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This book contains updated versions of my earlier publications, or extracts thereof:

- (2015) Shaw Brothers' *bangpian*: Global Bondmania, cosmopolitan dreaming and cultural nationalism. *Screen* 56(2): 195–213.
- (2014) Melancholia and melancholizing in *fengyue* (erotic) movies: *Intimate Confessions of a Chinese Courtesan* and *Lust for Love of a Chinese Courtesan*. *Screen* 54(1): 82–103.
- (2011) Surfing with the surreal in Tsui Hark's wave: Collage practice, hybrid texts and flexible citizenship. In Cheung Esther, Marchetti Gina and Tan See Kam (eds) *Hong Kong Screenscapes: From the New Wave to the Digital Frontier*. Hong Kong: Hong Kong University Press, pp. 33–50.
- (2009). From *South Pacific* to *Shanghai Blues*: No film is an island. In Marchetti Gina and Tan See Kam (eds) *Hong Kong Film, Hollywood and the New Global Cinema*. London and New York: Routledge, pp. 13–34.
- (2007) Huangmei opera films, Shaw Brothers and Ling Bo: Chaste love-stories, genderless cross-dressers and sexless gender-plays? *Jump Cut: A Review of Contemporary Media* 49 (Spring): <<http://www.ejumpcut.org/home.html>.>
- (1997) Ban(g)! ban(g)! *Dangerous Encounter—1st Kind*. *Asian Cinema* 8(1): 83–108.