

Art, Politics, and Commerce in Chinese Cinema

edited by **Ying Zhu**
and **Stanley Rosen**



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Contents

List of Tables	vii
Acknowledgements	ix
List of Contributors	xiii
Introduction	1
<i>Ying Zhu and Stanley Rosen</i>	
Part 1 Film Industry: Local and Global Markets	15
1. The Evolution of Chinese Film as an Industry	17
<i>Ying Zhu and Seio Nakajima</i>	
2. Chinese Cinema's International Market	35
<i>Stanley Rosen</i>	
3. American Films in China Prior to 1950	55
<i>Zhiwei Xiao</i>	
4. Piracy and the DVD/VCD Market: Contradictions and Paradoxes	71
<i>Shujen Wang</i>	
Part 2 Film Politics: Genre and Reception	85
5. The Triumph of Cinema: Chinese Film Culture from the 1960s to the 1980s	87
<i>Paul Clark</i>	

6. The Martial Arts Film in Chinese Cinema: Historicism and the National	99
<i>Stephen Teo</i>	
7. Chinese Animation Film: From Experimentation to Digitalization	111
<i>John A. Lent and Ying Xu</i>	
8. Of Institutional Supervision and Individual Subjectivity: The History and Current State of Chinese Documentary	127
<i>Yingjin Zhang</i>	
 Part 3 Film Art: Style and Authorship	 143
9. The Cinematic Transition of the Fifth Generation Auteurs	145
<i>Ying Zhu and Bruce Robinson</i>	
10. Transmedia Strategies of Appropriation and Visualization: The Case of Zhang Yimou's Adaptation of Novels in His Early Films	163
<i>Liyang Qin</i>	
11. Boundary Shifting: New Generation Filmmaking and Jia Zhangke's Films	175
<i>Shuqin Cui</i>	
12. New Year Film as Chinese Blockbuster: From Feng Xiaogang's Contemporary Urban Comedy to Zhang Yimou's Period Drama	195
<i>Ying Zhu</i>	
Notes	209
Filmography	249
Bibliography	261
Index	283

List of Tables

Table 2.1	Top 10 Asian Films in the U.S. 1994–2003	39
Table 2.2	Top 10 Foreign Language Films, United Kingdom (1990–2000)	41
	Top 10 Foreign-Language Films, United Kingdom (2001–2005)	
Table 2.3	Foreign Language Films in the U.S. (1980–Present, as of June 16, 2008)	43–44
Table 2.4	Top Grossing Chinese Language Films in the U.S., 1980–Present (as of June 16, 2008)	47–49
Table 4.1	Internet and Broadband Users in China (millions)	79
Table 4.2	China Online	79
Table 4.3	Media Revenue Breakdown for the Major U.S. Studios 2004	81
Table 4.4	Consumer Spending on Entertainment Media (1997–2004, in \$ million)	81
Table 4.5	Consumer Home Video Spending: DVD Revenue vs. Total Video Revenue in Billions (1999–2003)	82
Table 4.6	Top 10 Video Markets Worldwide 2003 Ranked by Distributor Revenues from Video Software	82

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Introduction

Ying Zhu and Stanley Rosen

Although motion pictures were exhibited and shot in China by foreigners within months of the first screenings in Europe and the United States, 1905 is the first year for which there is concrete evidence of films made in China by the Chinese themselves. In the decades that followed, Chinese cinema has been buffeted in response to the political and cultural upheavals of a Chinese society in transformation. With the founding of the People's Republic of China (PRC) in October 1949, the mainland Chinese film industry was consolidated and nationalized by the early 1950s under Communist Party directives. Film production in China from then until the mid-1980s imitated Soviet-style centralized planning, with state-ownership and subsidized production, turning out propaganda-driven films according to the state's production targets. The end of the Maoist era brought a remarkable outpouring of Chinese cinema from the late 1970s to the mid-1980s. Popular political melodramas by the Shanghai-based veteran director Xie Jin co-existed with experimental art films by the Fourth and Fifth Generation filmmakers as critics and film practitioners earnestly debated the nature and functions of cinema. The art films created a buzz overseas, quickly becoming a critical revelation that put Chinese cinema forcefully onto the world map. Chinese cinema has made critical waves ever since, winning awards at international film festivals, big and small, with celebrated films such as *Yellow Earth* (*Huang tudi*, Chen Kaige, 1984), *Raise the Red Lantern* (*Dahong denglong gaogao gua*, Zhang Yimou, 1991), *Platform* (*Zhantai*, Jia Zhangke, 2000), *Blind Shaft* (*Mang jing*, Li Yang, 2003), and *House of Flying Daggers* (*Shimian maifu*, Zhang Yimou, 2004), landing in the critical and sometimes even popular pantheon of world cinema.¹ Meanwhile, filmmakers such as Zhang Yimou, Chen Kaige, and Jia Zhangke, at different times and for different reasons, have become the darlings of media critics in the United States, Europe, and Asia. A cottage industry of Chinese cinema studies subsequently emerged in the world of academia, and scholarship on Chinese cinema has rapidly proliferated in recent years, resulting in a succession of books and journal articles that cover a variety of topics from political economy to the style and authorship of Chinese cinema.

The Burgeoning Literature in Chinese Cinema Studies

In line with the increasing emphasis on globalization, a number of significant works encompass Greater China (the Mainland, Hong Kong, and Taiwan), ranging from those

that seek to be comprehensive² to studies which are more tightly focused.³ What these books share, as a springboard, is a conceptual framework in their mapping of Chinese cinema that is inclusive of Chinese language and culture within the Greater China, reflecting the established mode of inquiry in Chinese cinema studies pioneered by several major anthologies over a decade ago.⁴ Such an all-inclusive approach has certainly enriched our understanding of Chinese cinema both as a conceptual grid and a diverse area of inquiry, yet it leaves little room for an in-depth examination of any particular production center of Chinese cinema, especially given the three centers' distinctive political and economic systems as well as shifting cultural climates.⁵ While the cinema of Taiwan has only recently been addressed in book-length monographs, Hong Kong cinema has been more readily treated as an independent entity.⁶

In light of the success of Chinese film abroad and the interest in the subject in the wider field of cinema and cultural studies, research monographs and edited volumes that focus exclusively on the cinema of the PRC have become more common; however, they most often concentrate on certain historical periods, cinematic movements, or specialized issues. One must start with Paul Clark's then-landmark work published in the late 1980s, *Chinese Cinema: Culture and Politics since 1949*, which offered a widely read account of film production in the PRC from the late 1940s to the mid-1980s.⁷ Indeed, for a number of years this was the one standard must-read work for anyone interested in an overview of PRC film history. Clark's more recent *Reinventing China: A Generation and Its Films* narrows the focus to the post-Cultural Revolution Fifth Generation directors whose pioneering work brought Chinese cinema to the attention of international audiences.⁸ Several volumes examine the effects of recent market reforms on Chinese cinema, with an increasing focus on younger directors whose work has been featured at international film festivals and art house cinemas outside China, and often through "unofficial" distribution sources within China.⁹ Arguably, studies on these younger directors — sometimes labeled as the "Sixth Generation" to distinguish them from their more established predecessors from the Fifth Generation — have begun to dominate the field.¹⁰ In addition to volumes that concentrate on particular periods of PRC film history, there are also those that either examine only one aspect of Chinese cinema, albeit in considerable depth, or seek to put Chinese film studies into a larger context, including those which focus on gender issues or cultural theory.¹¹

Despite this burgeoning literature, however, systematic studies of the cinema of the PRC based on recent and comprehensive research examining the three major aspects of art, politics, and commerce that must be considered for a comprehensive understanding of a nation's film industry have yet to emerge.¹² Our volume, *Art, Politics, and Commerce in Chinese Cinema*, attempts to fill this void by providing an up-to-date study focusing exclusively on the evolution of film production and consumption in mainland China, while noting the influence of Mainland cinema beyond its immediate borders. Such an extensive treatment of mainland Chinese cinema is particularly relevant, indeed long overdue, as Chinese cinema crossed its centenary threshold in 2005 with the film industry struggling, more than ever, to adapt to an increasingly globalized film practice driven by commercial imperatives.

Chinese Cinema with “Mainland Characteristics”

Given the transnational nature of virtually all cinema today — even the vaunted Hollywood model — and the obvious importance of Greater China in the production and distribution of virtually all successful “Mainland” films, it is useful to explain why we still feel it is necessary to maintain a Mainland focus in our volume. Indeed, the issues of “national cinema” and “Chinese-language cinema” are highly contested ones and many of the best recent studies have wrestled with the meaning of these expressions.¹³

First, the political system in the PRC remains Leninist in the control exercised by the party-state, led by the Chinese Communist Party. Thus, despite the many obvious changes during China’s reform period, “Socialism with Chinese characteristics” still mandates an important propaganda role for film, leading to tight censorship over controversial topics. Filmmakers who have violated directives, instructions, or guidelines established by the State Administration of Radio, Film, and Television (SARFT) have been punished by fines and outright bans, not just on the individual films guilty of the violation, but on the filmmaker him or herself. Recent examples include Jiang Wen’s *Devils on the Doorstep* (2000) and Lou Ye’s *Summer Palace* (2006), with the filmmakers banned for a number of years from making new films in China.¹⁴ Indeed, in a recent volume in which they interviewed twenty-one of China’s leading young film directors, Shaoyi Sun and Xun Li focus extensively on the censorship system, suggesting that it may be “the last obstacle to a healthy film industry.”¹⁵ Perhaps the most celebrated earlier case was Tian Zhuangzhuang’s *The Blue Kite*, an award-winning film from 1993 that received universal critical acclaim outside China, but has never been officially allowed distribution rights within China.¹⁶

The three films mentioned above are examples of a common problem faced by Chinese filmmakers who touch on “forbidden zones.” Before any film is allowed to be sent for exhibition abroad — including participation in an international film festival — the film must be cleared by state censors. Since film festivals have tight deadlines, and official clearance of any film with subject matter or individual scenes which are “controversial” is a complicated affair, filmmakers must carefully weigh the importance of entrance to a major international film festival such as Cannes, Venice, Berlin, or Tokyo against the predictable repercussions likely to follow from the Chinese film authorities. For art films with limited box-office prospects either in China or abroad, international exposure and acclaim are often essential to generate the level of interest that might lead to overseas distribution, and to provide the necessary funding for the filmmaker’s next project; indeed, most such films are co-productions relying on support from outside China, with the expectation that the film will find an international audience. It is in such dilemmas that we see the interplay of art, politics, and commerce most clearly, and this dilemma is likely to remain an important feature of mainland Chinese cinema for the foreseeable future. As a consequence of the concern with politics that all mainland Chinese filmmakers must entertain, a mindset that Perry Link has described as “enforced self-censorship” has developed, which occurs when a writer or filmmaker decides to avoid sensitive subjects or scenes, or alters such scenes in anticipation of

punishment.¹⁷ Although a variety of constraints confront filmmakers everywhere, this type of political relationship between the artist and the state does not really apply in Hong Kong or Taiwan.

Nevertheless, despite the continuing importance of the restrictions imposed by the Leninist system, the changing patterns under which films are produced and consumed, in which producers who are concerned with international distribution and the bottom line now play a more important role, have led to a far more complicated set of interactions between the Chinese state and its increasingly independent filmmakers. In the absence of the familiar state subsidies of the Maoist era, media and cultural units in postsocialist China are judged by their commercial success in a very crowded marketplace. State authorities and regulators fully understand this, even when the primary (political) values of the authorities are incongruent with the (commercial) values of the units they supervise. This has led to a system marked by *negotiation*, sometimes tacit and sometimes public, where cultural units may include their audience as a means of pressuring the authorities to exercise restraint in their control and regulation. After thirty years of reform, state-society relations are no longer a one-way street. Society has developed a momentum of its own and the state has to be concerned with and even to accommodate public opinion. What often occurs, therefore, is the government expressing an opinion (*biaotai*) against something, yet allowing the banned phenomenon, if it is popular enough, to exist despite the ban. There is a clear concern that policies that deviate too far from public expectations might affect the overriding value, which is promoting social stability. This is why you see the ebb and flow of policy, often with a lack of consistency.¹⁸ However, at the same time there are limits — often not clearly defined — beyond which state tolerance will be withdrawn.

The recent fate of Li Yu's *Lost in Beijing* (*Pingguo*, 2007) — well documented in the Hollywood trade papers, the Western media, and on Chinese blogs — offers a useful illustration of perhaps the major theme of our volume, i.e. the continuing evolution of the relationship among the forces of commerce, art, and politics and the expansion of the number of players — domestic and international — who are now involved in this process.¹⁹ When *Lost in Beijing* was shown at the Berlin International Film Festival in February 2007, Li Yu and her producer Fang Li brought two versions — the uncensored director's cut and a "censor-friendly" cut in which fifteen minutes had been removed — and then Li and Fang proceeded to engage in complex negotiations with Chinese film bureaucrats. In striking contrast with past practice, a good deal of the negotiation seemed to take place in public, with the filmmakers detailing the "debate" over the film to the world press. First, Li and her distribution and marketing partners made it clear that they would show the director's cut at a "market screening" for potential buyers, ingeniously reasoning that since the screening was not open to the general public it would not violate the Film Bureau's directive mandating the cuts that had to be made to receive official approval. Second, Li made it clear that the final decision on which version to screen for film festival audiences would be left to producer Fang Li. In the end, Fang opted to show the uncut version, arguing that he had "simply run out of time" to finish subtitling a sanitized version in German and English. Ironically, Fang and Li suggested that they

did not expect to be punished for defying the censors, telling a reporter that the film was fortunate not to win a prize. Such success would have been “a catastrophe,” since a prize-winning film would provoke “the prime minister or someone on that level ... to discover what the fuss is about....” The censors did win out over the Chinese title of the film, which was changed to “*Apple*” after the Film Bureau found “*Lost in Beijing*” “too sensitive.” Among other issues, reportedly there was at least some concern, with the Olympics coming up in August 2008, that foreigners might think that Beijing was a difficult city to navigate.

But that was not the end of this complicated story. After several delays, the film was allowed to open on the Mainland in November 2007 in a 97-minute version — the Hong Kong and international version ran 114 minutes — and brought in about 17 million yuan in its first month. However, and inevitably, given the nature of information dissemination in China today, the seventeen minutes of footage of rape and class conflict from the original version was widely posted on the Internet. As a result, public screenings were summarily banned, and the producer and his production company were barred from making films for two years. Thus, the truncated film was only removed from theaters after its relatively successful run and, although SARFT had banned the film’s broadcast and circulation online, the authorities reportedly only *suggested*, rather than ordered, a ban on the distribution of the DVD. Producer Fang Li felt quite comfortable telling the press that “there has been little impact. Ticket sales are good so far.”²⁰ Significantly, although a senior SARFT official had criticized the film for chasing international awards and insulting Chinese people instead of “consciously defend[ing] the honor of the motherland,”²¹ as he suggested that film directors should do, it was only when unnamed netizens posted the censored scenes online that the authorities felt compelled to act.

An examination of the saga of Ang Lee’s *Lust, Caution* in the Mainland reveals an even more complicated relationship among Chinese film authorities, who sought to co-opt a world-class Chinese director, China’s online nationalists (who objected to the film’s “glorification of traitors and insult to patriots”), youth and middle middle-class filmgoers, bloggers, newspaper critics, and liberal intellectuals. Theatrical screenings were initially permitted in the Mainland in a sanitized version prepared by Lee himself, at the same time that the uncut version was available for those who could travel to Hong Kong. The contention over *Lust, Caution* highlights the “pluralization of interests” involved in cultural policy in China today.²²

Second, a focus on mainland China is justified because in many ways the Mainland has become the focus of global commercial film interests, not just from Greater China, but from Hollywood as well. Following upon the omnipresent publicity given to “the rise of China” or “the Chinese economic miracle,” there is great anticipation that a rising middle class of Chinese filmgoers with disposable income will be the salvation of the declining Hong Kong film industry and will be the new frontier for Hollywood’s expansion. Indeed, Hong Kong film producers have openly admitted that 80 percent of their market is mainland China and that no film can be made without consideration of its prospects up north. The Closer Economic Partnership Arrangement (CEPA), signed between the governments of Hong Kong and the PRC on June 29, 2003, under which

Hong Kong films can enter the Mainland as co-productions without being subject to the quota restrictions foreign films are, has made the Hong Kong industry more dependent than ever on Mainland film authorities. In 2005, for example, five of the top six and seven of the top ten Chinese-language box-office hits in mainland China were Hong Kong films.²³ In 2007, nine of the top ten domestic films at the box office were co-productions, most with a strong Hong Kong component.²⁴ Given its new orientation, the decline of the Hong Kong film industry as a source of popular entertainment in Asian markets outside the Mainland has been frequently noted by Western critics.²⁵

Third, there is a strong historical dimension to our volume. Many of the chapters cover a broad swath of Mainland film history, when other Chinese-language cinemas were simply not relevant. Some of these chapters trace the evolution of Mainland cinema and the costs and benefits of moving from the isolation of the past to the global embeddedness of the present. Thus, a Mainland-centered approach can more clearly reveal the sometimes stark changes as we move through each of the periods considered.

Fourth, unlike many other studies of Chinese cinema, which quite understandably and appropriately offer a concentration on filmic textual analysis, we are interested not only in the “art” and aesthetics of film, but also in politics and commerce, as our subtitle notes. We see this approach as our “comparative advantage.” Had we focused solely on the art of film, the inclusion of Taiwan, for example, would make excellent sense since some of the world’s leading filmmakers, including Hou Hsiao-hsien, Tsai Ming-liang, and the recently deceased Edward Yang, are associated with that small island. In terms of film markets, however, Taiwan has been completely dominated by Hollywood and filmmakers from Taiwan must rely on success at international film festivals as the primary venues for their works. In short, when one considers the trinity of art, politics, and commerce together, a focus on mainland China becomes more understandable, indeed imperative.

Fifth, as if to validate the argument of the last paragraph, recent comments from those engaged in the Chinese film industry, from officials to filmmakers, have explicitly spoken of the importance of the commerce-art-politics nexus and its changing context. It is clear that the overseas box-office successes of *Crouching Tiger, Hidden Dragon*, *Hero*, and *House of Flying Daggers* have fueled the ambitions of virtually everyone in the film community, from creative artists to industry bureaucrats, though their visions not surprisingly reflect their place within this community. For example, director Feng Xiaogang — whose work is addressed in several chapters in this volume — told *The New York Times* during the filming of *The Banquet* how his films were changing to reflect the times as we now live in an era where people are looking for more leisure and entertainment. As he put it, “Now China has gradually adopted a market economy.... Movies have changed from a propaganda tool to an art form and now to a commercial product. If someone continues to make movies according to the old rules, he’ll have no space to live in today’s market.”²⁶

High-ranking film officials have addressed the commerce-art-politics relationship as well. Significantly, however, they have reversed the order of importance. Unlike Feng,

who sees not only propaganda but apparently also art as out-of-date, Jiang Ping, vice president of the Film Bureau under SARFT, spoke in February 2007 on the need for a new kind of producer in China's new era. In his formulation, China "now urgently [needs] film producers who are politically sensitive, aesthetically sophisticated and have a flair for marketing."²⁷ It was therefore not surprising that Yi Li's *Zhang Side*, a biopic about a celebrated Chinese soldier who was immortalized in a "constantly read essay" by Mao Zedong, won most of the major Chinese film awards (best picture, director, and actor) in 2006, beating out such larger commercial successes as Stephen Chow's *Kung Fu Hustle*, Feng's *A World Without Thieves*, and Ronny Yu's *Fearless*. Significantly, most of the nominated stars and filmmakers, such as Chow, Feng, and Zhang Yimou did not bother to attend the event.²⁸ As suggested above in the comments by producer Fang Li of *Lost in Beijing*, however, new-era producers are more likely to emphasize "a flair for marketing" and the kind of political sensitivity that enables them to understand how to work the system successfully rather than promoting the values favored by film bureaucrats.²⁹

The Genesis and Organization of the Volume

In 2005, the celebration of the centenary of Chinese cinema was marked with tributes to Chinese cinema's canonic texts in China and the rest of the world. In New York, the Film Society of Lincoln Center put together a high profile Chinese Cinema Retrospective in October, honoring the occasion with a three-week series that traced the history of mainland Chinese film through many of its celebrated texts. In attendance was the legendary filmmaker, Xie Jin, whose film career embodied the very dynamics of art, politics, and commerce that this volume seeks to explore. Embedded within the larger public celebration was an international by-invitation academic symposium sponsored by the City University of New York that provided an opportunity for in-depth exchanges among distinguished experts on the history and current state of Chinese cinema. The symposium featured eight roundtable discussions, covering topics ranging from history and the historiography of Chinese cinema, to the question of Chinese cinema and Chinese-language filmmaking, to Chinese documentary filmmaking, an area of inquiry long neglected. Specialists on Chinese cinema shared with each other their new research and discoveries. Significant themes and selected papers emerged from the symposium, which form the foundation of our edited volume. The volume further commissioned new papers to cover topics either not touched upon or that emerged during the symposium. A second conference to finalize the chapters was organized by the East Asian Studies Center at the University of Southern California and held on that campus in April 2008. In addition to all the authors, invited attendees included industry professionals from China and Hollywood, and film directors Feng Xiaogang and Li Yang.

It is indicative of the nature of contemporary Chinese film studies that our contributors represent a variety of disciplines and methodologies within the humanities and social sciences, including film/media studies, Asian studies, history, political science, sociology, communications, comparative literature, and Chinese language. Reflecting the

broad focus which encompasses aesthetics, politics, and the market, the chapters vary from close textual readings of the key films of individual filmmakers, to the changing dynamics of film culture and the politics of film in different historical periods, to statistical analyses of box-office results and home video markets.

Specifically, the volume is organized around three large areas of inquiry: the Chinese film industry and its local and global market; film politics, including major genres and their reception; and film art, focusing on style and authorship. Each chapter within a particular area builds upon, reflects on, and updates previous scholarship on mainland Chinese cinema while at the same time placing the current transformation within a larger framework. Part 1 of the book focuses on Chinese cinema as an industry and its domestic and global markets. Ying Zhu and Seio Nakajima's chapter "The Evolution of Chinese Film as an Industry" charts the changing nature of film production in China from its inception in 1905 to current practices in the mid-2000s. The development of the industry is broadly divided into three periods: a commercial industry prior to the PRC era, a centralized and state-subsidized industry during the Maoist era, and a decentralized and marketized industry during the era of reform. The major emphasis is an examination of the decentralization and commercialization of the Chinese film industry in the era of marketization and its struggle under the shadow of Hollywood imports. As the trends of privatization, marketization, and globalization continue to strengthen, the Chinese film industry has moved closer to a Western-style industrial structure, management model, and market mechanism. The authors suggest that the adoption of the Hollywood institutional model alone will not be sufficient to enable the Chinese film industry to survive the increasingly competitive market environment in the WTO era; the future of the Chinese film industry rests upon the ability of its practitioners to make films that will resonate with its domestic audiences.

Examining the reception of Chinese films in the notoriously parochial American market, Stanley Rosen's "Chinese Cinema's International Market" assesses the Chinese film industry's efforts to promote its films globally, seeking to counter Hollywood's triumphant re-entry into the Chinese film market since the mid-1990s. The author suggests that despite some obvious successes, notably with the hybrid multinational films *Crouching Tiger, Hidden Dragon*, *Hero*, and *House of Flying Daggers*, Chinese cinema's international venture appears to have fallen somewhat short of expectations. At the same time, he notes the limitations faced by *any* foreign language film, particularly in the highly competitive North American home market of Hollywood, where subtitled films, particularly those from more "exotic" markets such as Asia, have historically never fared well. Rosen reminds us that Hollywood's vast distribution networks, production and marketing costs, and control of upscale screen venues will continue to sustain its ability in producing brand name (*pinpai*) blockbusters. Examining box-office data more closely, however, he notes that Chinese films in fact have in recent years fared better than those of any other nation, although the range of such successful films has been limited, in part by audience and critical expectations. By examining the reasons for the successes and failures of Chinese films, the chapter offers some suggested strategies

Chinese filmmakers might employ to enhance box-office success in the United States and the rest of the world.

