Film adaptations of regional operas have always been enormously popular in China but have received little scholarly attention. By examining Chinese opera films of the 1950s-70s from various disciplinary approaches, our two-day symposium aims to expand our understanding of the genre and show that cultural production during the socialist period was not solely driven by political campaigns.

The program consists of thirteen papers delivered by faculty, graduate students, and visiting scholars at the University of Chicago and from eight other US and European institutions. Topics will include the rendition of magic and supernatural events, the tensions between stage and cinematic performance, music and voice, the politics of adaptations and remakes, viewing and listening practices, and the relationship between opera film, painting, and printed media.

SCREENINGS:

Friday, April 17 at 7:30pm
*Chasing the Fish Spirit* (Zhui yu)
Directed by Ying Yunwei, 1959, 35mm, 106 minutes, Chinese with English Subtitles

Saturday, April 18 at 7:30pm
*Third Sister* (You Sanjie)
Directed by Wu Yonggang, 1963, 35mm, 155 min, Chinese with English Subtitles

**PROGRAM**

**FRIDAY, APRIL 17, 2009**

8:30am Breakfast

9-10:45am
**PANEL I: THE MAGIC STAGE ON SCREEN**
Weihong Bao, Mise-en-scene and the Subjunctive Body of Opera Film
Judith Zeitlin, The Theatrical Supernatural and the Cinematic Fantastic in 1950’s PRC Opera Films
**Discussant:** Tom Gunning

10:45-11:00 Break

11:00-12:45
**PANEL II. OPERATIC AND CINEMATIC PERFORMANCE**
Xinyu Dong, Why *The Peony Pavilion*? Mei Lanfang’s Last Opera Film
Peng Xu, Virtuosity Or Virtue? The ‘New’ Style of Music and Performance in the Opera Film *Third Sister You*
**Discussant:** Yuri Tsivian
12:45-2pm Lunch

2-4:30
PANEL III. POLITICS OF REMAKES AND REMODELS
Kwok-wai Hui, Promoting Traditional Culture in a Communist Revolution: *Xiqu* Film *The Romance of Liang and Zhu*.
Xiangyang Chen, Woman and the Vernacular in Huangmei Opera Film
Kristine Harris, Re-makes/Re-models: *The Red Detachment of Women* between Stage and Screen
Discussant: Wenchi Lin

7:30 Screening

SATURDAY, APRIL 18, 2009

8:30 Breakfast

9-10:45
PANEL IV. SOUNDSCAPES
Nicole Huang, *Azalea Mountain* and the Soundscape of Late Mao Culture
Barbara Mittler, Between Censorship and Propaganda: The Cultural Experience of Cultural Revolution China
Discussant: Paola Iovene

10:45-11 Break

11-12:45
PANEL V. PICTURE, PAGE, AND SCREEN
Ling Zhang, Spatial Depth and Pictorial Flatness in Two Filmic Versions of Kun Opera *The Peony Pavilion*
Ling Hon Lam, Reading off the Screen: Turning the Virtual Page of Chinese Opera Film
Discussant: Wu Hung

12:45-2:00 Lunch

2:00-4:00
PANEL IV. NARRATIVE CONVENTIONS OF REVOLUTIONARY PASSIONS
Xiaomei Chen, From A Traitor’s “Confession” to Women’s Predicaments: Operatic Drama and Films in Turbulent Times
Jason McGrath, Cultural Revolution Model Opera Films and the Realist Tradition in Chinese Cinema
Discussants: David Levin and Michael Raine

7:30 Screening