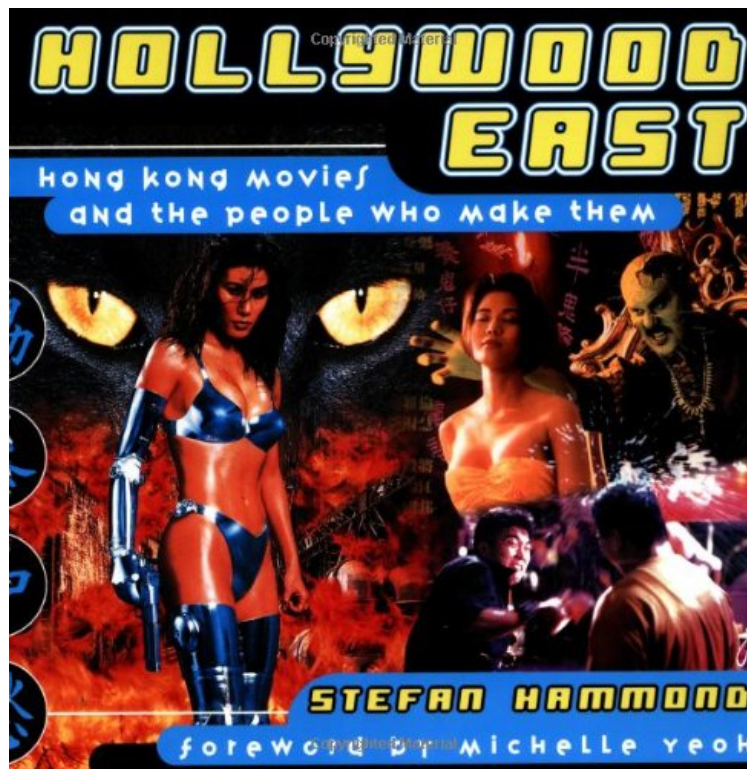


Hollywood East: Hong Kong Movies and the People Who Made Them

Stefan Hammond

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Stefan Hammond : Hollywood East: Hong Kong Movies and the People Who Made Them before purchasing it in order to gauge whether or not it would be worth my time, and all praised Hollywood East: Hong Kong Movies and the People Who Made Them:

0 of 0 people found the following review helpful. Five StarsBy tonyawesome0 of 2 people found the following review helpful. Great insight to the HK movie industryBy D. TemplegodStefan has written an excellent book on the much misunderstood world of HK cinema. This is a cleverly written train of thought book on all aspects of the industry. It is informative enough for the true HK buffs and easy for the uninitiated to understand.0 of 0 people found the following review helpful. Improved Follow UpBy Shawn McKennaThe is Stefan Hammond's follow-up four years later to his co-written with Mike Wilkins "Sex and Zen A Bullet in the Head." While that book is dated and has an overuse of plot description and spoilers this one is an improvement in content and has previously eschewed scholastic concepts like he mentions in the Introduction about the chapters on John Woo and Jackie Chan: "... providing more analysis and insight" though it still focuses mostly on films from the 1990s. While scholarly analysis has taken over much of the Hong Kong discussion in book form these days it is fun to go back a decade and read an unabashed fan's writing as well as a collection of essays from sundry authors. Like in the first book I tend to prefer the contributed chapters and essays over the author's writing.A foreword by Michelle Yeoh almost makes this a must buy, but like Jackie Chan in

the first book it is too short. The rest of the book is a mixture of topics ranging from Hong Kong itself, capsule oriented genre chapters, auteur and actor centered sections and sundry topics related to Hong Kong cinema. The first chapter's In Situ which is Hammond's has a mixture of topics in its description of Hong Kong as a cinematic city. I am sure that the places to buy VCDs and DVDs are outdated, but they do serve as an interesting description of a point in time. The aside essays "Ten Imaginary Hong Kong Dangers" and "Ten Real Hong Kong Dangers" are my favorite parts for the first chapter. While his last chapter specifically deals with Access of films with many out-of-date Internet links. There are several chapters written by Stefan that are capsule review oriented and are reminiscent of the first book. They will have some interesting information but ultimately not contain enough for experienced Hong Kong fans. There is the prescient chapter The Unexpected which goes over some of the oeuvre of Milkyway Image Production the company of one of my favorite directors Johnnie To Kei-fung and scriptwriter/director Wai Ka-fai. There is another chapter Cops and Rascals which goes over police and triad related topics and several films. Then there are chapters Dodge That Flying Witch's Head, Bad Eggs and Naked Killers, and Hewn and Scattered which goes over various exploitative, Category III, and notorious fare that Hammond has quite a fondness for. The auteur and actor centered chapters are Creative Chaos: The Disorganized World of Wong Kar-wai written by Jeremy Hansen, The Chan Canon (of course on Jackie) by Hammond and various authors, Between the Bullets: The Spiritual Cinema of John Woo by Michael Bliss and The Afterburner (on Jet Li) by Wade Major. These are good primer essays on those individuals but are now dated because each has done much more since 2000 (and many full length books have been published on the above as well). But wait there is more. My favorite chapter is Aiyah! That had to Hurt by Jude Poyer which is a poignant essay on Hong Kong stunts and stunt performers. Jude is a member of the Hong Kong Stuntmen's Association and British Actors' Equity. Also, there are the fan favorite "hex errors" throughout the book where he describes more of his favorite mangling of English subtitles present in Hong Kong film. There is also a 16 page color insert with a popular actor with a picture, a terse biography and a selected filmography in the middle of the book and a way too short glossary at the end. Throw in an underdeveloped chapter on Kung Fu and you have an entertaining book that is a bit slight. I recommend this book to those who are newer to Hong Kong cinema as well as those fans that are looking for fun fan-centered writing over a dryer dialectical approach and those that "make a hill out of mold." Stefan has not written any more books since this one. I wonder what he has learned about Hong Kong films since then. I wonder if his newer writings would be more analytical. He is currently (as of 2011) an editor of Computerworld Hong Kong.

The visually striking, lightning-fast action movies of Hong Kong used to be a favorite only of cult film enthusiasts -- these days, however, stars such as Sammo Hung, Jet Li, and Jackie Chan are household names. This book offers an inside look at the explosive Hong Kong film industry, its skyrocketing popularity, and its sometimes controversial relationship with Hollywood.