

## Introduction

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In this issue, we explore Hong Kong as a function of its microcultures as found in its eateries, the motifs of neon signs and skyscrapers in its filmic representations and lived street environments, as well as the intersection of cultural and political history in the relationship between local comics and the legislature. In the first article, **Winnie H. Y. Cheung** and **Wee Lian-Hee** examine shorthand scripts that are passed from the waiting staff to the kitchen in Hong Kong's eateries. The kitchen script is examined as a distinct cultural artifact which is often overlooked though it nonetheless is an ubiquitous form of writing practice. As the authors argue, the techniques required for kitchen shorthand stem from sophisticated and systematic orthographic principles. In the second article, **Chan Shao-yi** analyzes the recurring motifs of neon signs and skyscrapers mainly in films. Through these motifs, she uncovers representational relations between the cinema and the city, arguing that there is a spectacle of fluidity that shapes Hong Kong's cityscape. The third article, written in Chinese by **Chu Wai-li 朱維理**, explores the cultural and political background to the legislation of the Objectionable Publications Ordinance in 1975. Chu highlights how social perception of comics in the 1960s and 70s as something that preached violence and obscenity influenced legislators to draft said ordinance. Such moral panic, however, failed to consider the potential of comics in exposing and representing social ills and problems.

*Hong Kong Studies* will, from time to time, feature irregular sections soliciting reflections and other forms of academic writings. The purpose of these sections is to shed light on various issues pertaining to the current state of Hong Kong society and/or academia. We aim to foster a more inclusive community of like-minded scholars in the area of Hong Kong Studies. For this issue, we are interested in the experience of postgraduate students whose research agendas are affiliated with those of this journal. Whereas **Antony Huen** is a Hong Kong born and bred researcher completing doctoral education abroad, **Tom Cunliffe**, a British doctoral student, spends part of his doctoral training in Hong Kong due to his research interest. The two pieces provide an interesting contrast on how research cultures and teaching environments differ between Hong Kong and abroad.

In our book reviews section, we feature three books. *Hong Kong 20 Years after the Handover* is an edited volume dealing with Hong Kong's contentious politics. It is an account of post-1997 collective mobilization in response to political pressures from Beijing, socio-

economic inequalities and identity struggles within Hong Kong society. *Boys' Love, Cosplay, and Androgynous Idols* present various studies of digital subcultures via ethnographic methodologies as to shed light on Asian queer fandom in all its complexities. The volume focuses on queer fan culture in mainland China, Hong Kong and Taiwan, and as the reviewer argues, this is relevant to Hong Kong Studies scholars working in the field given its focus on transnational flows within the "Greater China" region. *Preserving Local Documentary Heritage* consists of a series of interviews that shed light on various aspects of archival work. At the same time, it advocates for an archives law that preserves Hong Kong's institutional and cultural memory in a systematic manner within a shifting terrain of socio-political agendas and associated budgetary constraints.