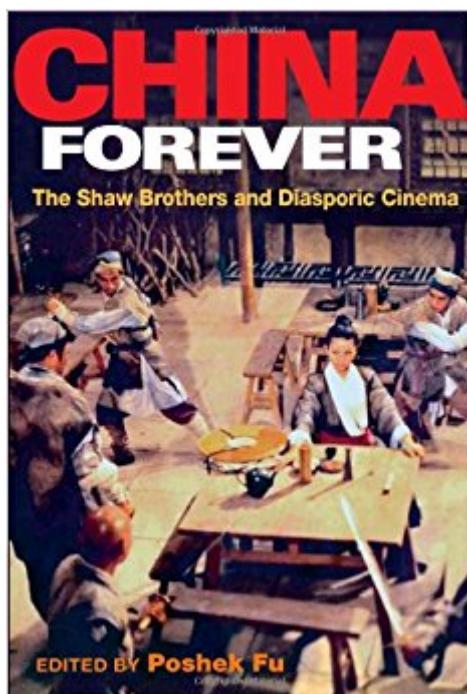


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China Forever: The Shaw Brothers And Diasporic Cinema (Pop Culture And Politics Asia PA)



Synopsis

Started in Shanghai in the 1920s, the legendary Shaw Brothers Studio began to dominate the worldwide Chinese film market after moving its production facilities to Hong Kong in 1957. Drawing together scholars from such diverse disciplines as history, cultural geography, and film studies, *China Forever* addresses how the Shaw Brothers raised the production standards of Hong Kong cinema, created a pan-Chinese cinema culture and distribution network, helped globalize Chinese-language cinema, and appealed to the cultural nationalism of the Chinese who found themselves displaced and unsettled in many parts of the world during the twentieth century. Contributors are Timothy P. Barnard, Cheng Pei-pei, Ramona Curry, Poshek Fu, Lane J. Harris, Law Kar, Sundiata Keita Cha-Jua, Lilly Kong, Siu Leung Li, Paul G. Pickowicz, Fanon Che Wilkins, Wong Ain-ling, and Sai-shing Yung.

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Customer Reviews

The Shaw Brothers is one of the most important film studios in the history of Asian cinema. Their influence on pan-Asian entertainment cannot be overstated. Though Celestial Pictures bought the rights to the entire Shaw Brothers film library (US\$84 mil) and started releasing them in 2002 (for years before people had to rely on bootlegs to watch their films), it took until 2008 for an English-language book dedicated to this studio to be published here in the States (The Shaw Screen: A Preliminary Study was released earlier in Hong Kong by the HKFA.) "China Forever: The Shaw Brothers and Diasporic Cinema" states that "This is the first English-language book devoted

to the study of a single Chinese-language film studio in a global historical context." It is far from definitive with a few gargantuan omissions. In the collection of essays it has not one chapter dedicated on either of the two most famous of the Shaw Brothers oeuvre - the Mandarin wuxia and kung fu movies. Poshek Fu missed a golden opportunity with this mistake. This book also completely ignores the exploitation cinema that included such cult hits as Black Magic, Boxer's Omen and Killer Snakes. All three of these genres were crucial in transnational sales. However for students of Hong Kong cinema and especially for interest of those in the Shaw Brothers this is still a valuable book with several excellent essays and a couple of questionable value. When dealing with collections of short essays the quality of the whole should be determined by the editor. Unfortunately, when the introduction by Editor Poshek Fu contains a few errors and information that does not coincide with other authors this could be construed as an inauspicious foreshadow of things to come.

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