Complementing Rosen's chapter, in "American Films in China Prior to 1950," Zhiwei Xiao provides a case study of American films' reception in China during the Republican period (1911–1949). As the author reminds us, the cinematic style and narrative strategy of the native film productions were developed as a conscious effort to compete with Hollywood imports for the domestic market. Consequently, our knowledge of the reception of American films will provide insights into the historical legacy of the Chinese native filmmaking. Xiao's chapter offers a corrective to what the author sees as a tendency in Chinese film studies to overlook the issue of film distribution/exhibition and the historical context of film practices.

Shujen Wang's chapter, "Film Piracy and the DVD/VCD Market: Contradictions and Paradoxes," maps the dynamic landscape of piracy and the DVD/VCD market in China. Incorporating theoretical and historical inquiries of network, globalization, and space, this chapter also explores the effects of technological changes and regulatory expansion and their impact on the Chinese film market. As the author notes, China has been celebrated as "the world's fastest growing theatrical market" for Hollywood films but at the same time is castigated for having the world's highest film piracy rate. Indeed, the Chinese film market at the turn of the millennium is marked by paradoxes and contradictions: state monopoly intersecting consumer capitalism, post-WTO transnational trade and intellectual property governance cutting across nationalist sentiments and local resistance. The boundaries between state and market, commerce and art, and art and politics, are increasingly blurred. Digital technology further heightens the tension between the licit and the illicit amid shifting balances of power and control among different networks and actors. The author argues that these paradoxical developments are symptomatic of complex underlying forces of globalization, digital technology, policy, and the changing state. With its implications for global capitalism and transnational politics, piracy in particular serves as a lens through which some of these issues are manifested.

Part 2 of the volume is devoted to film politics, broadly defined, and focuses on a number of popular and emerging film genres in Chinese cinema, including martial arts, animation, and documentary, and their reception. However, the section begins with an intriguing reassessment of a key turning point in Chinese film culture. Paul Clark's chapter, "The Triumph of Cinema: Chinese Film Culture from the 1960s to the 1980s," takes us back to an era when Chinese audiences eagerly flocked to cinema houses to watch any films available for public screening. Clark links together three time periods that have previously been treated separately, revealing the continuities and persistence of Chinese film culture (going to the movies and the impact of movies on audiences' attitudes and tastes) prior to the Cultural Revolution, during the ten years of so-called "catastrophe," and ending with the early 1980s. He argues that film occupied a central position in Chinese cultural life from the mid-1960s until the rise of the Fifth Generation filmmakers in the mid-1980s. As Clark elaborates, after their victory in 1949, the Communist Party leadership recognized the potential of film to create a new mass culture and present messages in identical form across the nation. In the 1950s, film-going

became a regular experience for urban Chinese, often organized by work units, so that this activity should not be viewed as strictly recreational. Because of a relatively low production level, there was space for imported films: indeed, studios supplemented their revenue by dubbing foreign films, often using actors who appeared on screen in local features. Clark makes the compelling point that, given the limited cinematic exposure, the standard treatment of transitions of time and location had to be learned by audiences new to cinema, which partly explains the relative simplicity and obviousness of many of the films from Chinese studios after 1949.

Stephen Teo's chapter, "The Martial Arts Film in Chinese Cinema: Historicism and the National," traces the evolution and current transformation of the Chinese genre with the highest profile, the martial arts film. Teo argues that, from the beginning, the martial arts genre imbibed influences from Hollywood and European genres while at the same time drawing from the fountain of China's history and folkloric past. The genre was perceived as a signifier of Chinese national identity and cultural form that could be distinguished from the Westernized or Europeanized form. However, the success of *Crouching Tiger, Hidden Dragon* at the start of the twenty-first century has made martial arts a transnational form. The author argues that recent films such as Chen Kaige's *The Promise* (2005), Feng Xiaogang's *The Banquet* (2006), and Zhang Yimou's *Curse of the Golden Flower* (2006) are further demonstrations of the increasing transnationalization of martial arts. They could even be described as allegories of globalization.

John A. Lent and Ying Xu's chapter, "Chinese Animation Film: From Experimentation to Digitalization," traces the history of Chinese animation from the earliest works of the Wan brothers and lesser-known pioneers, through the lull of World War II, the golden eras of the Shanghai Animation Film Studio, the reorganization under a market economy, and the present state of astronomical expansion. As is evident in Lent and Xu's account, during its eighty-year history, China's animation has persisted and excelled under various types of political, economic, and socio-cultural conditions, including military invasions, civil war, dictatorships, and both planned and market economies. Despite at times formidable obstacles and unstable states of existence, China in the past produced some of the world's most exquisite animation, and currently promises to be a global behemoth in production quantity.

Yingjin Zhang's chapter, "Of Institutional Supervision and Individual Subjectivity: The History and Current State of Chinese Documentary," is a critical survey of Chinese documentary filmmaking. It provides an historical overview of the rise of documentary filmmaking in early twentieth-century China and its development under direct state supervision through the socialist period. Special attention is given to the so-called "new documentary movement" in mainland China since the late 1980s. The chapter samples subjects (e.g., migration, prostitution, sexuality), styles (e.g., expository, observational, participatory, reflexive, performative), and special functions (e.g., educational, propagandist, alternative, oppositional, subversive) of new documentaries and situates this new trend of filmmaking in the context of transnational cultural politics (e.g., domestic marginalization, international film festivals, global media, and foreign

investment). The author argues that, overall, the recent documentary trajectory moves away from an obsession with grand history (war, revolution, or modernization) and toward a multitude of simultaneous images of fast-changing landscapes and mindscapes in contemporary China.

Part 3 moves to the third aspect of the volume, film art, focusing on style and authorship. Ying Zhu and Bruce Robinson's chapter, "The Cinematic Transition of the Fifth Generation Auteurs," takes us back to the early 1990s by tracing the Chinese Fifth Generation filmmakers' cinematic transition from New Wave art film to post-New Wave classical film. The chapter addresses economic and textual strategies the Fifth Generation filmmakers, chiefly Chen Kaige, Tian Zhuangzhuang, and Zhang Yimou, utilized to compete with Hollywood for both global and domestic market shares. The authors argue that the core element of the Fifth Generation's transition from art cinema to popular cinema is its reprising of a continuity narrative strategy. Zhu and Robinson discuss stylistic principles of post-New Wave and its cultural/cinematic heritage through textual analyses of the Fifth Generation films from the late 1980s to the mid-1990s, examining Chen Kaige's *Farewell My Concubine* (1993), Tian Zhuangzhuang's *The Blue Kite* (1993), and Zhang Yimou's films as a group during this period. The chapter also links the transition of the Fifth Generation with Chinese cinema's general trend of commercialization during that time. Finally, the chapter discusses post-New Wave's domestic bent since the late 1990s as the domestic market began to demonstrate its profit potential for films with popular appeal.

Liyan Qin's chapter, "Transmedia Strategies of Appropriation and Visualization: The Case of Zhang Yimou's Adaptation of Novels in His Early Films," tackles the issue of film adaptation, an important topic given the close kinship between literature and film in Chinese cinema. After a brief overview of the past century of Chinese film adaptation, Qin focuses on the adaptation practice of Zhang Yimou, who has always preferred literary sources to original scripts. What interests the author is Zhang's remodeling of novels into what became a trusted international brand: "the Zhang Yimou film." What patterns underlie the alterations Zhang introduced? Why were these changes made? What image of China emerges from these films? How has this image itself changed over time? Qin examines Zhang's early adaptation films from three intertwined angles: the "cultural" images he adds, the patriarchs and young lovers he represents, and the communist history he chooses to engage or ignore.

Shuqin Cui's chapter, "Boundary Shifting: New Generation Filmmaking and Jia Zhangke's Films," moves on to spotlight the film practices of the post-Fifth Generation, what has commonly been labeled as the "independent generation." The author argues that the desire to remain independent and the difficulty in doing so has caused these filmmakers to move between the margins and the mainstream and to make films both inside and outside the system. Cui's chapter further highlights the film practice of one of the most influential post-Fifth Generation filmmakers, Jia Zhangke, to illustrate the point that the new generation has never ceased to negotiate a space between the periphery and the center, the local and the global. Finally, Cui reveals how, as the director interprets local space to reveal the abrupt dislocations in China's

socio-economic landscape, he furthers his investigation by focusing on various forms of popular culture.

Ying Zhu's chapter, "New Year Film as Chinese Blockbuster: From Feng Xiaogang's Contemporary Urban Comedy to Zhang Yimou's Period Drama," shifts gears to look at domestic films and filmmakers who have garnered a large audience within China. The chapter discusses Chinese New Year film (*hesui pian*) as a domestic blockbuster genre and the role the popular TV practitioner-turned-filmmaker Feng Xiaogang has played in cultivating the lucrative Chinese New Year market. The only formidable force in making popular New Year films up until 2002, Feng's dominance was challenged when Zhang Yimou's martial arts debut *Hero* rapidly ascended to the top of the box office. With the success of his subsequent epic dramas, *House of Flying Daggers* and *Curse of the Golden Flower*, Zhang has clearly overtaken Feng as the domestic king of the box office. Zhu argues that the success of Zhang's big-budget, epic-scale period drama, aided by a Hollywood-style marketing campaign, has transformed the Chinese New Year film from moderately budgeted urban comedies into massive period spectacles. It is worth noting that *House of Flying Daggers* was released to theaters in July and August of 2004, and thus sought to cultivate the Chinese summer season previously associated with animated films intended for children. Zhu's chapter traces the evolution of the Chinese New Year film from its origins in Feng's modest urban comedies to Zhang's Hollywood-style high concept blockbuster films.³⁰ It further explores the successes enjoyed by Feng's New Year films among Chinese audiences, and then compares Feng's textual strategies to those of Hollywood's high concept films and Zhang's period dramas. It seeks to illustrate and explain the gradual erosion of Feng's New Year film formula and its replacement by textual and marketing strategies imported from Hollywood.³¹

It goes without saying that the evolution of Chinese cinema manifests the general pattern of China's socio-economic development, which has been driven by an overriding nationalism both in times of crisis and buoyancy. Nationalism in the forms of patriotism and "anti-foreignism" was the key force in Chinese cinema's early expansion, contributing to the rise of Chinese cinema's first entertainment wave and the industry's initial institutional restructuring.³² As noted by several authors in this volume, nationalism in times of buoyancy is reflected through the industry's push for the globalization of Chinese cinema, in particular the obsessive desire for the recognition of Chinese cinema in the U.S. film market, what we consider the "Hollywood complex." "Going global," however, is nothing new. Zhou Jianyun, a pioneer of Chinese cinema, argued as early as 1925 that internationalization would solve the crisis of Chinese cinema and that the development of the Chinese film industry must follow the direction of Western cinemas by moving beyond the boundaries of the nation-state.³³ The current push for going Hollywood, therefore, derives less from a sound marketing strategy and appears to be more closely related to the nationalistic sentiment that measures the success of Chinese cinema in terms of the degree of recognition and confirmation from Hollywood, the center of the cinematic universe.

From film industry to film representation, film culture, and finally to topics of emerging interest, we have attempted to provide a comprehensive reappraisal of the state

of Chinese cinema as a research subject. We approach Chinese cinema from a variety of perspectives rooted in cinema studies, classical and contemporary. Chinese cinema is treated as an art form (style and narrative), an ideology (representation and culture), and a revenue-generating industry (finance and market). Highlighted are the issues of genre and authorship rooted in traditional film theory and criticism as well as issues of cultural industries and reception, which have emerged in contemporary cinema studies. Several chapters in the book situate the development of Chinese cinema within a comparative framework that accentuates Chinese cinema's interaction with other national and regional cinemas, with the greatest attention given to the role Hollywood has played in shaping the evolution of Chinese cinema.

We acknowledge that limited space for a single volume prevents an exhaustive coverage that would otherwise provide a more balanced picture of the influence upon Chinese cinema of other national and regional film cultures. Moreover, while animation, adaptation, and documentary are singled out as new research avenues, other subjects equally worthy of attention have been omitted. For example, the issue of sexuality and the new DV (digital video) movement is regrettably left untouched, owing not only to space limitations, but also because this emergent area of research is only just beginning to attract adequate scholarly attention. What await our further attention are the popular domestic films that have long been the bread and butter of Chinese filmmakers and the staples of Chinese audiences. Produced and distributed through regular studio channels, these "conventional heartwarming melodramas" address topical issues in contemporary Chinese society.³⁴ The moral tales they conjure up resonate with the majority of the moviegoers in China. Granted that feature films are increasingly eclipsed by television dramas as the most mundane popular entertainment vehicle, future coverage of Chinese cinema will benefit from coming to terms with the vernacular domestic films that Chinese audiences routinely encounter.³⁵ In this regard, the recent death of highly popular and critically acclaimed director Xie Jin on October 18, 2008 at the age of eighty-four has already begun to generate renewed debate over the "Xie Jin model," which some scholars have termed "the golden formula that guarantees ticket sales."³⁶ With an academic conference held in June 2009 at Shanghai University that focused on Xie's work in the context of art, politics, and commerce, we look forward to scholarship from China that emphasizes, as we have in this volume, the interplay among these three key components of Chinese cinema.³⁷

Notes

INTRODUCTION

1. This is a variation of the opening paragraph in Ying Zhu's article, "The Past and Present of Shanghai and Chinese Cinema," *New York Times* China Studies Website (April, 2006): <http://www.nytimes.com/ref/college/coll-china-media-001.html> (accessed December 22, 2008).
2. This would include Sheldon Lu and Emilie Yeh, eds., *Chinese Language Film: Historiography, Poetics, Politics* (University of Hawaii Press, 2005), which charts the cinematic traditions of mainland China, Taiwan, Hong Kong, and the Chinese diaspora from the beginning of Chinese film history to the present; Yingjin Zhang, *Chinese National Cinema* (Routledge, 2004) which provides, in broad strokes, a chronological history of Chinese film that encompasses the cinemas of Hong Kong, mainland China, and Taiwan; and Darrell William Davis and Emilie Yueh-yu Yeh, *East Asian Screen Industries* (British Film Institute, 2008), which offers in-depth case studies of the screen industries of Japan, South Korea, Taiwan, Hong Kong, and mainland China in the context of their response to global trends, in particular the move to de-regulation.
3. For example, Chris Berry's edited volume, *Chinese Films in Focus: 25 New Takes* (BFI, 2004, 2008), now in a second edition, is a less ambitious yet equally daunting exercise in traversing Chinese-language films from the three production centers of Chinese cinema, focusing on key individual films from each location; Chris Berry and Mary Farquhar's *China on Screen: Cinema and Nation* (Columbia University Press, 2006), which argues for the abandonment of "national cinema" as an analytic tool for the contested and constructed nature of "Chineseness" but at the same time groups together for academic treatment, under the rubric of "China," celebrated film practitioners of Chinese heritage from mainland China, Hong Kong, Taiwan, and the Chinese diaspora; and Rey Chow's *Sentimental Fabulations: Contemporary Chinese Films* (Columbia University Press, 2007), which considers the persistence of the "sentimental mode" in a variety of Chinese-language films that appeal to the West.
4. See, among others, Nick Browne, Paul G. Pickowicz, Vivian Sobchack, and Esther Yau, eds., *New Chinese Cinemas: Forms, Identities, Politics* (Cambridge University Press, 1994); Chris Berry, ed., *Perspectives on Chinese Cinema* (British Film Institute, 1991); and Sheldon Lu, ed., *Transnational Chinese Cinemas: Identity, Nationhood, Gender* (University of Hawaii Press, 1997).

5. For additional studies that encompass Greater China, but which depart from the cultural-linguistic framework, see Michael Berry's *Speaking in Images: Interviews with Contemporary Chinese Filmmakers* (Columbia University Press, 2005); Wang Shujen's *Framing Piracy: Globalization and Film Distribution in Greater China* (Rowman and Littlefield, 2003); and Gary X. Xu's *Sinascape: Contemporary Chinese Cinema* (Rowman and Littlefield, 2007). However, in these cases the broad focus on Greater China is accompanied by the narrow focus on film directors (Berry), piracy and distribution (Wang), or case studies of individual films that illustrate the complex nature of transnational film production and consumption (Xu), leaving large areas of Chinese film and film history untouched.
6. On Taiwan, see Emilie Yueh-yu Yeh and Darrell William Davis, eds., *Taiwan Film Directors: A Treasure Island* (Columbia University Press, 2005) and Fei Lu and Chris Berry, eds., *Island on the Edge: Taiwan New Cinema and After* (Hong Kong University Press, 2005). For Hong Kong, see David Bordwell, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Harvard University Press, 2000); Stephen Teo, *Hong Kong Cinema: The Extra Dimensions* (University of California Press, 1998); and Poshek Fu and David Desser, eds., *The Cinema of Hong Kong: History, Art, Identity* (Cambridge University Press, 2002). Although it links Hong Kong with Asian and international film markets, Gina Marchetti and Tan See Kam's anthology *Hong Kong Film, Hollywood and the New Global Cinema* (Routledge, 2007) nonetheless features Hong Kong as a distinctive film production center.
7. Paul Clark, *Chinese Cinema: Culture and Politics since 1949* (Cambridge University Press, 1988).
8. Paul Clark, *Reinventing China: A Generation and Its Films* (Chinese University of Hong Kong Press, 2005).
9. Ying Zhu, *Chinese Cinema during the Era of Reform: The Ingenuity of the System* (Praeger, 2003); Jason McGrath, *Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age* (Stanford University Press, 2008).
10. Paul G. Pickowicz and Yingjin Zhang, eds., *From Underground to Independent: Alternative Film Culture in Contemporary China* (Rowman and Littlefield, 2006); and Zhen Zhang, ed., *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century* (Duke University Press, 2007). For a valuable discussion of the reasoning behind the "Sixth Generation" label, as well as its "increasingly shaky" accuracy, see Shaoyi Sun and Li Xun, *Lights! Camera! Kai Shi! In Depth Interviews with China's New Generation of Movie Directors* (Eastbridge, 2008), ix–xiii.
11. Shuqin Cui, *Women through the Lens: Gender and Nation in a Century of Chinese Cinema* (University of Hawaii Press, 2003); Jerome Silbergeld, *China into Film: Frames of Reference in Contemporary Chinese Cinema* (Reaktion Books, 2000) and Silbergeld's *Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen* (Tang Center for East Asian Art, Princeton University, 2008); Yingjin Zhang, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Center for Chinese Studies Publications, 2002); Rey Chow, *Primitive Passions* (Columbia University Press, 1995).
12. One effort at comprehensiveness, growing out of a week-long Chinese film festival in October 2000, is Haili Kong and John A. Lent, eds., *100 Years of Chinese Cinema: A Generational Dialogue* (Eastbridge Press, 2006); however, as suggested in the title, the focus is on the generational differences that distinguish individual Chinese filmmakers rather than the system as a whole.

13. In their book, *China on Screen*, Chris Berry and Mary Farquhar argue for the abandonment of “national cinema” as an analytic tool and propose “cinema and the national” as a more productive framework as they showcase how movies from Greater China construct and contest different ideas of the Chinese nation. Sheldon Lu and Emile Yeh’s *Chinese Language Film* chooses to make do without deploying the notion of “nation” or “national” and to employ instead “Chinese-language cinema” in justifying their grouping of films from Greater China. Expressing the same frustration with the perceived inadequacy of the (Chinese) national cinema paradigm, Yingjin Zhang’s *Chinese National Cinema* chooses to employ discrete chapters on film industries in the Mainland, Hong Kong, and Taiwan. Regardless of the nuances in their respective approaches, all three books have chosen to be inclusive in their canvas of Chinese cinema, covering a broad range of film practices within the confines of Greater China based on a cultural-linguistic model.
14. For a report on the seven-year ban on Jiang Wen, see ScreenDaily.com, July 13, 2000. Lou Ye’s case, in which he was reportedly banned for five years, has been extensively discussed in the Western media, with reports in *Variety*, September 18 and October 23, 2006; *The Los Angeles Times*, May 19, 2006, E9; ScreenDaily.com, April 24, 2006; and *The New York Times*, September 5, 2006, B2. In a sign of changing times, Lou told interviewers at the Pusan Film Festival in 2006 that he planned to continue working despite the ban (*Variety*, October 23–29, 2006, 12).
15. Shaoyi Sun and Li Xun, *Lights! Camera! Kai Shi!*, xiii–xv.
16. See the chapter on Fifth Generation filmmakers by Ying Zhu, which addresses this film in the context of Tian’s body of work.
17. Perry Link, “Introduction,” in Kang Zhengguo, *Confessions: An Innocent Life in Communist China* (W. W. Norton, 2007), xxi.
18. This is taken directly from Stanley Rosen, “Foreword,” in Ying Zhu, *Television in Post-Reform China: Serial Dramas, Confucian Leadership and the Global Television Market* (Routledge, 2008), xvii–xviii.
19. The original script was called *Life and Death in Beijing*, which would have been still more problematic. See *Variety*, February 7, 2007, 14 and February 19–26, 2007, 45; *Financial Times*, March 5, 2007, 15; *Newsweek* (International Edition), February 19, 2007; and *The Hollywood Reporter.com*, February 11 and 20, 2007.
20. Joey Liu, “Film Banned after Footage of Uncut Version Put on Net,” *South China Morning Post*, January 5, 2008, 5.
21. Rowan Callick, “China’s Censorship Syndrome,” *The Australian*, May 14, 2008, 29.
22. On the *Lust, Caution* case see Stanley Rosen, “Priorities in the Development of the Chinese Film Industry: The Interplay and Contradictions among Art, Politics and Commerce,” paper presented at the Conference on “Locality, Translocality, and De-Locality: Cultural, Aesthetic, and Political Dynamics of Chinese-Language Cinema,” Shanghai University, July 12–13, 2008. For a discussion of the increasing political pluralization that marks the policy process more generally, see Andrew C. Mertha, *China’s Water Warriors: Citizen Action and Policy Change* (Cornell University Press, 2008).
23. See the detailed cover story “Xianggang dianying chunhui dalu” (The return of spring for Hong Kong films in the Mainland), *Yazhou zhoukan* (Asiaweek), March 26, 2006, 20–27.
24. Zhou Tiedong, “Overview of the 2007 Chinese Film Industry,” talk presented at the conference “Chinese Film at 100: Art, Politics and Commerce,” University of Southern California, April 24–26, 2008.

