

Introduction:

The decade of 1966 - 1976 or so represents such a massive change within Hong Kong's society that it's inevitable that, as it often did over the course of the 20th century and beyond, the HK film industry was pushed into significant transformation. Approaching these changes demands investigation into the way people's lives in HK and in the region developed and varied - insight into how they thought of themselves and each other evolved over this period becomes insight into what came before and what came after. The Hong Kong New Wave Cinema only became possible and popular through this period of shifting material / cultural conditions and the enthusiastic participation of a variety of artists, crew, and audiences in the region and around the world.

This document represents a colloquial effort to trace some of these changes, and to communicate how the phenomena we call HK New Wave is encapsulated, at least partially, in the career of Patrick Tam as a filmmaker. His film and television work is representative of the breadth of the movement - the contradictory accessibility & inaccessibility of his work, his internationally informed formal rigor, capacity for subtlety in depicting contemporary social matters, all speak to the fusion of Art, Document, and exploration of HKer identity with commercial products in the form of the Hong Kong New Wave.

Skippable note for those not interested:

Thanks for opening this! What follows is a loose compilation of notes, ideas, etc collated by a local mentally unstable woman. I intend to continue editing it for the near future to continue refining it as I continue my reading, etc. This information is only available to people like me because of the tireless work of academics, historians, critics, and participants in the events themselves. A list of resources used is available at the end of this document, with a brief description appended to each.

Furthermore, I'd like to thank everyone who helped/supported/aided/abetted me during this process, with specific mentions to Ted N. for his work editing and discussing this material with me, June T. for her efforts in conducting research with me, Molly M. for getting me to stop incorrectly calling step printing "push processing". An additional thank you to everyone I've ever watched a movie with for participating in the hopefully unending dialogue between filmer and filmee. If you attend repertory screenings on the east coast of the united states of america, that probably includes you! If you look through this and have questions or would like to point out where I am woefully ignorant / inaccurate, please feel free to contact me at hatmoose@gmail.com

HK New Wave, Patrick Tam & You

1. **Patrick Tam is the ideal auteur theory dude to watch in pursuit of understanding & appreciating HK new wave film // Love Massacre + My Heart is that Eternal Rose are perfect examples of why**
 - a. Only 7 theatrical films, from 1980 - 1989 (it doesn't take 3 months to get through his filmography, unlike ann hui / tsui hark) entries in various genres - some are significant in terms of production methods or general cultural impact, some are better known internationally than they are domestically
 - b. Early television work ('67 - '77) not super available for english audiences, but is part of a formative moment in that industry & informative to themes & techniques in his later work¹ - also leads to understanding important history about television & film production in the era.
 - i. his films got a lot of retrospective series at various HK and international theaters after 'After this Our Exile' in 2006 which won a ton of shit at HKFA - these programs would usually include episodes of his TV stuff preserved on d-beta; FEAFF had like 7 episodes of his shit around 2007, the hong kong film archive has done retrospective series specifically about his tv films/episodes etc
 - ii. in the process of writing this someone (dylan cheung) has started subtitling and releasing episodes of 13 (one of tam's shows) on twitter - cool!
<https://twitter.com/Futurhythm/status/1743304126040322220>
 - c. Hired gun - films in every genre bound together with rigorous filmmaking, visual flair & recurring themes. Worked with a ton of different people / production companies, some frequently - made some movies he thought were lame (he didn't just turn into Festival Cinema man)
 - d. Clocked out right as the industry was exploding pre-1997 (way more complicated but 1997 is helpful shorthand) - epilogue to the story is him going to malaysia to teach scriptwriting classes after presumably losing his mind editing ashes of time in 1993/4 and briefly working in commercials in Taiwan. Returns in 2000 to HK to do some editing work (To's Election) and to work at a college (City U), then turns out a masterstroke festival cinema effort in 2006 in collaboration with one of his scriptwriting class students from the 90s
 - e. Tam specifically was a person who studied international film, spent time in San Francisco / the USA in 1975 training at a film school - his incorporation of these international art / popular film influences lend to a little more familiarity, or immediate universality in his themes / use of film language
 - f. Direct and indirect connections to tons of significant figures in HK cinema - a great bridging point between "Jeopardy answer level common knowledge" to "No one else in north america will talk to you about this movie"
 - g. Generally - career emblematic of the simultaneous decolonization & globalization of hong kong culturally, technologically, economically, etc and how that affected the film industry

