**Appendix 2: Films in Weixidi's blog in the Year 2005 \***

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| Films being reviewed, or  Topics being discussed | Films mentioned and commented |
| **January** | |
| Shimotsuma monogatari [Kamikaze Girls] (2004, Tetsuya Nakashima, Japan) | Ni pour, ni contre (bien au contraire) [Not for, or Against (Quite the Contrary)] (2002, Cédric Klapisch, France) |
| Sekai no chûshin de, ai o sakebu [Crying Out Love, in the Centre of the World] (2004, Isao Yukisada, Japan) | Quill (2004, Yôichi Sai, Japan) |
| How mainland Chinese cinema represents reality | Chung Kuo – Cina (1972, Michelangelo Antonioni, Italy);  Xin xiang [The True-Hearted] (1992, Zhou Sun, China);  Piao liang ma ma [Breaking the Silence] (2000, Zhou Sun, China);  Zhou Yu de huo che [Zhou Yu's Train] (2002, Zhou Sun, China);  Lie chang zha sha [On the Hunting Ground] (1984, Zhuangzhuang Tian, China);  Dao ma zei [The Horse Thief] (1986, Zhuangzhuang Tian, China);  Xiaocheng zhi chun [Springtime in a Small Town] (2002, Zhuangzhuang Tian, China);  Guizi laile [Devils on the Doorstep] (2000, Wen Jiang, China);  Xuese Qingchen [Bloody Morning] (1992, Shaohong Li, China) |
| Chinese Cinema and food | Chung Hing sam lam [Chungking Express] (1994, Kar Wai Wong, Hong Kong);  Fa yeung nin wa [In the Mood for Love] (2000, Kar Wai Wong, Hong Kong);  Lian lian feng chen [Dust in the Wind] (1986, Hsiao-hsien Hou, Taiwan);  Hai shang hua [Flowers of Shanghai] (1998, Hsiao-hsien Hou, Taiwan);  Bei qing cheng shi [A City of Sadness] (1989, Hsiao-hsien Hou, Taiwan) |
| **February** | |
| La mala educación [Bad Education] (2004, Pedro Almodóvar, Spain) |  |
| **March** | |
| Sennen joyû [Millennium Actress] (2001, Satoshi Kon, Japan) |  |
| Open Water (2003, Chris Kentis, US) |  |
| Vendredi soir [Friday Night] (2002, Claire Denis, France) |  |
| Clear and Present Danger (1994,Phillip Noyce, US) | Patriot Games (1992, Phillip Noyce, US);  The Saint (1997, Phillip Noyce, US) |
| The Sum of All Fears (2002, Phil Alden Robinson, US) | The Bone Collector (1999, Phillip Noyce, US);  Sliver (1993, Phillip Noyce, US) |
| Yi ge mo sheng nu ren de lai xin [Letter from an Unknown Woman] (2004, Jinglei Xu, China) |  |
| Jules et Jim [Jules and Jim] (1962, François Truffaut, France) | L'histoire d'Adèle H. [The Story of Adele H] (1975, François Truffaut, France) |
| My Own Private Idaho (1991, Gas Van Sant, US) | Zabriskie Point (1970, Michelangelo Antonioni, Italy);  The Chronicle History of King Henry the Fifth with His Battell Fought at Agincourt in France (1944, Laurence Olivier, UK) |
| Hong Kong Film Awards 2000 | Kung fu [Kong Fu Hustle] (2004, Stephen Chow, Hong Kong);  Siu lam juk kau [Shaolin Soccer] (2001, Stephen Chow, Hong Kong);  Wong gok hak yau [One Nite in Mongkok] (2004, Tung-Shing Yee, Hong Kong);  2046 (2004, Kar Wai Wong, Hong Kong);  Tian xia wu zei [A World Without Thieves] (2004, Xiaogang Feng, China);  Yau doh lung fu bong [Throw Down] (2004, Johnnie To, Hong Kong);  Dai si gin [Breaking News] (2004, Johnnie To, Hong Kong);  Xin jing cha gu shi [New Police Story] (2004, Benny Chan, Hong Kong);  McDull, prince de la bun (2004, Toe Yuen, Hong Kong) |
| Random | Cha ma gu dao xi lie [Tea-Horse Road Series: Delamu] (2005, Zhuangzhuang Tian, China) |
