



PHOTO: CALVIN WONG

creative force

CREATE BOOKS · CREATE ATMOSPHERE: MCCM CREATION

■ SHARON CHIU

MCCM CREATION被一位藝術工作者比喻為孤兒院，是專接收一些特別個案的出版社。這個只有兩個人的出版社，成員MARY與BRENDA卻不是甚麼都會回接收，條件一是要與DESIGN及CULTURE有關的題材，二是有一定程度的水準，由於出版的都是一些主流的書籍，所以會被作者比喻為孤兒院。這間於2001年1月才成立的出版社，短短三年已累積了不少口碑，最主要原因是MCCM出的都是一些由題材到設計都比較另類的書籍，由《唔知做乜設計》、《香港劫盜寶七祭》到

剛推出的《SUITCASE HOUSE》，都是一些很有趣的題材。MARY說她很喜欢看書，這是否促成她開設出版社的原因？「其實十多年前我曾在雜誌《ASIAN WEEK》及廣告公司內工作，對創作有一定的興趣，自己本身又喜歡文字及藝術，又很喜歡看書。一次偶然的機會可以替一位很有名氣的ILLUSTRATOR，PETER SUART出書，當時我還未見他的插畫，手上只得文字，但由於實在寫得太好了，所以雖然無見到插畫，但都決定一試做出版，之後便開始替一些ARTIST出有關ART的書籍。雖然我開設

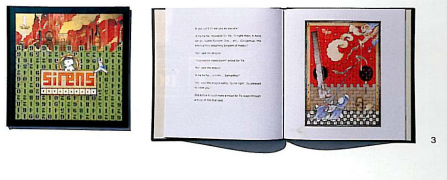
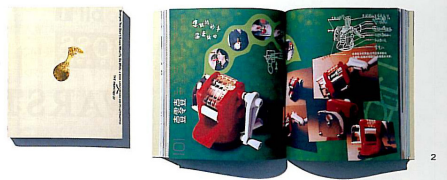
MCCM不是為了賺大錢，但由於ART BOOK在市場上生存有一定的難度，之後沒有再出版這些ART BOOK，但MCCM亦繼續做下去，以出版與DESIGN和CULTURE有關的書籍為主。」

MCCM CREATION和一般的出版社有何分別？「我們會賣版權，這亦我們最主要的收入來源。始終我們的書都不是一些主流的書籍，雖不是說要賺錢，但都要生活吧。」除了出版，MCCM和一般出版社的分別，是MCCM會搞很多相關的活動(MARY說香港很多書是由印刷廠出版，相關的活動極有可能會欠奉)，例如剛在一月，有一連串的新書要推出，MCCM便舉行了數個座談會，找來作者與讀者分享。「對我來說，出書當然不單止是出書的，一本書出版了，不做任何配合，這本書便只得這麼多，這實在太浪費了。而且書是有生命的，舉辦一些這類型的活動或生產一些相關產品可把書的壽命延長，而且亦可以培養更多閱讀的氣氛。」但MCCM與其他出版社最大的分別是，它是一間二人公司，規模少，但彈性卻很高。「我們出書沒有一定的模式，例如今次這本《SUITCASE HOUSE》，我們是和北京一間出版社合作的；又例如《香港劫盜寶七祭》，我看這本書在題材及設計方面實在太有趣，所以推出了英文版，賣給其他國家，每次都可能有不同的模式與做法。而在資金方面，有些情況是作者自資，有時則是作者找FUNDING，有時是我們的，也沒有一定的限制。」

問MARY MCCM似乎不是為賺錢而活，那她有甚麼得著？「我實在太愛書了，而且我很享受製作書那從無到有的過程，當中的滿足感，很大。」香港確實需要像MCCM這類的出版社去助長閱讀的文化，「我覺得要加強香港人的閱讀文化，還需要有很多方面的配合，作者、出版社甚至到政府，都要同時出力，才能製造出氣氛來。」

MCCM這一年將會推出更多不同書種的書籍，包括重新出版及重新設計，已離世的作家BARBARA E. WARD的《CHINESE FESTIVALS IN HONG KONG》，及出版一本講述香港玩具的《A HONG KONG TOY STORY》等，都是一些設計與題材內容同樣精彩的書籍，愛書一族的喜訊。