25. *The New York Times*, June 17, 2007, Arts and Leisure section, 22.
26. David Barboza, “A Leap Forward or a Great Sellout?” *The New York Times*, July 1, 2007, Arts and Leisure section, 7.
27. Clifford Coonan, “China Outgrows Mom & Pop Era,” *Variety*, March 12–18, 2007, A2.
28. Sen-lun Yu, “Zhang Side Dominates Top Chinese Awards,” *Variety*, October 29, 2006 (online).
29. It is worth noting that scholars have pointed out the extent to which the content and form of Chinese cinema have come to reflect the perceived value of international film festivals and transnational capitals. Paul Pickowicz’s essay, “Social and Political Dynamics of Underground Filmmaking in China” (in Pickowicz and Zhang’s edited volume, *From Underground to Independent*) deployed the framework of “new Occidentalism” to describe the need for Chinese filmmakers of global inspiration to make movies about China that they imagine foreign viewers would like to see. The Chinese filmmakers must now navigate between the imperatives of both the domestic censors and the overseas distributors.
30. High concept films are generally associated with formulaic mainstream films in which the story can be summarized in no more than one or two sentences, and the term is therefore used primarily in relation to Hollywood blockbusters. The term has also been associated with films that integrate production with marketing. See Justin Wyatt, *High Concept: Movies and Marketing in Hollywood* (University of Texas Press, 1994) and Charles Fleming, *High Concept: Don Simpson and the Hollywood Culture of Excess* (Doubleday, 1998).
31. It should be noted that Feng has not gone quietly into the night in the competition with Zhang Yimou. His most recent New Year’s film, *If You Are the One* (*Feicheng wurao*), set a new box-office record in 2009.
32. Ying Zhu, “Commercialism and Nationalism: Chinese Cinema’s First Wave of Entertainment Films,” *CineAction*, 47 (1998): 56–66.
33. Ying Zhu, *Chinese Cinema during the Era of Reform: The Ingenuity of the System* (Praeger, 2003), 198.
34. Sheldon Lu, “Tear Down the City: Reconstruct Urban Space in Contemporary Chinese Popular Cinema and Avant-Garde Art,” in Zhang Zhen, ed., *Chinese Cinema and Society at the Turn of the Twenty-first Century* (Duke University Press, 2007), 141.
35. For a detailed account of the roles and functions of contemporary Chinese television dramas see Ying Zhu, *Television in Post-Reform China: Serial Dramas, Confucian Leadership and the Global Television Market* (Routledge, 2008).
36. The “Xie Jin model,” which Xie himself was never comfortable acknowledging, included an emphasis on Confucian values, the choice of popular subject matter, and the use of conventional melodramatic narratives. See Yingjin Zhang and Zhiwei Xiao, *Encyclopedia of Chinese Film* (Routledge, 1998), 376–77, and Rosen video interview with Xie in Los Angeles, April 8, 2002 (unreleased). After Xie’s death, controversial blogger Song Zude, a wealthy mainland Chinese TV and film producer known for his vicious critiques of Chinese celebrities and called “The King of Media Hype,” launched an attack on Xie, which brought down official and public abuse on Song himself.
37. “Vernacular Modernity, National Identity, and Cultural Politics of Melodrama: A Tribute to Director Xie Jin,” Shanghai University, June 13–15, 2009.

CHAPTER 1

1. Zhang Xiaotao, “Mainland Films 2005” (Dalu dianying 2005), *Arts Criticism (Yishu pinglun)*, 1 (2006): 63–66.
2. Yao Zhiwen, “Some Suggestions on the Development of the Chinese Film Industry” (Dui Zhongguo dianying chanye fazhan de jidian jianyi), *Journal of Zhejiang Institute of Media & Communications (Zhejiang chuanmei xueyuan xuebao)*, 6 (2006): 14–16.
3. Rao Shuguang, “Three Questions about Chinese Cinema” (Guanyu Zhongguo dianying de san ge wenti), *Contemporary Cinema (Dangdai dianying)*, 2 (2006): 57–58.
4. Yin Hong and Zhan Qingsheng, “Notes on the Chinese Film Industry, 2005” (2005 Zhongguo dianying chanye beiwang), *Film Art (Dianying yishu)*, 2 (2006): 14, Table 2.
5. Xinhua Economic News Service, January 9, 2007.
6. The number quoted comes from the 2008 *Research Report on Chinese Film Industry* (Beijing, China Film Press, 2008), 22.
7. See the website Reference.com, http://www.reference.com/browse/wiki/Curse_of_the_Golden_Flower (accessed January 15, 2008).
8. Bruce Robinson, “Chinese Mainland New Era Cinema and Tiananmen,” *Asian Culture Quarterly*, 2 (1992): 38
9. The first Chinese film was made in Beijing in 1905 by a photo shop owner, Ren Qingtai. The film he made was a recorded version of a Beijing opera performed by a popular opera singer. Ren screened his film at a tea-house style exhibition site. See Ying Zhu, *Chinese Cinema during the Era of Reform: The Ingenuity of the System* (Westport, CT: Praeger, 2003), 177.
10. Zhu, *Chinese Cinema during the Era of Reform*, 177.
11. Film distribution and exhibition in today’s China very much resembles the earlier period, driven by the demand for Hollywood features.
12. Film stocks were later imported to China from the United States. World War I made it possible for Hollywood to replace Europe as the dominant force in the Chinese film market.
13. The emergence of long narrative is considered by Chinese film historians as Chinese cinema’s real dawn.
14. Ouyang Yuqian, *Since I Started My Acting Career (Wode yanyi shengya)* (Beijing: China Drama Press, 1959).
15. David Desser, “Session: Trends and Concepts in Chinese Cinema,” *Quarterly Review of Film Studies*, 10 (April 1989): 358
16. See Zhiwei Xiao’s chapter in this volume for a detailed discussion on the presence of Hollywood films in China prior to the establishment of the People’s Republic of China.
17. See “The Opening Statement of United Film Exchange” (Lianhua xuanyan) published in the special edition of *The Evening of Shanghai (Shenzhou gongshi Shanghai zhiye)*, 4 (1926): 39.
18. The first sound film was introduced to China from the United States in 1929.
19. For a detailed history of the period described in this paragraph, see Zhiwei Xiao, “Chinese Cinema,” in Yingjin Zhang and Zhiwei Xiao, eds., *Encyclopedia of Chinese Cinema* (London: Routledge, 1998), 18–21; Yingjin Zhang, *Chinese National Cinema* (New York: Routledge, 2004), 83–95; Yingjin Zhang, “A Centennial Review of Chinese Cinema,” http://chinesecinema.ucsd.edu/essay_ccwlc.html (accessed May 12, 2008).

20. Because of space limitations, this section mainly focuses on the industrial-institutional aspect of Chinese cinema during the period. For thorough analyses of actual films being made during this period, see Paul Clark's chapter in this volume. For a comprehensive history of cultural production including film during the Cultural Revolution, see Paul Clark, *The Chinese Cultural Revolution: A History* (Cambridge University Press, 2008). For an exhaustive examination of feature films made between 1976 and 1981, that is after the Cultural Revolution but before the deepening of the policy of Reform and Opening, and their cinematic construction of postsocialist Chinese culture, see Chris Berry, *Postsocialist Cinema in Post-Mao China: The Cultural Revolution after the Cultural Revolution* (New York: Routledge, 2004).
21. "Changchun Film Studio" (Changchun dianying zhipianchang), in Zhongguo Dabaike Quanshu Zongbianji Weiyuanhui "Dianying" Bianji Weiyuanhui, ed., *China Encyclopedia: Film (Zhongguo dabaike quanshu: dianying)* (Beijing: China Encyclopedia Press, 1998), 46.
22. "Beijing Film Studio" (Beijing dianying zhipianchang), in *China Encyclopedia: Film*, 30–31.
23. "Shanghai Film Studio" (Shanghai dianying zhipianchang), in *China Encyclopedia: Film*, 46.
24. Rao Shuguang, "A Sketch of One Hundred Years of Chinese Market" (Bainian Zhongguo shichang saomiao), in Zhongguo Dianying Bianjibu, ed., *China Film Yearbook Centennial Special Volume (Zhongguo dianying nianjian Zhongguo dianying bainian tekan)* (Beijing: China Yearbook Press, 2006), 500.
25. For a more detailed account on the specialties of various studios see George Semsel's "China," in John A. Lent, ed., *The Asian Film Industry* (London: Christopher Helm, 1990), 11–33.
26. Semsel, "China," 11–33.
27. Paul Clark, *Chinese Cinema: Culture and Politics since 1949* (Cambridge: Cambridge University Press, 1987), 35.
28. See *Literature and Art Gazette (Wenyi bao)*, February 1952, 37. Paul Clark also mentions the incident. See Paul Clark, *Chinese Cinema: Culture and Politics since 1949* (Cambridge: Cambridge University Press, 1987), 36.
29. For a detailed discussion on film production and screening during this period, see Paul Clark's chapter in this volume.
30. See Dorothy J. Solinger, *From Lathes to Looms: China's Industrial Policy in Comparative Perspective, 1979–1982* (Stanford: Stanford University Press, 1991).
31. According to Ni Zhen during our interview in Beijing in the summer of 1997, within the first three years of the reform, the distribution-exhibition sector accumulated almost 1 billion yuan and invested roughly 500 million in expanding and strengthening the distribution/exhibition operations.
32. China Film Distribution and Exhibition Company (China Film, Zhongguo dianying faxing fangying gongsi) was established in 1951. A direct unit under the Ministry of Radio, Film & Television (MRFT), the company was in charge of film distribution nation-wide. For a detailed account of the evolution of China Film see Emilie Yueh-yu Yeh and Darrell William Davis's article, "Re-nationalizing China's Film Industry: Case Study on the China Film Group and Film Marketization," *Journal of Chinese Cinemas*, 2.1 (May 2008): 37–52.
33. Zhen Ni, ed., *Reform and Chinese Cinema (Gaige yu Zhongguo dianying)* (Beijing: China Film Press, 1994), 45–46.

34. Ma Qiang, “The Chinese Film in the 1980s: Art and Industry,” in Wimal Dissanayake, ed., *Cinema and Cultural Identity: Reflections on Films from Japan, India, and China* (Lanham: University Press of America, 1988), 168.
35. Ni, ed., *Reform and Chinese Cinema*, 51.
36. This chapter mainly focuses on the impact of globalization on the domestic industrial structure. For the issue of globalization of Chinese film in terms of film exports abroad, see Stanley Rosen’s chapter in this volume.
37. “A Chart of Ten Domestic Blockbusters,” *Film Art (Dianying yishu)*, 3 (1996): 4.
38. Pan Lujian, “Aside from *Red Cherry*’s Commercial Operation” (*Hong Yingtao zai shangye yunzuo zhi wai*), *Film Art (Dianying yishu)*, 3 (1996): 6.
39. Lao Mei, “Domestic Films: Dawn and Shadow” (Guochan dianying: shuguang he yinyang), *Film Art (Dianying yishu)*, 2 (1996): 44.
40. Fan Ping, “Domestic Pictures in 1997 Dare Not Entertain Bill-Sharing,” *Chinese Film Market*, 8 (1997): 7.
41. The term “big picture consciousness” is taken from Zhang Tongdao, “A Retrospective of Chinese Cinema in 1995” (Kuayue xuanhua: 1995 nian Zhongguo dianying huigu), *Film Art (Dianying yishu)*, 3 (1996): 23.
42. A detailed comparative analysis of the process of “de-Westernization” of blockbusters in China and South Korea is available in Chris Berry, “What’s Big about the Big Film?: ‘De-Westernizing’ the blockbuster in Korea and China,” in Julian Stringer, ed., *Movie Blockbusters* (London: Routledge, 2003), 214–29.
43. Zhang Tongdao, “A Retrospective of Chinese Cinema in 1995,” 23–27.
44. Fan Jianghua, Mao Yu, and Yang Yuan’s report on film market in 1996, *Chinese Film Market*, 1 (1997): 4–7.
45. This view was also expressed by a Chinese film historian, Shao Mujun, in his essay “Chinese Film amidst the Tide of Reform,” in Wimal Dissanayake, ed., *Cinema and Cultural Identity*, 199–208.
46. Willie Brent, “China to Raze the Red Tape, Centralize Studios,” *Variety*, May 13–19, 1996, 44.
47. Brent, “China,” 44.
48. *Chinese Film Market*, August 1997, 10–11.
49. *Chinese Film Market*, August 1997, 10–11. The total number of theaters in China in 1997 is not available.
50. *Chinese Film Market*, August 1997, 38.
51. See “1997 Film Market Report,” *Chinese Film Market*, May 1997, 4–5.
52. Chinese Entertainment Network News, March 1999.
53. Formed in 1999, CFG combined China Film Corporation, Beijing Film Studio, China Children’s Film Studio, China Film Co-production Corporation, China Film Equipment Corporation, China Movie Channel (Television), Beijing Film Developing and Printing & Video Laboratory, and Huayun Film & TV Compact Discs Company.
54. Zhang Xudong, *Postsocialism and Cultural Politics: China in the Last Decade of the Twentieth Century* (Durham, NC: Duke University Press, 2008), 17

CHAPTER 2

1. Sean Smith, “Invasion of the Hot Movie Stars: Chinese Cinema Has Brought New Fun, Glamour, Humor and Sex Appeal to Hollywood,” *Newsweek*, May 9, 2005, 37.
2. For details on the box-office results of all Zhang Ziyi films which have had an American

- release, see <http://www.boxofficemojo.com/people/chart/?view=Actor&id=zhangziyi.htm>.
3. Bruce Wallace, “The Geisha, in Translation: In Rob Marshall’s *Memoirs of a Geisha*, with Chinese Stars and a Pan-Asian Cast, Will Some Essence Go Missing?” *Los Angeles Times*, March 6, 2005, E1, 10–11; “Miami Vice Bags Chinese Star,” *Screen International*, April 1, 2005, 3; Michael Fleming, “H’Wood on Li Spree,” *Daily Variety*, March 30, 2005, 1.
 4. See the comments of Politburo Standing Committee member Li Changchun, reported by the Xinhua News Agency (BBC Monitoring Asia Pacific — Political, August 27, 2007).
 5. Some years ago when I asked Zhao Shi, widely seen as the “godmother” of Chinese film and now the deputy director-general of the State Administration of Radio, Film, and Television, what she wanted from the United States, her immediate response was “reciprocity” in terms of releasing Chinese films in the United States, a message she has also conveyed to various American film studios. More recently, Zhou Tiedong, the former director of the American office of the China Film Import and Export Corporation, has been put in charge of a new office of Chinese film export promotion, with a similar mandate.
 6. Melinda Liu, “Crouching Tiger, Shooting Star: Zhang Ziyi Can Kick, Swing a Sword and Throw Jackie Chan; No Wonder Hollywood Loves Her,” *Newsweek*, February 26, 2001, 48; William Foreman, “*Crouching Tiger* Is an Example of Greater China’s Hidden Power,” Associated Press, March 26, 2001; Yeow Kai Chai, “*Tiger’s* Triumph Opens Doors,” *The Straits Times* (Singapore), April 1, 2001.
 7. Up through 2005 at least, Chinese films have perhaps tended to be more successful in the West than in East Asia, although there has been particular interest in the performance of Chinese films in Korea and Japan. See the work of Zhao Muyuan, a Ph.D. candidate from Singapore currently at Qinghua University, including “Xinshiji Zhongguo dianying zai dongya piaofang shichang de geju (Report on the box office of Chinese films in the East Asian market), in Cui Baoguo, ed., *2007 nian: Zhongguo chuanmei chanye fazhan baogao* (Report on development of China’s media industry 2007) (Beijing: Shehui kexue wenxian chubanshe, 2007), 290–308, and related articles in *Dangdai dianying* (Contemporary Cinema), 1 (2007): 129–34 (on Japan) and 2 (2007): 134–39 (on Korea). In 2005, only 6 of the 375 films imported into Japan were from mainland China, with 15 more from Hong Kong. By contrast, 153 (40.8 percent) were from Hollywood. In the same year, Chinese films garnered only 1.4 percent of the Korean box office, while Hollywood had 38.8 percent; Korean films took in 55 percent.
 8. IT Facts, www.itfacts.biz/index.php?id=P3159.
 9. Screendaily.com, May 2, 2008.
 10. MPA companies include Buena Vista (Disney), Paramount, Sony, Fox, Universal, and Warner Bros. Jeremy Kay, “Int’l Grosses Overtook US in 2004, Says Glickman,” Screendaily.com, March 15, 2005. Indicative of its international focus, the Motion Picture Association of America now refers to itself as the Motion Picture Association (MPA).
 11. For some details see, Stanley Rosen, “Quanqiuhua shidai de huayu dianying: canzhao Meiguo kan Zhongguo dianying de guoji shichang qianjing” (Chinese cinema in the era of globalization: prospects for Chinese films on the international market, with special reference to the United States), *Dangdai dianying* (Contemporary Cinema), 1 (2006): 16–29, at 19, and the detailed statistical data available at www.boxofficemojo.com.

12. For typical examples of this literature, see Peter Biskind, *Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film* (New York: Simon & Schuster, 2004); Emanuel Levy, *Cinema of Outsiders: The Rise of American Independent Film* (New York: New York University Press, 2001); Greg Merritt, *Celluloid Mavericks: A History of American Independent Film* (New York: Thunder's Mouth Press, 2000).
13. Lorenza Munoz, "Art House Films Go In-House," *Los Angeles Times*, April 6, 2005, C1, 5. On the difficulties of defining the terms "independent film" and the "studio system" in the new Hollywood, see A. O. Scott, "The Invasion of the Midsize Movie," *The New York Times*, January 21, 2005, B1, 22.
14. Rana Foroohar, "Hurray for Globowood," *Newsweek*, May 27, 2002, 51.
15. Jeremy Kay, "2007 Review: Hollywood Looks for Local Heroes," *Screendaily.com*, December 21, 2007.
16. Associated Press, April 17, 2007. After Andrew Lau Wai-keung, the director of the Hong Kong hit *Infernal Affairs*, made his Hollywood directing debut he noted that "Going to Hollywood is every filmmaker's ambition, including myself," but he promised not to "forget about Chinese and Hong Kong movies." *South China Morning Post*, November 29, 2007, 10.
17. Gabriel Snyder, "Box Office Winners and Sinners," *Premiere*, February 2005, 62–64, 123.
18. *Los Angeles Times*, December 19, 2006, A1, 22; www.boxofficemojo.com.
19. *Los Angeles Times*, May 29, 2007, C1–2.
20. "2006 U.S. Theatrical Market Statistics," MPA website, 9. Reported negative costs represent the amount each studio invests in a film but do not include investments from non-MPA sources and therefore do not reflect the full costs of production for the average MPA film, which actually would be higher if the rising stream of outside investment money were factored in. See *The Hollywood Reporter*, March 7, 2007 (online).
21. *Los Angeles Times*, May 7, 2007, A1, 14; *Los Angeles Times*, December 12, 2006, A1, 22.
22. *The New York Times*, March 6, 2008, B2.
23. *Screendaily.com*, January 30, 2009.
24. <http://www.imdb.com/boxoffice/alltimegross?region=non-us> (accessed June 16, 2008).
25. On the "brand" (*pinpai*) effect in Chinese films, see Huang Shixian, "Yu Haolaiwu 'boyi': Zhongguo dianying chanye jigou zhongzu de xin geju — jianlun 2004 nian xin zhuliu dianying 'sanqiang' de pinpai xiaoying" (Playing chess with Hollywood: the new pattern in the structure of the Chinese film industry — the "three strengths" of the brand effect of Chinese mainstream films), *Dangdai dianying* (Contemporary Cinema), 2 (2005): 11–17.
26. For a detailed breakdown of box-office results and other data relating to Jackie Chan's films and other Asian films that have been released in the United States, go to <http://www.boxofficemojo.com>.
27. Terrence Rafferty, "Screams in Asia Echo in Hollywood," *The New York Times*, January 27, 2008, AR 13.
28. Box-office data for the films described in this section derive from www.boxofficemojo.com, with additional information from the Internet Movie Database (www.imdb.com).
29. The American version of *The Grudge* also suggests some of the difficulties of taking an Asian film and remaking it, even with the same director, Shimuzu Takashi, in charge. First, to guarantee access to the target audience the film needed a PG-13 rating. Second, there are certain cultural concessions necessary in making the translation to Western

- markets. As Manohla Dargis noted in her review, the result is “an unsatisfying hybrid of two very different film cultures ... [and a film] cursed by one of the greatest evils known to studio filmmakers: the teenage demographic.” See “A House Even Ghostbusters Can’t Help,” *The New York Times*, October 22, 2004, B20.
30. www.boxofficemojo.com. The second most successful remake of a Chinese-language film was *Tortilla Soup* in 2001, a remake of Ang Lee’s *Eat Drink Man Woman*, which made \$4.5 million in the United States and is no. 14 on the list of Asian remakes. Eleven of the top fourteen on the list are remakes of Japanese films.
 31. Associated Press, February 26, 2007. For the difficulties Lau had in bringing his vision to the screen, see *South China Morning Post*, November 29, 2007, 10.
 32. Robert Mitchell, “Out of Hiding: Foreign Films Flying in UK,” *Screen International*, March 11, 2005, 25; Adam Minns, “Foreign Language Films Take on Popcorn Crowd,” *Screen International*, October 15, 2004, 9. The market for Indian, or Bollywood, films is excluded in this table since these films play to an exclusive market in limited areas of the country.
 33. Jack O’Dwyer, “Crouching Tiger Gets PR Buzz,” *Jack O’Dwyer’s Newsletter*, January 17, 2001.
 34. On the marketing of *Kung Fu Hustle* see Jeremy Kay, “Kung Fu Hustles North American Audiences,” *Screen International*, April 22, 2005, 24 and Andrew C. C. Huang, “Marshaling the Comic Arts,” *Los Angeles Times*, April 10, 2005, E6. On *Kung Fu Hustle* as an example of the “Hollywoodization” of Chinese cinema, see Christina Klein, “Is *Kung Fu Hustle* Un-American?” *Los Angeles Times*, February 27, 2005, M2.
 35. Forthcoming blockbusters include John Woo’s \$80 million *Battle of Red Cliff*, Chen Kaige’s *Mei Lanfang*, and Stephen Chow’s *A Hope*.
 36. On the importance of the opening weekend, see Dade Hayes and Jonathan Bing, *Open Wide: How Hollywood Box Office Became a National Obsession* (New York: Miramax Books, 2004). For extensive information on all aspects of financing, marketing, distribution and so forth see Jason Squire, ed., *The Movie Business Book*, 3rd edition (New York: Fireside, 2004).
 37. Chinadaily.com, December 16, 2005. Despite a strong box office in China, Chen and the film have faced a good deal of ridicule in the Chinese press and on the Internet, highlighted by Hu Ge’s twenty-minute spoof entitled “*The Blood Case That Started from a Steamed Bun*.” See “Dang Kaige zaoyu Hu Ge” (When Kaige encountered Hu Ge), cover story in *Zhongguo xinwen zhoukan* (China Newsweek), 8 (March 6, 2006): 20–32. Chen in turn threatened to sue Hu for defamation, which turned the ridicule on the Internet into widespread anger at his arrogance.
 38. *The Hollywood Reporter*, January 4, 2006; *Variety*, December 29, 2005; *Entertainment Weekly*, May 3, 2006; *The Washington Post* (n.d.); *Chicago Sun Times*, May 5, 2006 (all online).
 39. New Zealand Press Association, September 16, 2006 (online).
 40. www.chinaview.cn, September 5, 2006.
 41. Senh Duong, Rotten Tomatoes website, September 13, 2006.
 42. www.lovehkfilm.com/panasia/banquet.htm.
 43. *The Hollywood Reporter*, September 8, 2006 (online).
 44. Scarlet Cheng, “Director with a Midas Touch,” *Los Angeles Times*, January 2, 2007, E1, 2.
 45. *The Hollywood Reporter*, November 13, 2006; *Variety*, November 12, 2006 (both online).

