970s, she helped form the professional Hong Kong Ballet Company and has been its Executive Committee's Vice-Chairman and Chairman for many years. She has also been an adviser to the City Contemporary Dance Company and the Hong Kong Dance Company.

The Hong Kong Academy for Performing Arts (HKAPA) was founded in 1984 – a landmark year for students eager to train as performing arts professionals. Today the HKAPA offers degree courses in drama, dance, music, films and television, and technical arts. Lo King-man, who has years of experience in the performing arts and university administration, served as a member of the Advisory Committee on the setting up of the HKAPA and, in 1993, became the first local to head the HKAPA. Lo plans and directs, writes and designs for the stage, plays the French horn, paints and draws cartoons. He has pioneered professional Western grand opera productions in Hong Kong since 1964 and directed operas internationally.



Mao Mei & Donald Liao Poon-huai



Lo King-man (front) and performers

The Media and the Mass

Culture in Hong Kong is firmly rooted in mass communications with radio broadcasting starting as early as 1928 on an amateur basis. All broadcasts were in English until 1938 when Chinese broadcasting appeared. Radio remained the dominant medium of entertainment until television became popular in the 1970s. Today, radio still thrives and attracts a surprisingly large audience of all ages while television continues to expand, thanks to the rapid development of digital technology.

Radio Television Hong Kong (RTHK) (香港電台) occupies a unique position as the only government-funded public broadcaster in Hong Kong. It is therefore perhaps not surprising that RTHK has attracted many HKU graduates including those who have risen to management positions in radio like Chu Pui-hing 朱培慶 (BSc 1971) and Raymond Ng Sek-fai 吳錫輝 (BA 1973).

Chu Pui-hing joined Radio Hong Kong (later renamed RTHK) in 1971 as an Assistant Programme Officer, and rose through the ranks to become Director of Broadcasting, or head of RTHK, in 1999. He started off as a front-line presenter, disc jockey (DJ) and producer. As the head of the Chinese Radio Station in the early 1980s, he launched a series of very popular programmes including a flagship current affairs phone-in talk show *Talkabout* (八十年代), the first and longest-lasting show of its kind in Hong Kong. The programme's Chinese name was changed to *The Nineties* (九十年代) appropriately enough in 1990 and *The Millennium* (千禧年代) in 2000.

As a DJ, Chu also produced pop music programmes with Raymond Ng Sek-fai and launched the pop music channel, Radio 2, which made their voices familiar to a generation of pop lovers. In the 1990s, Chu and Ng were promoted to management positions in RTHK, with Ng heading the television division. Together with other colleagues, they helped build a culture of editorial independence for the public broadcaster. RTHK remains a strong advocate for freedom of expression.

Other HKU graduates in management positions in the radio industry include Ava Wong Fat-chi 黃法之 (BA 1970), Lawrence Lee Wing-yin 李永耀 (BA 1973), Tai Keen-man 戴健文 (BSc 1977, MPhil 1983), Cheung Kwai-yeung 張圭陽 (PhD 2000) and Tsang Chi-wah 曾智華 (MPA 2001) at RTHK. Previous key players in the field included Ip Hon-leung 葉漢良 (BA 1977) at RTHK and later Commercial Radio; and Carl Chang Shing-sheung 張承勳 (BA 1978) at Commercial Radio and later Metro.



Chu Pui-hing (left) and Ng Sek-fai today



Chu Pui-hing as a young boardcaster



Raymond Ng Sek-fai as DJ



Free television located in public parks in the 1970s



Selina Chow Liang Shuk-yee (left) and Yvonne Siu Suen Yuk-biu



The Commercial Television Ltd, closed down in 1975

Joe Chen Yum 陳任 (BA 1995, MPhil 2001), a popular DJ in the late 1960s and now a programme host and columnist, wrote his thesis on the history of radio broadcasting. Chen is regarded as the forerunner in establishing a local DJ culture. Stephen Chan Chi-wan of the Drama Lab generation, Assistant General Manager at TVB, has hosted a variety of programmes under the name 韋家晴. Elvin Wong Chi-chung 黃志淙 (MPhil 1997), a DJ and columnist, is also a critic on pop-music culture.

Commercial television, with its primary goal of entertainment, has always had the power and influence to shape pop culture and lifestyles. Television broadcasting began in 1957 with Rediffusion TV (RTV) (麗的電視), which provided pay (cabled) services. In the 1970s, television became truly popular and by the 1980s was the major source of entertainment media.

RTV, later reorganised as Asia Television or ATV (亞洲電視), faced a strong competition when Television Broadcasts Ltd (TVB) (無線電視) started wireless broadcasting in 1967 without charging a subscription fee. It was at that time that Selina Chow Liang Shuk-yee 周梁淑怡 (BA 1965), May Fung May-gay 馮美基 (BA 1966) and Sophia Chan Po-chui 陳寶珠 (BA 1967) joined TVB. Liang pioneered the production of the first soap opera *Hotel* (狂潮) which spawned many other Hong Kong-style soap operas, such as *The House is Not a Home* (家變).

Such dramas allowed audiences at home to experience vicariously the disintegration of family values in a rapidly changing economy. They also, on occasion, portrayed women as strong and powerful, an almost revolutionary notion at the time and one which signified the importance of women in management positions.

In 1975, Commercial Television Ltd (CTV) (佳藝電視) was founded. Yvonne Siu Suen Yuk-biu 蕭孫郁標 (BA 1967), who once worked for RTV, helped to launch CTV with Liang as General Manager.

This was a period of intense competition. After joining RTV in 1973, Stephen Shiu Yeuk-yuen 蕭若元 (BA 1971) produced popular drama series (鱷魚淚, 變色龍, 天蠶變, 大地恩情). These programmes won over a substantial share of the audience, forcing TVB to re-schedule its programmes.

Graduates in chief executive positions in the golden era of commercial television included Robert Chan Hing-cheong 陳慶祥 (DipMS 1979, MBA 1981) and Cheng Kwan-leuk 鄭君略 (BA 1969). George Chan Ching-cheong 陳禎祥 (BSc 1974) and Bernard Cheung Leung 張亮 (BSc 1974) were award-winning marketing wizards, also at TVB. Musetta Wu Yung-hing 胡容卿 (BA 1973) has worked for TVB, ATV, and is now as Controller for Programming & Promotion at Cable TV. Thomas Tang Wai-hung 鄧偉雄 (MA 1986) has been editor and scriptwriter for TVB for more than 20 years. He is also a famous lyrics writer.



The TV generation



Chan Yiu-nam (first left) with Stephen Chan Chi-wan (second right) and debating team members, early 1980s

But even during the television broadcasting boom years there was no room for a third station, and CTV closed down in 1978. However, government policy encouraged diversity, and licences were later granted for cable and satellite television. Yvonne Siu Suen Yuk-biu worked as a consultant to study pay television and became the Television Operation Director of Cable TV in 1993. Cable TV offers a range of programmes and channels which are tailored to the tastes of different age groups and nationalities.

HKU graduates also broke new ground in television news and public affairs programmes. Nancy Li Man-ching 李汶靜 (BA 1980) was famous as the presenter and producer of *Tuesday Report* (星期二檔案) which garnered scores of international television prizes for TVB News. Lam Mo-san 林武山 (BA 1976) and Kong Kwan-sang 江關生 (BA 1976, CertEd 1977) started the special news programme *News Magazine* (新聞透視) which occupied top positions in the TV Audience Ratings in the 1980s. Both later moved to private production companies.