- 1 《香港劫盜寶七祭》
- 2 《唔知做乜設計》
- 3 《SIRENS》PETER SUART
- 4 《THE SECRET OF UNIVERSE》PETER SUART
- 5 《驚女尋地》
- 6 《ELEMENTISM2》HUNG LAM



tracks devoted to those on-so-much Stoooges days. Disc two sees Pop exploring far more mainstream material, whether it's the synth-laden radio hit "Real Wild Child," or the sappy duet with the B-52's Kate Pierson on "Home." "Skull rings, fast cars, hot chicks, money," he sneers on closing song "Skull Ring." That, and a blistering 1999 concert on DVD, about sums up this collection. It's definitive rock and roll, and "A Million In Prizes" is classic Iggy, one in a million himself. - Scott Murphy

speaking. Never has a statement like "girl, put my T-shirt on" sound more beautiful than this. In fact, his voice gives all of his lyrics - famous for their banality - an extra charge. "I'm watching you brush your teeth, and you're sexy girl." From my mouth, I'm dumped. From his, she swoons. This album takes big risks, ignores critical opinion and succeeds on every track - hallmarks of a master. Just repress the "ew" factor. - Zach Hines

of her most sophisticated pieces of work yet. "Video" strings together a series of metaphors for love as addiction, replaying non-stop like memory lapses on a television screen. "The Forgotten Arm" keeps faces obscured in twilight, just two hapless characters losing sight of all hope and longings borrowed once from absent-minded dreams. - Keith Boi

practiced in the art of underground cultism, later incarnations of Belle and Sebastian would prompt Murdoch to pen more instantaneous delights like "I'm Waking Up to Us" - but even he would admit that it would be quite impossible for the band to ever capture the ephemeral grandeur of "Slow Graffiti." - KB

Seven strong Brit act attack
Tune-in, drop-out vibes



**KLAZZ BROTHERS
& CUBAN
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★★★★☆
Culture melding this
A long horn and cha cha cha
Hip for ignorants

REDWHITEBLUE HERE/ THERE/EVERYWHERE /

anothermountainman /
MCCM Creations 2005

★★★★★

It's hard to miss these two funky little books, bound in the city's de facto national flag - the ubiquitous red, white and blue striped plastic fabric - and packaged together in a bag of the same material. Together, they comprise an ode to the cloth used for everything from construction sites to our favorite storage bags. Book "1" explains the "grass-mat cloth's" origins in Japan and production in Taiwan, devotes a few pages to its various patterns and colorways, then takes us on a photographic journey around the world. The fabric features in every shot, whether it's wrapping an entire building in Beijing, used as a sampan awning in Shanghai, containing the worldly possessions of migrant workers in



Ningbo, or popping up as a bag on the streets of New York and in the deserts of Mongolia. There are plenty of pictures of Hong Kong, where the cloth appears on street trolleys, as worn-out

scraps in back alleys and as a sunshade for an umbrella repairman. Book "2" shows how the fabric has inspired the city's artists. It appears in paintings, art installations, fashion runways, on the back of Sam Hui and most recently in a couple of

mixed-media exhibitions by the book's author, anothermountainman, aka graphic designer Stanley Wong Ping-pui. The text, what there is of it, is bilingual, with a series of short essays - some more successful than others - by a variety of contributors, with no explanation as to who they are. But these books are all about the images, about how the ordinary becomes extraordinary, and how a utilitarian fabric has become an icon of Hong Kong. - Amy Cheung

NO SWEAT CANTO-LOVE

Amy Leung / Asia 2000

★★★★☆

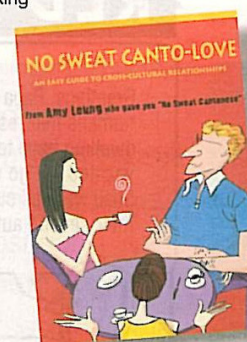
"No Sweat Canto-Love" is like a bad sandwich: hastily thrown together, lacking meat and way too cheesy. In this disappointing follow-up to her wonderful debut book, "No Sweat Cantonese," Amy Leung has written a "guide to cross-cultural relationships" that is a jumbled mess of random information about dating from the point of view of a Hong Kong woman.

Apparently intended for male expatriates and the local female population, the book is composed of short "story" scenarios in no particular order and written mostly in English, illustrating different ways in which the two

groups might misunderstand each other. Some of the exchanges are just inane: "Can you imagine that I am still doing my sit-ups in the hotel room, honey?" says one of the characters.

Filled with clichéd snippets of dating advice, such as, "Lust is short but love is long!" and "Remember, beauty is from within!" the book has the occasional helpful hint for men, at one point advising that learning the language is a good way to ingratiate yourself to a girl's parents. Its brightest spots are the Cantonese translations and vocabulary lists of Chinese slang. The book ought to be touted as what it really is: a pamphlet for clueless Asian women looking to score with expatriate men.