| **April** | |
| A Chinese book about Hitchcock | The Farmer’s Wife (1928, Alfred Hitchcock, UK);  Vertigo (1958, Alfred Hitchcock, US)  The Lodger: A Story of the London Fog (1927, Hitchcock, UK);  Das Cabinet des Dr. Caligari. [The Cabinet of Dr. Caligari] (1920, Robert Wiene, Germany);  Der letzte Mann [The Last Laugh] (1924, F. W. Murnau, Germany);  The Pleasure Garden (1926, Alfred Hitchcock, UK);  The Birds (1963, Alfred Hitchcock, US);  Frenzy (1972, Alfred Hitchcock, UK);  The Manxman (1929, Alfred Hitchcock, UK) |
| Le charme discret de la bourgeoisie [The Discreet Charm of the Bourgeoisie] (1972, Luis Buñuel, France) | Un Chien Andalou [An Andalusian Dog] (1929, Luis Buñuel, France) |
| M (1931, Fritz Lang, Germany) | The Man Who Knew Too Much (1959, Alfred Hitchcock, US) |
| The Crying Game (1992, Neil Jordan, UK) |  |
| Vertigo (1958, Alfred Hitchcock, US) |  |
| The School of Rock (2003, Richard Linklater, US) |  |
| **May** | |
| Papillon (1973, Franklin Schaffner, US) | Escape from Alcatraz (1979, Don Siegel, US); |
| The Shawshank Redemption (1994, Frank Darabont, US) |  |
| Star Wars: Episode III - Revenge of the Sith (2005, George Lucas, US) | The Wizard of Oz (1939, Victor Fleming et al, US); |
| Saam cha hau [Divergence] (2005, Benny Chan, Hong Kong) | Tian mi mi [Comrades: Almost a Love Story] (1996, Peter Chan, Hong Kong) ;  Xin jing cha gu shi [New Police Story] (2004, Benny Chan, Hong Kong);  Speed (1994, Jan de Bont, US);  The Rock (1996, Michael Bay, US);  Chung fung dui liu feng gaai tau [Big Bullet] (1996, Benny Chan, Hong Kong) |
| Le Cercle Rouge (1970, Jean-Pierre Melville, France) | Mission: Impossible (1995, Brian de Palma, US) |
| **June** | |
| Batman Begins (2005, Christopher Nolan, US) | Harry Potter and the Prisoner of Azkaban (2004, Alfonso Cuarón, US) |
| Tau man ji D [Initial D] (2005, Wai-keung Lau et al, Hong Kong) |  |
| Mighty Aphrodite (1995, Woody Allen, US) | Melinda and Melinda (2004, Woody Allen, US) |
| Zao Chun Er Yue [Threshold of Spring] (1963, Tieli Xie, China) |  |
| Qing hong [Shanghai Dreams] (2005, Xiaoshuai Wang, China) | Gu ling jie shao nian sha ren shi jian [A Brighter Summer Day] (1991, EdwardYang, Taiwan);  Zire darakhatan zeyton [Through the Olive Trees] (1994, Abbas Kiarostami, France/Iran) |
| **July** | |
| Dong [The Hole] (1998, Ming-liang Tsai, Taiwan) |  |
| 36 Quai des Orfèvres [36th Precinct] (2004, Olivier Marchal, France) | Heat (1995, Michael Mann, US);  Mou gaan dou [Infernal Affairs] (2002, Wai-keung Lau & Alan Mak, Hong Kong) |
| Le Notti Bianche [White Nights] (1957, Luchino Visconti, Italy) |  |
| Mr. & Mrs. Smith (2005, Doug Liman, US) | The Bourne Identity (2002, Doug Liman, US);  Fight Club (1999, David Fincher, US);  Kramer vs. Kramer (1979, Robert Benton, US);  La Femme Nikita (1990, Luc Besson, France);  True Lies (1994, James Cameron, US) |
| **August** | |
| War of the Worlds (2005, Steven Spielberg, US) | Independence Day (1996, Roland Emmerich, US) |
| Heaven Can Wait (1943, Ernst Lubitsch, US) |  |
| Lhing vjags kyi ma ni rdo vbum [The Silent Holy Stones] (2005, Tresden, China/Tibetan) |  |
| **September** | |
| San wa [The Myth] (2005, Stanley Tong, Hong Kong) |  |