Chan Hing-cheong



Cheng Kwan-leuk



Shiu Yeuk-yuen



Carl Chang Shing-sheung



Norman Leung Nai-pang 梁乃鵬 (BA 1968),
Chairman of
Broadcasting
Authority



Sophia Chan Po-Chui



(From left, front row) Ann Hui On-wah (second), Musetta Wu Yung-hing (third), Mabel Cheung Yuen-ting (fourth); (back row) Carl Chang Shing-sheung (first), Raymond To Kwok-wai (second), Ip Hon-leung (third), Raymond Ng Sek-fai (fifth), Alex Law Kai-yui (sixth), Tai Keen-man (seventh) and Alex Fong Lik-sun 方力申 (student), 2001



Nancy Li Man-ching as news anchor

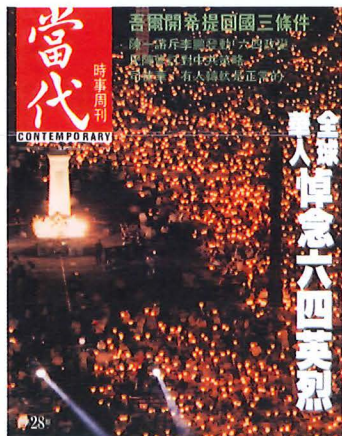
Journalism and the Public



Willy Lam Wo-lap
as a young
journalist



Ching Cheong



Contemporary Magazine



Hong Kong journalists nowadays

Newspapers and magazines have long been influential in informing, educating and shaping public opinion, particularly in Hong Kong which ranks high in terms of newspaper readership in Asia, with 54 newspapers as at 2001. Two of these are English-language newspapers, i.e. *South China Morning Post (SCMP)* and *The Standard* (formerly *Hongkong Standard* and *imail*).

Founded in 1903, the *SCMP* is the oldest paper still in circulation in Hong Kong and has always been the dominant English paper in the market. Willy Lam Wo-lap 林和立 (BA 1974), widely recognised as a veteran expert on China, worked for the *SCMP* for ten years as Associate Editor, China Editor and columnist until he resigned in November 2000. Lam is now Senior China Analyst at CNN's Asia headquarters in Hong Kong.

Margaret Ng Ngoi-yee 吳靄儀 (BA 1969, MA 1975, PCLL 1988), started writing for the *SCMP* as a political analyst in 1970. She was the Deputy Editor-in-Chief of *Ming Pao* (明報) from 1986-1987 and Publisher from 1988 to 1990 and is still a regular contributor to *Ming Pao* and the *SCMP*.

In the 1970s, several graduates who wanted to make journalism their career opted for the pro-China *Wen Wei Pao* (文匯報). They included Perry Mak Wah-cheung 麥華章 (BA 1973), originally named Mak Ping-leung 麥炳良, Ching Cheong 程翔 (BSocSc 1973), Lau Mun-yee 劉敏儀 (BA 1976) and Chan Nam 陳南 (BSc 1978).



Fung Shing-cheung (middle) with Tung Chiao 董橋 and Cheung Kin-bor 張健波, senior staff of *Ming Pao*

A Newspaper, A Milestone

Perry Mak Wah-cheung is currently the Deputy Publisher & General Manager of *Hong Kong Economic Times* (經濟日報). He organised one of the first University students' delegations to the mainland back in 1971 when he was the Vice-President of HKUSU. In 1987, Mak, who had been the Deputy General Manager of *Wen Wei Po*, decided to launch the *Hong Kong Economic Times* together with his long-time friend Lawrence Fung Siu-por 馮紹波 (BSocSc 1972). The *Hong Kong Economic Times* targeted middle-class readers and successfully grasped the opportunities offered by the property boom and China trade. The newspaper has established itself as one of the leading intellectual newspapers. Arthur Shek Kang-chuen 石鏡泉 (BA 1972, DipEd 1973) is now its Associate Publisher and Head of Research.



Lawrence Fung (middle), Arthur Shek (right) and Perry Mak (second right)

Ching Cheong rose to the position of Deputy Editor-in-Chief at *Wen Wei Po*. He left *Wen Wei Po* in 1989 and launched the magazine *Contemporary* (當代) which advocated democracy for China. The magazine folded after four years. Ching is now with the *Straits Times* of Singapore. Chan Nam became the General Manager of *Hong Kong Commercial Daily* (香港商報) in the early 1990s.

Ming Pao was founded in 1959 by Louis Cha 查良鏞 and successfully targets intellectuals and middle- and upper-class readers, offering in-depth coverage on China's political and economic development. *Ming Pao* ranked third or fourth in terms of readership in the 1980s and 1990s. A number of HKU graduates in the print media have worked for either *Ming Pao* or the *Hong Kong Economic Journal* (信報) during their careers. They include Fung Shing-cheung 馮成章 (BSocSc 1978), Kevin Lau Chun-to 劉進圖 (LLB 1986, PCLL 1987), Man Cheuk-fei 文灼非 (BA 1987), Christopher Chiu Loi-fat and Carol Lai Pui-yee 黎佩兒 (BA 1981). Man is currently Chief Editor of *Hong Kong Economic Journal Monthly*.

Fung and Lau began their careers as reporters and became the senior management staff of *Ming Pao* in the 1990s. Lai was Chairman of the Hong Kong Journalists Association (香港記者協會) in 1997 and 1998 and was among the 64 reporters who jointly published a book to document the student movement in Beijing in the summer of 1989. Wong Kwok-wah 黃國華 (CertEd 1984) was Chairman of the Hong Kong Journalists Association, 1986-1989, and is member of the Law Reform Commission.



Inauguration issue of Hong Kong Economic Times, January 26, 1988



Kevin Lau Chun-to



Hong Kong has 54 newspapers by 2001



*Yan Mei-ning (third left) with students working at the student magazine, *Undergrad*, early 1980s*

Some HKU graduates who are experienced journalists decide to train and educate the next generation and teach in tertiary institutions. Yan Mei-ning 甄美玲 (BA 1979, CertEd 1981), To Yiu-ming 杜耀明 (BA 1978, MSocSc 1988) and Joyce Nip Yee-man 聶依文 (BSocSc 1981) teach at Baptist University. Ying Chan Yuen-ying 陳婉瑩 (BSocSc 1970) joined the HKU in 1999 with a mission to enhance standards in the profession.

Chan traces her roots in journalism to her HKU days when she was the Editor-in-Chief of *Undergrad* (學苑). After working for 23 years as a reporter and editor in New York, she returned to Hong Kong in 1999 to establish the Journalism and Media Studies Centre (JMSC) at HKU. Chan is best known for her groundbreaking work on the people smuggling trade between the mainland and the United States. She was charged with criminal libel in Taiwan after she reported on



Ying Chan Yuen-ying with George Soros in a forum

alleged finance links between Asia and the re-election campaign of US President Bill Clinton. For her battle against the charges, she was honoured with the International Press Freedom Award by the US-based Committee to Protect Journalists in 1997. She rallied support from around the world and eventually won the suit.

The JMSC offers journalism courses for undergraduates, graduates and working professionals. The Class of 2001 of the Master of Journalism programme, the first graduating class of the Centre, counted among its ranks many veteran journalists, such as Chan Sik-

chee 陳惜姿 (BA 1991, MJ 2001), Leung Chau-yin 梁宙然 (MJ 2001), Li Pik-sum 李碧心 (MJ 2001), Lui She-lin 呂書練 (MJ 2001), Christopher Chiu Loi-fat 趙來發 (BSocSc 1981, MJ 2001), Eve Lam Yu-fu 林雨英 (MJ 2001) and Velentina Ma Oi-nuen 馬靄媛 (MJ 2001).



Master of Journalism Class of 2001

Pop Culture: Makers of Music and Movies

Sam Hui Koon-kit

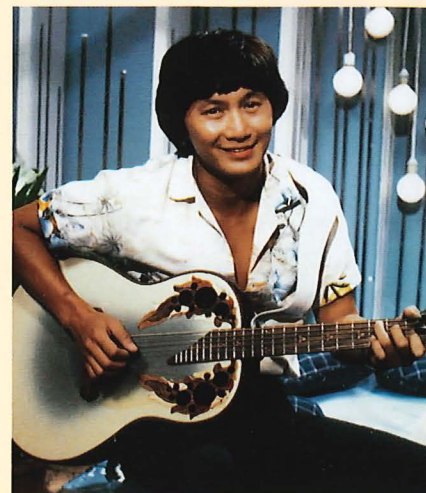


As student

As in other areas, pop music also underwent a localisation process over the past three decades. Mandarin songs once dominated the market but in the early 1970s, Sam Hui Koon-kit 許冠傑 (BA 1971) played a critical role in making Cantonese the language of local pop music by composing and singing in Cantonese. He played in the band “Lotus” and sang his first Cantonese song – 鐵塔凌雲 comparing experiences in America with Hong Kong – in the popular TV programme “雙星報喜” hosted by himself and his brother Michael Hui Koon-man 許冠文.