And if this is the case, it could have been 100 pages shorter or, better, written in Chinese. - Jenn Yee



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+books

OUR HOME, SHEK KIP MEI

Vincent Yu / MCCM Creations
★★★★★



When photographer Vincent Yu heard that the Shek Kip Mei Estate was about to be demolished, he spent a year researching and documenting Hong Kong's first public housing complex. The result is this book, featuring fascinating historical documents and photos as well as his own work, black-and-white shots which are often eerily empty. The deserted concrete yards and dilapidated swivel chairs may be blatant in what they're trying to get across, but it's true: the estate, after all, no longer exists. Most powerful are Yu's portraits of the inhabitants of the estate, 70-year-olds in 120 square foot flats. Almost all live alone, the upper half of the regulation bunk beds used for storage. Yu's photos take it all in: the small TVs, the ubiquitous fans and the postcards of Cantonese starlets fifty years out of date. It's poignant and beautiful, lonely, anachronistic, but very familiar. — Adam White

NATHAN ROAD

Kenneth Lo / MCCM Creations
★★★★★

Nathan Road
彌敦道

This book has two gimmicks: a cover which looks like a battered Nathan Road street sign, and pages that accordion out into 30-foot long stitched-together photograph of the first road in Kowloon. The photo is fascinating, and you can spend hours reading every building front and street sign you didn't know was there, or realizing just how nondescript Chungking Mansions looks from the outside. The scant text is simple and occasionally a little odd: "Circle K and 7-Eleven, two major 24-hour convenience stores, are found mostly in Mongkok" and you get the feeling that the target audience is tourists who buy coffee table books, but the photo, with its varying heights and inexact alignment, is a great example of the mundane being far more interesting than we might ever expect. — Zoe Yang

SMASHING PUMPKINS

Zeitgeist / Reprise
★★★★☆



ENOUGH Enough of the fucking reunions and new albums and blatant selling out OK, so the new Smashing Pumpkins album isn't that bad — it's actually pretty good, even if it is just Zwan renamed (Corgan plus druggie drummer). Ol' pug face has realized no other project will rake in as much as the alt-rock gig, cashing in with the requisite politics and soundtrack ass-kissing (see "Transformers" below). Nonetheless, mountainous punk-metal guitars and Corgan's trademark wistfulness make "Zeitgeist" sound more Pumpkins than their "MACHINA" swansong (don't touch it, 40-foot pole notwithstanding). Sorry, Billy — despite all your rage, you're still just a rat in a cage. — Pavan Shandasan

FUNERAL FOR A FRIEND

Tales Don't Tell Themselves / Atlantic
★★★★☆



Funeral For A Friend's latest album could easily be described as a perfectly packaged emo-rock product for consumption by 16-year-old girls, but for two things. First, the acknowledgements section of the inlay wisely reveals that at least half the band members are married with children. Second, it's meant to be a concept album about a shipwrecked fisherman — the latter doesn't sound poised to reel in teenybopper pocket money. That said, the release shot to number three in the UK in its first week, and one presumes it wasn't on the backs of ageing angling fanatics. — John Robertson

VARIOUS

Transformers: The Album / Warner
★★★★☆



I guess if you're making a modern-day movie of cars transforming into giant robots, your soundtrack had better be metal. Problem is, most of this album is nu-ish metal, which doesn't do anything for, well, anyone. The first two tracks are stolen from the new Linkin Park and Smashing Pumpkins albums, but they're just uninspired. Goo Goo Dolls' contribution "Before It's Too Late" is alright, but there's not much on the album unless you're 14. You're better off skipping to the last track, Mutemath's "Transformers Theme" remix. It's nowhere near the original, but it's good as this album gets. After all, "Transformers! / More than meets the eye / Transformers! / Robots in disguise!" Now that's freakin' metal. — Adam White

SIMIAN MOBILE DISCO

Attack Decay Sustain Release / Wichita Recordings
★★★★☆



Don't play "Attack Decay Sustain Release" through crappy earphones — they won't do justice. Ideally, you should play it through the kind of speakers that make your solar plexus ache in order to appreciate its thudding, sparse dance vibe. It's dangerous yet catchy, bringing to mind the New York club scene of the early 90s. Well, if you were there, it does. At the same time, it's not at all heavy or alienating, due to some intensely catchy hooks and guest vocalists that lend a greater sense of cohesion to the raw synth-loops. The album won't be to everyone's taste, but there's plenty here for ravers and reprobates to sink their teeth into. — Sarah Fung

EDITORS

An End Has a Start / Kitchenware
★★★★☆



Everyone wants to be taken seriously after a platinum debut, so don't blame the Editors for writing a gloomy album. These four soaring souls from Birmingham wear their hearts on their collective sleeve, frontman Tom Smith's lyrics brazenly explaining the past year: "In that moment you realize/ That something you thought would always be there will die." Though these sadly epitomized messages run through the entire album, they don't all come attached to a miserable tune. Most are nicely crafted rock ballads with smooth guitar riffs and a powerful drumbeat. And if it helps Smith out of his emotional trough, I'll put up with a listen. — Freda Liu

