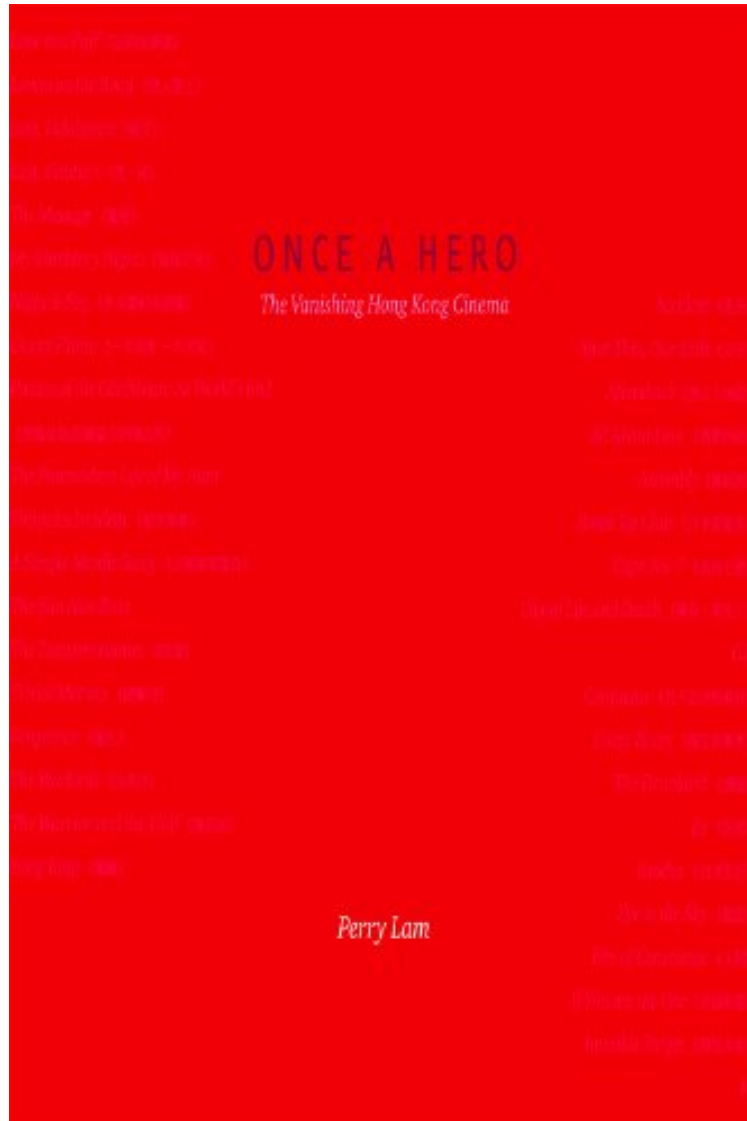


[PDF] Once a Hero: The Vanishing Hong Kong Cinema

Once a Hero: The Vanishing Hong Kong Cinema

Perry Lam

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Perry Lam : Once a Hero: The Vanishing Hong Kong Cinema before purchasing it in order to gage whether or not it would be worth my time, and all praised Once a Hero: The Vanishing Hong Kong Cinema:

1 of 1 people found the following review helpful. Misleading title leads to an average readBy C. LeungUpon looking inside this book and reading the wonderfully written prologue about the book - I proceeded to purchase this immediately thinking that I would get the inside scoop on why Hong Kong Cinema is vanishing. Instead, the book is just pretty much about what the author doesn't like in most post-1997 era Hong Kong movies and why these movies should start to resemble and get inspiration from mainland Chinese cinema! No kidding! Other than that, the author

does provide an interesting perspective on the twenty or so movies he critiqued in this book. Just don't assume the title matches the contents of the book. 1 of 1 people found the following review helpful. Good Overview of Recent Films By Oi Lan Perry Lam gives good overview of recent Hong Kong movies, with a very critical eye on things that symbolize the decline of the film industry in Hong Kong. He has a good memory for film, too, and reading this makes me nostalgic for the glory days of the 80s and 90s. The appendices were interesting because they detail the early beginnings (in directing for TV ambitious programs) of Patrick Tam and Ann Hui. Recommended for Asian film aficionados.

In *Once a Hero*, his latest collection of essays, Lam describes the decline of Hong Kong cinema since 1997 and gives an eyewitness account of its attempt to reinvent itself.

The real story about Hong Kong films isn't the dramatic decline in their creativity. It is the surgical removal of their distinctiveness as movies of Hong Kong. In their eagerness to please the mainland audience, Hong Kong filmmakers now churn out movies with ready-made plots, powered by simple demographics. I smell more desperation than inspiration in the race to make the Hong Kong cinema mainland-friendly. The real story about Hong Kong films isn't the dramatic decline in their creativity. It is the surgical removal of their distinctiveness as movies of Hong Kong. In their eagerness to please the mainland audience, Hong Kong filmmakers now churn out movies with ready-made plots, powered by simple demographics. I smell more desperation than inspiration in the race to make the Hong Kong cinema mainland-friendly. About the Author Perry Lam was among the first to critically examine Hong Kong movies in English on a regular basis, with reviews in the early 1980s for *South China Morning Post*. Widely quoted by the international press including Reuters, the Associated Press, *Asiaweek*, and *Cahiers du Cinéma*, he has long been recognized as an authority on Hong Kong cinema. He was editorial director of *Muse* magazine and taught Asian cinema as adjunct professor of Syracuse University Hong Kong Center. He is now assistant editorial director of Oxford University Press and writes columns in Chinese for *Hong Kong Economic Journal* and *Yazhou Zhoukan*. *Once a Hero: The Vanishing Hong Kong Cinema* is his first English book.