Not only did the song signal the start of Cantopop, it also prompted a local pop-song culture on the mainland and Southeast Asia. His song *Games Gamblers Play* (鬼馬雙星), using colloquial Cantonese, became the first Chinese song played on BBC radio in Britain. His songs and movies expressed identity with, and love for, Hong Kong, and also voiced the frustrations and social discontent of the working class.

Hui made history in 1983 by holding the first solo pop concert in the Hong Kong Coliseum. He retired in 1992, having earned the venerable title of “God of Cantopop” (歌神). Had he not retired, his role as the voice of the working class (打工仔) would have provided a much needed emotional outlet in the present economic downturn for the depressed working class.



Sam Hui as pop singer



Sam Hui (left) with his brother as comedian

By the 1980s, Cantonese songs had replaced Mandarin songs as the pop music of choice in Hong Kong. As Cantonese television drama series became popular, the songs they featured also gained popularity. Michael Kwan Ching-kit 關正傑 (BArch 1971), an architect, was a popular Cantonese singer at the time. The lyrics and melodies of many of his songs (天蠶變, 大地恩情, 兩忘煙水裡, 人在旅途灑淚時) represented the sensibility and language of generations of Hong Kong people.

Good lyrics are an essential ingredient of Cantonese songs and James Wong Jum-sum, lyricist and composer, has created more than a thousand to date. Wong Jim, known as the “Father of Contemporary Pop Songs”, started writing lyrics in 1960 and has earned numerous awards in Hong Kong, Taiwan and the mainland. His best-remembered songs (狂潮, 上海灘, 忘盡心中情, 萬水千山縱橫, 獅子山下, 舊夢不須記, 中國夢) recall the moods and socio-political changes of the 1970s and 1980s.



Leung Wai-man

Leung Wai-man 梁偉文 (BA 1984), better known as Lam Jik 林夕, is also a prolific Cantopop lyricist with more than a thousand works already. He has won many awards in Hong Kong and Taiwan. Cantonpop once was the symbol of modern Chinese lifestyle and overwhelmed at almost all Chinese communities include those on the mainland and China towns overseas. Other lyricists include Ip Hon-leung as Ka Lung 卡龍 and Purple Lee Chi-yan 李紫昕 (BA 1995, MPhil 1999).



Album of Michael Kwan Ching-kit



Nellie Jane Suanne Tchou (right)
as actress in *The Battle of Love*
with Lin Dai 林黛

Films

Movies have long been viewed as commercial ventures in Hong Kong. Only over the last ten years have they been widely accepted as a cultural contribution, shaping local identity and consciousness. After a period of domination by Mandarin movies produced by the Shaw Brothers (邵氏), Cantonese movies began to find a place in Hong Kong as early as the end of the 1960s and the beginning of the 1970s.

In the 1960s, Nellie Jane Suanne Tchou 朱麗 (BA 1957), alias Qin Yu or Qin Yifu 秦羽 (秦亦孚), movie actress turned screen playwright, is another example of literati's involvement in scripts apart from Eileen Chang. Her adaptations *Star, Moon and Sun* (星星、月亮、太陽) (1961) and her last script, *Wife of a Romantic Scholar* (蘇小妹) (1967) were awarded Best Picture and Best Screenplay at the 1st and 5th Taiwan Golden Horse Awards respectively. Qin Yu has written about 20 scripts for MP & GI 電懋 (later became Cathay 國泰) between the 1950s and 1960s. MP & GI films developed simultaneously with Hong Kong culture as well as blended together cultures East and West in those days.



Ann Hui On-wah

Women Directors

The late 1970s saw the début of New Wave Movies which continued into the 1980s. Young directors like Ann Hui On-wah 許鞍華 (BA 1969, MA 1973) made films with a realistic social context and strong personal touch.

Ann Hui had already won many awards when she started producing drama at RTHK. In 1979, she directed her first award-winning movie *Secret* (瘋劫) which earned her three Golden Horse Awards in Taiwan.

It was the films *The Story of Wu Viet* (胡越的故事) and *Boat People* (投奔怒海) depicting the suffering of Vietnamese refugees under political persecution that made her stand out as a director of sufficient stature to deal with stories of social upheaval and distress. Subsequent films *Love in a Fallen City* (傾城之戀) and *Starry is the Night* (今夜星光燦爛) captured the mood of the 1930s and 1940s and the social unrest of the 1960s and firmly established her directing style.

Summer Snow (女人四十), which dealt sensitively with the subject of Alzheimer's Disease and filial responsibility, again earned her many awards in Hong Kong, Taiwan and Berlin. She has taught at City University of Hong Kong and HKU.



Clara Law Chuck-yiu

Director-cum-screenplaywright Mabel Cheung Yuen-ting 張婉婷 (BA 1973) and her producer-director-screenplaywright partner Alex Law Kai-yui 羅啟銳 (BA 1976) have collected awards since their New York University final-year project *The Illegal Immigrant* (非法移民) which earned Cheung the Best Director prize at the Hong Kong Films Award in 1985. Law won Best Screenplay at the Award two years later for the love story, *An Autumn's Tale* (秋天的童話). The pair also earned local and overseas awards for the movies *The Soong Sisters* (宋家皇朝) and *City of Glass* (玻璃之城), the latter set against a backdrop of HKU and its students in the 1970s. Law directed the movie *Painted Faces* (七小福), which won seven Golden Horse Awards and an award at the Chicago International Film Festival.

Clara Law Chuck-yiu 羅卓瑤 (BA 1976) took a second degree in film making at the National Film School in Britain. The movie she made in her final year of study – *They Say the Moon is Fuller Here* (愛在別鄉的季節) – won the Silver Plaque award at the 1985 Chicago Film Festival. Law was heavily influenced by French New Wave cinema and earned herself cult status. She also won a Golden Leopard award at the 1992 Locarno International Film Festival for *Autumn Moon*.



Mabel Cheung Yuen-ting (left) and
Alex Law Kai-yui and Nicola Cheung
Shin-yun 張馨云 (張樂悅) (LLB
1997), premiere of *City of Glass*



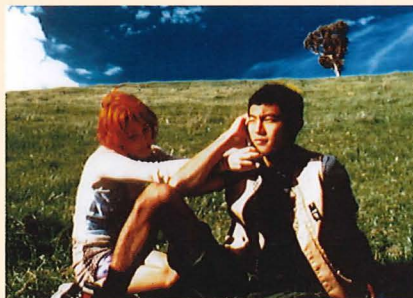
"The Soong Sisters"



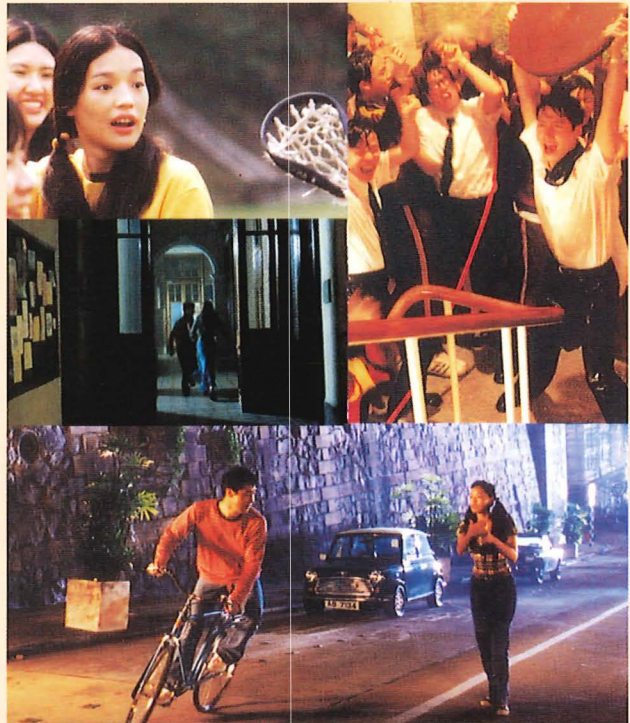
"Summer Snow"