46. Owen Gleiberman, E.W.com, January 3, 2007. A separate paper could be written on the reception of Zhang Yimou's films within China. For example, both *Hero* and *House of Flying Daggers* received mixed reviews. On *House of Flying Daggers* see "Zhang Stabbed by His 'Dagger'," *China Daily*, August 28, 2004 (online). On Zhang more generally see the many articles in the popular magazine *Sanlian shenghuo zhoukan* (Sanlian Life Weekly), 30 (July 26, 2004): 20–52. The cover, with a big picture of Zhang, offers the title "Zhang Yimou de yishu baquan" (Zhang Yimou: Hegemon of the arts).
47. Xinhua News Agency, February 8, 2007.
48. Xinhua News Agency, February 27, 2007; *Variety*, January 15–21, 2007, 13. For a detailed discussion see David Barboza, "A Leap Forward, or a Great Sellout?" *The New York Times*, July 1, 2007, AR7.
49. A. O. Scott, "Fanciful Flights of Blood and Passion," *The New York Times*, December 3, 2004, B21. Scott distinguishes between Zhang's first phase of the early 1990s, and the films of "stirring, visually glorious tales of historical turmoil and forbidden love," the second phase and its stories of "peasant indomitability like *Not One Less* and *The Road Home*" and the current third phase where Zhang has "reinvented himself" as an action filmmaker.
50. For box-office details on these and Ang Lee's American films, see <http://www.boxofficemojo.com/people/chart/?view=Director&id=anglee.htm>. For a comparison of the box-office results in the United States of leading Chinese directors and stars, see Tang Weiqi, "Zhongguo dianying haiwai piaofang bu wanquan tongji" (Incomplete statistics on the box office overseas of Chinese films), *Dianying shijie* (Movie World), 9/10 (2007): 25–29.
51. Miramax and its boss Harvey Weinstein have come in for a substantial amount of abuse over their treatment of Asian films, with critics pointing to the delayed releases of *Shaolin Soccer* and *Hero* as examples of missed opportunities. For details on these critiques, see Robert Wilonsky, "Kung Fu'd: Or, What Does Miramax Have against Asian Films?" *Dallas Observer* (Texas), January 29, 2004 (online); Janice Page, "Heroic Journey," *The Boston Globe*, August 22, 2004, N9; Christina Klein, "Why Does Hollywood Dominate US Cinemas?" *Yale Global Online*, August 17, 2004; G. Allen Johnson, "Worldwide, Asian Films Are Grossing Millions. Here, They're Either Remade, Held Hostage or Released with Little Fanfare," *San Francisco Chronicle*, February 3, 2005 (online); Peter Biskind, *Down and Dirty Pictures*. For Harvey Weinstein's explanation for his company's lack of success with *Shaolin Soccer* and his defense of the treatment of *Hero*, see Harvey Weinstein, "Climbing the Chinese Wall," *Daily Variety*, September 1, 2004, 15.
52. G. Allen Johnson, "Worldwide, Asian Films ...," *San Francisco Chronicle*; *Variety*, February 10, 2007 (online); cinemasie.com.
53. This list can be found at <http://moviemarshal.com/boxworld.html>.
54. *Screen International*, November 5, 2004, 27.
55. *Pearl Harbor* came in at no. 79 and, even though it is mostly about the effects of the Japanese attack on the United States, it was even more successful abroad than in the United States.
56. Zhou Tiedong, "Overview of the 2007 Chinese Film Industry," presented at the University of Southern California's conference *Chinese Film at 100: Art, Politics and Commerce*, April 24–26, 2008; *Variety*, January 11, 2007 (online).
57. *Screen International*, January 9, 2009, 24.
58. *Variety*, January 11, 2007 (online).

59. A. O. Scott, “Fanciful Flights,” *The New York Times*, December 3, 2004, B21.
60. John Pomfret, “A ‘Tiger’ of a Different Stripe; America’s Favorite Chinese Film Is a Flop in Beijing,” *Washington Post*, March 22, 2001, C1.
61. Karen Mazurkewich, “Killing Two Markets with One Movie — Columbia Shoots for Cross-Border Success,” *The Asian Wall Street Journal*, January 25, 2002, W1. There is even debate on whether *Crouching Tiger* performed well in Asian markets. See Derek Elley, “Asia to *Tiger*: Kung-fooy,” *Variety*, February 5–11, 2001, 1 and the response from screenwriter James Schamus, “Guest Column,” *Variety*, February 12–18, 2001, 7. Also see Henry Chu, “Crouching Tiger Can’t Hide from Bad Reviews in China,” *Los Angeles Times*, January 29, 2001, A1, 10. My co-editor Ying Zhu has noted the lack of authenticity of these films.
62. Mark Holcomb, “Once Upon a Time in the East: A Chinese B Western,” *Village Voice*, September 7, 2004, 58.
63. Susan Walker, “Westerns Is Eastern, Horses Are Camels, 6-Guns Are Swords,” *The Toronto Star*, October 1, 2004, D4.
64. For a detailed discussion on the film see Ying Zhu’s chapter in this volume, “New Year Film as Chinese Blockbuster: From Feng Xiaogang’s Contemporary Urban Comedy to Zhang Yimou’s Period Drama.”
65. “*Big Shot* on Commercialism,” *China Daily*, December 20, 2001 (online).
66. Wendy Kan, “*Big Shot* Doesn’t Win Over Locals,” *Variety*, May 27–June 2, 2002, 8.
67. See <http://www.boxofficemojo.com/movies/?id=bigshotsfuneral.htm>.
68. Anna Smith, “*Big Shot’s Funeral*,” *Time Out*, November 13, 2002. Erik Eckholm, “Leading Chinese Filmmaker Tries for a Great Leap to the West; Will a Zany Satire Be a Breakthrough for a Popular Director?” *The New York Times*, June 21, 2001, E1.
69. Wendy Kan, “Comedy Hit Banks on Crossover,” *Variety*, March 25–March 31, 2002, 26.
70. Derek Elley, “*Big Shot’s Funeral*,” *Variety*, March 25–March 31, 2002, 41.
71. Dave Kehr, “*Postmen in the Mountains*,” *The New York Times*, October 22, 2004, B12.
72. “Banned Chinese Film Takes Top TriBeCa Prize,” *The New York Times*, May 2, 2005, B2. A separate paper could be written just on the banned or truncated Chinese films that have been featured at Western film festivals, such as Lou Ye’s *Summer Palace*, Li Yang’s *Blind Shaft*, and the original versions of Jia Zhangke’s *The World* and Li Yu’s *Lost in Beijing*.
73. Dana Harris, “Zhang Pulls 2 Cannes Films, Blames West,” *The Hollywood Reporter*, April 21, 1999 (online).
74. Todd McCarthy and Derek Elley, “Zhang’s Political Exit Apolitical After All,” *Variety*, April 22, 1999, 30.
75. www.lovehkfilm.com/panasia/banquet.htm.
76. Elizabeth Guider, “H’Wood’s Global Warming,” *Variety*, January 3–9, 2005, 1.
77. Patrick Goldstein, “Brand Blvd.,” *Los Angeles Times*, January 11, 2005, E1, 4 and 6.

CHAPTER 3

1. Ruth Vasey, “Foreign Parts: Hollywood’s Global Distribution and the Representation of Ethnicity,” *American Quarterly*, Vol. 44, No. 4, Special issue: “Hollywood, Censorship, and American Culture” (December 1992): 617–42 and *The World According to Hollywood, 1918–1939* (Madison: University of Wisconsin Press, 1997). See also

- Stanley Rosen's chapter in this volume and Luo Sidian (Stanley Rosen), "Quanchihua shidai de huayu dianying: canzhao Meiguo kan Zhongguo dianying de guoji shichang" (Chinese-language film in the age of globalization: an American perspective on the international distribution of Chinese films), *Dangdai dianying* (Contemporary Cinema), 1 (2006): 16–29.
2. Ryan Dunch, "Beyond Cultural Imperialism: Cultural Theory, Christian Missions, and Global Modernity," *History and Theory*, 41 (October 2002): 301–25.
 3. For representative work see Kristin Thompson, *Exporting Entertainment: America in the World Film Market, 1907–34* (London: British Film Institute, 1985); David W. Ellwood and Rob Kroes, eds., *Hollywood in Europe: Experiences of a Cultural Hegemony* (Amsterdam: Vu University Press, 1994); Victoria de Grazia, "Mass Culture and Sovereignty: The American Challenge to European Cinemas, 1920–1960," *Journal of Modern History*, 61 (March 1989): 53–87, and Ian Jarvie, *Hollywood's Overseas Campaign: The North Atlantic Movie Trade, 1920–1950* (Cambridge: Cambridge University Press, 1992).
 4. See Richard Patterson Jr., "The Cinema in China," *China Weekly Review*, March 12, 1927, 48, and see "Er shi si niandu waiguo yingpian jinkou zonghe" (The total number of imported films for 1935), *Dian sheng* (Movietone, hereafter *DS*), 5.17 (May 1936): 407.
 5. See the document dated November 1944 from Wang Jingwei government's propaganda department to Shanghai municipal authorities, asking the latter to ban the display of photo pictures of American movie stars. Shanghai Municipal Archive (hereafter SMA), R001-18-01769.
 6. *Shanghai dianying zhi* (A gazette of Shanghai cinema) (Shanghai, 1999) and Gu Zhonli, "Jiajin guochan dinying de shengchan, tigao yingpian de zhi he liang" (Speed up the production of domestic films and improve their quantity and quality), in *Dazhong dianying* (Popular Cinema, hereafter *DZHDY*), 1.7 (September 16, 1950): 12–13.
 7. "Dianyingyuan zhan hu yule jie shouxi" (Movie houses led other entertainment establishments), *Yule zhoubao* (Entertainment Weekly), 1.21 (1935): 526.
 8. Shen Ziyi, "Dianying zai Beijing" (Film in Beijing), *Dianying yuebao* (Film Monthly), 6 (1928), reprinted in *Zhongguo wusheng dianying* (Chinese Silent Cinema, hereafter *ZHWD*) (Beijing: Zhongguo dianying chubanshe, 1996), 182–86.
 9. Wei Taifeng, "Da guangming dibuguo Nanjing, Migaomei xinpian shouyingquan yizhu" (Grand was defeated by Nanjing, MGM's premiere right changed hand), *Yinghua* (Movies), 11 (1934): 268–69.
 10. "The Girl Guides," *China Weekly Review*, November 7, 1936, 343.
 11. "Chuangkan zhi hua" (Inauguration remarks), *Haolaiwu zhoukan* (Hollywood Weekly), 1 (1938).
 12. "Meizhou tanhua" (Weekly talk), *Haolaiwu zhoukan* (Hollywood Weekly), 4 (1938).
 13. Zheng Yimei, *Yingtian jiuwen — Dan Duyu he Yin Mingzhu* (Memories of the film world — Dan Duyu and Yin Mingzhu) (Shanghai: Shanghai wenyi chubanshe, 1982), 20.
 14. See *Beiyang huabao* (Northern Pictorial), 19 (1933): 939.
 15. Gong Jianong, *Gong Jianong congying huiyilu* (Gong's film career: a memoir) (Taipei: Zhuanji wenxue chubanshe, 1980), 30.
 16. "Shanghai dianying guanzhong de yiban taidu" (The general attitude of Shanghai's movie goers), *Dianying zhoukan* (Movie Weekly), 27 (March 1939): 904.
 17. "Shanghai zhipianye zhi qiongtu moyun" (The desperate film industry in Shanghai), *Dianying zhoukan* (Movie Weekly), 76 (April 1940): 5.

18. Gao Bohai, “Tianjin Jigushe ji Jigushe zidi ban” (The Jigu society in Tianjin), *Tianjin wenshi ziliao xuanji* (Selected Historical Documents), no. 17, Tianjin, 178–89.
19. Ulf Hedetoft, “Contemporary Cinema: Between Cultural Globalization and National Interpretation,” in Mette Hjort and Scott MacKenzie, eds., *Cinema and Nation* (London and New York: Routledge, 2000), 278–97.
20. Cited in Larry May, *Screening out Past: The Birth of Mass Culture and the Motion Picture Industry* (Chicago and London: The University of Chicago Press, 1983), 171.
21. “Film Exhibitions and Market — China,” *Commerce Reports*, February 1917, 713.
22. “The Hong Kong Motion Picture Trade,” *Commerce Reports*, October 29, 1923, 293.
23. “Bianzhe nahan” (Editor’s cries), *Xin yinxing* (Silverland), 3 (1928): 49.
24. “Zheng da youjiang” (Soliciting correct answers with reward), *Yule xinwen* (Entertainment News), 1 (June 1949).
25. See for examples, “Xuanju mei de waiguo dianying nannü mingxing” (Voting for the most beautiful foreign film stars), *Yinmu zhoubao* (Screen Weekly), 16 (1931): 6.
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32. “He Tingran jun zhi dianying tan” (T. J. Holt comments on film), *Shenbao*, August 8, 1926, reprinted in *ZHWD*, 99–100.
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38. See *Mingxing banyue kan* (Star Bi-Weekly), 1.2 (June 1933): 3.
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43. Ruth Vasey, *The World According to Hollywood, 1918–1939* (Madison: University of Wisconsin Press, 1997).
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63. Leo Ou-fan Lee, “Urban Milieu of Shanghai Cinema,” in Yingjin Zhang, ed., *Cinema and Urban Culture in Shanghai, 1922–1943* (Stanford: Stanford University Press, 1999), 89.
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- Dianying zhoukan* (Movie Weekly), 83 (May 1940).
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 85. Paul Pickowicz, “The Theme of Spiritual Pollution in Chinese Films of 1930s,” *Modern China*, 17.1 (1991): 38–75.
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 87. See Nanjing No. 2 Historical Archives, 12 (2) 2258, dated 1936 and SMA, S6-13-

- 612, Shanghai's city council members appealed to the government to implement quota system, dated 1947.
88. For more details of this case, see the telegraph to NFCC, SMA, 235-2-1622, 62; PCA file, the folder under the title of the film, Herrick Marraret Library, Beverly Hill, CA; and *JNGB*, 1.1 (1932): 40.
 89. SMA, S319-1-23.
 90. "Zhipian ye yaoqing fangying ye taolun duifu waipian banfa" (Film producers invited exhibitors to discuss ways to deal with foreign films), SMA, S319-1-20, dated May 1948.
 91. See the letter from John Hung-kwang Chow, the secretary of the Shanghai Cinema Exhibitors Guild, to A. Ohlmert, the secretary of the Film Board of Trade (China), dated March 28, 1946, Shanghai Municipal Archives, S319-01-00023.
 92. Zhiwei Xiao, "The Expulsion of Hollywood from China, 1949–1951," *Twentieth Century China*, vol. 30, no. 1 (November 2004): 64–81.
 93. Zhang Ling, "Buneng wangji de meili Xiang Mei" (The unforgettable beauty, Xiang Mei), *Meizhou wenhui zhoukan* (Wenhui Weekly, North American edition) (January 10, 2004): 63.

CHAPTER 4

1. Ada Shen, "Slipping under the Wall: Warners Hopes to Crack China with Low-Cost DVDs," *Variety* 298, no. 2 (2005): 5(1), emphasis added.
2. See Time Warner, "Warner Home Video Announces Historic Joint Venture with China Audio Video to Become First U.S. Studio to Establish In-Country DVD/VCD Operation in China," February 24, 2005, www.timewarner.com/corp/newsroom/pr/0,20812,1030960,00.html (accessed January 1, 2006); Alestron, Inc., "Warner Bros. Fights against Pirated Film DVD in China," news provided by Comtex.China, February 28, 2005 (SinoCast via Comtex); and Ada Shen, *Slipping under the Wall*.
3. Fox and Zoke Culture Group of China joined forces in November 2006 to form their own DVD distribution operation in China. In November 2007, Paramount and Dreamworks joined CAV Warner Home Entertainment, releasing *Transformers* and *Shrek the Third* in China.
4. See Bao Ong and Sarah Schafer, "DVD's: 'Traveling' to China," *Newsweek*, June 20, 2005), 6. *Screen Digest*, "International Box Office Surges: China Is the World's Fastest Growing Theatrical Market," Vol. 36, February 2005 (TableBase™ Accession # 131960249). See also movies.aol.com/movie/main.adp?mid=19138-50k - Dec 30, 2005 (accessed January 1, 2006).
5. See Li Yaxin, "Zhonglu Huana yiyahuanya daoban dian mai zheng ban, zheng ban DVD mai 10 yuan" (CAV Warner play the piracy game by selling legitimate DVDs in piracy stores, legitimate copies are sold for ten renminbi), *Diyi caijing ribao* (First Financial Daily), December 13, 2006, tech.tom.com/2006-12-13/04B5/8605965.htm (accessed May 14, 2008).
6. This is true especially in emerging economies.
7. See Yu-zhu Liu, ed., *Wenhua sh chang shiwu quanshu* (Overview of cultural market practice) (Beijing: Xinhua, 1999), 217. Other cultural markets include cultural entertainment, audiovisual, performance, print, artifacts, cultural tourism, artworks, stamps, and new culture.
8. See MPAA website.

9. Shujen Wang, *Framing Piracy: Globalization and Film Distribution in Greater China* (Lanham, MD: Rowman & Littlefield, 2003).
10. See Liu, ed., *Wenhua shichang*, and the PRC Radio and Television Association (1996) for detailed discussions of regulations and policies.
11. Wang, *Framing Piracy*.
12. In 1998–1999, for example, because of the critical stance Disney’s *Kuntun* and Columbia’s *Seven Years in Tibet* took of China’s Tibet policies, both companies were temporarily banned from importing films to China; this gave the other majors an upper hand in getting the allotted ten revenue-sharing film slots.
13. Wang, *Framing Piracy*.
14. As Larkin has pointed out in his study on video piracy in Nigeria, this kind of access to other places has led to new types of leisure and social association while provoking infrastructural innovations. Brian Larkin, “Technology and the Domain of Piracy,” paper presented at “Contested Commons/Trespassing Publics: A Conference on Inequalities, Conflicts and Intellectual Property,” New Delhi, India, January 6–8, 2005.
15. As most emerging/transitional economies, however, the rise of the economic standard has not reached the point where most people can afford authentic legitimate luxury goods.
16. James Boyle, *Shamans, Software, and Spleens: Law and the Construction of the Information Society* (Cambridge, Mass.: Harvard University Press, 1996), 3–4.
17. Scott Lash and John Urry, *Economies of Signs and Space* (London: Sage, 1994), 4.
18. Stephen Siwek, “Copyright Industries in the U.S. Economy: The 2004 Report,” International Intellectual Property Alliance, 2004, www.iipa.com/2004_SIWEK_FULLL.pdf (accessed May 25, 2005).
19. IIPA, “Intellectual Property Protection as Economic Policy: Will China Ever Enforce Its IP Laws?” IIPA 2005, www.iipa.com/2005_May16_China_CECC_Testimony (accessed May 25, 2005).
20. IIPA, “Copyright Industries Release Report on Piracy in 68 Countries/Territories and Press Their Global Trade Priorities for 2006,” IIPA press release February 13, 2006, www.iipa.com (accessed February 23, 2006).
21. Michael P. Ryan, *Knowledge Diplomacy: Global Competition and the Politics of Intellectual Property* (Washington, D.C.: Brookings Institution Press, 1998). Mark D. Alleyne, *International Power and International Communication* (New York: St. Martin’s Press, 1995).
22. Initially, the Trade and Tariff Act of 1974 enabled the United States to take retaliatory action against any country that denied it rights granted by a trade agreement or unfairly restricted U.S. commerce. The cooperation among the copyright industries and the resulting lobbying leverage IIPA possessed had led to the expansion and the change of language of the 1974 Trade Act. The Trade and Tariffs Act of 1984 extended the definition of unfair trade practices to include intellectual property rights violations. The 1984 Trade Act also empowered the USTR to undertake annual review of problem countries, which could result in a USTR investigation and subsequent trade sanctions. After its annual review, USTR would name TRIPS Copyright Cases, Potential Priority Foreign Countries, Priority Foreign Countries, Priority Watch List, Watch List, and Special Mention according to the severity of their offenses. See Wang, *Framing Piracy*, 33 and 39.
23. China was put on the Priority Watch List in 2006, 2007, and 2008.
24. Peter K. Yu, “From Pirates to Partners: Protecting Intellectual Property in China in the Twenty-First Century,” *The American University Law Review*, 50 (2000): 131–99.

25. The TRIPS Agreement is Annex 1C of the Marrakesh Agreement Establishing the World Trade Organization, signed in Marrakesh, Morocco on April 15, 1994.
26. Peter K. Yu, “From Pirates to Partners.”
27. See National Copyright Administration of the People’s Republic of China website, www.ncac.gov.cn.
28. Andrew C. Mertha, *The Politics of Piracy: Intellectual Property in Contemporary China* (Ithaca and London: Cornell University Press, 2005), 230.
29. Mertha, *The Politics of Piracy*, 227.
30. APEC, “An Introduction to China’s Intellectual Property Protection,” APEC Competition & Law Database, Sponsored by Fair Trade Commission, Chinese, Taipei, 2007, www.apec.org.tw/doc/China/Comlaw/cniss01.html (accessed January 19, 2007).
31. U.S. Department of Commerce, “Protecting Your Intellectual Property Rights in China: A Practical Guide for U.S. Companies,” China Gateway 2003, www.mac.doc.gov/China/Docs/BusinessGuides/IntellectualPropertyRights.htm (accessed January 19, 2007).
32. See, for example, Ronen Palan, “Trying to Have Your Cake and Eating It: How and Why the State System Has Created Offshore,” *International Studies Quarterly*, 42: 4 (December 1998): 625–44.
33. See Paul Thiers, “Challenges for WTO Implementation: Lessons from China’s Deep Integration into an International Trade Regime,” *Journal of Contemporary China*, 11.32 (2002): 413–31.
34. Margaret M. Pearson, “China’s Integration into the International Trade and Investment Regime,” in Elizabeth Economy and Michael Oksenberg, eds., *China Joins the World: Progress and Prospects* (New York: Council on Foreign Relations Press, 1999), 161–205.
35. IIPA, “2006 Special 301 Report: People’s Republic of China (PRC),” February 13, 2006, www.iipa.com/countryreports.html (2006SPEC301PRC.pdf, February 23, 2006), 115, emphasis added.
36. Andrew Tanzer, “Tech-Savvy Pirates,” *Forbes*, 162, no. 5 (September 7, 1998): 162–65.
37. In 2004 there were 107 million VCD households, a steady increase since the launch of the player in 1994. See *Screen Digest*, “World DVD Growth Slows to Crawl: DVD Shipments Rise but Returns Are Slowed by Falling Prices.” 333, November 2005 (TableBase™ Accession #140196159).
38. See Shujen Wang, *Framing Piracy*, for a detailed account of the development of the VCD.
39. China’s rural population is historically about 80 percent of the total population, now estimated at over 60 percent, see U.S. Department of Agriculture (2005). U.S. Department of Agriculture, “Commercialization of Food Consumption in Rural China,” *Economic Research Service*, July 2005, www.ers.usda.gov/Publications/err8/err8reportssummary.htm (accessed October 19, 2008).
40. *Screen Digest*, “Chinese Broadband Market Booms: China Claims World’s Second Highest Broadband Subscriber Total,” May 2008, TableBase™ Accession #180228785 (accessed October 8, 2008).
41. IIPA, “2008 Special 301 Report: People’s Republic of China, 2008, <http://www.iipa.com/countryreports.html> (accessed October 21, 2008).
42. *China Daily*, “Net Piracy Still Poses a Challenge,” January 18, 2008, www.chinadaily.com.cn (accessed October 8, 2008).