| The Killers (1946, Robert Siodmak, US);  The Killers (1964, Don Siegel, US) |  |
| Jeux d'enfants [Love Me If You Dare] (2003, Yann Samuell, France) |  |
| Le dernier métro [The Last Metro] (1980, François Truffaut, France) | La sirène du Mississipi [Mississippi Mermaid] (1969, François Truffaut, France);  To Be or Not to Be (1942, Ernst Lubitsch, US);  The Woman Next Door (1981, François Truffaut, France);  Laissez-passer [Safe Conduct] (2002, Bertrand Tavernier, France);  Les quatre cents coups [The 400 Blows] (1959, François Truffaut, France);  Vivement dimanche! [Confidentially Yours] (1983, François Truffaut, France);  Jules et Jim [Jules and Jim] (1962, François Truffaut, France);  La nuit américaine [Day for Night] (1973, François Truffaut, France) |
| Hwal [The Bow] (2005, Ki-duk Kim, South Korea) | Bin-jip [3-Iron] (2004, Ki-duk Kim, South Korea);  Bom yeoreum gaeul gyeoul geurigo bom [Spring, Summer, Fall, Winter... and Spring] (2003, Ki-duk Kim, South Korea);  Samaria [Samaritan Girl] (2004, Ki-duk Kim, South Korea);  Seom [The Isle] (2000, Ki-duk Kim, South Korea) |
| **October** | |
| Random | Trois couleurs: Bleu [Three Colors: Blue] (1993, Krzysztof Kieslowski, France/Poland);  Trzy kolory: Bialy [Three Colors: White] (1994, Krzysztof Kieslowski, France/Poland);  Trois couleurs: Rouge [Three Colors: Red] (1994, Krzysztof Kieslowski, France/Poland); |
| Hak se wui [Election] (2005, Johnnie To, Hong Kong) | Cheung fo [The Mission] (1999, Johnnie To, Hong Kong);  PTU (2003, Johnnie To, Hong Kong);  Yau doh lung fu bong [Throw Down] (2004, Johnnie To, Hong Kong);  Sergio Leone’s Westerns |
| The Horse's Mouth (1958, Ronald Neame, UK) |  |
| Random | The Seven Year Itch (1955, Billy Wilder, US);  The Apartment (1960, Billy Wilder, US) |
| Random | Cinema Paradiso (1988, Giuseppe Tornatore, Italy) |
| Nikutai no mon [Gate of Flesh] (1964, Seijun Suzuki, Japan) | Kenka erejî [The Born Fighter] (1966, Seijun Suzuki, Japan);  Yajû no seishun [Youth of the Beast] (1963, Seijun Suzuki, Japan) |
| **November** | |
| Hauru no ugoku shiro [Howl’s Moving Castle] (2004, Hayao Miyazaki, Japan) | Tonari no Totoro [My Neighbor Totoro] (1988, Hayao Miyazaki, Japan);  Mononoke-hime [Princess Mononoke] (1997, Hayao Miyazaki, Japan) |
| Saat po long [Kill Zone] (2005, Wilson Yip, Hong Kong) | Xin jing cha gu shi [New Police Story] (2004, Benny Chan, Hong Kong);  Saam cha hau [Divergence] (2005, Benny Chan, Hong Kong) |
| Harry Potter and the Goblet of Fire (2005, Mike Newell, US) | Four Weddings and a Funeral (1994, Mike Newell, UK) |
| Tom yum goong [The Protector] (2005, Prachya Pinkaew, Thailand) | One-bak [Ong-Bak: The Thai Warrior] (2003, Prachya Pinkaew, Thailand) |
| Les poupées russes [Russian Dolls] (2005, Cédric Klapisch, France) | L'auberge espagnole [The Spanish Apartment] (2002, Cédric Klapisch, France);  Chin bui but dzui [Drink-Drank-Drunk] (2005, Tung-Shing Yee, Hong Kong);  Du zi deng dai [Waiting Alone] (2004, Dayyan Eng, China) |
| Me and You and Everyone We Know (2005, Miranda July, US) | American Beauty (1999, Sam Mendes, US);  Lost in Translation (2003, Sophia Coppola, US) |
| Kedamono no ken [Sword of the Beast] (1965, Hideo Gosha, Japan) | Sanbiki no samurai [Three Outlaw Samurai] (1964, Hideo Gosha, Japan) |