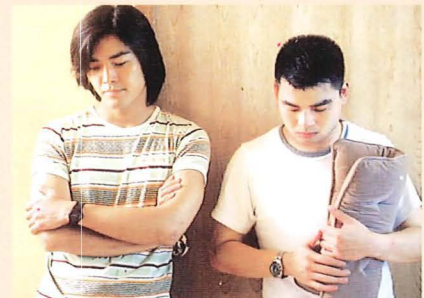
"He's a Woman,
She's a Man"
written by James
Yuen Sai-sang



"The Goddess of 1967" (遇上 1967
的女神) by Clara Law



"City of Glass" with HKU student life of the early
70s as backdrop



"Feel 100%"

James Yuen Sai-sang 阮世生 (BA 1986) and Joe Ma Wai-ho 馬偉豪 (BA 1987) are two recent prolific film directors and screenwriters. Yuen Sai-sang has written or co-written 27 movies in the period between 1989 and 1997 (e.g. *He's a Woman, She's a Man* 金枝玉葉, *Twenty Something* 晚九朝五). His début as a director was 1997's *The Wedding Days* (完全結婚手冊), a romantic comedy. Many of these scripts targeted younger people and their relationships in modern-day Hong Kong. Joe Ma Wai-ho has contributed to more than 25 scripts since 1987 and directed over a dozen films since 1992. Most of his films are lightweight romantic comedies about the twenty-something generation. Ma's films are often box office hits (e.g. *Feel 100%* 百分百感覺, *Lawyers, Lawyers* 算死草, *The Golden Girls* 山水有相逢).

The local film industry would not be the same without Kenneth Ip 葉健行 (BA 1977), better known as Shu Kei 舒琪, who as a critic has written extensively on films and spurred the development of a film culture.



"Ode to World Peace" by Fang Zhao-ling

Beyond Words

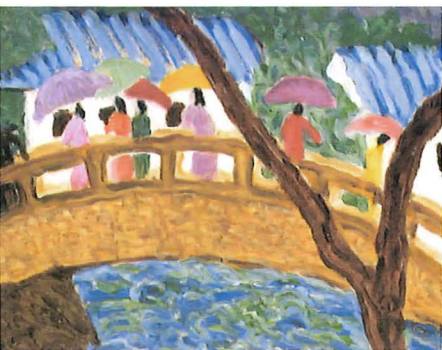
Fang Zhao-ling 方召響 (BA 1956, HonDLitt 1996) entered HKU and studied Chinese literature, history and philosophy under Jao Tsung-i 饒宗頤, Liu Baimin 劉百閔 and Tang Chun-i 唐君毅. Under the tutelage of Francis Drake 林仰山 and with the enthusiastic assistance of her fellow student Michael Lau Wai-mai 劉唯邁 (BA 1956), she staged a solo exhibition in Hong Kong in 2001.



Fang Zhao-ling, mid-1950s



The Fang family garnered no less than 17 degrees from HKU



Painting by Joseph Lee Chiu-pown

She developed her individual style, blending Chinese traditional painting and contemporary themes. Fang's paintings are rich in substance and colours, in originality and vigour. In the 1980s and 1990s, she made current events the subject of her works and executed paintings "The Boat People" (船民圖) and "Ode to World Peace" (祈求世界和平圖) about Vietnamese refugees. Her solo exhibitions and public lectures in Singapore, Britain, Switzerland, Hong Kong, Germany, United States, Australia,

China and Japan have won her international acclaim.

Joseph Lee Chiu-pown 李超鵬 (BA 1961, DipEd 1962) is well-known for his Western, post-impressionist style paintings. A teacher for more than 20 years, Lee became a full-time artist in 1987. He paints mostly in oil and acrylic, although, on occasion, he uses watercolour. Lee also produces wood-block prints, silk painting and soapstone carvings.

Norman Ko Wah-man 高華文 (MSc(Eng) 1963, DSc(Eng) 1995), an engineering professor in fluid dynamics and sound at HKU who recently retired, is also a well-known artist. He has received numerous awards for his sculptures, paintings and underwater photography, with many of his sculptures on public display in Hong Kong.



Norman Ko Wah-man

Behind the Scenes

HKU graduates have been involved in cultural heritage protection, cultural facilities management, and the organisation and programming of cultural activities and as museum curators.

The Antiquities and Monuments Office of the Leisure and Cultural Services Department was set up to protect Hong Kong's heritage. So far, the office has gazetted 72 monuments, most of which are available for public viewing. There are now 14 museums in Hong Kong, nine of which are history museums, three are art museums, and the remaining two are science museums.

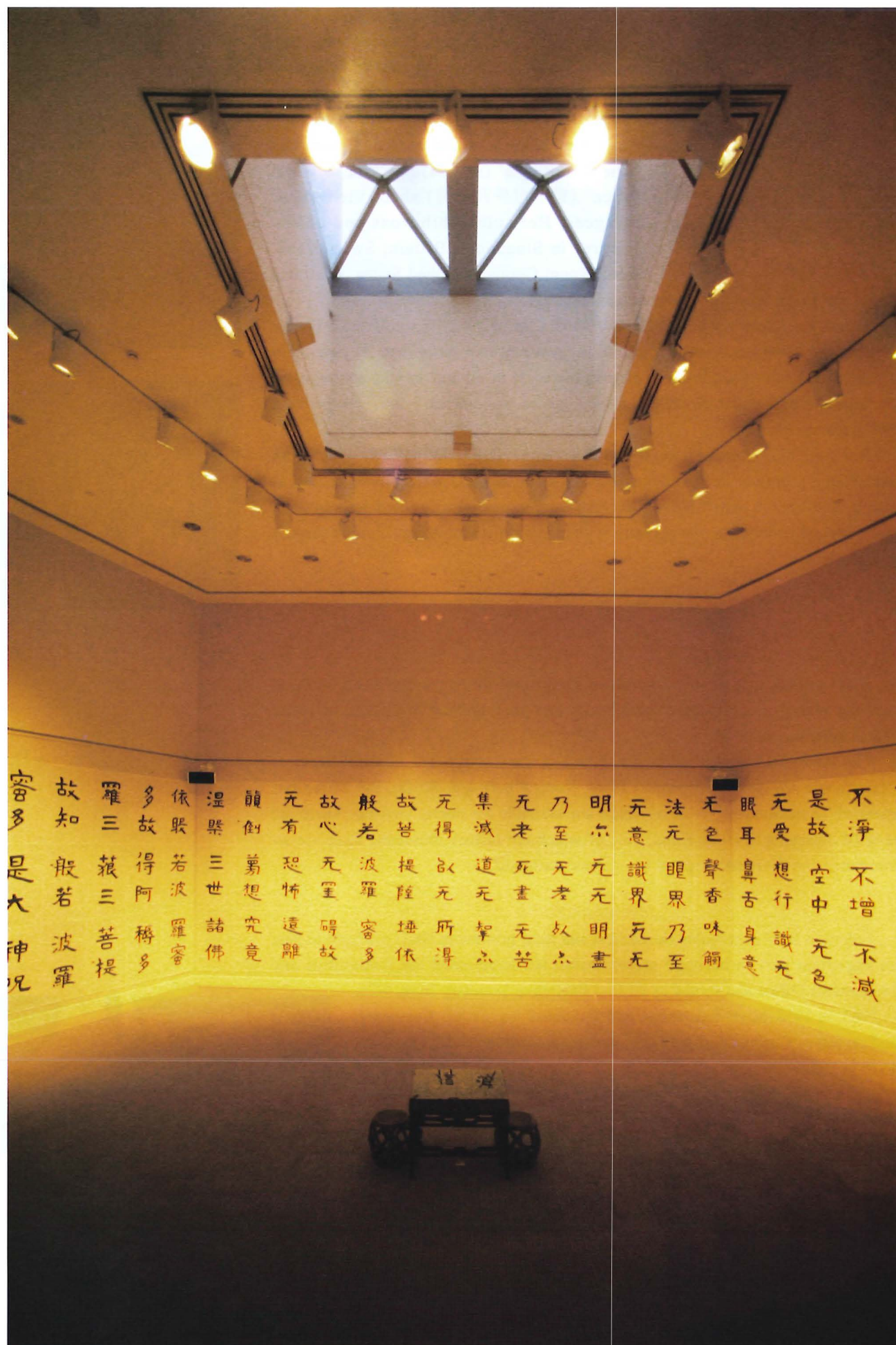
Solomon Bard

Solomon Bard is probably the earliest and most prominent HKU graduate to play an important part in heritage preservation. He established the Antiquities and Monuments Office and served as its first Executive Secretary from 1976 to 1983. In 1958, he co-founded an archaeological team at the University and served as Chairman of the Hong Kong Archaeological Society from 1970 to 1976.