43. See also Table 4.1. *China Telecom*, “China Number of Internet Users for 2000 to 2005, and Number of Broadband Users for 2002 to 2005, and Both through June 2006,” February 2007, 14(2): 1, TableBase™ Accession #161119240.
44. *Screen Digest*, 2008.
45. *Variety*, “The Internet Re-oriented,” 411.11 (August 4, 2008): 3.
46. MPAA, “Internet Piracy,” 2005, www.mpa.org/piracy_internet.asp (October 19, 2008).
47. While MPAA complains about its member companies’ loss in China due to the high piracy rate, it is the Chinese filmmakers who are bigger sufferers. In China, the piracy rate of MPAA member companies was 24 percent in 2005, it was 55 percent for Chinese filmmakers (or a loss of \$2.6 billion). *China Daily*, “Movie Industry Counts Cost of Online Piracy,” April 12, 2007, www.chinadaily.com.cn (accessed October 8, 2008).
48. IIPA, 2008.
49. *Bloomberg News*, “Anonymous Web Piracy a \$7.1-Billion Threat to Hollywood Filmmakers,” Financial Post (p.FP7), April 19, 2008, *National Post’s Financial Post & FP Investing* (Canada).
50. See Ponte, citing an MPAA report. Lucille M. Ponte, “Coming Attractions: Opportunities and Challenges in Thwarting Global Movie Piracy,” *American Business Law Journal*, Summer, 2008.
51. Ponte, “Coming Attractions.”
52. The maturing of the DVD market was due partially to the falling of the DVD price with average price of a retail DVD of \$26.80 in 1997 to \$16.59 in 2004. World retail DVD prices have fallen around 40 percent between 1997 when the format launched and 2004. The world’s lowest average retail DVD price is no doubt in China, with a retail DVD priced at \$2.17 in 2004. *Screen Digest*, “World DVD Growth Slows to Crawl.” *Video Store*, “Exclusive Research,” January 18, 2004, 26(3) (TableBase™ Accession # 122623925): 1. *USA Today*, “Video Slips as DVD Market Matures,” January 3, 2006, yahoo.usatoday.com/tech/news/2006-01-03-dvd-ces_x.htm?esp=1 (January 13, 2006).
53. *USA Today*, “Video Slips”; *Video Business*, “Growing Disc Dominance,” August 22, 2005, 25(34) (TableBase™ Accession #135903944): 1. Entertainment Merchants Association (EMA), *2006 Annual Report on the Home Entertainment Industry*, www.entmerch.org (July 7, 2007).
54. Even though the focus is still on the VCD and the DVD markets, pirates have moved towards the much more portable and cheaper burner labs. See MPA, “MPA Anti-piracy Enforcement Operations Show Shift in Tactics by Movie Pirates: Downloads, Difficult-to-Detect Burner Labs Supplant Factory Production,” MPA Press release, February 7, 2006, www.mpa.org (accessed February 7, 2006). Inextricably connected to technological developments, piracy is linked to technology. It also has spatial implications. Burner labs are much more local. From large scale optical media production that are more expensive to burner labs that are low cost, local, and easy to set up and move.
55. See the *DVD Statistical Report*, 8th edition, 2005: 3 (DVDstats.pdf).
56. *Video Business*, “Growing Disc Dominance.”
57. Its huge population will enable the country to generate increases in media penetration that surpass the total market size of most other regions. China’s spending growth is also projected to average 25.2 percent in 2005–2009, the highest in the world. PricewaterhouseCoopers, “Global Entertainment and Media Outlook: 2005–2009,” (NY: PricewaterhouseCoopers LLP, 2005), www.pwc.com/e&m (pwc_outlook2009.pdf, April 30, 2006), 7.

58. *Screen Digest*, “China Yet to Realise Video Potential: Piracy Undermines Growth as New Formats Emerge,” Vol. 37, February 2005 (TableBase™ Accession # 132539205).
59. IIPA, “USTR 2005 ‘Special 301’ Decisions on Intellectual Property Based on IIPA’s 2004 Estimated Trade Losses Due to Copyright Piracy (in millions of U.S. dollars) and Piracy Levels In-Country,” 2005, www.iipa.com.2005_Apr29_USTR_301_DECISIONS.pdf (accessed May 25, 2005).
60. The impressive growth of DVD has compensated for the decline in VHS and VCD spending. Worldwide spending on DVD in 2004, for example, was \$48 billion and at more than five times spending on VHS and an increase of 31 percent (*Screen Digest*, “China Yet to Realise Video Potential”). Another indicator of the strength of DVD is the compound annual growth rate (CAGR). Between 1997 and 2004, DVD spending grew at CAGR of 154 percent, while the VHS spending witnessed a decline of 16 percent, and VCD spending just over 10 percent (*ibid.*). Retail DVD has also far surpassed the rental DVD market. DVD household on the other hand has grown at CAGR of close to 140 percent since 1997 when the format launched. *Screen Digest*, “World DVD Growth Slows to Crawl.”
61. *Screen Digest*, “International Box Office Surges: China Is the World’s Fastest Growing Theatrical Market,” Volume 36, February 2005 (TableBase™ Accession # 131960249).
62. According to “IIPA 2007 Special 301 Reports, Appendix B: Methodology,” piracy level estimates are based on the percentage of potential market lost to piracy. It involves the calculations of revenue losses, legitimate market sizes, and potential legitimate markets without piracy to arrive at the final estimates. See 2007spec301methodology.pdf at www.iipa.com/2007_SPEC301_TOC.htm (accessed May 27, 2008).
63. IIPA, “Intellectual Property Protection as Economic Policy: Will China Ever Enforce Its IP Laws?” IIPA 2005, www.iipa.com/2005_May16_China_CECC_Testimony (accessed May 25, 2005).

CHAPTER 5

1. The figures are from Tian Jingqing, *Beijing dianyingye shiji, 1949–1990* (Historical events in the Beijing film industry) (Beijing: Zhongguo dianying chubanshe, 1999), 184–85. The film had first been released in China the previous September as part of a North Korean film festival.
2. Zhongguo dianyingjia xiehui dianyingshi yanjiubu, ed., *Zhonghua renmin gongheguo dianying shiye sanshiwu nian, 1949–1984* (Thirty-five years of the PRC film industry) (Beijing: Zhongguo dianying chubanshe, 1985), 339.
3. For an outline of the film industry in the 1949–1966 period, see Paul Clark, *Chinese Cinema: Culture and Politics since 1949* (Cambridge: Cambridge University Press, 1987), especially chapters 2, 3, and 4. The appendix (185–86) presents annual production levels.
4. See the listings in Zhongguo dianying ziliaoguan and Zhongguo yishu yanjiuyuan dianying yanjiusuo, eds., *Zhongguo yishu yingpian bianmu, 1949–1979* (Catalogue of Chinese art films) (Beijing: Wenhua yishu chubanshe, 1981), 871–72, 880–83, 901, 917–18, 929, 944–45.
5. See Yang Jian, “Wenhua dageming de Hongweibing xiju” (Great Cultural Revolution Red Guard plays), *Xiju* (Drama), 3 (September 1999): 51–64 (esp. 60–61).
6. The titles and further viewing figures are given in Yu Li, ed., *Zhongguo dianying zhuanke shi yanjiu: dianying zhipian, faxing, fangying juan* (Research on Chinese film

- specialist history: film production, distribution and screening) (Beijing: Zhongguo dianying chubanshe, 2006), 110–11. See also Shan Wanli, *Zhongguo jilu dianying shi* (History of Chinese documentary film) (Beijing: Zhongguo dianying chubanshe, 2005), 234–35.
7. The figures are from Tian Jingqing, *Beijing dianyingye shiji*, 157–58. Later in the Cultural Revolution perhaps the most widely watched Chinese film star to rival Mao was Cambodia's Prince Norodom Sihanouk, whose meetings and travels were covered in full-length documentaries and newsreels.
 8. See, for example, the advertisements in *Yunnan ribao* (Yunnan Daily), May 20, 1967, 4, where the documentary on Mao's fifth and sixth inspection of Red Guards is listed, along with other performance displays of Maoist loyalty.
 9. See the collected programmes from the 1964 convention, held in the rare book collection of the National Library, Wenhua bu Beijing bianzhe kan, ed., *Jingju xiandaixi guanmo yanchu dahui jiemudan (heding ben)* (Programmes of the modern-subject Peking opera performance convention) (Beijing, 1964), n.p. Many of the original films had, of course, started as spoken dramas (*huaju*).
 10. A lively account of the making of the *yangbanxi* films can be found in Zhai Jiannong, *Hongse wangshi: 1966–1976 nian de Zhongguo dianying* (A red past: 1966–1976 Chinese film) (Beijing: Taihai chubanshe, 2001), 64–184.
 11. In an interview in Beijing, July 3, 2002, the cinematographer Li Wenhua suggested to me that Jiang Qing had rejected the first version of the film because the Pearl River Film Studio projector lens and booth glass were dirty, giving a murky quality to the print Jiang Qing watched there.
 12. *Zhongguo dianying nianjin 1981* (China film yearbook) (Beijing: Zhongguo dianying chubanshe, 1982), 713–14.
 13. See the interview with Yu Yang, *Dianying yishu* (Film Art), 4 (August 1993): 82 and 84.
 14. Zhongguo dianyingjia xiehui dianyingshi yanjiubu, ed., *Zhonghua renmin gongheguo dianying*, 340.
 15. Tian Jingqing, *Beijing dianyingye shiji*, 184.
 16. Hu Chang, *Xin Zhongguo dianying de yaolan* (The cradle of New China's films) (Changchun: Jilin wenshi chubanshe, 1986), 336–37. Hu does not give a title for the American film.
 17. Tian Jingqing, *Beijing dianyingye shiji*, 184–85.
 18. See examples in Yang Haizhou, ed., *Zhongguo dianying wuzi chanye xitong lishi biannianji (1928–1994)* (Chronology of the film materials industry system) (Beijing: Zhongguo dianying chubanshe, 1998), 248–49, 253, 267.
 19. Zhong Ying, "Jinyibu fazhan nongcun dianying fangying wang" (Further develop the rural film projection network), *Hongqi* (Red Flag), 6 (June 1975): 50–53. The Fujian figures are from *Guangming ribao* (Guangming Daily), January 31, 1974, 2. The Beijing figures are from Tian Jingqing, *Beijing dianyingye shiji*, 190.
 20. Yu Li, ed., *Zhongguo dianying zhuanke shi yanjiu*, 116.
 21. *Boulder Bay* on stage includes a kind of fantasy sequence in which the heroes battle underwater. It also was unusual in including a married central character. For further discussion, see Paul Clark, *The Chinese Cultural Revolution: A History* (Cambridge University Press, 2008), 50–54.
 22. On the fate of satire and other comedies in 1957, see Paul Clark, *Chinese Cinema*, 70–79.

23. Yomi Braester offers an insightful discussion of these late 1970s films in his *Witness against History: Literature, Film, and Public Discourse in Twentieth-Century China* (Stanford: Stanford University Press, 2003), chapter 5, 131–45. For a fuller examination, see Chris Berry, *Postsocialist Cinema in Post-Mao China: The Cultural Revolution after the Cultural Revolution* (New York: Routledge, 2004).
24. For a group biography of these and five other Fifth Generation filmmakers, see Paul Clark, *Reinventing China: A Generation and Its Films* (Hong Kong: The Chinese University Press, 2005), part 1, 10–53.
25. See Clark, *Reinventing China*, 155, 156–58.

CHAPTER 6

1. Translations of *shenguai wuxia pian* (in some accounts, the order is reversed, thus *wuxia shenguai pian*, without necessarily changing the meaning of the term) vary with different authors: Zhang Zhen translates it as “martial arts-magic spirit film” (see *An Amorous History of the Silver Screen: Shanghai Cinema, 1896–1937* [Chicago: University of Chicago Press, 2005], 199; see also her essay “Bodies in the Air: The Magic of Science and the Fate of the Early ‘Martial Arts’ Film in China,” in Sheldon Lu and Emilie Yeh, eds., *Chinese-Language Film: Historiography, Poetics, Politics* [Honolulu: University of Hawaii Press, 2005], 52–75, 53). Yingjin Zhang translates *shenguai pian* as “films of immortals and demons” and refers generically to “martial arts films” without reference to *wuxia pian* (see *Chinese National Cinema* [New York and London: Routledge, 2004], 40). My translation of *shenguai* is closer to Yingjin Zhang’s, while in translating *wuxia* as “martial chivalry,” I wish to denote the element of chivalry as being essential to the genre.
2. Film historians Hu Jubin and Li Suyuan tell us that *shenguai* and *wuxia* were two separate and distinct genres. According to Hu and Li, the *shenguai* connection brought the element of the supernatural to *wuxia*, which essentially expresses the warrior tradition and lifestyle. As a supernatural genre, *shenguai* possessed its own characteristics. See Li Suyuan and Hu Jubin, *Zhongguo wusheng dianying shi* (A history of the silent Chinese cinema) (Beijing: China Film Press, 1996), 222.
3. The film magazine *Yinxing* (Silver Star), published in the 1920s, edited by Lu Mengshu, advocated a movement known as “New Heroism” (*xin yingxiong zhuyi*), loosely based on the ideas of Romain Rolland. The movement emphasized heroism with a strongly humanist element which could be useful in fostering a military tradition (*shangwu*) that had long disappeared in China. No doubt, the emphasis on militarism was a response to the perceived weakness of the scholar tradition which had let the nation down and contributed to the decline of China “from being the Middle Kingdom for centuries to the ‘Sickman of Asia’ in just two generations’ time,” as Tu Wei-ming has put it. See Tu, “Cultural China: The Periphery as the Center,” *Daedalus*, Vol. 120, No. 2 (Spring 1991): 1–32, 23.
4. One representative view was expressed by the leftist May Fourth writer Mao Dun (pseudonym of Shen Yanbing) in an essay, “Fengjian de xiao shimin wenyi” (Literature and arts of the feudalistic petty urban bourgeoisie), published in the magazine *Dongfang zazhi* (Eastern Miscellany), 30:3 (January 1, 1933). Mao Dun criticized the *Burning of the Red Lotus Temple* series for drawing its material from feudal thought, and considered that its chief aim was to propagate feudalism. The heroism expressed in these films, according to Mao Dun, was of an unhealthy kind because it transformed revolutionary class struggle into private feuds.

5. Among the reforms and prohibitions which came into effect in 1931, the KMT government had also banned celebration of the Lunar New Year, and abolished the internal transit tax known as *likin* (*lijin*), levied by the provinces.
6. I am borrowing here Poshek Fu's translation of the term, from his work on the *gudao* period. See Fu, *Between Shanghai and Hong Kong: The Politics of Chinese Cinemas* (Stanford: Stanford University Press, 2003); and *Passivity, Resistance, and Collaboration: Intellectual Choices in Occupied Shanghai, 1937–1945* (Stanford University Press, 1993). Jay Leyda translates *gudao* as "Orphan Island." See Leyda, *Dianying — Electric Shadows: An Account of Film and the Film Audience in China* (Cambridge, MA: MIT Press, 1972).
7. See Fu, works cited in note above. See Li Daoxin, *Zhongguo dianying shi 1937–1945* (Chinese film history 1937–1945) (Beijing: Shifan University Press, 2000), for an assessment of the whole war period, including films produced in Shanghai after it was fully occupied by Japan following Pearl Harbor.
8. The *guzhuang* genre was already popular in the 1920s well before the craze of *shenguai wuxia pian*. In fact, the *shenguai* genre was early on connected with the *guzhuang* film, as demonstrated by the 1927 production of *Pansi dong* (Cave of the silken coil) based on an episode from the classic *Xiyou ji* (Journey to the west), and through this connection, one could say that the action elements in the story eventually evolved into a full-fledged *wuxia* form. Dai Jinhua associates the early martial arts films with *guzhuang baishi pian* (classical-costumed tales of anecdotal history), which took their ancient stories from popular tradition. In fact, she tends to see *wuxia* films as a sub-type within the larger, generic form of *guzhuang baishi pian* (such a tendency not to recognize *wuxia* as a genre category on the part of a Mainland critic such as Dai reflects perhaps the long history in which the genre was banned in China, resulting in critical neglect until quite recently). See Dai Jinhua, "Order/Anti-Order: Representation of Identity in Hong Kong Action Movies," in Meaghan Morris, Siu-Leung Li, and Stephen Chan, eds., *Hong Kong Connections: Transnational Imagination in Action Cinema* (Hong Kong: Hong Kong University Press, 2005), 81–94.
9. Nothing epitomized the charged political atmosphere of the times more than the incident which occurred in Chongqing on the day of the premiere in January 1940 of *Mulan Joins the Army*. A mob invaded the projection room, grabbed the print, and burnt it outside the street. For a description of the event, see Fu, *Between Shanghai and Hong Kong*, 43–48.
10. Chris Berry and Mary Farquhar, *China on Screen: Cinema and Nation* (New York: Columbia University Press, 2006), 38.
11. For an astute discussion of the complexities of the Chinese national cinema, see Yingjin Zhang's "Introduction: National cinema and China," in *Chinese National Cinema*, 1–12.
12. See Chris Berry, "From National Cinema to Cinema and the National," in Paul Willeman and Valentina Vitali, eds., *Theorising National Cinema* (London: British Film Institute, 2006), 148–57, 149.
13. Tu Wei-ming's claim that China's semi-colonial experience had "severely damaged her spiritual life and her ability to tap indigenous symbolic resources" may strike a relevant chord here. See Tu, "Cultural China," 2.
14. The idea of culture where the structure of "the national" has eroded becomes more important. As Ernest Gellner has suggested, culture becomes essential to a person's identity if he or she is not held in place by a structure of stable relationships implicit in

- the concept of the nation. See Gellner, “Nationalism,” in *Thought and Change* (London: Weidenfeld and Nicolson, 1964), 147–78, 157–58.
15. The British colony also served in other ways to preserve Chinese customary practices and cultural forms, such as Lunar New Year festivities and Cantonese opera, discouraged or banned by the KMT government. See Barbara Ward, “Regional Operas and Their Audiences: Evidence from Hong Kong,” in David Johnson, Andrew J. Nathan, and Evelyn S. Rawski, eds., *Popular Culture in Late Imperial China* (Taipei: SMC Publishing, 1987). In 1931, a Singapore *Straits Times* correspondent reported that, following the edict to ban Chinese New Year festivities, there was a “big influx to Hong Kong of people from Canton, bent on celebrating the festival with all the age-old ritual of China.” See “Hong Kong Letter,” *The Straits Times*, February 21, 1931, 6.
 16. After the Japanese surrender, Taiwan experienced a brief period of practically no censorship during which *shenguai wuxia* serials produced in 1920s Shanghai such as the eighteen-episode *Burning of the Red Lotus Temple* were released in the island, to great business. See Ye Longyan, *Taiwan dianying shi* (A history of cinema in Taiwan) (Taipei: Chinese Taipei Film Archive, 1994), 92.
 17. See Zhang Zhen, “Bodies in the Air,” in Lu and Yeh, eds., *Chinese-Language Film*, 52.
 18. Maige erfeng (a pseudonym meaning Microphone), “Yueyu pian de guoqu weilai” (Cantonese cinema: its past and future), *Dianying shijie* (Movie World), no. 2 (Hong Kong: August 5, 1950).
 19. See Yu Mo-wan, “Swords, Chivalry and Palm Power: A Brief Survey of the Cantonese Martial Arts Cinema 1938–1970,” in *A Study of the Hong Kong Swordplay Film (1945–1980)* (5th Hong Kong International Film Festival catalogue, 1981), 99–106.
 20. Wu Pang, *Wo yu Huang Feihong* (Wong Fei-hung and I) (Hong Kong: published by Wu Pang, 1995), 5.
 21. For a discussion of the realism issue and Wong Fei-hung’s Confucianist ideals, see the excellent article by Hector Rodriguez, “Hong Kong Popular Culture as an Interpretive Arena: The Huang Feihong Film Series,” *Screen*, 38.1 (Spring 1997): 1–24.
 22. For example, in 1972 following the boom in kung fu films, the government in Singapore, a key market for Hong Kong films, announced a ban on violence in film, specifically targeting Hong Kong martial arts films. See *The Sunday Times* (Singapore), May 21, 1972.
 23. The term “new school” (*xinpai*) was appropriated from literature, used to refer to the novels of Jin Yong and Liang Yusheng which came into popularity in the 1950s through their serialization in newspapers.
 24. Leon Hunt’s *Kung Fu Cult Masters, From Bruce Lee to Crouching Tiger* (London and New York: Wallflower Press, 2003) is representative of this view, though Hunt shows that he is aware of the distinction between kung fu and *wuxia* (6–9). In the main, the book deals with kung fu cinema and hardly touches on the *wuxia* film, save for examples such as *Crouching Tiger* and *Hero*.
 25. For an English translation of *Shi ji*, see Burton Watson’s *Records of the Grand Historian of China* (New York and London: Columbia University Press, 1961), in two volumes. *Records* contains two chapters dealing with *xia*, namely *Youxia liezhuan* (Biographies of knights-errant), and *Cike liezhuan* (Biographies of assassins).
 26. See James Liu’s *The Chinese Knight-Errant* (Chicago: University of Chicago, 1967) for a standard account, in English, of the history and literature of *xia*.
 27. See Du Yunzhi, “Wuxia pian yu xiayi jingshen” (Wuxia film and the spirit of chivalric righteousness), *Xianggang yinghua* (Hong Kong Movie News), February 1968, 62–63, 62.

28. Ibid.
29. Zhang Zhen, “Bodies in the Air,” 64.
30. Pam Cook, *Fashioning the Nation: Costuming and Identity in British Cinema* (London: British Film Institute, 1996), 68.
31. Andrew H. Plaks, “Towards a Critical Theory of Chinese Narrative,” in Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays* (Princeton, New Jersey: Princeton University Press, 1977), 309–52, 316 and 312.
32. The Hong Kong critic Sek Kei points out that Zhou Xiaowen’s *The Emperor’s Shadow* was not yet, in 1996, “wuxia-ized” (*wuxia hua*), meaning that it remains essentially a historical genre film (the type identified by Dai Jinhua as *guzhuang baishi pian*), and that it was only with Zhang Yimou’s *Hero* that the grand spectacle of history became entangled with the *wuxia* blockbuster. See Sek Kei, “Huangjin jia you zhengzhi yingshe?” (“Is there political allegory in *Curse of the Golden Flower*?”), *Mingpao*, December 29, 2006. For a highly critical analysis of all three Qin emperor and assassin films, see the chapter “Nanren de gushi” (A male story), in Dai Jinhua’s *Xingbie Zhongguo* (Gendering China) (Taipei: Rye Field, 2006), 159–98.
33. It must also be stated that the same nationalist spirit is present in the kung fu genre, as evidenced in Ronny Yu’s *Fearless* (2006), starring Jet Li as the nationalist kung fu fighter, Huo Yuanjia.
34. See Stephanie Hemelryk Donald, *Public Secrets, Public Spaces: Cinema and Civility in China* (Lanham, Boulder, New York and Oxford: Rowman and Littlefield, 2000), 23.
35. See Evans Chan’s “Zhang Yimou’s *Hero*: The Temptation of Fascism,” originally published online in *Film International*, 2:8 (March 2004). See also J. Hoberman’s review of *Hero* in *Village Voice*, August 23, 2004, <http://www.villagevoice.com/film/0434,hoberman2,56140,20.html>.
36. Ibid., 143. Dai Jinhua’s critique of *Hero*, on the other hand, asserts the primacy of perspective (invariably male and patriarchal) over space, and that such a perspective reveals the filmmakers choosing to stand unabashedly on the side of “power, conquest, might.” See Dai Jinhua, *Xingbie Zhongguo*, 181.
37. Sek Kei, “Mancheng jindai huangjin jia guguai” (The bizarre *Curse of the Golden Flower*), *Mingpao*, December 27, 2006.
38. Plaks, “Towards a Critical Theory,” 326.
39. King Hu’s films in particular were exemplary: Yingjin Zhang states that they “exhibit powerful Chinese *national* characteristics,” and being set in remote historical times, “invited an *allegorical* reading” (emphases his). See Zhang, *Chinese National Cinema*, 141.
40. See Zhang Zhen, “Bodies in the Air,” 65, and her chapter “The Anarchic Body Language of the Martial Arts Film,” in *An Amorous History of the Silver Screen*, 227 (“Bodies in the Air” is a reworking of this chapter in Zhang’s book).
41. Zhang Zhen, “Bodies in the Air,” 53.
42. I am grateful to Professor Chua Beng Huat of the National University of Singapore for this observation.
43. See my essay “Wuxia Redux: Crouching Tiger, Hidden Dragon as a Model of Late Transnational Production,” in Morris et al., *Hong Kong Connections*, 191–204.
44. Ken-fang Lee, “Far Away, So Close: Cultural Translation in Ang Lee’s *Crouching Tiger, Hidden Dragon*,” *Inter-Asia Cultural Studies*, 4.2 (2003): 281–95, 281.
45. Berry, “From National Cinema to Cinema and the National,” 149.