| **December** | |
| Wu ji [The Promise] (2005, Kaige Chen, China) | Ba wang bie ji [Farewell My Concubine] (1993, Kaige Chen, China) |
| Wan zhu [The Troubleshooters] (1989, Jiashan Mi, China) | Lun hui [Samsara] (1988, Jianxin Huang, China);  Da chuan qi (1988, Daying Ye, China) |
| Caché [Hidden] (2005, Michael Hanake, France) | Funny Games (1997, Michael Hanake, Germany);  Code inconnu: Récit incomplet de divers voyages [Code Unknown: Incomplete Tales of Several Journeys] (2000, Michael Hanake, France);  La pianiste [The Piano Teacher] (2001, Michael Hanake, Austria);  Chi to hone [Blood and Bones] (2004, Yôichi Sai, Japan) |
| Hong yan [Dam Street] (2005, Yu Li, France/China) |  |
| Ru guo · Ai [Perhaps Love] (2005, Peter Chan, China) | Moulin Rouge! (2001, Baz Luhrmann, US);  Chicago (2002, Rob Marshall, US);  Singin’ in the Rain (1952, Stanley Donen & Gene Kelly, US);  Dancer in the Dark (2000, Lars von Trier, Spain) |
| Charlie and the Chocolate Factory (2005, Tim Burton, US) | Big Fish (2003, Tim Burton, US);  Edward Scissorhands (1990, Tim Burton, US);  2001: A Space Odyssey (1968, Stanley Kubrick, UK) |

\* Data are collected from Weixidi’s blog, *Zhaochang shenghuo* (Live as Usual), at <http://vcd.cinepedia.cn>. I compiled all the films he mentioned in the blog for the entire year of 2005, removed two films that he suggested he had not had a chance to watch, and listed the rest in the table. The left column contains films or topics that a single blog post discusses. These were films he just watched or re-watched (if a better edition was pirated and released) not long before posting. In the right column are films he discussed in the same post. These were films he had seen in the past. The table uses the International Movie Database (IMDb.com) for the film title (with English translation if non-Anglophone), year of release, name of director, and country of production.

The exact composition of the Chinese pirate film market cannot be substantiated scientifically. These data intend only to convey the general flavor and scope of film viewing of a popular Chinese film critic in 2005, the closing year for the two-decade history presented in this paper. Over 90% of the films being commented on in his blog were not legally obtainable in China (Weixidi was based in Nanking, a second-tier city). Even for the Chinese films here, more than half were censored by the authority and circulated only in the piracy market.

In my personal correspondence with him regarding his audience, Weixidi describes his impression that from the establishment of the blog to 2005, the active participants gradually expanded from the old, movie forum circles to “broadly defined *wenyi qingnian*.” This Chinese term, literally translated as “literary and art youth,” can refer to *anyone*, self-perceived or perceived by others, to take some interest in reading, writing, movies, or music. It is an all-over-the-place, everyday term. Weixidi comments that followers of film bloggers like himself are a broad population: “some are students or perspective students in cinema, but more are just passionate cinephiles”—“students [in all areas], and the nine-to-fivers with stable jobs” (Personal correspondence, November 27, 2011).