He served in the Field Ambulance of the Hong Kong Volunteers during the Second World War. Many HKU graduates knew him through the University Health Service (the "Clinic") which he developed in 1956 and was the Director for twenty years. He was also the first violin conductor of the Hong Kong Philharmonic Orchestra and became Chairman of Hong Kong Philharmonic Society and Orchestra from 1964 to 1974.

Currently, he is undertaking research in archaeology, local history and heritage. He is involved in important archaeological excavation projects. He has also produced books about Hong Kong's history that are widely used as crucial reference. He is a man of renaissance.





Heart Sutra, calligraphy by Jao Tsung-i, the University Museum and Art Gallery, 2002

Playing the roles variously as managers of heritage preservation, museums, theatre groups and cultural activities including arts festivals and films festival at the Leisure and Cultural Services Department are: Tony Ma Kai-loong 馬啟濃 (BSocSc 1973); Alex Yip Cho-hong 葉祖康 (BA 1973); Lee Kin-chun 李建真 (BA 1974); Yuen Lup-fun and Chung Ling-hoi 鍾嶺海 (BA 1974). Paul Yeung Yu-ping 楊裕平 (BA 1965) was the Chief Executive of the Hong Kong Ballet from 1994 to 1997. Flora Chan Nim-wo 陳念和 (BA 1971) was a leading figure in the development of the Hong Kong Arts Centre during the 1980s and encouraged many young performing groups. Benny Chia Chun-heng 謝俊興 (BA 1970) launched the Fringe Festival in 1983 and later became the founder and director of the Fringe Club. The Fringe is now self-financed and an integral part of the cultural scene of the city. Chow Yung-ping 周勇平 (BA 1974) was for a long time Administrative Director of the City Contemporary Dance Company, later become impresario. Bernadette Tsui Wing-suen organised the Festival of Arts with the Disabled in 1986 and the Hong Kong Arts with the Disabled Association was subsequently formed.

There is a whole generation of museum curators who graduated from the University mostly from the history, geography or Chinese departments of the Faculty of Arts. They include Gerard Tsang Chu-chiu 曾柱昭 (BA 1971, DipMS 1974), Chief Curator (Heritage & Museum Services); Joseph Ting Sun-pao 丁新豹 (BA 1974, MPhil 1979, PhD 1989), Chief Curator of the Hong Kong Museum of History; and Yip Chee-kuen 葉賜權 (BSc 1981, MPhil 1991), Chief Curator of the Hong Kong Science Museum. Joseph Liu Hing-chai 廖慶齊 (BA 1961) was the founder and the first Curator of the Hong Kong Space Museum until his retirement in 1985, and Laurence Tam Chi-sing 譚志成 (MA 1970) had been Chief Curator of the Hong Kong Museum of Art (1985-1993).

Many HKU graduates have been committed to heritage preservation either as experts, collectors or citizens who simply cherish our past and our culture. Many of them are current or former members of the Antiquities Advisory Board (AAB). These include: Edward Ho Sing-tin 何承天 (BArch 1963), Lam Sair-ling 林社鈴



Fringe Club



(From left) Yeung Chun-tong, Michael Lau Wai-mai, Lee Chack-fan with Jao Tsung-i



Tsang Chu-chiu



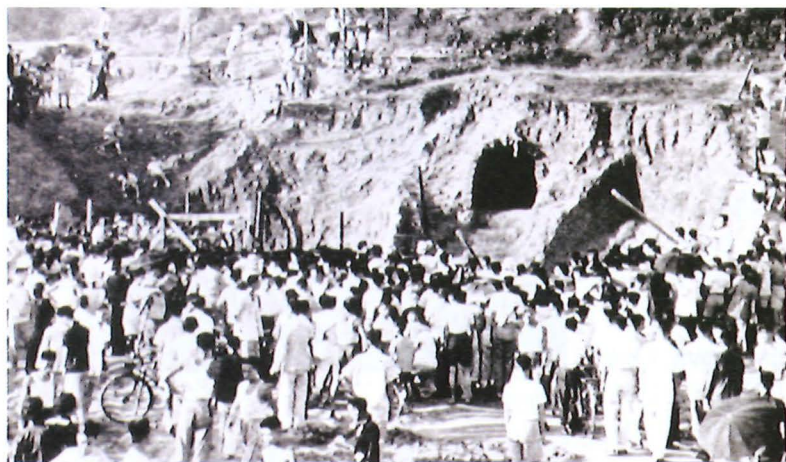
Joseph Ting Sun-pao



Hong Kong Museum of History



Flagstaff House Museum of Tea Ware for the collection donated by Lo Kwee-seong



The discovery of Lei Cheng Uk Han Tomb attracted many curious citizens to visit the site, 1955. HKU staff and graduates played a crucial role in the project.



Kan Lai-bing (second right, front) with staff of the University Libraries



Tam Siu-cheung as map collector

(BA(ArchStud) 1979, BArch 1982) and Jason Yuen King-yuk 袁景煜 (BArch 1958) who are architects devoted to the preservation of historic buildings and structures. Ho is a former Chairman of the AAB and the Council Chairman and trustee of the Lord Wilson Heritage Trust. Yuen served as the first Non-official Chairman of the Antiques and Archaeological Bureau in 1986, and was the Chairman of the Museum Select Committee. Lam is the first person from Hong Kong to be trained as a conservation architect in Britain and has made a major contribution to monument restoration work.

Elizabeth Sinn Yuk-yee 冼玉儀 (BA 1974, MPhil 1980, PhD 1987) is a historian and the

Deputy Director of the Centre of Asian Studies at HKU. Sinn is known for her study of Hong Kong history and is famous for her intensive case study of important local institutions, including the Tung Wah Hospital and the Bank of East Asia. Another major contribution from Sinn is the compilation of a digital archive of British Colonial Office documents that are extremely valuable for the study of Hong Kong's history. Michael Lau Wai-Mai was Executive Director of the Fung Ping Shan Museum at the University and also taught museum studies to fine arts students. The current Director is Yeung Chun-tong 楊春棠 (BA1973, MPhil 1989). Tam Siu-cheung 譚兆璋 (BSc(Gen) 1973) is a devoted map collector specialising in ancient Chinese maps. He is also a pioneer in promoting Putonghua learning in Hong Kong.

Many graduates serve on committees and councils in a voluntary capacity. Ronald Leung Ding-bong 梁定邦 (MBBS 1959) was Chairman of the Urban Council from 1991 to 1995. Carlye Tsui Wai-ling 徐尉玲 (BA 1969) became the first Council Chairman of the newly-corporatised Hong Kong Chinese Orchestra. Simon Kwan Sin-ming 關善明 (BArch 1967, PhD 1989) and Andrew Lee King-fun 李景勳 (BArch 1956) have established a collectors' club, the Min Chiu Society (敏求精舍).