CHAPTER 7

1. Zeng Guangchang, "Chinese Early Animation," *Jiangsu Film*, December 1992.
2. Zhang Huilin, *Ershi shiji Zhongguo donghua yishushi* (Twentieth-century Chinese animation art history) (Shangxi: Peoples' Art Press, 2002), 26. Besides Zhang, other surveys of the history of Chinese animation are: David Ehrlich and Jin Tianyi, "Animation in China," in John A. Lent, ed., *Animation in Asia and the Pacific* (Sydney: John Libbey, 2001), 7–29; John A. Lent and Xu Ying, "Animation in China Yesterday and Today — The Pioneers Speak Out," *Asian Cinema*, 12.2 (Fall/Winter 2001): 34–49; John A. Lent and Xu Ying, "China's Animation Beginnings: The Roles of the Wan Brothers and Others," *Asian Cinema*, 14.1 (Spring/Summer 2003): 56–69.
3. Bao Jigui, "China's First Animated Sound Film, *The Dance of the Camel*," *Hong Kong Film Archive Newsletter*, 13 (2000): 11–12.
4. Bao Jigui, "China's First Animated Short, *Tumult in the Studio*," *Hong Kong Film Archive Newsletter*, 12 (May 2000): 6–7.
5. Confusion surrounds the production and release of *Tumult in the Studio*. Some sources list 1926, others, 1927. Probably the film was finished in late 1926 and released in 1927. Other sources claim 1920, probably an error in translating "1920s." Ethan Gilsdorf, "Chinese Animation's Past, Present, and Future: The Monkey King of Shanghai," *Animato* (Winter 1988): 20–23; *Shanghai Animation Film Studio 1957–1987* (Shanghai: Shanghai Animation Film Studio, 1987), n. p. Similar problems exist concerning titles, translations varying so widely that a title sometimes counted as two separate films.
6. Marie-Claire Quiquemelle, "The Wan Brothers and Sixty Years of Animated Films in China," in Chris Berry, ed., *Perspectives on Chinese Cinema* (London: British Film Institute, 1991), 177.
7. Zhang, *Ershi Shiji*, 37.
8. Zhang, *Ershi Shiji*, gave 1933 as the date of *Dog Detective*.
9. Quoted in Zhang, *Ershi Shiji*, 40.
10. Wan Laiming, Wan Guchan, and Wan Chaochen, "Talking about Cartoons," *Mingxing Huabao*, 1936; quoted in Quiquemelle, "The Wan Brothers," 178.
11. Bao, "China's First Animated Sound Film," 11.
12. Cheng Jihua, ed., *Chinese Film Developing History* (Beijing: China Film Press, 1981), 428.
13. Te Wei, interview with authors, Shanghai, June 16, 2001.
14. Te, interview.
15. Te, interview.
16. Te, interview.
17. Hu Jinqing, interview with authors, Shanghai, June 17, 2001.
18. Ma Kexuan, interview with John A. Lent, Changzhou, September 29, 2005.
19. Yan Dingxian, interview with authors, Shanghai, June 17, 2001.
20. Zhang Huilin, "Some Characteristics of Chinese Animation," *Asian Cinema*, 14.1 (Spring/Summer 2003): 70–79.
21. Zhang, "Some Characteristics," 71.
22. Te, interview.
23. Chen Jianyu, interview with authors, Shanghai, June 16, 2001.
24. Qian Yunda, interview with authors, Shanghai, June 17, 2001.
25. Zhan Tong, interview with John A. Lent, Shanghai, August 15, 1993.
26. Te, interview.

27. Te, interview.
28. Chen, interview.
29. Jin Guoping, interview with John A. Lent, Shanghai, August 13, 1993.
30. Jin Guoping, interview with authors, Shanghai, June 17, 2001.
31. Jin, interview, 2001.
32. Zuo Qin, interview with John A. Lent, Shanghai, August 13, 1993.
33. Qian, interview.
34. Ma, interview.
35. Te, interview.
36. Yan, interview; Chang Guangxi, interview with authors, Shanghai, June 17, 2001.
37. Zhan, interview.
38. See Xu Ying, “Animation Film Production in Beijing,” *Asian Cinema*, 11.2 (Fall/Winter 2000): 60–66.
39. Liu Yuzhu, untitled keynote speech presented at China International Cartoon and Digital Arts Festival, Changzhou, September 28, 2005.
40. Liu, untitled keynote speech.
41. James Wang, interview with authors, Taipei, Taiwan, July 27, 2005.
42. Yan Dingxian, “The Cultivation of Animation Talents through Practice,” paper presented at 2006 International Animation Artists Salon, Wuhan, November 2, 2006.
43. Wang, interview.
44. Becky Bristow, untitled talk, 2006 International Animation Artists Salon, Wuhan, November 3, 2006.
45. Wu Weihua, “Independent Animation in Contemporary China,” *Cartoons*, 1.2 (Winter 2005): 21–25.
46. Theodor W. Adorno, “Culture Industry Reconsidered,” in *The Culture Industry: Selected Essays on Mass Culture* (London: Routledge, 1991 [1975]).

CHAPTER 8

1. For documentary film in Hong Kong and Taiwan, see relevant sections in Fang Fang, *Zhongguo jilupian fazhan shi* (History of the development of Chinese documentary cinema) (Beijing: Zhongguo xiju chubanshe, 2003), and Shan Wanli, *Zhongguo jilu dianying shi* (History of Chinese documentary film) (Beijing: Zhongguo dianying chubanshe, 2005); see also Robert Chi, “The New Taiwanese Documentary,” *Modern Chinese Literature and Culture*, 15, no. 1 (Spring 2003): 146–96.
2. Shan Wanli, *Zhongguo jilu dianying shi*, 8–9; Cheng Jihua, Li Shaobai, and Xing Zuwen, eds., *Zhongguo dianying fazhan shi* (History of the development of Chinese film), 2nd edition (Beijing: Zhongguo dianying chubanshe, 1981), 1: 16.
3. Fang Fang, *Zhongguo jilupian fazhan shi*, 12–29; Yingjin Zhang, *Chinese National Cinema* (London, Routledge, 2004), 21.
4. Fang Fang, *Zhongguo jilupian fazhan shi*, 44–47.
5. See Sun Jianqiu, “Sound and Color in Sun Mingjing’s Silent B/W Films: The Paradox of a Documentary/Educational Filmmaker,” *Asian Cinema*, 17, no. 1 (Spring/Summer 2006): 221–29; Ying Zhu and Tongdao Zhang, “Sun Mingjing and John Grierson, a Comparative Study of Early Chinese and British Documentary Film Movements,” *Asian Cinema*, 17, no. 1 (Spring/Summer 2006): 230–45.
6. Wang Weici, *Jilu yu tansuo: 1990–2000 dalu jilupian de fazhan yu koushu jilu* (Document and explore: The growth of documentary in mainland China and its

- related oral histories, 1990–2000) (Taipei: Guojian dianying ziliao guan, 2001), 20–22.
7. Zhang Jianghua et al., *Yingshi renleixue* (Visual anthropology) (Beijing: Shehui kexue wenxian chubanshe, 2000), 193–94.
 8. Fang Fang, *Zhongguo jilupian fazhan shi*, 85.
 9. Zheng Yongzhi, “Sannian lai de Zhongguo dianying zhipian chan” (China motion picture studio in the past three years), *Zhongguo dianying* (Chongqing) 1: 1 (January 1941).
 10. Li Daoxin, *Zhongguo dianying shi, 1937–1945* (Chinese film history, 1937–1945) (Beijing: Shoudu shifan daxue chubanshe, 2000), 138–57.
 11. Shan Wanli, *Zhongguo jilu dianying shi*, 97, 113.
 12. Shan Wanli, *Zhongguo jilu dianying shi*, 85–86.
 13. China Film Archive, ed., *Zhongguo dianying dadian: gushi pian, xiqu pian, 1977–1994* (Encyclopedia of Chinese films: Feature films, theater films, 1977–1994) (Beijing: Zhongguo dianying chubanshe, 1995). Most often, though, theater films are treated under feature films; see Chen Huangmei, ed., *Dangdai Zhongguo dianying* (Contemporary Chinese cinema) (Beijing: Zhongguo shehui kexue chubanshe, 1989), 2: 424–57.
 14. Shan Wanli, *Zhongguo jilu dianying shi*, 178–79.
 15. Yingjin Zhang, *Chinese National Cinema*, 196.
 16. Fang Fang, *Zhongguo jilupian fazhan shi*, 255–65; Wang Weici, *Jilu yu tansuo*, 23–45.
 17. Shan Wanli, *Zhongguo jilu dianying shi*, 291–96, 308.
 18. Fang Fang, *Zhongguo jilupian fazhan shi*, 247–55; Guo Zhenzhi, *Zhongguo dianshi shi* (History of Chinese television) (Beijing: Wenhua yishu chubanshe, 1997).
 19. Gao Weijin, *Zhongguo xinwen jilu dianying shi* (History of newsreels and documentaries in China) (Beijing: Zhongyang wenxian chubanshe, 2003), 337–38.
 20. Shan Wanli, *Zhongguo jilu dianying shi*, 390–92.
 21. Fang Fang, *Zhongguo jilupian fazhan shi*, 301–5, 448–55, 478–80; Wang Weici, *Jilu yu tansuo*, 46–61. For an English overview of the documentary treatment of ethnic minorities in China, see Yingchi Chu, *Chinese Documentaries: From Dogma to Polyphony* (London: Routledge, 2007), 148–82.
 22. For a discussion of leitmotif film, see Yingjin Zhang, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor: Center for Chinese Studies Publications, University of Michigan, 2002), 191–202.
 23. Shan Wanli, *Zhongguo jilu dianying shi*, 394–95.
 24. Lü Xinyu, *Jilu Zhongguo: dangdai Zhongguo xin jilu yundong* (Documenting China: The New Documentary movement in contemporary China) (Beijing: Sanlian shudian, 2003), 151.
 25. For new documentary’s departure from the logocentric tradition in modern Chinese visual culture, see Paola Voci, “From the Center to the Periphery: Chinese Documentary’s Visual Conjectures,” *Modern Chinese Literature and Culture*, 16, no. 1 (Spring 2004): 65–113.
 26. For CCTV programs, see Liang Jianzeng and Sun Kewen, eds., *Dongfang shikong de rizi* (Days with the Eastern horizons) (Beijing: Gaodeng jiaoyu chubanshe, 2003); Liang Jianzeng Sun Kewen, and Chen Meng, eds., *Shihua shishuo* (Speaking in earnest) (Beijing: Gaodeng jiaoyu chubanshe, 2003).
 27. Lü Xinyu, *Jilu Zhongguo*, 229.

28. Shan Wanli, *Zhongguo jilu dianying shi*, 405–6.
29. Fang Fang, *Zhongguo jilupian fazhan shi*, 345; Wang Weici, *Jilu yu tansuo*, 542–73.
30. For an example of the transformation of official television programming in CETV (China Education Television) during this period, see Yingchi Chu, *Chinese Documentaries*, 95–116.
31. Yingjin Zhang, “Styles, Subjects, and Special Points of View: A Study of Contemporary Chinese Independent Documentary,” *New Cinemas* (UK) 2, no. 2 (2004): 120–21.
32. Lü Xinyu, *Jilu Zhongguo*, 204.
33. Cui Weiping, “*Zhongguo dalu duli zhizuo jilupian de shengzhang kongjian*” (Space for the growth of the independent documentary in mainland China), *Ershiyi shiji* (Hong Kong), 77 (June 2003): 84–94.
34. For an insightful analysis, see Jing Wang and Tani Barlow, eds., *Cinema and Desire: Feminist Marxism and Cultural Politics in the Work of Dai Jinhua* (London: Verso, 2002), 71–98. Mixing documentary footage in a dramatic feature did not start with the Sixth Generation directors like Zhang Yuan, as Tony Rayns claims; see Cheng Qingsong and Huang Ou, *Wode sheyingji bu sahuang: xianfeng dianying ren dang’an — shengyu 1961—1970* (My camera doesn’t lie: documents on avant-garde filmmakers born between 1961 and 1970) (Beijing: Zhongguo youyi chuban gongsi, 2002), vi. Rather, in the early 1930s, leftist filmmakers had already experimented with this method in films like *Wild Torrents* (*Kuangliu*, 1933), directed by Cheng Bugao (1896–1966) and scripted by Xia Yan (1900–1995); see Fang Fang, *Zhongguo jilupian fazhan shi*, 55–58.
35. Zheng Wei, “Jilu yu biaoshu: Zhongguo dalu 1990 niandai yilai de duli jilupian” (Documenting and expression: mainland Chinese independent documentary since 1990), *Dushu* (Beijing), 10 (2003): 76–86.
36. Lü Xinyu, *Jilu Zhongguo*, 141, 97. Shi Jian was a co-founder of the youth film experimental group “SWYC” — an acronym for “Structure, Wave, Young, Cinema”; the first letter in each term refers to a letter from each member’s name: Shi Jian, Wang Zijun (Beijing TV), Kuang Yang (China Academy of Social Sciences), and Chen Jue (TV Drama Production Center) — which independently produced *I Graduated* (*Wo biye le*, 1992) to articulate college graduates’ personal views; see Fang Fang, *Zhongguo jilupian fazhan shi*, 363–64. Contrary to Lü, Zhang Tongdao only recognizes a television documentary “movement” inside the official system; see Shan Wanli, ed., *Jilu dianying wenxian* (Compendium of documentary studies) (Beijing: Zhongguo guangbo dianshi chubanshe, 2001), 826.
37. The images of movement are found in the title of an article by Bérénice Reynaud, “Dancing with Myself, Drifting with My Camera: The Emotional Vagabonds of China’s New Documentary,” *Senses of Cinema* (Australia), 28 [September–October 2003], http://www.senseofcinema.com/contents/03/28/chinas_new_documentary.html [accessed July 23, 2005]. See also Matthew David Johnson, “‘A Scene beyond Our Line of Sight’: Wu Wenguang and New Documentary Cinema’s Politics of Independence” and Valerie Jaffee, “‘Everyman a Star’: The Ambivalent Cult of Amateur Art in New Chinese Documentary,” both in Paul G. Pickowicz and Yingjin Zhang, eds., *From Underground to Independent: Alternative Film Culture in Contemporary China* (Lanham, MD: Rowman & Littlefield, 2006), 46–108.
38. As Ishizaka Kenji observes, “Of all the Asian filmmakers, the Chinese have by far been the most profoundly influenced by Ogawa Shinsuke ... even though they have never seen the films!” See Abé Mark Nornes, *Forest of Pressure: Ogawa Shinsuke and*

- Postwar Japanese Documentary* (Minneapolis: University of Minnesota Press, 2007), 227. As Nornes recalls, Wu Wenguang admitted in Japan that he never made it through any of Ogawa's documentaries.
39. Shan Wanli, *Zhongguo jilu dianying shi*, 385.
 40. When confronted by security guards outside government buildings, Duan and Jiang did not disclose that they were not state employees. See Mei Bing and Zhu Jingjiang, *Zhongguo duli jilu dang'an* (Records of China's independent documentary cinema) (Xi'an: Shaanxi shifan daxue chubanshe, 2004), 6.
 41. Shan Wanli, *Zhongguo jilu dianying shi*, 422. Duan received from CCTV 160,000–170,000 yuan (US\$20,000–21,000) for each feature-length documentary; see Fang Fang, *Zhongguo jilupian fazhan shi*, 393.
 42. Chris Berry, "Independently Chinese: Duan Jinchuan, Jiang Yue, and Chinese Documentary," in Pickowicz and Zhang, eds., *From Underground to Independent*, 109, 117–19.
 43. For discussions of some of these works, see Lü Xinyu "Ruins of the Future: Class and History in Wang Bing's *Tiexi District*," *New Left Review*, 31 (2005): 125–36; Ban Wang, "Documentary as Haunting of the Real: The Logic of Capital in *Blind Shaft*," *Asian Cinema*, 16, no. 1 (Spring/Summer 2005): 4–15; and Yiman Wang, "The Amateur's Lightning Rod: DV Documentary in Postsocialist China," *Film Quarterly*, 58, no. 4 (Summer 2005): 16–26.
 44. Wang Weici, *Jilu yu tansuo*, 597–616.
 45. Bill Nichols, *Blurred Boundaries: Questions of Meaning in Contemporary Culture* (Bloomington: Indiana University Press, 1994), 95.
 46. Bill Nichols, *Introduction to Documentary* (Bloomington: Indiana University Press, 2001), 99–138.
 47. See Stella Bruzzi, *New Documentary: A Critical Introduction* (London: Routledge, 2000).
 48. Mei Bing and Zhu Jingjiang, *Zhongguo duli jilu dang'an*, 18. While working on *The Silk Road* (*Sichou zhi lu*, 1980), a television series co-produced with Japan, the Chinese crew insisted on hiring pretty actresses to pose in the melon field whereas the Japanese zoomed in on real farmers in ragged clothing; see Fang Fang, *Zhongguo jilupian fazhan shi*, 312.
 49. For a study of *The Box*, see Yingjin Zhang, "Thinking outside the Box: Mediation of Imaging and Information in Contemporary Chinese Independent Documentary," *Screen*, 48, no. 2 (Summer 2007): 179–92.
 50. Fang Fang, *Zhongguo jilupian fazhan shi*, 374–77.
 51. Zhu Rikun and Wan Xiaogang, eds., *Duli jilu: duihua Zhongguo xinrui daoyan* (Independent records: interviews with Chinese cutting-edge directors) (Beijing: Zhongguo minzu sheying yishu chubanshe, 2005), 1. To distinguish it from three other types of documentary in the 1990s, namely "mainstream," "elite" (*jingying*), and "populist" (*dazhong*), Zhang Tongdao defines "marginal documentary" as an underground production focused on marginalized people and expressive of non-mainstream — albeit not anti-mainstream — ideology; see Shan Wanli, ed., *Jilu dianying wenxian*, 842–43.
 52. For further elaboration, see Yingjin Zhang, "My Camera Doesn't Lie? Questions of Truth, Subjectivity, and Audience in Chinese Independent Film and Video," in Pickowicz and Zhang, eds., *From Underground to Independent*, 23–45.
 53. Fang Fang, *Zhongguo jilupian fazhan shi*, 276.

54. Fenghuang weishi (Phoenix Satellite TV), ed., *DV xin shidai 1* (DV New Generation 1) (Beijing: Zhongguo qingnian chubanshe, 2003), i–iii, 1–8.
55. Apart from publications mentioned above, see relevant sections in Cheng Qingsong, *Kandeyan de yingxiang* (Films permitted for watching) (Shanghai: Sanlian shudian, 2004), and Zhang Xianmin and Zhang Yaxuan, *Yigeren de yingxiang: DV wanquan shouce* (All about DV: works, creation, comments) (Beijing: Zhongguo qingnian chubanshe, 2003).

CHAPTER 9

1. We will explain Zhang Yimou's usage of the term later in the chapter.
2. Tony Rayns, "Screening China," *Sight and Sound*, July 1991, 26–28.
3. Tony Rayns, *King of the Children and the New Chinese Cinema* (Boston: Faber and Faber, 1989).
4. Rayns, *King of the Children and the New Chinese Cinema*.
5. Bai Jingsheng, "Throwing away the Walking Stick of Drama," in George Semsel et al., eds., *Chinese Film Theory* (New York: Praeger, 1990), 5–9, quote from 8.
6. See, for instance, Chen Muo's discussion in his book, *On Zhang Yimou* (Beijing: China Film Press, 1995).
7. Zhang Yimou, "Sing a Song of Life," *Dangdai Dianying*, 13.2 (1988): 81–88.
8. Zhang rejects the categorization of cinema into mainstream and New Wave and considers *Red Sorghum* a bastard film. See Zhang Yimou, "Sing a Song of Life," *Dangdai Dianying*, 13.2 (1988): 81–88. See also Luo Xueying, *Red Sorghum: The Real Zhang Yimou* (Beijing: China Film Press, 1988), 49.
9. *Red Sorghum* was a major box-office success in China. Tickets in Beijing were twice as expensive as the average urban price and there was a brisk trade in black market tickets. See Chris Berry's article "Market Forces: China's 'Fifth Generation' Faces the Bottom Line," in Chris Berry, ed., *Perspectives on Chinese Cinema* (London: BFI, 1991), 114–24.
10. The Chinese film critic Chen Muo, in his somewhat broad categorization of Chinese cinema, suggests that commercial cinema naturally comprises government-sponsored picture, art picture, and entertainment picture. See Chen Muo, *Anthology of Chen Muo's Film Criticism* (Nanchang: Baihuazhou Art and Literature Press, 1997).
11. See Luo Xueying's interview with Zhang Yimou in her book, *Red Sorghum: The Real Zhang Yimou* (Beijing: China Film Press, 1988), 62–63. The failure of *Codename Cougar* would unfortunately delay such an aspiration for another ten years — Zhang did not make another contemporary urban film until 1997 with his comedy debut *Keep Cool*.
12. When Zhang started making the film, the relationship between the Mainland and Taiwan was decent enough to provide some official Mainland encouragement and support for his efforts. While he was making the film the cross-straits relationship soured so he went through the motions to complete what he knew would not be a successful film. This anecdote was relayed to me by Stanley Rosen who asked about the film when he interviewed Zhang Yimou years ago.
13. Berry, "Market Forces," 114–24.
14. See Zhang's own words in Robert Sklar's article, "Becoming a Part of Life: An Interview with Zhang Yimou," *Cineaste*, 2.1(1993): 28.
15. Xu Lin and Zhang Hong, "The Crisis of Literature and the Humanist Spirit," *Shanghai Wenxue*, 6 (1993): 65–66.