¹ news.gov.hk. (2008, august 26). *HK Film Archive to screen TV films by Patrick Tam*
<https://www.info.gov.hk/gia/general/200808/26/P200808260141.htm>

2. 1967, television, social development - new deal shit

- a. Tam joined TVB the year it began broadcasting, 1967 - first over the air transmission station, first to color broadcast², though predominantly black and white until early 70s, worked as a general assistant, location manager, cinematographer, producer, then a sort of 2nd unit / "on-location" director in '73
 - i. (RTV, later ATV began operation in 1959 but was cable / direct wire transmission only due to topography etc)
 - ii. Competition (with local channels CTV and Rediffusion) led TVB to creating a 'cinema unit' in 1976; closed in 1979
 1. run run shaw monopoly strategy involved divesting from film production and moving into the television industry, which perfectly fit with his "fast + cheap + efficient" production methods - golden harvest cutting into the market shaw bros had dominated pissed him off, and the recession of the film industry in favor of this tv production in the mid / late 70s created the conditions for independent film companies to fill the gap
 2. tam worked for CTV briefly around 1978, as the location director for a production in hawaii - CTV folding in '78 prompted both tsui hark and tam to head for the film industry
- b. 1967 was the capstone on the social upheaval post ww2 in HK , some pretty hardcore stuff was going on - colonial government, after months of fairly brutal crackdown, recognized they needed certain reforms to stabilize the society and continue wealth/resource extraction - which led to the rapidly changing social & material context that made Tam's TV films in the 70s possible, popular, and challenging/contemporary (industrialization, urbanization, public housing, public schooling, the beginnings of full scale US economic investment in the region, etc). These reforms would take place over a timeline of years to decades.
 - i. Probably a bit conspiratorial but the impression I get really is that China and Britain both recognized that continued protests / issues extracting wealth were inevitable without some increase in the standard of living, or perhaps that the workforce would be more productive if they weren't explicitly treated as disposable.
- c. 20+ half hour to fifty minute films (tv episodes) beginning in 1975 to 1977 - CID, Superstar Special, 13, Social Worker etc; sent to the US in 1975 to study film, an episode he made (superstar special) was the first HK television program to win any award internationally - in NYC
- d. Women's issues, police stories - contemporary, edgy social dramas revealing "modernist, existential cultural consciousness"³ referential to formative 60s films of the cantonese cinema (teddy girls / CID), 16mm film, lightweight cameras outside of studios. This (television) was some of the definitive cantonese language A/V media of the era, with mandarin language films constituting the overwhelming majority of theatrical releases (0 cantonese films '72, only 1 in '73)
- e. Talent farm! A ton of young directors, most of whom trained @ film schools overseas in the UK/USA were working at the TVB film unit beginning in 1976 - Ann Hui, Law Kar,

² Wood, Chris. 2016. "When Hong Kong was a colour TV pioneer." *South China Morning Post*

³ Cheung, Esther M. eds. 2010. *Hong Kong Screenscapes: From the New Wave to the Digital Frontier*. P. 76

Yim Ho, Dennis Yu, Pak Tong Cheuk, Lam Kuen, Alex Cheung and Ho Hong-kiu.⁴ -

Kirk Wong, Tsui Hark worked for the station for a time, though not in the film unit. Joyce Chan + Shu Kei writing credits on tons of Tam's TV work

Can definitely expound more on the transnational / regional aspect of stardom, how cultural products moved around etc; like why Brigitte Lin was popular in hong kong for her super commercial taiwanese movies / TV dramas, stuff about government enforcement of minimum domestic/imported TV/film programming ratios creating industry demand for local production - this info is all out there it's just a lot to summarize / idk how interesting it is to you guys

- her first movie was not released/available in taiwan bc of copyright issues until 2009 but it was popular/successful in HK; outside the window which is based on a book by chiung yao. weird partially autobiographical thing about chiung yao falling in love with a teacher at her high school; lin's roles in popular films in taiwan were often adaptations of this lady's work, with the occasional costume drama / war epic appearance thrown in. love massacre actually appears to be one of her first HK movies depending on how you count, filmed while she was trying to get away from the star system / producer management that had kinda ruined her childhood/early adult hood. that is to say there's interesting biographical information there

same goes for history about '67, the reforms that happened in the 1970s - I left off a lot of stuff about like the plot descriptions of Tam's TV work but I have access to that stuff / can bring it up; it reflects elements in his later work especially stuff with Joyce Chan (women's role in a changing society, youth culture, consumerism, etc).