Lee Chack-fan 李焯芬 (BSc(Eng) 1968, MSc(Eng) 1970) is Chairman of the Centre for the Promotion of Chinese Culture (中華文化促進中心), and serves on the Culture and Heritage Commission. Ambrose So Shu-fai 蘇樹輝 (BSc 1973) is known for his involvement in cultural exchanges between Hong Kong, Macau and China. So is Chairman of the Jiazi Society of Calligraphy (甲子書學會). His works were collected by various museums and printed on Macau's stamps.

Darwin Chen Tat-man 陳達文 (DipMs 1972) now chairs the Hong Kong Arts Development Council. He has served as Director of Culture Service, Commissioner for Television and Entertainment Licensing, and formerly Executive Director of the Community Chest of Hong

Kong. Currently, he is also board member of various arts organisations.

Behind the scenes, two more HKU graduates have promoted culture in the widest sense. Kan Lai-bing 簡麗冰 (BSc 1957, PhD 1968) was the Librarian at HKU from 1983 to 1999 and had a major impact on local library management as she introduced the first library science courses in the 1960s. She also contributed to the development of libraries at The Chinese University of Hong Kong and the University of East Asia in Macau.

John Lam Cho-hon 林佐翰 (MA 1965), Librarian of the University of East Asia in the 1980s, was perhaps best remembered for his more public role as the host of a television cultural programme *A Word A Day* (每日一字), in which he introduced and explained the origins and usage of Chinese words.

Image Makers

Those spin doctors of society, advertising and public relations, have both attracted their share of HKU talent, talent which in turn helped to shape the lifestyle and culture of Hong Kong with the look, the catchphrase, and the style of the moment. Phrases were coined, concepts popularised, vernacular changed, and contemporary Western idioms and manners brought to the East as “chic”, fads or protocols, shaping the way society in Hong Kong works and interacts.

The advertising industry was traditionally dominated by multinational agencies. As the demand for advertisements, especially Chinese advertisements, grew with the booming economy in the 1970s, so local people moved into the industry armed with new ideas. They have also contributed to training advertising people and enhancing professionalism in the industry.

Those who have achieved prominence in the field are James Wong, Eunice Lam, Leonie Ki Man-fung 紀文鳳 (BA 1970) who created the famous slogan (“點只汽水咁簡單”), Poon Kai-tik 潘啟迪 (BA 1975), Paul Wong Sui-leung 黃瑞良 (BA 1969, DipMS 1977) and Irene Man Yee-ching 文綺貞 (BA 1968).

Interestingly, none of these graduates received professional advertising training at HKU, yet all of them proved their creativity and originality, founded their own advertising agencies and taught advertising.

As the economy grew over the past two decades, so did sophistication of public communication. HKU graduates have demonstrated their skill in all its forms – from promotion campaigns, branding and image building, to crisis management and lobbying. Gloria Dunn Wei-yu 鄧蕙如 (BA 1965), Ophelia Cheung Look-ping 張綠萍 (BA 1963), Amy Wong Mei-wan 黃美雲 (BA 1973), Mary Chiu Chung Man-ling 趙鍾曼玲 (BA 1970) and Anthony Tsui Tin-yau 徐天佑 (BSocSc 1970, MSocSc 1971) are among the pioneers. Annie Bentley Liang Ann-lee 梁安妮 (BA 1971) established firework displays as a feature of festivities in Hong Kong.

Graduates now heading corporate PR departments of large companies include veterans Alan Wong Ka-lun 黃家倫 (BSocSc 1973), Laura Cheung King-yu 張景如 (BSocSc 1978) and Irene Yau Lee Che-yun 丘李賜恩 (BA 1964).

Those that have set up their own companies including Lo Chi-kin, Carlye Tsui, Citi Hung Ching-tin, Fung Wai-kwong. Kwan Chuk-fai 關則輝 (BA 1983), currently Assistant General Manager of New World First Bus Services Ltd, was President of the Hong Kong Public Relations Professionals’ Association



Paul Wong Sui-leung



Kwan Chuk-fai



Annie Bentley Liang
Ann-lee and her student
mentee at HKU



Linda Tsui Yee-wan



Laura Cheung King-yu (left), Irene Man Yee-ching (third), Veronica Bourke (right) with alumnae of Duchess of Kent Hall



Leonie Ki Man-fung (left, back), May Fung May-gay (left, front) and Yvonne Siu Suen Yuk-biu (right, front), reuniting in 2001.

UNIVERSITY ANTHEM.

This Anthem was written and composed for the opening ceremony of the University of Hong Kong which took place on Monday, March 11th, 1912, when it was performed by the Choir of St John's Cathedral, the Chorus of the Philharmonic Society, and the full Military Band of the 1st Battalion, King's Own Yorkshire Light Infantry.

Cecil Clementi. Denman Fuller.

Maestoso.

f Gl Reeds Sw. couped. *ff* Fall. *mf* Sw. *senza Ped.*

cresc. *Full Sw.* *Gl Diap. & Double*

rit.

Molto maestoso.

CHORUS.

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

Voices only

* If there is no Tuba this passage may be played on the Great in which case the small notes should also be played.

14279

Repears Clar. Bb University Anthem By D. Fuller

Maestoso

f *ff* *mf* *senza Ped.*

cresc. *Full Sw.* *Gl Diap. & Double*

rit.

Molto maestoso.

CHORUS.

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

f a tempo

Fi - nis hic op - er - um! Fi - nis hic op - er - um! Do - mus

Voices only

University Anthem

Finis hic operum! Domus
Stat potens Academia,
Unde ab occiduis recens
Ampliore flust plagis
Mox doctrina meatu.

Fons ubi est sapientia?
Et, sicientia, qua lates?
Pontus has negat in suis
Subditas latebris, negat
Has se Terra tenere.

En! Dei reverentia
Hac scientia! Qui malis
Abstinet, sapit. Hoc diu
Munere assidue valentem
Exercete iuventam!

Pandite ostia! Iam Deo
Gratias agimus. Dei
Semper auxilio novum
Splendeat sapientia
Lumen ex Oriente! AMEN

There are three versions of the Latin verse of the University Anthem. The above is the original version written by Cecil Clementi (later Governor of Hong Kong) for the Opening Ceremony of the University in 1912. The Anthem was not performed at congregation ceremonies held after 1933.

English Translation

Here end our labours! Strong stand
the buildings of the University,
whence modern learning soon
will flow from western lands
in more ample course.

Where is the fountain of wisdom?
And how, O science, art thou hidden?
The Sea denies that these are concealed
in his hiding-place and the Earth
denies that she contains them.

Lo! The fear of God - that is
science! Whoso abstains from evil,
he is wise. Long and earnestly may
ye train youth's vigour in this duty!

Fling open the gates! Now we give
thanks to God. By God's grace may
the new light of wisdom ever shine
out from the East! AMEN

The music and the verse of the University Anthem were printed by Novello and Company Limited, Engravers and Printers. The Anthem in booklet form was published after the grand opening ceremony held in 1912. Only three copies of the printed Anthem have survived the difficult years of the 1940s. There are altogether nine pages of music, plus the cover and the front piece.

The Anthem may not be suitable for the University in the late 1970s. However, it is nevertheless a fine piece of work which could perhaps be performed at the many concerts held every year by students. It may even be more meaningful for it to be performed at the University's ceremonies, anniversaries, or commemorative festivities.

Extracted from two articles written by Liu Ching-chih in Interflow, November 1978 and January 1979

(香港公共關係專業人員協會) from 1997-1999 and Linda Tsui Yee-wan 崔綺雲 (BA 1975, CertEd 1977) succeeded in 1999.

The city of Hong Kong has come a long way in defining its identity, creating a face and a mind, and developing a spirit. The characteristics are perhaps diversity, in its myriad forms of expression, in the unfettered pursuit of all kinds of pleasures in life, and freedoms in every sense. Its vitality is evidenced in the appreciation of the finer forms of art, as well as in the robust creativity of commercial or more accessible forms of expression. The graduates of HKU, in their various professions involving creativity, originality and imagination, have in their individual ways, collectively contributed to building up this cosmopolitan city. Perhaps this is no coincidence. Whilst retaining a strong sense of Chinese heritage, all received a bi-cultural, bi-lingual education at HKU, with exposure and access to Western cultures, values and ways of living.