16. See Ying Xiong, “*On Shanghai Triad*,” *Dianying yishu*, 248.3 (1996): 8–10.
17. See Tony Rayns, “To Live,” *Sight and Sound*, October 1994. Zhang’s disadvantaged family background might partially explain his greater disdain for elitism and his easier transition from New Wave to post–New Wave than the Fifth Generation’s other two major figures Chen Kaige and Tian Zhuangzhuang who came from privileged families.
18. Chen Yan, “Zhang Yimou on *Keep Cool*,” *Dianying yishu*, 256.5 (1997): 66–67.
19. Yan, “On *Keep Cool*,” 66–67.
20. Mette Hjort, “Danish Cinema and the Politics of Recognition,” in David Bordwell and Noel Carroll, eds., *Post-theory: Reconstructing Film Studies* (Madison: University of Wisconsin, 1996), 528–31.
21. See Luo Xueying’s interview with Zhang Yimou in her book *Red Sorghum: The Real Zhang Yimou* (Beijing: China Film Press, 1988), 51.
22. Luo, *Red Sorghum*, 51.
23. Chen, *On Zhang Yimou*, 295.
24. See Robert Sklar’s article “Becoming a Part of Life: An Interview with Zhang Yimou,” *Cineaste*, 2.1 (Winter 1993): 28.
25. See the domestic picture box-office chart of 1997 compiled by *Dianying yishu*, 260.3 (1998): 1–2.
26. For detailed discussions on Chinese New Year film see my essay in the same book, “New Year Film as Chinese Blockbuster: From Feng Xiaogang’s Contemporary Urban Comedy to Zhang Yimou’s Period Drama.”
27. Zhao Yuezhi traces the first official use of the term “soft power” to the “Report of the Party’s 16th National Congress” (2002), in a section titled “Cultural Construction and Cultural System Reform.” The document, Zhao reports, called for “the development of ‘comprehensive national strength’ (*zonghe guoli*) — that is, both economic power and cultural or ‘soft power’ (*ruan shili*) in a competitive global context.” Zhao Yuezhi, *Communication in China* (New York: Rowman & Littlefield, 2008), 108–9.
28. Zhao Yuezhi, *Communication in China* (New York: Rowman & Littlefield, 2008), 164. See also Evans Chan, “Zhang Yimou’s Hero — The Temptations of Fascism,” www.filmint.net/netonly/eng/heroevanschan.htm (cited in Zhao, *Communication in China*).
29. For a brilliant alternative reading, see Shelly Kraicer’s review online at <http://www.chinesecinemas.org/hero.html>.
30. For a good account, see Gina Marchetti’s review of a Dai Jinhua’s book *Cinema and Desire*, online at: <http://www.ejumpcut.org/archive/jc46.2003/marchetti.dai/index.html>.
31. Tian came from a privileged family. His father served as the head of Beijing Studio, and his mother the head of the Children’s Studio. Both of them were well-accomplished film actors.
32. Howard Feinstein, “Filmmaker Tian Zhuangzhuang Cuts Loose with ‘Kite’,” *New York Newsday*, April 10, 1994, E2.
33. Wang Zhihong, “Tian Zhuangzhuang with Messier Hair,” *Zhongguo yinmu*, 3 (1996): 20–21.
34. See Xia Shangzhou’s interview with Tian published in *Dianying yishu*, 266.3 (1999): 17–20.
35. See an interview with Tian conducted in 1994 by Philip Lopate, “Odd Man Out: Tian Zhuangzhuang,” *Film Comment*, 30.4 (1994): 60.
36. Lopate, *Odd Man Out*, 60. I include a few relevant passages here:

Tian: “But after I finished *Horse Thief*, there was a period when I didn’t make any films; this had a lot to do with censorship issues. Anyway, I began to question my own films. I realized the kind of film I was making before could only create sensations in people by evoking a mood. At the time I was quite happy with this. But I gradually realized that there was something emotional lacking in *Horse Thief*. Perhaps it was the portrayal of humans — the humans are too simplified. See, when I first started making films I was interested in the ideological problems of China as a whole. Gradually I became more interested in the people surrounding me and their psychology.”

Lopate: “But, for instance, the camera seems more distanced in *Horse Thief*, and there are more shots that seem there just for their formal beauty. It’s a more formalistic work. In *Blue Kite*, the camera is closer, more middle-distance, and every shot advances the story. Would you care to comment?”

Tian: “I can only say I agree with all the things you’ve said so far. It was only after I made *Horse Thief* that I came to an understanding of this problem. It’s not a problem of myself only, but my whole generation. We were pursuing something that was on the surface. We were formalists. Looking for formal beauty. A beautiful story, a beautiful environment, very beautiful colors, beautiful sound. Almost like an exhibition.”

37. Hong Kong made *Concubine* its entry for the foreign film Oscar when the Chinese government refused to allow it to enter the competition.
38. Nicholas D. Kristof, “China Bans One of Its Own Films; Cannes Festival Gave It Top Prize,” *The New York Times*, August 4, 1993, E4.
39. For a detailed report on the making of *Concubine* see Jianying Zha, *China Pop* (New York: The New Press, 1995).
40. Zha, *China Pop*.
41. Michael Dwyer, “Silent Movies,” *The Irish Times*, January 29, 1994, E5.
42. See the report “Chinese Revolution,” *World Press Review*, March 1993, 47.
43. The last change was condemned by the critics in Hong Kong as mainland China’s usual denial of the colony’s location as a space of new order. Yet being from Taiwan where traditional Chinese culture was even more carefully preserved than on the Mainland, I suspect that Hsu would be particularly concerned with Hong Kong’s subject position under the British shadow.
44. John Stanley, “Director Chen Kaige’s Big Step,” *The San Francisco Chronicle*, October 24, 1993, E2.
45. See “Chinese Revolution,” *World Press Review*, March 1993, 47.
46. Zha, *China Pop*.
47. Easter Yau, “Yellow Earth: Western Analysis and a Non-Western Text,” in Chris Berry, ed., *Perspectives on Chinese Cinema* (London: BFI, 1991), 62–79.
48. See Stephen Holden, “A Bloodthirsty Unification of China,” *The New York Times*, December 17, 1999, E2.
49. Michael Porter, *The Competitive Advantage of Nations* (New York: Free Press, 1990).
50. Hjort, *Danish Cinema*, 520–32.

51. For a discussion of Zhang's blockbuster turn see Ying Zhu's chapter in this volume, "New Year Film as Chinese Blockbuster: From Feng Xiaogang's Contemporary Urban Comedy to Zhang Yimou's Period Drama."

CHAPTER 10

1. "Butterfly" literature was a form of popular literature in the early Republican years, and can encompass such sub-genres as romances, detective, and martial arts stories. From 1921 to 1931, that is, almost all the years before the emergence of leftist films, many of the Chinese films made involved Butterfly writers. One Butterfly writer, Bao Tianxiao, wrote screenplays and novels at the same time. He was hired by Mingxing studio as a scriptwriter in 1924, and wrote seven screenplays.
2. One significant exception was *Spring Silkworms* (*Chuncan*, 1933), based on a story newly published by Mao Dun and developed into a screenplay by Xia Yan. This was the first time that a literary work in the May Fourth tradition was adapted.
3. Examples include *Mother and Son* (*Mu yu zi*, 1947), based on Russian playwright Alexander Ostrovsky's play *Innocent as Charged*, and *Night Inn* (*Yedian*, 1947), based on Maxim Gorky's play *The Lower Depths*. Both films tell Chinese versions of the Russian stories.
4. See Wang Taorui, "Beiyingchang wenxue mingzhu gaibian gaiping" (Overview of the accomplishment of the Beijing Film Studio's adaptation of literary classics), *Dianying yishu*, 11 (2005): 85–93.
5. The practice of injecting "correct" and "modern" messages had already been prevalent before 1949 when filmmakers dealt with traditional Chinese literature.
6. *Little Flower* (*Xiaohua*, 1979) is a good case of extracting lyrical elements from a Cultural Revolution novel written in 1972.
7. See Ying Zhu, "Cinematic Modernization and Chinese Cinema's First Art Wave," *Quarterly Review of Film and Video*, 18.4 (2001): 451–71. These new films have simple plots, sparse dialogues, and rich visual images, while traditional Chinese films often rely heavily on dialogues.
8. Mo Yan, *Hong gaoliang* (Red Sorghum) (Beijing: Zuojia chubanshe, 1995), 39.
9. See Rey Chow, *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995). Chow links film with other means of "exhibiting ethnic culture," saying that film "therefore serves as a major instrument for making the visuality of exotic cultures part of our everyday mediated experience around the globe. Because of this, film belongs as much with disciplines such as anthropology and ethnography as it does with literature, women's studies, sociology, and media studies" (27).
10. Yingjin Zhang, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor, Mich.: University of Michigan Press, 2002), 227.
11. Wendy Larson, "Zhang Yimou: Inter/National Aesthetics and Erotics," in Soren Clausen, Roy Starrs, and Anne Wedell-Wedelsborg, eds., *Cultural Encounters: China, Japan, and the West: Essays Commemorating 25 Years of East Asian Studies at the University of Aarhus* (Aarhus, Denmark: Aarhus University Press, 1995), 227.
12. Liu Heng, *Fuxi, Fuxi*, collected in his *Gouri de liangshi* (The God-damned grain) (Beijing: Zuojia chubanshe, 1993), 16, 108.
13. Zhang Yimou, interview, "Wei Zhongguo dianying zouxiang shijie pulu" (Pave the

- road for Chinese films to go to the world), in *Zhang Yimou* (Changsha: Hunan wenyi chubanshe, 1996), 386.
14. Quoted from Wendy Larson, “Displacing the Political: Zhang Yimou’s *To Live* and the Field of Film,” in Michel Hockx, ed., *The Literary Field of Twentieth-Century China* (Honolulu, Hawaii: University of Hawaii Press, 1999), 193.
 15. Rey Chow, *Ethics after Idealism* (Bloomington, Ind.: Indiana University Press, 1998), 124.
 16. Mayfair Yang, “Of Gender, State, Censorship, and Overseas Capital: An Interview with Chinese Director Zhang Yimou,” in Frances Gateward, ed., *Zhang Yimou: Interviews* (Jackson, Miss.: University Press of Mississippi, 2001), 40.
 17. Zhang Ming, ed., *Yu Zhang Yimou duihua* (Talks with Zhang Yimou) (Beijing: Zhongguo dianying chubanshe, 2004), 49.
 18. See *ibid.*, *Yu Zhang Yimou duihua*, 149.

CHAPTER 11

1. Shuqin Cui, “Working from the Margins: Urban Cinema and Independent Directors in Contemporary China,” *Post Script*, 20, nos. 2–3 (Winter/Spring/Summer): 77
2. Gu Changwei, who served as cinematographer for most of Zhang Yimou’s films, cannot be labeled new generation. However, *Peacock*, Gu’s debut as a director, tells a coming-of-age story.
3. Wang Xiaoshuai, Jia Zhangke, and Zhang Yang, together with other young directors, are the leading figures of the new generation. They embody a similar historical past, but their films, especially their early ones, reflect personal marks and different styles. The recent return to historical investigation indicates a collective posture of returning to the center.
4. Janet Wolff, “The Global and the Specific: Reconciling Conflicting Theories of Culture,” in Anthony D. King, ed., *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity* (Minneapolis: University of Minnesota Press, 1997), 161.
5. Stuart Hall, “The Local and the Global: Globalization and Ethnicity,” in Anthony D. King, ed., *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity* (Minneapolis: University of Minnesota Press, 1997), 34.
6. Kevin Lee, “Jia Zhangke,” *Senses of Cinema* (February 2003), <http://www.sensesofcinema.com/contents/directors/03/jia.html>.
7. Daniel Jewesbury, “tourist:pioneer:hybrid: London Bridge, the Mirage in the Arizona Desert,” in David Crouch and Nina Lübbren, eds., *Visual Culture and Tourism* (Oxford and New York: Berg, 2003), 229.
8. *Ibid.*, 229.
9. David David and Nina Lübbren, “Introduction,” in Crouch and Lübbren, eds., *Visual Culture and Tourism*, 11.
10. Manohla Dargis, “Caged in Disney in Beijing, Yearning for a Better Life,” *The New York Times*, October 11, 2004, B5.
11. The character introduces himself as “Little Sister” and is addressed as such. The explanation for why the young man carries a girl’s name lies not simply in the fact that his mother expected a girl; the name also reflects the migrant’s loss of identity.
12. Eric Faden, “The Cyberfilm: Hollywood and Computer Technology,” *Strategies*, 14.1 (2001): 79.

13. “Cyberspace” refers to the various information resources available through computer networks and the Internet. It also includes “communities” electronically connected via such resources. It distinguishes the digital, or computer-based, world from the physical world.
14. Shelly Kraicer, “Review of Jia Zhangke’s Platform,” *CineAction*, 54 (Spring 2001): 67.
15. Shuqin Cui, *Women through the Lens: Gender and Nation in a Century of Chinese Cinema* (Honolulu: University of Hawaii Press, 2003), 51.
16. Kang Liu, Kang, *Globalization and Cultural Trends in China* (Honolulu: University of Hawaii Press, 2004), 78.
17. Hilary Lapedis, “Popping the Question: The Function and Effect of Popular Music in Cinema” *Popular Music*, 18.3 (October 1999): 370.
18. *Little Flower* (*Xiaohua*, 1979) is a sappy drama that integrates sentiment with a war theme.
19. Raj Kapoor’s *Awaara* (1951), known as *Liulangzhe* (*Drifter*) in Chinese, was a popular foreign film in Mao’s China. Its melodramatic narrative and song/dance numbers exposed ordinary Chinese to an Indian or Bollywood imagination. Viewers from that generation still hum the theme song from *Awaara*.
20. Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi. (Minneapolis: University of Minnesota Press, 1985), 3.
21. Thomas Swiss, John Sloop, and Andrew Herman, eds., *Mapping the Beat: Popular Music and Contemporary Theory* (Malden, MA: Blackwell, 1998), 18–19.
22. Michel Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1990), 38.
23. The “Hainan Incident” refers to the collision between a U.S. EP-3 (an intelligence-gathering aircraft) and a Chinese F-8 military jet over Hainan, China, in 2001. The incident raised tensions between the two governments on the issue of international security and the use of air space.
24. Manuel Castells, *The Network Society* (Oxford: Blackwell, 1996), 6.
25. Michael Taussig, *Mimesis and Alterity* (New York: Routledge, 1993), 16.
26. The Three Gorges Dam Project has remained a socio-political controversy and enormous economic undertaking. The project, imagined almost a century ago and idealized under Mao’s regime, will complete construction by 2009. The ultimate consequences include the forced migration of millions of people and the flooding of hundreds of towns and villages as well as historical and cultural sites. For further reading, please see Deirdre Chetham, *Before the Deluge: The Vanishing World of the Yangtze’s Three Gorges* (a personal account) and Dai Qing, *The River Dragon Has Come? The Three Gorges Dam and the Fate of China’s Yangtze River and Its People* (a collection of essays by Chinese scholars).
27. Liu Xiaodong, an oil painting artist and faculty member at the Central Academy of Fine Art, has created series of art works on the subject of Three Gorges Migrants. The pieces that Jia Zhangke documented in *Dong* and cited in *Still Life* are part of the field work titled “Wenchuang” (Warm bed). The first part focuses on the migrants in the Gorges and the second centers on a group of sex workers in Thailand. Liu appeared as the lead character in Wang Xiaoshuai’s directorial debut, *The Days*, 1993.
28. Shelly Kricer, “China’s Wasteland: Jia Zhangke’s *Still Life*,” *Cinema Scope* (2007): 29.
29. Robin Visser, “Spaces of Disappearance: Aesthetic Responses to Contemporary Beijing City Planning,” *Journal of Contemporary China*, 13–39 (May 2004): 277.

30. Hung Wu, *Transience: Chinese Experimental Art at the End of the Twentieth Century* (Chicago, Illinois: The David and Alfred Smart Museum of Art & The University of Chicago Press, 1999), 80.
31. Jia Zhangke's documentary *Dong* captured a heartbreaking sequence, where Liu Xiaodong travels to a village to locate the family of a migrant who has been killed by falling rubble. After viewing the documentary, it is troubling to see how Jia uses the image of the dead body for his "created hero."
32. Media and print sources in China responded immediately to the exhibition of Liu Xiaodong's works and the screening of Jia Zhangke's films on the Three Gorges. Most of the discussions centered on the significance of the works. For various critical comments and a discussion of new realism, please see Zhu Zhu, "The Three Gorges: Myth and Elegiac of the New Realism," <http://news.artron.net>, 2–27, 2007.

CHAPTER 12

1. The Hong Kong film, *Kung Fu Hustle* (Stephen Chow, 2004), came in second in box-office return. See the blockbuster chart in *Dianying yishu*, 3 (2005).
2. For a detailed discussion of the evolution of Hollywood blockbuster films see Steve Neale, "Hollywood Blockbusters: Historical Dimensions," in Julian Stringer, ed., *Movie Blockbusters* (London: Routledge, 2003).
3. Justin Wyatt, *High Concept: Movies and Marketing in Hollywood* (Austin: University of Texas Press, 1994)
4. The opening day of the New Year season has been gradually pushed back from Christmas Eve to early December to take advantage of many group screening activities paid for by big companies as part of their pre–New Year employee's appreciation efforts.
5. In a similar fashion, Hollywood event films are distinct for the simple reason that they often announce themselves as such.
6. Wyatt, *High Concept*, 165.
7. On a budget of \$1.3 million, the film is a domestic hit, taking in 43 million RMB (\$5.3 million) at the box office, the second-highest grossing film in China at the time.
8. The film reaped in 50,000,000 yuan at the box office.
9. The film broke box-office records and raked in \$6.4 million (a large number by Chinese standards), finishing ahead of the hit Hong Kong movie *Infernal Affairs III* at the box office.
10. For a detailed discussion of "metacinema" in Feng Xiaogang's film practice see Jason McGrath, "Metacinema for the Masses: Three Films by Feng Xiaogang," *Modern Chinese Literature and Culture*, 17.2 (2005): 90–132. See also Carlos Rojas's essay, "A Tale of Two Emperors: Mimicry and Mimesis in Two New Year's Films from China and Hong Kong," *CineAction*, 60 (2005): 2–9.
11. Five other New Year films of the same year including Zhang Yimou's *Happy Times* have all absorbed private financing.
12. See Wendy Kan, "Big Shot; Doesn't Win Over Locals," *Variety*, 387.2 (May 2002): 8.
13. Robert McKee, *Story: Substance, Structure, Style, and the Principles of Screenwriting* (New York: Regan Books, 1997), 43–47.
14. Stanley Rosen observed the same pattern in Feng's cinematic evolution in his chapter in the same volume, "Chinese Cinema's International Market."
15. The film set all-time box-office records in Beijing, earning more than \$1.23 million in receipts. Only *Titanic* outperformed the film in Beijing.

16. Guanping Wu, "I Am a People's Filmmaker" (Woshi yige shimin daoyan), *Film Arts*, 2 (April 2000): 44–48.
17. The Chinese have yet to operate in the "supersystem" of multimedia marketing that spins a web of commercial exploitation around contemporary movie franchises.
18. "Screening date for film 'No Thieves' scheduled," *Shenzhen Daily*, November 8, 2004, <http://english.sohu.com/20041108/n222880065.shtml> (accessed June 5, 2007).
19. According to Geng Yuejin, vice president of Huayi, the film's distributor, the movie had a four-day gross of 5 million yuan (US\$600,000) in Beijing alone. In Shanghai and Sichuan, box-office receipts tripled that of *Cell Phone* for the same period. Even in Hong Kong, the daily tally has reached HK\$400,000, which is a record for this season.
20. Erwei Li, "Jump Start the Chinese Martial Arts Blockbuster," *Face to Face with Zhang Yimou (Zimian Zhang Yimou)* (Beijing: Economic Daily Press, 2002).
21. For a detailed discussion on Zhang Yimou's cinematic transition see Ying Zhu, *Chinese Cinema during the Era of Reform: The Ingenuity of the System* (Praeger, 2003), 39–70.
22. "Zhang Yimou on 'House of Flying Daggers'," *Future Movies*, <http://www.futuremovies.co.uk/filmmaking.asp?ID=100> (accessed June 5, 2007).
23. Weiping Zhang, "Can *House of the Flying Daggers* Surpass *Hero*?" *Popular Cinema*, 6 (2004): 34–35.
24. Li, *Jump Start*, 323–24.
25. Leilei Jia, "Market Hero, Black Martial Art" (*Shichang yingxiong, heisewuxiao*), *The History of the Chinese Martial Arts Films (Zhongguo wuxiaodianyingshi)* (Beijing: Culture and Art Publishing House, 2005), 188–89.
26. Jia, "Market Hero," 188.
27. *Night Feast* is also translated as *The Banquet*. It lost its bid to Zhang Yimou's new historical epic *Curse of the Golden Flower* as the Oscar contender from the PRC. Instead, Feng's picture is selected to enter the 2007 Oscar competition as a Hong Kong film.
28. Xiaohua Sun, "Zhang stabbed by his 'Dagger'," *China Daily*, August 28, 2004, www.chinadaily.com.cn/english/doc/2004-08/28/content_369678.htm (accessed June 5, 2007). (The survey also found that Feng Xiaogang's films are genuinely liked by many.) Against the overwhelming criticism, Tong Gang, director of the Film Administration Bureau, was vocal in his praise for *Daggers*, saying that in the fierce competition with imported blockbusters, the movie safeguards the dignity of locally made movies and shows the confidence and strength needed for locally made movies to enter the international market. Tong adds that the media should be more tolerant and create a favorable media environment for movies like *Daggers*. Zhang has been on good terms with the government.
29. As I commented in my earlier work on Zhang Yimou's film career, Chinese filmmakers are more attuned to the critical reception of their films than their Western counterparts. For a detailed discussion see Ying Zhu, *Chinese Cinema during the Era of Reform: The Ingenuity of the System* (Praeger, 2003).
30. Attentive to criticism as usual, Zhang focused on a good story and good screenplay for his most recent film, *Curse of the Golden Flower*, which came out to critical and popular acclaim in September 2006 when the film had a limited screening in Beijing to qualify as an Oscar contender.
31. Jason McGrath argues that the metacinematic elements contributed to the popular appeal of Feng's films. McGrath, *Metacinema*, 90–132.

32. Liz Shackleton, "Feng Xiaogang's Banquet news," *Screendaily*, July 18, 2005, <http://www.screendaily.com/story.asp?storyid=22784> (accessed June 5, 2007).
33. It is reported that Charles Rivkin, the newly appointed chief executive officer of the award-winning U.S. animation studio Wild Brain, Inc. wrote to the Chinese State Administration of Radio, Film, and Television, expressing his dismay that China's submissions to the Oscars for the past five years were historical and martial arts dramas. See the Chinese online report, "Sprint towards Oscar," Sina.com, <http://ent.sina.com.cn/m/c/2006-09-28/01301266335.html>.