- we don't really need to get into the facts too much but the general impression i get is "hong kong makes, the world takes" lol; just like, the PRC was in a position where what made the most sense was to (temporarily) leave them to the british because it let them access material / international trade stuff they wouldn't be able to do otherwise during a period when that was very convenient, and the british realized that the story of the 20th century was "We need to have the fig leaf of a functional state and not naked apartheid in order to get these colonial subjects to be productive" + only the most delusional colonial authority would think that they could maintain control of the area without full investment in war with china (there is no real natural border between shenzen and HK, plus with the rapidly increasing population stuff like drinking water security became a big issue etc)
- housing situation was fucked in HK, it turns out ww2 (and the chinese civil war) was not a chill time. huge shantytowns that would randomly catch fire, barely extant water infrastructure etc - depiction of versions of these things, and of people speaking cantonese with their regional accent about their lives is part of the appeal of the cantonese cinema. also like, they only agreed to have chinese as an official language in 1974. (among like 50,000 other things, they basically went to apartheid light instead of full on "This island is a plantation" mode)

⁴ Pak Tong, Cheuk. 2008. *Hong Kong New Wave Cinema (1978-2000)*. N.p.: Intellect. p.47

3. The New Wave at large

- a. Before the late 70s most HK productions could pretty neatly be categorized into just a few genres - comedies, martial arts, romance, and supernatural horror
- b. Traditionally associated with late 70s / early 80s films from internationally acclaimed directors, like *The Butterfly Murders* [1979] + *Dangerous Encounters of the First Kind* [1980] (Tsui Hark) or *The Secret* [1979] + *Boat People* [1982] (Ann Hui).
 - i. These pairs of films in particular are useful examples; *Butterfly Murders* and *The Secret* represent attempts at or incorporations of underrepresented genres and filmmaking styles in the era, produced for independent / small production companies (Seasonal Film Corporation and Unique Films Ltd, respectively)
 - ii. *Dangerous Encounters* and *Boat People* both are more immediately recognizable as participants in the new wave on a thematic level; they both deal with contemporary social issues (in *Dangerous Encounters*: the legacy of the 60s riots, youth culture, western military & cultural presence in the region. In *Boat People*: the effects of war, repression, regional politics, poverty, etc) more in line with what one might expect a “new wave” of cinema to be concerned with

We can talk about HK new wave all day probably lol, but I think the stuff about like .. there being a bottleneck in mandarin production because the refugee demographics were skewed, bc of the immediacy of southern china etc very fascinating – a ton of the mandarin language production was owned / operated by shanghainese who had left during the huge stretch of varyingly terrible shit 1920 - 37, 42, 49, 50 etc (not that hong kong didnt get occupied by the japanese but,). The HK new wave was largely instigated and carried out by directors / production staff born after WW2, many who had trained overseas getting their start in television then moving on to direct films in a bunch of different genres in the late 70s early 80s

- hk gov statistics estimates have 50,000 - 200,000 people moving to HK most years between 1947 - 1967; 2.9 million additional between 1940 - 1967.
- run run + runje shaw operated one of the big 3 film production companies in shanghai 1925 - 1937 (year of 2nd sino-japanese war) [its slightly more complicated than this lol, they actually opened a studio in hong kong in 1935 but didnt move all of their equipment there until '37]

4. Love Massacre

- a. Golden horse award award winning sound on location, shot in deserted alien SF - where he studied film in the '75 then '80) (nominated for best director + best cinematography @ GH, the year before the 1st HKFA where nomad got 9 nominations)
- b. Why do we love Love Massacre? it's a genre / setting underrepresented in HK cinema / horror cinema, visually unique, and with a structure that makes it eminently programmable (the ambiguous first half does not telegraph the second, ignoring the title)
- c. Jesus christ there's a note on the chinese wikipedia page about how this was the first movie Brigitte Lin performed in where she acted in a scene without a bra on. Also there's a review contemporary to the film in a malaysian newspaper that says it was based on an actual 6 person murder case in the USA but I couldn't find anything that 100% fit their description (six lives one knife)
- d. Reading about its context is rewarding; most people pick up on the stilted soap opera overtones in the first half of the film. As an inversion of the taiwanese television / film melodramas that made several of the stars' career (like work in HK did Tam & company's) and starring very popular actors who were engaged to each other (lol) the broad strokes Joyce Chan's script conclude in an a brief All-Timer "final girl" sequence after quietly evading a more predictable ending, or a happy end to any theoretical love triangle.
 - i. they had a brangelina style name for the two chins and two lins, they starred in a ridiculous amount of movies together; they were doing IRL shit as melodramatic as their movies (breaking off engagements, confessing true undying love, getting engaged for 4 years etc)
- e. Nearest neighbors are the television films Tam made in the 70s / his films like Nomad (hot young people's desires, materiality) and Cherie which connect directly thematically / aesthetically - Joyce Chan writing credits on those as well
 - i. Cherie has a relatively similar ending + stints of visual similarity, especially with the red / blue primary color / rothko thing