Together they help express that "Culture of Hong Kong". Here, hand in hand with the social developments, the cultural developments reflect the aspirations and energies of its people for quality life and style.

Religion

Alvaro Ribeiro (BA 1969), formerly a resident of Ricci Hall, has become a Catholic priest and Ricci Hall Warden; O'Brien Joseph Roderick (MA 1976) is working as a missionary on the Chinese mainland.

Lü Chen-chung 呂振中 (BA 1922) has satisfied the long felt need for a fresh translation done by Chinese scholars with a knowledge of Biblical languages and translated the entire Bible into the vernacular published in 1985.

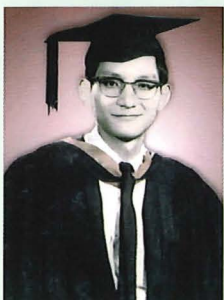
Louis Edward Keloong Ha Seong-kwong 夏其龍 (PhD 1998), a Catholic priest, is known for his gentle but vocal participation in social movements. He is also a scholarly researcher of history.



Fung Chi-wood

Kwok Nai-wang 郭乃宏 (BA 1963), Paul Tong Hin-sum 湯顯森 (PCLL 1989), Ian Lam Sau-fung 林壽楓 (BA 1971) and Harwood Fung Chi-wood 馮智活 (BSc 1979) have become priests of Christian churches of Hong Kong. Kwok is a senior member in the Church of Christ in China. Tong, Lam and Fung were all active in the Sheng Kung Hui. Tong has been the Master of St John's College, HKU.

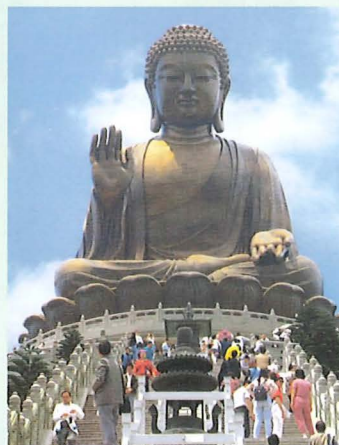
Ng Siu-ying 吳兆炯 (BA 1965), known as Yuen Quing 願炯大師, actively promotes Buddhism in Canada, Hong Kong and the mainland.



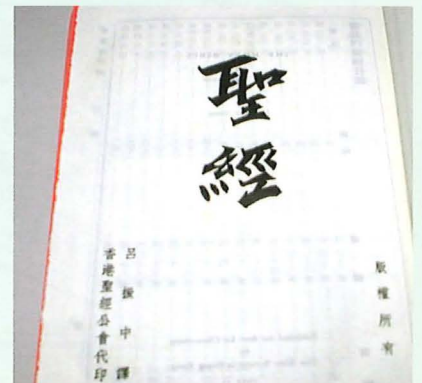
Ng Siu-ying as student



Ng Siu-ying as monk



Big Buddha, Lantau Island

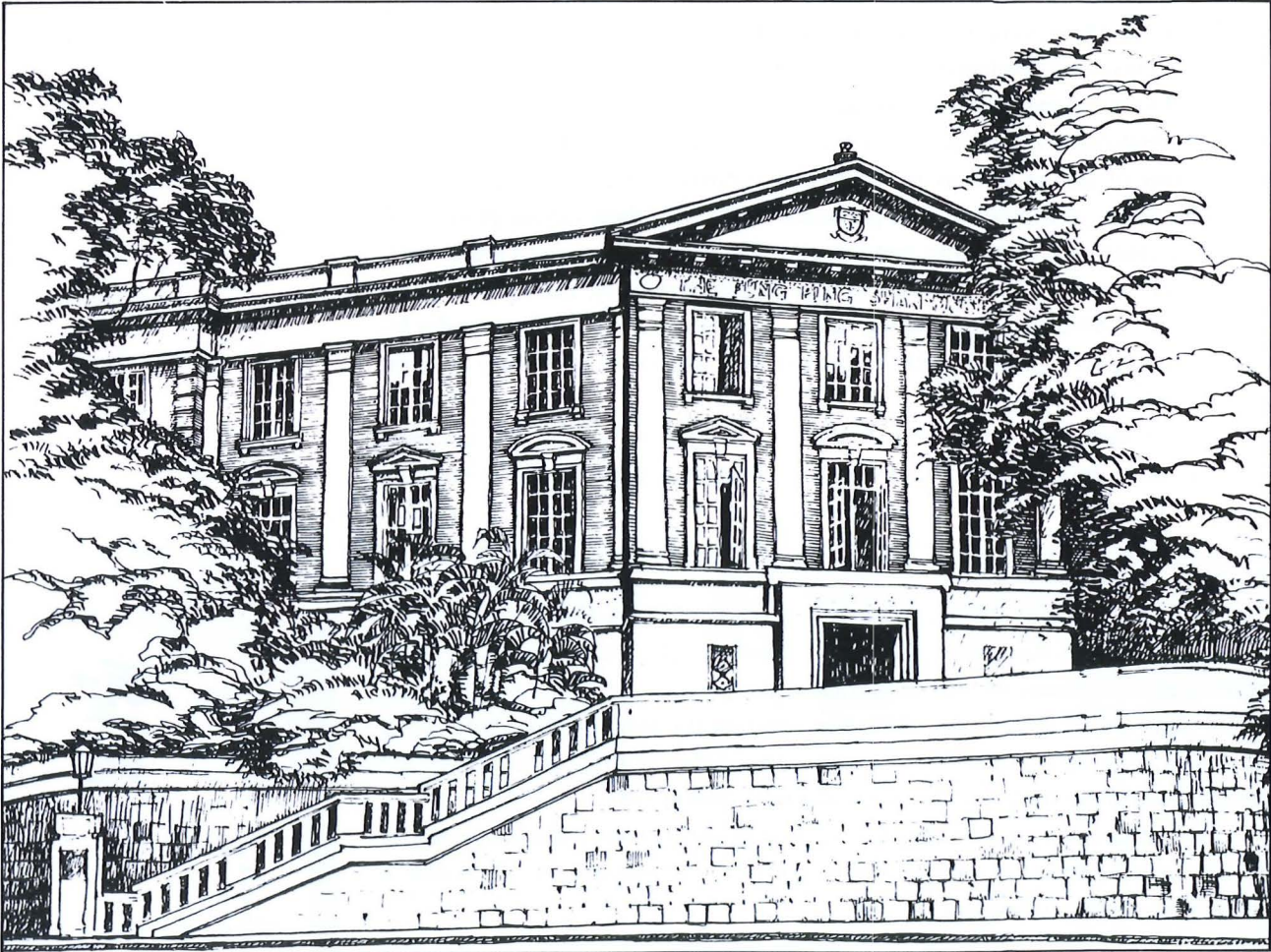


The Chinese Bible translated by Lü Chen-chung

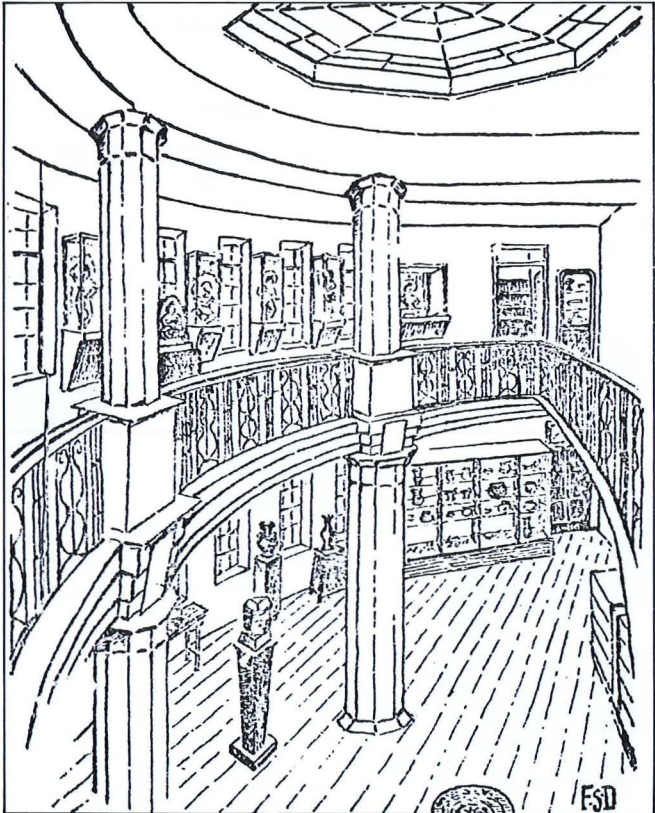


Kung Kuo Po, a weekly newspaper published by the Roman Catholic Church Hong Kong

Sketches of the University



A sketch of the Fung Ping Shan Museum drawn by F.S. Drake, former Head of the Department of Chinese