Index

- 2046, 47, 50
87 Crazy, 184
- adaptation, 11, 13, 89, 93, 95, 109, 120, 156, 160, 163–166, 173, 174
Adventures of Robin Hood, The, 58
aesthetics, 6, 7, 56, 63, 116, 118, 155, 175, 188, 189
All Quiet on the Western Front, 66
allegory, 107
American imperialism, 67, 118
animation, 10, 13, 121–125, 182–183
anti-Japanese, 92, 122–115, 129
antipilot, 201–203
As Tears Go By, 49–50
Asia Film Company, 19
Assembly, 207
At Home in the World, 137
audience, 3–4, 8, 12, 26, 28, 37, 45, 50, 53, 56, 60–63, 65–66, 74, 89–92, 94–96, 107–109, 111, 150, 156, 159–160, 176–177, 179–180, 182–189, 192–193, 195, 198, 200, 205–206
Awaara, 184, 245
- Ba Jin, 93, 164
Banquet, The, 6, 10, 45–47, 50, 53–54, 109, 114, 207, 247
Barker, Michael, 51
Barmé, Geremie, 89
Bathing Beauties, The, 62
Be There or Be Square, 196, 198, 202
Beijing Film Studio, 23, 91, 153–154, 156, 164, 215
Beiping Film Studio, 23. *See* Beijing Film Studio
Bell and Howell, 94
Beloved Premier Zhou Enlai Lives Forever, 132
Benjamin, Walter, 187
Berger, Ludwig, 58
Big Li, Little Li and Old Li, 95
Big Shot's Funeral, 53, 196–200
Big Tree Village, 139
Bitter Tea of General Yen, The, 68
blockbusters, 8, 28, 29, 37, 38, 46, 197, 198, 212, 234; big budget production, 12, 28, 153, 188; big-picture, 29–32; domestic blockbusters, 31, 44, 45, 159, 195, 196, 200, 215; imported blockbusters, 15, 29, 31, 175, 196, 205, 247
Blood Brothers, 107
Blood Money, 113
Blue Kite, The, 3, 11, 153–155, 171, 242
Boulder Bay, 93, 230
Bow, Clara, 57, 64
Box, The, 138
brand name, 8, 37, 42, 50
Braveheart, 52
Bridges of Madison County, The, 29
Brodsky, Benjamin, 19
Broken Arrow, 29
Bumming in Beijing, 137
Burning of the Red Lotus Temple, 99–100, 102, 231, 233
- Cameron, James, 29, 31
Cannes Film Festival, 51, 54, 107

- Cao Fei, 140
 Cao Yu, 174
 CAV Warner Home Entertainment Co., 71
Cell Phone, 197, 199, 203
 Cen Fan, 131
 censorship, 3, 54, 60, 63, 102, 132, 135, 171, 233, 242; KMT censorship, 102; National Film Censorship Committee (NFCC), 66; self-censorship, 3, 24, 30, 33, 54, 68, 73
 Central Film Bureau, The, 23, 130
 Central Film Studio, The, 22, 115, 129
Chairman Mao Inspects the Red Guards, 87
 Chan, Jackie, 37, 39, 104, 196
 Chang Guangxi, 121
 Chang Zhenhua, 93
 Changcheng (Great Wall) Film Studio, 113
 Changchun Film Studio, 23, 93, 116
 Changsha Meeting, 30
 Chen Huai'ai, 94
 Chen Jianyu, 118, 119
 Chen Kaige, 1, 10, 11, 17, 45, 50, 51, 53, 54, 96, 97, 106, 109, 154, 155, 159, 161, 173, 174, 200, 207
 Chen Lifu, 67
 Chen, Michelle, 138
 Cheng Bugao, 64
 Cheng Yin, 92, 93
 China Film Bureau, The, 31
 China Film Corporation, The, 25, 26, 31, 73, 119
 China Film Group, 33
 China United Film Production Corporation, 22
China Weekly Review, 64
 Chinese-language cinema, 3, 6, 211
Chinese People, 137
 Chow, Stephen, 7, 32, 42, 51, 197
 Chow Yun-fat, 35, 104
Chungking Express, 48, 50
Chunmiao, 94
Citizens, Wake Up, 113
Codename Cougar, The, 50, 147, 148, 205
 Columbia Pictures Film Production Asia, 53
 commercial imperatives, 2, 145
 Communist Party, Chinese, 1, 3, 9, 18, 22, 72, 89, 95, 96, 101, 115, 130, 165
 computer-generated imagery, 45, 124, 182
 Conference in Changsha, 30. *See* Changsha Meeting
Counterattack, 94
 Cromwell, John, 60
Crouching Tiger, Hidden Dragon, 6, 8, 10, 35, 38–43, 45, 47, 50–52, 108, 109, 205
 Cui Jian, 97
 Cultural Revolution, 9, 18, 24, 33, 87–96, 107, 119, 132, 145, 146, 154, 156, 157, 164–166, 170–172, 183, 243; pre-Cultural Revolution, 89; post-Cultural Revolution, 2, 87, 95, 119
 Dan Duyu, 65
Dance of the Camel, The, 113, 114
 Dargis, Manohla, 181, 218
Dawn Patrol, The, 58
Days of Being Wild, 48, 50
Deer and Bull, 120
 Deng Xiaoping, 27, 77, 132
Departed, The, 40, 51, 130
Ding Jun Mountain, 128
Diplomatic Storms, 134, 135
Dog Detective, 113, 235
Dog Invites Guests, 112
 Donald, Stephanie Hemelryk, 106
Dragon Inn, 49, 107, 108
Dream of the Red Chamber, The, 131
 Du Haibin, 138
 Du Yunzhi, 105, 107
 Duan Jinchuan, 134, 136–139
 Durbin, Deanna, 58
Early Spring in February, 92
East Is Red, The, 88–92
East Is West, 68
 Eastwood, Clint, 29
Eat Drink Man Woman, 47, 50, 218
Emperor and the Assassin, The, 47, 50, 54, 106, 158, 159
Enemy of the State, 197
 exhibition abroad, 3; distribution-exhibition, 9, 21–27, 31, 32, 56, 57, 60, 133, 134, 135, 136, 140, 141, 158, 214; Film Exhibition Management Department, 24
 exotic, 8, 39, 87, 95, 132, 150, 152, 166, 198, 200, 243

- Fang Donglin, 71
 Fang Haizhen, 91
 Fang Li, 4, 5, 7
Farewell My Concubine, 11, 41, 47, 50, 51, 154–159
Farmers in Springtime, 129
 Farquhar, Mary, 101, 221, 222, 244
 Farrell, Colin, 35
Fate of Lee Khan, The, 108
Fearless, 7, 42, 43, 44, 47, 234
Feeling from Mountain and Water, 117, 119
 Fei Mu, 22, 62, 67
 Feng Xiaogang, 6, 7, 10, 12, 32, 45, 53, 97, 109, 195, 196, 198, 246, 247
 Fenyang, 178, 180, 193
Fierce Battles: True Records of the Korean War, 134, 135
Fiery Years, The, 93
 Fifth Generation, 1, 2, 9, 11, 19, 25, 88, 96, 97, 106, 107, 145–161, 165, 173–175, 211, 231, 241
Fighting North and South, 92, 93
Fighting on the Plain, 93
Filial Son Kills His Father, 13
 film industry: Chinese, 1, 2, 3, 6, 8, 12, 17–19, 32, 33, 35, 38, 46, 60, 61, 65, 66, 68, 72, 73, 96, 101, 114, 133, 145, 174, 172, 188, 193, 196, 197, 205; Hong Kong, 5, 6, 33, 100, 109, *see also* Hong Kong; national, 2, 21, 72, 102; Shanghai, 101, 130; U.S., 59, 60, 72, 160
 Film Society of Lincoln Center, 7
 Fleischer brothers, 112–114
 floating population, 179, 180, 182
Flock, The, 40
Flower Seller, The, 87, 94, 97
 Flynn, Errol, 58
 Ford, John, 52
 foreign audience, 46, 55, 148
 foreign films, 6, 10, 30, 31, 40–42, 49, 56, 62–64, 68, 73, 87, 88, 94, 128
 Fourth Generation, 95, 148
 Fox, Richard, 37
 Foxx, Jamie, 35
 Fu Chaowu, 91
 Fu Hongxing, 134
Fugitive, The, 35, 71
 Gable, Clark, 58
Gadfly, The, 89
 Gang of Four, 94, 119, 132
 Gao Xingjian, 52
 gender, 2, 62, 110, 178. *See also* women
General Died at Dawn, The, 68
 Gibson, Mel, 52
Girl Basketball Player No. 5, 93
 global capitalism, 9, 83, 172, 177
 globalization, 1, 8, 9, 10, 12, 18, 28, 32, 83, 109, 119, 123, 138, 145, 160, 176, 177, 178, 183, 192, 215
Go Master, The, 153, 155
Go to the Front, 114
 Goddess, 65
 Godzilla, 40, 51
 Gong Li, 35, 148, 157, 158, 168, 173
Good Earth, The, 63
Good Fate, 112
 Gordon, Andrew, 87
 Goulding, Edmund, 58
 Grand Theater, 57, 63, 223
 Griffith, D. W., 63, 65
 Grubman, Lizzie, 42
Grudge, The, 39, 40, 217
Grudge 2, The, 40
 Gu Jianchen, 67
Guerrillas on the Plain, 93
 Guo Xiaochuan, 165
 Ha Jin, 52
 Haixia, 94
Hannibal Rising, 35
 Hao Zhiqiang, 136, 139
 Happy New Year, 110
Happy Times, 48, 50, 152, 246
 Harlow, Jean, 57, 64
Harry Potter, 17, 37, 38
 He Ping, 197
 Hedetoft, Ulf, 59
 Hedin, Sven Anders, 129
Herdsmen, The, 95
Hero, 6, 8, 35, 43, 43, 47, 50, 52, 65, 88, 89, 92, 93, 96, 99, 103, 105, 106, 107, 108, 115, 135, 149, 152, 158, 164, 173, 195, 205, 206, 219, 234
Heroic Sons and Daughters, 93
Heroic Trio, The, 108

- Hibiscus Town*, 95
 Hinton, Carma, 89
 Holden, Stephen, 159
 Hollywood, 4–13, 18, 20, 21, 24, 25, 28, 29, 30, 31, 32, 33, 35–74, 78–81, 82, 105, 105, 147, 149, 150, 155–159, 196–207, 212, 213, 216, 246
 Hong Kong: audiences, 200; Cantonese dialect, 100–104, 205; and China, 5, 156; cinema, 2, 33, 102; as a cultural wasteland, 156; film market, 39–43, 200; as a former colony, 100–102, 156, 233, 242; handover to China, 202; Hong Kong–style films, 30; search for identity, 109
Horse Thief, 96, 154, 155, 242
House of Flying Daggers, 1, 6, 8, 12, 32, 35, 41, 42, 44, 45, 47, 50, 99, 105, 149, 173, 195, 196, 198, 206, 219
Howl's Moving Castle, 38, 51
 Hu Jie, 138
 Hu Shu, 138
 Huayi Brothers, 197
 Hundred Flowers Campaign, 18, 24, 95, 131

Imperial Eunuch, The, 153
In Lenin's Hometown, 89
In the Heat of the Sun, 29
In the Mood for Love, 47, 50, 51
Infernal Affairs, 33, 40, 45, 217, 246
 intellectual property, 9, 72, 74, 75, 80, 83, 226
 intellectual property rights, 76
 international audience, 2, 3, 37, 63, 149
 International Intellectual Property Alliance (IIPA), 75, 226
 Internet, 5, 74, 76, 77, 79, 80, 124, 141, 174, 204, 218, 245
 IP laws, 76, 77
Iron Monkey, 39, 42, 47, 50, 51
 Ivens, Joris, 129

 Jaa, Tony, 42
Jaws, 197
 Jia Leilei, 205
 Jia Zhangke, 1, 11, 46, 175, 176, 177, 181, 187, 193, 200, 220, 244, 245, 246

Jiang Hu, 137
 Jiang Qing, 91, 94, 132, 230
 Jiang Wen, 3, 29, 95, 211
 Jiang Yue, 134, 136–138
 Johnston, Joe, 29, 31
 Ju Anqi, 139
Judou, 147–152
Jumanji, 29, 31
 Jung Chang, 52
Ju-On, 39, 40
Jurassic Park, 37

 Kang Jianning, 138
 Kapoor, Raj, 184, 245
Keep Cool, 50, 52, 53, 152, 240
 Keighley, William, 58
Kekexili, 49, 197
King of Lanling, The, 50
King of the Children, 96, 156, 157
 Klein, Julius, 65
 KMT, 99, 101, 102, 107, 232, 233; central propaganda committee, 129; filmmaking, 10, 130, 164
 Korean War, 68, 93, 131, 134
 Kraicer, Shelly, 189, 241
Kung Fu Hustle, 7, 32, 35, 42, 43, 47, 197, 218, 246
 Kwan Tak-hing, 103

 Lai Man-wai, 128
 Larson, Wendy, 168
Last Samurai, The, 51
Leave Me Alone, 138
 Lee, Ang, 37, 41, 42, 50, 51, 218, 219
 Lee, Bruce, 42, 104
 Lee, Leo Ou-fan, 65
Legend of Tianyun Mountain, 95
Lenin in 1918, 89
Lenin in October, 89
 Leone, Sergio, 52
 Leung, Tony, 51
 Li, Jet, 37, 42–44, 47, 104, 106, 107, 234
 Li Jun, 87
 Li Shaohong, 53
 Li Shizhen, 88
 Li Tiemei, 91
 Li Wenhua, 94, 230
 Li Xiaoshan, 136

- Li Yang, 1, 7, 220
 Li Yu, 4, 220
 Liang Tingduo, 94
 Lianhua Film Studio, 65
Life Is Beautiful, 41, 42, 43
Life on a String, 97, 156, 157
Life on the Road, 137
 Ling Chunsheng, 129
 Link, Perry, 3
Little Hero, The, 115
 Liu Heng, 163, 167
 Liu Shaoqi, 133
 Liu Yuzhu, 122
Liu hao Men, 91
Locusts and Ants, 113
Long Live the Nation, 129
Lord of the Rings, 37, 38
Lost in Beijing, 4, 5, 7, 49
Love Parade, 62
 loyalty dances, 89, 90
 Lu Chuan, 197
 Lubitsch, Ernst, 62, 63
 Lü Xinyu, 137
 Lumière Brothers, 17, 128
 Luo Mingyou, 21
Lust, Caution, 5, 47, 50, 211
- main melody film, 32, 135
 Manchurian Motion Picture Corporation,
 The, 22, 23, 130
 Mann, Michael, 35
 Mao Zedong, 7, 89, 94, 130
Marie Antoinette, 58
 market reforms. *See* open door policy
 martial arts, 9, 10, 42, 45, 46, 50–52,
 99–108, 149, 152, 159, 164, 173, 195,
 200, 205–207, 231, 232, 233, 243, 248
 masculinity, 64, 108, 178
 May Fourth movement, 20, 22, 60, 100,
 169, 243
 McKee, Robert, 201
 Mei Lanfang, 159
Mei Lanfang, 159, 218
 melodramas, 1, 13, 96, 160
Memoirs of a Geisha, 35
 Mertha, Andrew, 76
 MGM, 43, 57, 63, 66, 221
Miami Vice, 35
- Milestone, Lewis, 66
Mine Warfare, 92
 Mingxing Company, 102
 Ministry of Culture, The, 23, 25, 26, 72,
 116, 122, 131
 Ministry of Radio, Film & Television
 (MRFT), 26, 153, 154, 214
 Mo Yan, 163, 166
 model performances, 87, 88, 90–92, 96
Moral Fairies, The, 65
Morning Sun, 89
Motherland Is Saved by Aviation, The, 113
 Motion Picture Association, The, 37, 73,
 80, 81, 216
 Mui, Anita, 108
Mulan Joins the Army, 101, 232
Mulan, 51, 52, 101
- nation, 8, 9, 12, 18, 51, 87, 88, 92, 100,
 101, 104–107, 109, 127, 129, 132, 135,
 140, 157, 170, 177, 187, 189, 198, 199,
 211, 233
National Sorrow, 113
Native of Beijing in New York, A, 198
Natural Born Killers, 29
Never Ever Forget, 91
 new documentary movement, 10, 137
 New Wave, 11, 25, 146, 147, 151, 153, 154,
 155, 156, 160, 161, 240, 241
 New Year films, 12, 152, 195, 196, 197,
 198, 202–204, 206, 246
 Newell, Mike, 17
 Nichols, Bill, 139
No. 16 South Barkhor Street, 137
Not One Less, 48, 50, 54, 152, 173, 219
- On the Docks*, 91, 92
On the Hunting Ground, 96, 154
One and the Eight, The, 165
 open door policy, 77, 146; economic
 reform, 18, 24, 26, 27, 77, 145, 161
 Ou Ning, 140
Out of Phoenix Bridge, 138
Out of the Inkwell, 113
- Palme d'Or winner, 154, 155
Party A, Party B, 195, 196, 197, 198, 202
Pioneers, The, 94

- Pirates of the Caribbean*, 37, 38
 Plaks, Andrew, 106
Platform, 1, 176, 178, 180, 183, 184, 186, 193
 policy-related bureaucracies, 76
 Pomfret, John, 52
Poor Parents, 61
 Porter, Michael, 159
Postmen in the Mountains, 48, 53
Princess Iron Fan, 114
Promise, The, 10, 17, 45, 46, 48, 50, 52, 109, 156, 159, 173, 174, 181, 205
 propaganda, 1, 3, 6, 7, 22, 23, 30, 31, 32, 53, 54, 67, 112, 113, 119, 129–135, 139, 221
Protector, The, 42, 44
Pulp Fiction, 187

 Qian Jiang, 94
 Quiquemelle, Marie-Claire, 113

Raise the Red Lantern, 1, 47, 50, 52, 147–152, 163, 167–170, 173
 realist cinema, 150, 160
Red Cherry, 29
Red Cliff, 37, 52, 218
Red Detachment of Women, The, 92, 95
 Red Guard, 89, 90, 230
Red Guards of Lake Honghu, 91
Red Lantern, The, 1, 50, 90, 91, 147–152, 163, 167–170, 173
Red Sorghum, 97, 145–152, 155, 156, 163, 166–172, 173, 240
Regrets, 65
 Ren Xudong, 92
Revolution Has Successors, The, 90
 Reynold, Kevin, 29, 31
Riding Alone for Thousands of Miles, 48, 50, 152
Riding the Flying Horse, 61
Ring, The, 39, 40, 51
Ring 2, The, 39
Ringu, 39
Road Home, The, 47, 54, 152, 173, 219
Rock 'n' Roll Youth, 153, 155
Roman Holiday, 68
 Romm, Mikhail, 89
Rush Hour, 51

San Yuan Li, 140
Saving Private Ryan, 31
 scar literature, 95
Searching for Lin Zhao's Soul, 138
Secret of My Success, The, 138
 Sek Kei, 107, 234
Shall We Dance, 39, 40, 44
 Shanghai Animation Film Studio, The, 10, 112, 115, 116, 120–121
Shanghai Express, 68
 Shanghai Film Studio, The, 23, 116
Shanghai Triad, 29, 47, 148, 149, 151, 205
 Shostakovich, Dmitri, 46
 Shaw Brothers studio, The, 104, 105, 107
 Shearer, Norma, 58
 Shen Congwen, 165
 Shi Jian, 135–137, 238
Shrek, 38
 Sidney, George, 62
 Siegel, Peggy, 42
Sigh, A, 196, 198–200, 202, 203
Silver Cord, The, 60
Simpsons Movie, The, 38, 54
Sisterhood of the Traveling Pants, The, 71
Snow White and the Seven Dwarfs, 58
 Sony Pictures, 42, 43, 51, 53
Sorry Baby, 196, 197, 199, 199, 202
Sparkling Red Star, 87, 88, 93
Speaking of the Yangtze River, 135
 Special Economic Zones, 77
Spider-Man, 38
 Spielberg, Steven, 31, 35, 150, 197
Spirited Away, 38, 39, 51
Springtime in a Small Town, 153
Stage Sisters, 92, 95
Still Life, 46, 175–177, 187–189, 192, 193, 245
Stolen Life, 53
Story of Qiu Ju, The, 47, 50, 148–152
 Su Tong, 163
 Sun Mingjing, 129
 Sun Yat-sen, 128
 Sun Yongping, 93
 Sun Zengtian, 136

 Takakura, Ken, 152
Taking Tiger Mountain by Strategy, 91, 92
 Tang Xiaodan, 92

- Tang Yingqi, 92
 Tarantino, Quentin, 51
 Taussig, Michael, 187
Tax-Collecting Compound, The, 129, 211
 Te Wei, 116–121, 211, 212
Tea-Horse Road Series: Delamu, 153
Tears from behind Bars, 61
 Temple, Shirley, 58
Tempress Moon, 48, 50, 158, 159
 theater chains, 21, 31
 theater networks, 172, 188
There's a Strong Wind in Beijing, 139
Thief of Baghdad, The, 58
 Thiers, Paul, 77
This Happy Life, 142
 Tian Zhuangzhuang, 3, 11, 96, 153, 155, 161, 171, 241
Titanic, 319, 37, 38, 46, 87, 246
To Live, 46, 47, 148–150, 163, 166, 170–172
Together, 48, 50, 113, 159
Tortoise and Rabbit Have a Race, 113
Touch of Zen, A, 107, 108
Tours of Tibet, 129
Toy Story, 29, 31
 Trade-Related Aspects of Intellectual Property Rights (TRIPS), 74–77, 226, 227
Transformers, 38, 225
True Lies, 29
True Records of the Korean War, 134
Tunnel Warfare, 92
Twister, 29
Two Skeletons, 65

 United States Trade Representative (USTR), 75
United Together, 113
Unknown Pleasure, The, 176, 178, 180, 185, 186, 187

 Valentino, Rudolph, 58
Valiant Ones, The, 108
Variety, 53, 79, 80
 Vasey, Ruth, 55, 2
 vertical and horizontal integration, 21, 32
 Visser, Robin, 189

 Wang Bing, 138
 Wang Hanlun, 66
 Wang Haowei, 94
 Wang Jinduo, 134
Wang Laowu Became a Soldier, 114
 Wang Shuo, 97
 Wang Weici, 139
Warriors of Heaven and Earth, 52, 197
Waterworld, 29, 31
Way Down East, 65
Wedding Banquet, The, 47, 50
Welcome Danger, 68
 Wen Pulin, 136–138
 West, Mae, 57, 58, 64, 65
West of the Tracks, 138
White Gold Dragon, 100
White-Haired Girl, The, 92
 Wing Chun, 108
Woman and the Magic Horse, The, 61
 Wong Fei-hung, 103, 104, 233
 Wong Kar-wai, 50, 51
 Woo, John, 29, 37, 218
World Is Not Enough, The, 38
World Without Thieves, A, 7, 32, 45, 195–204, 205, 206
World, The, 176, 177, 180, 182
 Wu Hung, 189
 Wu Jianhai, 92
 Wu Pang, 103
 Wu Tianming, 148
 Wu Wenguang, 138, 139, 141, 142, 239
 Wu Yigong, 148
 Wu Yonggang, 65
 Wu Zhaodi, 93
 Wu Ziniu, 96
 Wyler, William, 68

 Xiang Mei, 68
 Xiao Feng, 134
Xiaowu, 176, 178, 179
 Xie Jin, 1, 13, 92, 94, 95, 96, 131, 148, 212
 Xie Tieli, 91, 92
 Xu Da, 92
 Xu Dishan, 165
 Xu Garden, 17

 Yan Bili, 94
 Yan Dingxian, 117, 121

- Yang Jian, 89
Yang, Mayfair, 173
Ye Daying, 29
Year of Chinese Goods, The, 113
Yellow Earth, 1, 96, 106, 145, 147,
156–158, 165, 178
Yeoh, Michelle, 104, 108
Yes Madam, 108
Yick Hee, 120
Ying Weiwei, 138, 139
Ying Zheng, 159
Young Boy's Adventure, 112
Yu Hua, 163, 170, 171
Yu, Peter, 76
Yu Zhongying, 93
Yuan Muzhi, 129, 130
Yuen Woo-ping, 51
- Zhan Tong, 118, 121
Zhang Che, 107, 108
Zhang Shichuan, 19, 100
Zhang Xudong, 33
Zhang Yimou, 1, 7, 10, 11, 12, 17, 29, 32,
42, 45, 50, 52–54, 97, 99, 105, 106,
109, 146, 148, 155, 156, 158, 159, 161,
163, 164, 166, 168, 170, 172, 188, 195,
197, 200, 204–207, 212, 219, 240, 244,
247
Zhang Yuan, 136, 139, 238
Zhang Ziyi, 35, 152, 215
Zhao Dan, 134
Zheng Junli, 22, 65, 129
Zhou Enlai, 118, 132, 134, 135
Zhou Shixun, 64
Zou Qin, 120