Tons of write-ups on this in particular but Tam in general mention a huge Goddard / Antonioni influence that I'd be curious to hear about if either of you have anything to say; Tam is explicitly a student of international cinema so I don't think it's a stretch, it's just something I only have a very superficial knowledge of. I think this movie is great even if you don't care about Brigitte Lin's career, or I don't think it needs that context but I find it interesting. The way it is becoming popular due to new availability / digital circulation is also fascinating - that kind of thing is usually the product of concerted marketing / screening efforts. The composition of at least 75% of the shots with brigitte lin in them are immediately screenshottable and shareable in a way that makes you want to see this movie

The Brigitte Lin biographical information angle as mentioned in one of my earlier comments is really tempting me right now lol - the fact that this was only the second or third movie she worked in outside of the taiwanese studio system, and was definitely the first after her temporary move to the USA

- this is hard to delineate / fact check but it feels pretty real - dream of the red chamber 1977 was for shaw brothers so that one is a good candidate for #1, the green snake white snake adaptation she was in would be #2
- the ambiguity comes from that some of the other stuff she did in the 1970s for first films (sorry 香港第一影業機構 is the most consistent way to refer to it lol) was filmed in taiwan etc but first films

itself was registered in hong kong. probably not as interesting to anyone else as it is to me! but the guy who started that company has a very archetypal HK film industry life story where he did some really notable stuff / kept making new film production companies every time one would go bankrupt. or just specifically the transnational character of the export cinema

My Heart is That Eternal Rose

- f. Tony Leung got HKFA best supporting actor for the way he purses his eyebrows in this movie while "Liking you" by Beyond plays over and over - deserved
- g. Tam says they made it look good because they hated the script ([quoted briefly in this random Bava article](#)) - HKcinemagic 2007 interview paraphrased: he views the first stint of his career as a series of varyingly schizophrenic exercises in the art & language of cinema ⁵
 - i. his later interests are primarily in realism drama & characterization which is not really what his films 1980 - 1989 are super about - Rick becomes a badass murderer off screen in 15 minutes etc. This attachment to scripts was still pretty unusual in 2006 btw !! Talk about shooting without a script ...
- h. Regardless I find this film personally quite moving! There's a lot of blank space to project on - unfortunate inevitable 1997 flight fatalism interpretation goes here but even just in terms of the moment of romance subgenre this is a totally successful film. Very singular visually thanks to the 2 cinematographers & the stylized editing choices
- i. Trivia: the song that plays over the opening credits (sung by anita mui) and that joey wong sings in the club is a cover / uses the instrumentation of a japanese song written by Mariya Takeuchi (popular city pop singer) for Akina Nakamori (popular jpop idol); per my lengthy covers playlist this was a popular production method; another glimpse of HK's ubiquitous cultural cross pollination

True of Love Massacre as well but we can definitely spend a bit of time talking about the staff on this film, almost everyone who worked on these has a few wild credits under their belt; the co-cinematographer on My Heart (...) is David Cheung who directed I Love Maria, Magnificent Warriors and has cinematographer credits on stuff like Dangerous Encounters of the 1st Kind, Nomad, An Autumn's Tale - I feel like this helps paint the picture of people making commercial cinema and trying to advance the medium, or of their own/collective ability whenever possible, and how the HK new wave "art" cinema was never separate from the popular cinema. I should probably also mention that Patrick Lung had a producer credit on Love Massacre; he directed stuff like Teddy Girls and Story of a Discharged Prisoner that were influential in this scene / HK film in general

⁵ Marchetti, G., Vivier, D., & Podvin, T. (2007, June 28). *INTERVIEW PATRICK TAM: THE EXILED FILMMAKER*. <http://www.hkcinemagic.com/en/page.asp?aid=270&page=0>

