Aaron Kwok

Beng Huat Chua

Billboard ,1997-10-25 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Hong Kong Cantopop Yiu-Wai Chu, 2017-01-01 Cantopop was once the leading pop genre of pan-Chinese popular music around the world. In this pioneering study of Cantopop in English, Yiu-Wai Chu shows how the rise of Cantopop is related to the emergence of a Hong Kong identity and consciousness. Chu charts the fortune of this important genre of twentieth-century Chinese music from its humble, lower-class origins in the 1950s to its rise to a multimillion-dollar business in the mid-1990s. As the voice of Hong Kong, Cantopop has given generations of people born in the city a sense of belonging. It was only in the late 1990s, when transformations in the music industry, and more importantly, changes in the geopolitical situation of Hong Kong, that Cantopop showed signs of decline. As such, Hong Kong Cantopop: A Concise History is not only a brief history of Cantonese pop songs, but also of Hong Kong culture. The book concludes with a chapter on the eclipse of Cantopop by Mandapop (Mandarin popular music), and an analysis of the relevance of Cantopop to Hong Kong people in the age of a dominant China. Drawing extensively from Chinese-language sources, this work is a most informative introduction to Hong Kong popular music studies. "Few scholars I know of have as thorough a knowledge of Cantopop as Yiu-Wai Chu. The account he provides here—of pop music as a nexus of creative talent, commoditized culture, and geopolitical change—is not only a story about postwar Hong Kong; it is also a resource for understanding the term 'localism' in the era of globalization." -Rey Chow, Duke University "Yiu-Wai Chu's book presents a remarkable accomplishment: it is not only the first history of Cantopop published in English; it also manages to interweave the sound of Cantopop with the geopolitical changes taking place in East Asia. Combining a lucid theoretical approach with rich empirical insights, this book will be a milestone in the study of East Asian popular cultures." —Jeroen de Kloet, University of Amsterdam

The International Who's Who in Popular Music 2002 Andy Gregory, 2002 TheInternational Who's Who in Popular Music 2002offers comprehensive biographical information covering the leading names on all aspects of popular music. It brings together the prominent names in pop music as well as the many emerging personalities in the industry, providing full biographical details on pop, rock, folk, jazz, dance, world and country artists. Over 5,000 biographical entries include major career details, concerts, recordings and compositions, honors and contact addresses. Wherever possible, information is obtained directly from the entrants to ensure accuracy and reliability. Appendices include details of record companies, management companies, agents and promoters. The reference also details publishers, festivals and events and other organizations involved with music.

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and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

A Companion to Media Fandom and Fan Studies Paul Booth, 2018-02-26 A Companion to Media Fandom and Fan Studies offers scholars and fans an accessible and engaging resource for understanding the rapidly expanding field of fan studies. International in scope and written by a team that includes many major scholars, this volume features over thirty especially-commissioned essays on a variety of topics, which together provide an unparalleled overview of this fast-growing field. Separated into five sections—Histories, Genealogies, Methodologies; Fan Practices; Fandom and Cultural Studies; Digital Fandom; and The Future of Fan Studies—the book synthesizes literature surrounding important theories, debates, and issues within the field of fan studies. It also traces and explains the social, historical, political, commercial, ethical, and creative dimensions of fandom and fan studies. Exploring both the historical and the contemporary fan situation, the volume presents fandom and fan studies as models of 21st century production and consumption, and identifies the emergent trends in this unique field of study.

Directory of World Cinema: China 2 Gary Bettinson, 2015-05-29 Since the publication of the first volume of Directory of World Cinema: China, the Chinese film industry has intensified its efforts to make inroads into the American market. The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China's powerhouse film industry. Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as Crouching Tiger, Hidden Dragon; House of Flying Daggers and Kung Fu Hustle. Yet even overseas revenue for Chinese movies has dwindled, domestic market growth has surged year after year. Indeed, annual production output remains healthy, and the daily expansion of screens in second-or third-tier cities attracts audiences whose tastes favour domestic films over foreign imports.