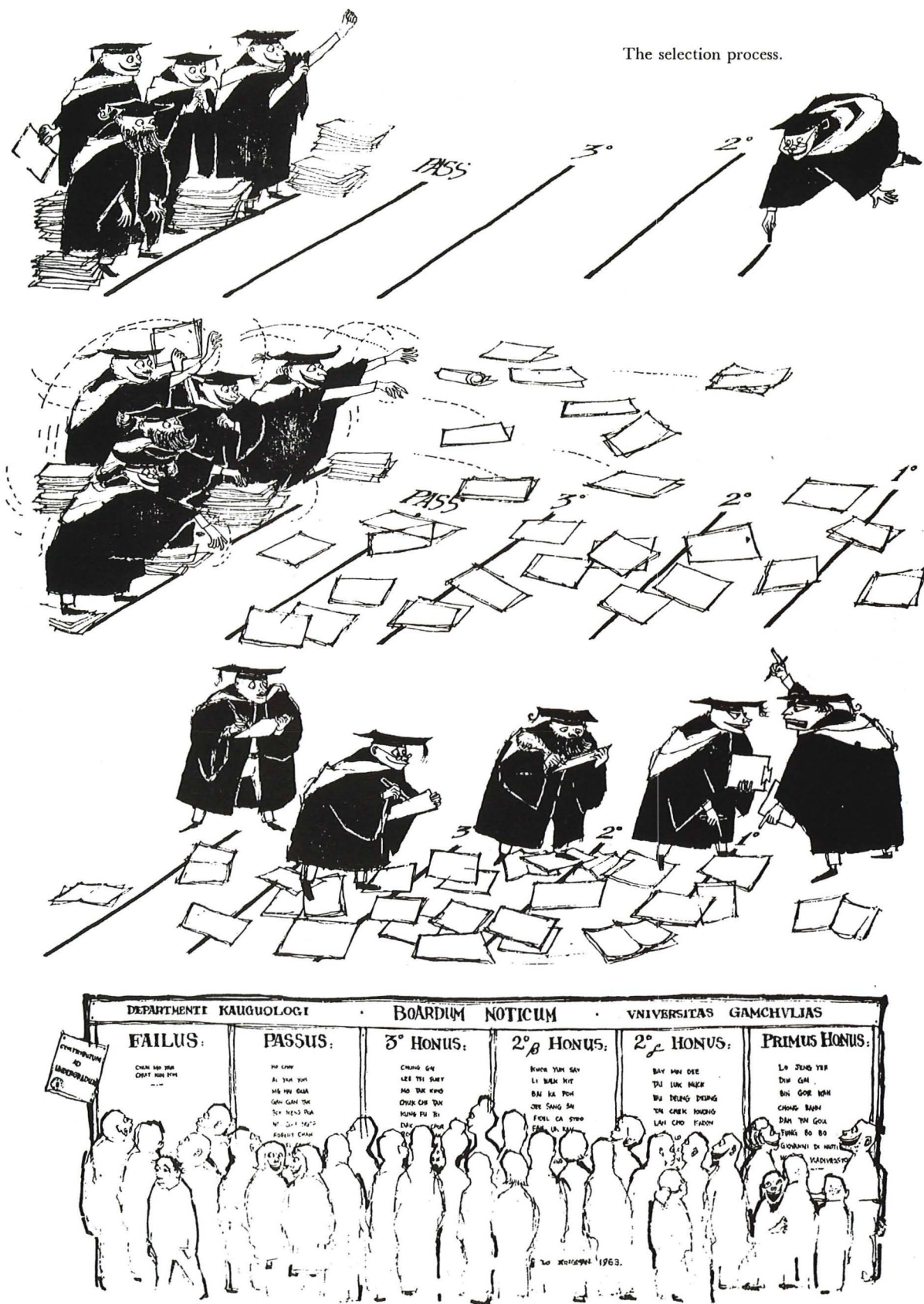


A sketch of the interior of the Museum also by F.S. Drake



The Study.

An illustration by Lo King-man for a poem of Edmund Blunden, the Poet Laureate who taught at the English Department



Cartoons by Lo King-man (from “Over The Decade” published by HKUSU in the early 1970s)

Student Residential Halls



St John's College



Ricci Hall



University Hall



From left: R.C. Lee Hall, Lee Hysan Hall, Madam S.H. Ho Residence for Medical Students, and Wei Lun Hall



Graduate House



Swire Hall



Starr Hall



Lady Ho Tung Hall



Simon K.Y. Lee Hall



Robert Black College



Duchess of Kent Hall*



Hornell Hall*



Lee Chi Hung Hall*

*Non-Residential Halls



A sketch of the Main Building by an architecture student, 2000



Main campus, 2002



Eastern part of the main campus, 2002



Kadoorie Biological Sciences Building



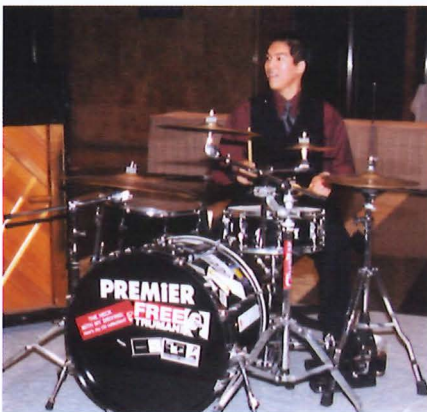
The University Lodge, residence of the Vice-Chancellor

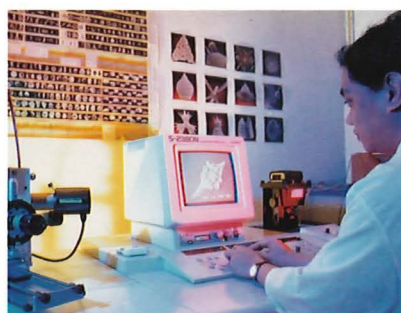
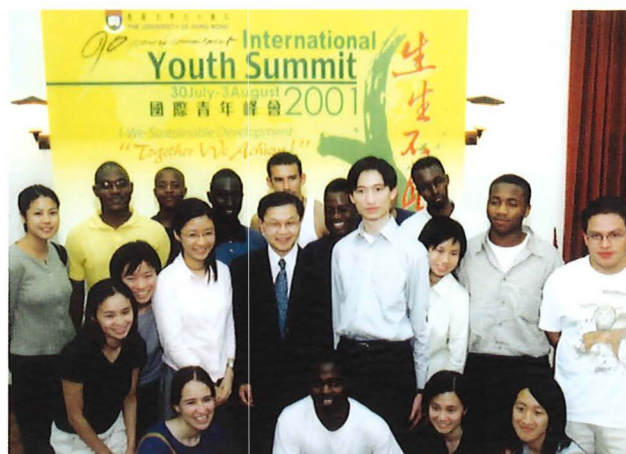


This 23 ton naval gun was used to guard the Western approaches to Hong Kong from 1890 to 1911. It was uncovered while the foundations were being prepared on the Old Victoria Battery site for the Vice-Chancellor's Lodge in 1948. Immovable by the Air Forces, it was declared a University property and now erected as a landmark.



The Main Library







Delegates from 31 countries attended the International Youth Summit 2001 organised by HKU students