Didn't put down too much for this one because I feel like talking about it comes a little more naturally, Love Massacre feels very singular whereas this feels easy to plug into the canon of films like As Tears Go By, A Moment of Romance - sentimental gangster movies that were popular around that time. There is no world where this movie got made without A Better Tomorrow coming out, so it's interesting to see Tam's take on that popular genre, how fatalist and kind of unglamorous it is yet how beautiful and chivalrous it can be

As far as other movies of Tam's that are relevant to these discussions, you basically can't go wrong with anything from 1980 to 1989; the sword being a 'period piece' wuxia made for golden harvest probably is slightly less relevant to the social critique elements of his other stuff, but still reflects his interest in film language, advancing the medium etc - a totally worthwhile film, but:

Nomad (1982) - critically successful, controversial 'classic new wave' style drama film depicting "youth on fire" culture; weirdly an anti-japanese film per Tam but like I get it I guess - insanely stacked cast and crew with several overlapping other of Tam's popular / relevant works. Tam's beach party movie, Tam's Pinball summer.

Cherie (1984) - commercial dip into romcom for shaw brothers that didn't work out financially but is pretty awesome - a lighter entry in his filmography that still bears his trademark aesthetic style & the intentional portrayal of women's hashtag validity without romantic attachment. Has one of the great ending sequences of dumb HK romcom history. Another insane cast/crew list (chor yuen + big tony leung are the male leads)

Final Victory (1987) - i still have to see this one but it's his first credit with the bastard Wong Kar Wai; seems like an action comedy with romance themes?

Burning Snow (1988) - same year as the category 3 classification, a nasty and fatal movie in the filone of "Woman suffers horribly no matter what" which would become a full fledged exploitation genre with stuff like daughter of darkness etc

Unrelated but just a ridiculous quote I love:

[Looking back, Tam reckons that the Chinese audience has grown more conservative over the years. "All forms of censorship should be abolished," he protests. "I'm not worried about the critics," he adds. "Sex is an important part of human life. Every sex scene in *After This Our Exile* is necessary to advance the story."](#)

Year	Total number of television subscribers	Percentage of TV subscribers among Hong Kong families	Date of survey
1968	97,000	12.4	September 1968
1969	216,000	27.3	May 1969
1970	336,000	41.2	January 1970
1971	504,000	60.0	July 1971
1972	609,000	72.0	July 1972
1973	671,000	77.8	July 1973
1974	748,000	84.7	January 1974
1975	785,000	87.8	January 1975
1976	860,000	90.0	March 1976

Helpful chart from pak tong cheuk's HK new wave cinema 1978 - 2000 re: why the post '67 social reforms had such a huge impact on the possibility of tam & others's career in television (people started having housing which is important for television adoption it turns out)

Another general concept I'd like to try to get across: how the formation of a "Hong Kong" identity, which involved a 'melting pot' type of transnational influences, contributed to the need for local art production which spoke to the experiences of the people living on the island. The post WW2 generation grew up in an era defined by shit material conditions as well as very entrenched political systems - the political divisions reflected the period of the civil war, with any left parties usually identifying orthodoxically with the PRC and the right being a mix of weird pro KMT, pro american, pro HK-nationalists etc. The changing material conditions and cultural landscape was fostered in part by the struggle of the people against the british colonial authority but also just by the reality of a generation of third culture kids growing up in a world increasingly interconnected by technology and the movement of cultural products. Student newspaper film sections, student/art/experimental film clubs,

Notes on economy: American investment in the early 60s along with the sun beginning to set on the british empire, up to the opening of china in the 70s which pretty directly led to hong kong's 80s economy, which, combined with the near collapse of taiwanese film production created perfect conditions for HK to become even more of an export cinema powerhouse than they had before

Random relevant quotes:

HKCinemagic : Could you talk about your contribution to the Hong Kong New Wave? Is it still a viable concept?