New Essential Guide to Hong Kong Movies Rick Baker, Kenneth Miller, 2024-02-13 Extensively revised and expanded, The New Essential Guide to Hong Kong Movies includes over 670 film reviews, a poster gallery, and a look at the key studios that made Hong Kong cinema so amazing, along with insights into the Hong Kong movie industry written by global superstar Jackie Chan and Hong Kong film stars Cynthia Rothrock, and Vincent Lyn. Rick Baker and Ken Miller have curated a huge selection of reviews of kung fu and swordplay films, gangster flicks, crime dramas, action, horror, fantasy, erotic, and assorted Category III films, sharing their love for these distinctive, kinetic, and sometimes utterly bizarre Hong Kong genre productions with an infectious enthusiasm.

Historical Dictionary of Hong Kong Cinema Lisa Odham Stokes, Rachel Braaten, 2020-01-15 Hong Kong cinema began attracting international attention in the 1980s. By the early 1990s, Hong Kong had become Hollywood East as its film industry rose to first in the world in per capita production, was ranked second to the United States in the number of films it exported, and stood third in the world in the number of films produced per year behind the United States and India. This second edition of Historical Dictionary of Hong Kong Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 600 cross-referenced entries on directors, producers, writers, actors, films, film companies, genres, and terminology. This book is an excellent

resource for students, researchers, and anyone wanting to know more about Hong Kong cinema.

General History of Chinese Film III Ding Yaping,2021-12-26 The Reform and Opening-up of China since the late 1970s has not only transformed the economic and political situation of the country but also transformed the Chinese film industry. This volume focuses on the 40 years of the history of Chinese film in the post-Mao era. As all aspects of film production, distribution, and exhibition have been commercialized, Chinese film has become an industry of immense scale and has grown by leaps and bounds. Meanwhile, contemporary Chinese film is marked by a new zeitgeist, with Chinese film closely integrated with Chinese society and the economy. The author argues that the Chinese film industry clearly stands at a turning point where the future of Chinese film and the way to further awaken, change, and shape film production have become important issues worth consideration in contemporary film history. The book will be an essential reading for scholars and students in film studies, Chinese studies, cultural studies and media studies, helping readers to develop a comprehensive understanding of Chinese film.

Non-Western Popular Music Tony Langlois, 2017-07-05 This collection provides readers with a diverse and contemporary overview of research in the field. Drawing upon scholarly writing from a range of disciplines and approaches, it provides case studies from a wide range of 'non Western' musical contexts. In so doing the volume attends to the central themes that have emerged in this area of popular music studies; cultural politics, identity and the role of technology. This collection does not seek to establish a new theoretical paradigm, but being primarily aimed at researchers and students, offers as comprehensive a view of the research that has been carried out over the last few decades as possible, given the global scope of the subject. Inevitably, the experience of globalisation itself runs through many of the contributions, not only because musicians find themselves part of an immense flow of international culture, technology and finance, but also because Western scholarship can also be considered an aspect of such a flow. The articles selected for the volume take different disciplinary approaches; many are close ethnographic descriptions of musical practices whilst others take a more historical view of a musical 'scene' or even a single musician. Some essays consider the effects of emerging technologies upon the production, dissemination and consumption of music, whilst the political context is central to other authors. The collection as a whole serves as a resource for those who wish to be better acquainted with the diversity of research that has been carried out into non-western pop, whilst also highlighting the broader themes that have, so far, shaped academic approaches to the subject.