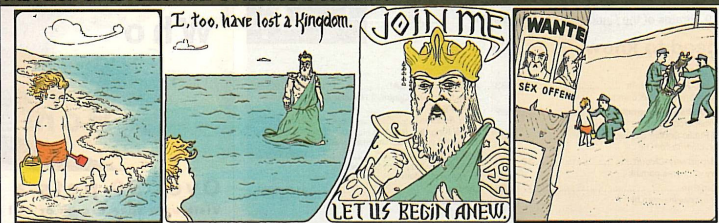
BON JOVI

Lost Highway / Mercury
★★★★☆



One Friday night in college, I stumbled upon the entire football frat watching the "It's My Life" video, shaking their heads and muttering, "Man, Bon Jovi's so old and still such a badass." Yes, Jon Bon once created anthems, displays of American masculinity jocks everywhere could envy. But that was in the 80s, when hipsterdom hadn't yet taken over rock. "Lost Highway" is Bon Jovi's self-described foray into country music, which should be the perfect Noughties outlet for aging testosterone gods. But despite collaborations with Big & Rich and Larni Rimes, the album doesn't sound country, just suspiciously like a mellowing out from his form in the glory days. Face it, frat boys: Bon Jovi's close to washing up for good. And being less badass. — Zoe Yang

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《無處不在紅白藍》

曾幾何時，年輕人看到紅白藍膠袋，第一個反應便是「老土」。

在父母那個年代，紅白藍膠袋開始流行，它防水、防曬、輕盈、耐用、容易收藏，而且價錢便宜，是實用性極高的旅行必需品，所以，印象中的紅磡火車站，少不免會有來自大陸的同胞，努力地手持大小不一的紅白藍膠袋，在火車站內來來回回的場面出現，這是紅白藍膠袋打進香港人記憶的第一印象。

隨著香港經濟起飛，生活水平不斷進步，名牌貨色開始充斥在我們生活當中，大家漸漸忘記了簡簡單單的紅白藍，也忘記了香港人力求上進的故事。

為了讚揚紅白藍膠袋曾經對香港的貢獻，以及喚起年輕人的記憶，MCCM Creations特別推出新書《無處不在紅白藍》，並將書本分為兩冊，一本仔細介紹紅白藍膠袋的歷史、生產過程，以及它的物料等事宜，另一本則包含由25位設計師、建築師，及視覺藝術家，利用紅白藍膠袋的特色，重新設計成風格獨特的物品，徹底打破紅白藍等於老土的舊有形象。



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回憶食物的感覺

《食物戀》

食物，對於某些人來說，可能只是一種用來填飽肚子的東西，或者是用來慰藉心靈的最佳物品。但在於觸覺細膩的人來說，食物絕對是一種生活情趣，無論心情如何，面對著形形色色、色彩繽紛的食物，味覺及視覺上同樣得到享受。食物的氣味不能用相機拍下，亦不能用文字清楚記載，但相信你還是會記得用餐當時的心情和記憶。正如《食物戀》的作者認為吃麻辣火鍋，等於在感情冷卻的時候想玩火自焚，大膽流汗的味道；而和情人在炎夏的街頭吃又凍又甜的刨冰，正好可以把持續上升的熱情冷卻一下。

從事文字工作的李欣頻與攝影師梅國瑾及曾擔任設計師的黃子欽，他們分別在文字、攝影及視覺藝術上有著創意無限的驚人構思，今次他們合作，將各種食材形象化，配以文字，把情人身上的味道，和進餐時的情節，逐一貼上標籤，分門別類存放在記憶裡，與讀者一起重溫和情人相處時的浪漫時光。



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旅遊書話

文：梁景文

酒店家紀錄

經常穿梭各地公幹的人，可能已習慣酒店為家的生活，對酒店的要求，自然也會相應提高，在設備、服務、細節上力求盡善盡美。香港知名建築師張智強（Gary Chang），習慣建屋建酒店，今次他換個角度，以過來人身分拍酒店、說酒店、分享他眼中的酒店標準。《Hotel as Home · Home as Hotel》一書，是他7年來入住數之不盡的酒店整理出來的圖文紀錄。「對於房子，對於酒店，人人都有期待，然而人人都不會相同，即使是同一個人，隨着心情或需要的變化，要求亦不會一樣。」Gary如此相信，所以書中收錄的37間酒店，遍佈世界，卻不盡相同，型格、老舊，或是廣闊、嬌小，皆各有風格特色，唯一相同之處，大概是每間都是質素相當，絕對有辦法令住客賓至如歸。當坊間有關酒

店設計介紹的書籍如雨後春筍般湧現時，Gary選擇由個人角度出發，不硬銷不俗套，實在的經驗分享，反來得真摯耐看。



《Hotel as Home · Home as Hotel》

作者：張智強

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