Patrick Tam : It's a convenient grouping. I am never at ease with this kind of labeling. Of course, we appreciated it at that time. The first ten years of TVB [a local TV channel from which stemmed the New Wave directors] was the most innovative, creative, and experimental of that time because the system had not been fossilized into something immovable. It was open to experimentation. Selina Chow, now a Hong Kong Legislative Council (LegCo) member, was our boss at the time, and she loves creative works. She gave us creative freedom to experiment. *Ann Hui*, *Tsui Hark*, *Yim Ho*, all these friends, worked together, but I don't think this can be compared to the French New Wave. They were more intellectual and theoretical. We had this energy (after coming back from studying abroad in England or the United States), and we tried to work according to how we saw cinema. Some of the local moviemakers were getting older. For example, for us, *Li Han Hsiang* was not "cinematic." His films were stage recordings for us, so we tried to go against that. The only maestro that we considered truly cinematic was *King Hu*. We tried to inject some energy, to revitalize local cinema, and we tried to devote the best of our ability to work on that. It was a healthy climate at that time for this.

HKCinemagic : How do you view the New Wave now?

Patrick Tam : We can never go back to the golden days. The whole system has changed. People's lifestyle has changed. Nowadays, cinema is not the only entertainment you can get. You can go to karaoke, you can go to the Internet, or you can play video games. The young people do not necessarily go to the cinema. This is a global phenomenon. It's an age of mediocrity --even in Hollywood. With the development of technology, we tend to create works that are, on the surface, full of impact and overpowering, but, inside, emotionally empty. Of course, there is still hope. Here and there, there are still filmmakers truly concerned with human beings and emotions, but these individuals are rare.

References / Additional Reading

Books:

Bordwell, David. 2000. *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. N.p.: Harvard University Press.

Poppy, informative, pretty comprehensive overview of popular/genre HK cinema - definitely one of the more accessible items listed here. Bordwell as a textbook writer liberated from the constraints of not being able to just say “The Killer is awesome, dude” for a few hundred pages - not that that’s all he gets up to. [Free pdf @ his website.](#)

Cheung, Esther M. K., Tan See Kam, and Gina Marchetti, eds. 2010. *Hong Kong Screenscapes: From the New Wave to the Digital Frontier*. N.p.: Hong Kong University Press.

Really great collection of authors writing about the new wave in particular - an unmissable resource for anyone interested in this subject. Radiates academic interest without being impenetrable, slightly stuffy but not unconquerable. Believe in yourself, you can read this mildly boring shit!

Pak Tong, Cheuk. 2008. *Hong Kong New Wave Cinema (1978-2000)*. N.p.: Intellect.

Cheuk Pak Tong is an old head, he was running a film magazine in the 70s, worked as a director at TVB, has a few feature credits - the guy’s been around and knows his stuff. Great overview that gets into some of the specifics of the industry in a way only someone who was actively involved could relate.

Teo, Stephen. 1997. *Hong Kong Cinema: The Extra Dimensions*. N.p.: BFI.

Stephen Teo has written so many books about HK films you would have to try pretty hard to avoid them. This is one of the earlier, if not earliest english language books on the subject. Has a lot more about the pre-WW2 HK cinema than some of the other stuff listed so far.

The Cinema of Hong Kong: History, Arts, Identity. Edited by Poshek Fu and David Desser. N.p.: Cambridge University Press

Chapters split up by subject/authors, of particular interest for our purposes is Teo's section on the HK new wave. Great, relatively brief overview compared to some of the other books listed here which are in their entirety about that specific moment in film etc. Great collection.

Wing-Fai, L., and A. Willis, eds. 2014. *East Asian Film Stars*. N.p.: Palgrave Macmillan UK.

As above, chapters split up by subject/authors - it's kinda funny that I don't know what that's called, right? Dance school drop-out. To re-use a phrase: of particular interest for our purposes is the chapter about Brigitte Lin - great career overview with some information about her personal life. Good read.

Yau, Ching-Mei E. 2001. *At Full Speed: Hong Kong Cinema in a Borderless World*. Edited by Ching-Mei E. Yau. N.p.: University of Minnesota Press.

Great collection of writers together with a focus specifically on the international aspect of HK film, the popularity of their genre films considered alongside some of the obligatory festival stuff you'd expect. Again, wonderful context for so many things involved here.

Yau, Ching-Mei E., and Tony Williams, eds. 2017. *Hong Kong Neo-noir*. N.p.: Edinburgh University Press Limited.

Another collection edited by Esther Yau, focused as you can guess based on the title on neo-noir specifically. Luckily that's one of the best genres ever, so this similarly is wonderful to get through if that's an area of your interest.

Listening material:

lasdun, john, Zhou Yi, Leung P. Lung, Chai Y. Keung, and Lala. 2019. "working class history podcast e30-31, 1967 hong kong riots."