Structure, Audience and Soft Power in East Asian Pop Culture Beng Huat Chua, 2012-03-01 East Asian pop culture can be seen as an integrated cultural economy emerging from the rise of Japanese and Korean pop culture as an influential force in the distribution and reception networks of Chinese language pop culture embedded in the ethnic Chinese diaspora. Taking Singapore as a locus of pan-Asian Chineseness, Chua Beng Huat provides detailed analysis of the fragmented reception process of transcultural audiences and the processes of audiences' formation and exercise of consumer power and engagement with national politics. In an era where exercise of military power is increasingly restrained, pop culture has become an important component of soft power diplomacy and

transcultural collaborations in a region that is still haunted by colonization and violence. The author notes that the aspirations behind national governments' efforts to use popular culture is limited by the fragmented nature of audiences who respond differently to the same products; by the danger of backlash from other members of the importing country's population that do not consume the popular culture products in question; and by the efforts of the primary consuming country, the People's Republic of China to shape products through co-production strategies and other indirect modes of intervention.

Jin Yong's Martial Arts Fiction and the Kungfu Industrial Complex Paul B. Foster, 2023-02-13 Jin Yong's Martial Arts Fiction and the Kungfu Industrial Complex explores the role of Jin Yong's popular martial arts fiction in Chinese literary and cultural discourse. The kungfu industrial complex accounts for how his characters, stories, and tropes maintain cultural significance via adaptation in television and film.

The Law of Reputation and Brands in the Asia Pacific Andrew T. Kenyon, Megan Richardson, Wee Loon Ng-Loy, 2012-03-08 Efforts to expand the scope of legal protection given to reputation and brands in the Asia Pacific region have led to considerable controversy. Written by a variety of experts, the essays in this book consider the developing law of reputation and brands in a fraught area.

Mandarin Chinese Words and Parts of Speech Chu-Ren Huang, Shu-Kai Hsieh, Keh-Jiann Chen, 2017-07-14 This monograph is a translation of two seminal works on corpus-based studies of Mandarin Chinese words and parts of speech. The original books were published as two pioneering technical reports by Chinese Knowledge and Information Processing group (CKIP) at Academia Sinica in 1993 and 1996, respectively. Since then, the standard and PoS tagset proposed in the CKIP report have become the de facto standard in Chinese corpora and computational linguistics, in particular in the context of traditional Chinese texts. This new translation represents and develops the principles and theories originating from these pioneering works. The results can be applied to numerous fields; Chinese syntax and semantics, lexicography, machine translation and other language engineering bound applications. Suitable for graduate and scholars in the fields of linguistics and Chinese, Mandarin Chinese Words and Parts of Speech provides a comprehensive survey of the issues around wordhood and PoS. Chapter 6, 7, 8, 9, 10, 11, 12, 13, 14 and the appendixes V-VII of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license available at http://www.taylorfrancis.com

Citing China Gina Marchetti,2018-03-31 Citing China explores the role film plays in creating a common ground for the exchange of political and aesthetic ideas between China and the rest of the world. It does so by examining the depiction of China in contemporary film, looking at how global filmmakers "cite" China on screen. Author Gina Marchetti's aim is not to point to how China continues to function as a metaphor or allusion that has little to do with the geopolitical actualities of contemporary China. Rather, she highlights China's position within global film culture, examining how cinematic quotations link current films to past political movements and unresolved social issues in a continuing multidirectional conversation. Marchetti covers a wide range of cinematic encounters across the China-West divide. She looks closely at specific movements in world film history and at key films that

have influenced the way "China" is depicted in global cinema today, from popular entertainment to international art cinema, the DV revolution, video activism, and the emergence of "festival films." Marchetti first considers contemporary Chinese-language cinema (Edward Yang, Hou Hsiao-Hsien); she then turns to Italian Neorealism and its importance to the Chinese Sixth Generation (Jia Zhangke) and the French New Wave's ripple effect on filmmakers associated with the Hong Kong New Wave and Taiwan New Cinema (Ann Hui, Evans Chan). As the People's Republic of China has gained increased global economic clout, filmmakers draw on Euro-American formulae (Bruce Lee, Clara Law) to attract new viewers and define cinematic pleasures for new audiences on the other side of the earth. The book concludes with a consideration of the role film festivals, women filmmakers, and emerging audiences play in the new world of global cinema. Citing China offers a framework for examining cinematic influence as a dynamic and multidirectional process. It is carefully researched, theoretically sophisticated, and animated by detailed and historically nuanced studies of individual films, making clear just how much a part of global film culture today's China is. The book makes important contributions to debates in transnational film studies, postmodern versus modernist aesthetics and politics, and Asian as well as European art cinema.

The Gretzky, Orr, Bailey, Crozier, Avery Hockey Poetry Omnibus Martin Avery, 2016-02-19 The Gretzky, Orr, Bailey, Crosby, Avery Hockey Poetry Omnibus, by Martin Avery, is a hat-trick of poetry books with 1. The Hockey Jersey, 2, Gretzky Versus Orr, and 3. Ace Bailey Versus Roger Crozier, like three periods in a wild hockey game.

The Oxford Handbook of Adaptation Studies Thomas Leitch, 2017-03-17 This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

Off-White Sheng-mei Ma,2019-11-14 How do English-speaking novelists and filmmakers tell stories of China from a Chinese perspective? How do they keep up appearances of pseudo-Sino immanence while ventriloquizing solely in the

English language? Anglo writers and their readers join in this century-old game of impersonating and dubbing Chinese. Throughout this wish fulfillment, writers lean on grammatical and conceptual frameworks of their mother tongue to represent an alien land and its yellowface aliens. Off-white or yellow-ish characters and their foreign-sounding speech are thus performed in Anglo-American fiction and visual culture; both yellowface and Chinglish are of, for, by the (white) people. Off-White interrogates seminal Anglo-American fiction and film on off-white bodies and voices. It commences with one Nobel laureate, Pearl Buck, and ends with another, Kazuo Ishiguro, almost a century later. The trajectory in between illustrates that the detective and mystery genres continue unabated their stock yellowface characters, who exude a magnetic field so powerful as to pull in Japanese anime. This universal drive to fashion a foil is ingrained in any will to power, so much so that even millennial China creates an "off-yellow," darker-hued Orient in Huallywood films to silhouette its global ascent.

The Essential Jackie Chan Source Book Jeff Rovin,1997-10-01 Jackie Chan-mania swept America when Rumble in the Bronx gave movie audiences a thrilling look at the athletic actor known for performing his own jaw-dropping stunts. The Essential Jackie Chan Sourcebook reveals everything you want to know about the dare-devil dynamo who is part Buster Keaton, part Bruce Lee, and a truly unique performer in his own right -- and whose devoted cult following is exploding into international stardom. With straight talk about his rise from Hong Kong's hometown hero to Hollywood megastar, get to know the professional and persoanl Jackie Chan through • His revealing biography • A complete filmography -- from his early roles to the recent star vehicles Operation Condor and Thunderbolt • His peak performance workout • His Catalogue of Pain -- from concussions to broken bones -- and his many stunt work near misses • His awards and accolades • Up-to-the-minute internet news and fan club information • And much more! Forget Stallone, Schwarzenegger and Van Damme. There's only one Jackie Chan -- and only one complete guide to the ultimate action film phenomenon!

Warrior Women Lisa Funnell,2014-05-21 Considers the significance of Chinese female action stars in national and transnational contexts. Warrior Women considers the significance of Chinese female action stars in martial arts films produced across a range of national and transnational contexts. Lisa Funnell examines the impact of the 1997 transfer of Hong Kong from British to Chinese rule on the representation of Chinese identities Hong Kong Chinese, mainland Chinese, Chinese American, Chinese Canadian in action films produced domestically in Hong Kong and, increasingly, in cooperation with mainland China and Hollywood. Hong Kong cinema has offered space for the development of transnational Chinese screen identities that challenge the racial stereotypes historically associated with the Asian female body in the West. The ethnic/national differentiation of transnational Chinese female stars such as Pei Pei Cheng, Charlene Choi, Gong Li, Lucy Liu, Shu Qi, Michelle Yeoh, and Zhang Ziyi is considered part of the ongoing negotiation of social, cultural, and geopolitical identities in the Chinese-speaking world.

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