<https://workingclasshistory.com/podcast/e30-31-the-hong-kong-riots-1967/>.

Really helpful oral history via translation. A few men who were there & active participants, plus someone whose father was involved etc. So many english language sources are insanely biased towards the colonial government that resources like these, accessible to people who don't speak any form of chinese, are invaluable. Just use your critical thinking about stuff like whether it was good or bad to light Lam Bun on fire. You can do it, I believe in you.

Davies, Stephen, and DJ Clark. 2020. "Hong Kong History Podcast." spotify - no specific website.

<https://open.spotify.com/show/1NSk1tBqNEwMbV1bkrzyZb>.

Pretty awesome but fairly specific - Stephen Davies is a naval autistic primarily but his decades spent in Hong Kong shine through in his perspective on things long past + those still happening. Can't recommend this enough if you can get past the initial roadblock of his primary focus being boats, ports, etc- really decent handle on understanding british imperialism / colonialism and so on despite his advanced age and literal Navy participation. You can jump around to whatever era is interesting to you but the whole thing is worth a listen, not terribly long.

Montgomery, Laszlo. 2012. "China History Podcast - History of Hong Kong." teacup.media.

https://teacup.media/search?q=history%20of%20hong%20kong&f_collectionId=5fe59fb41aa1b257cccb002c.

This guy sucks bro. lol. A useful overview of HK history but listening to the stuff about the 60s/70s is a little jaw clenching. Just no perspective for how shit the colonial government was - still, functional description of some of the wikipedia-tier pop history that is absent from wikipedia. Worth a listen for a lot of basic fact material but please don't turn your brain off or believe this guy about anything more complex than which governor succeeded who etc.

Mouazzin, Ghassan, and Peter E. Hamilton. 2021. "made in hong kong transpacific networks and a new history of globalization, new books in economic and business history." spotify.

<https://open.spotify.com/episode/4muj4fJLEIMUgGJwo6c8o4>.

Helpful business/economic history post WW2. Kind of a great ad for a very stuffy book. Just important nuance surrounding what was actually going on industrially, economically etc in that period.

Articles/Press Releases:

Chu, Karen. 2018. "Hong Kong Icon Brigitte Lin on Her Career, Wuxia and #MeToo: "It Cleanses the Film Industry."" *The Hollywood Reporter*, April 4, 2018.

<https://www.hollywoodreporter.com/movies/movie-news/hong-kong-icon-brigitte-lin-metoo-it-cleanses-film-industry-1098834/>.

Incidental stuff peripheral to our interests here, mostly just context for Brigitte Lin's career, etc. Pretty brief

Davies, Stephen. 2020. "Being Historically Disappeared: Editing the Facts During and After the 1967 Riots." *Journal of the Royal Asiatic Society Hong Kong Branch* 60, no. 1 (October):

Very short, very interesting - Stephen Davies is the maritime historian mentioned in the podcast section above. This article specifically refers to the phenomena wherein HK history around 1967, and in general for much of the 20th century, is explicitly incomplete whether by negligence, malicious intent, etc. Talks about his experience realizing that there was no documentation whatsoever of the fact that his commando unit was also transported to the area via the HMS Bulwark during the months of riots.

Marchetti, Gina, David Vivier, and Thomas Podvin. 2007. "INTERVIEW PATRICK TAM: THE EXILED FILMMAKER." HK Cinemagic. <http://www.hkcinemagic.com/en/page.asp?aid=270&page=0>.

Great interview with Tam after the release of *After This Our Exile* - first two questions appear as screenshots earlier in the document, really helpful context for HK New Wave in his own words. He seems like a cool guy. Not terribly long as well.

news.gov.hk. 2008. "HK Film Archive to screen TV films by Patrick Tam." news.hk.gov press releases. <https://www.info.gov.hk/gia/general/200808/26/P200808260141.htm>.

Press release for a screening series in HK with some concise background summary on Tam's TV / film work, etc. Very short.

Wood, Chris. 2016. "When Hong Kong was a colour TV pioneer." *South China Morning Post*, November 26, 2016.

<https://www.scmp.com/magazines/post-magazine/short-reads/article/2048985/when-hong-kong-was-colour-tv-pioneer>.

Use 12 foot ladder (google it bro) to get around the paywall, or just hit print article etc.

Quick background on TVB's opening, some of the competition between early TV companies etc. Very short