



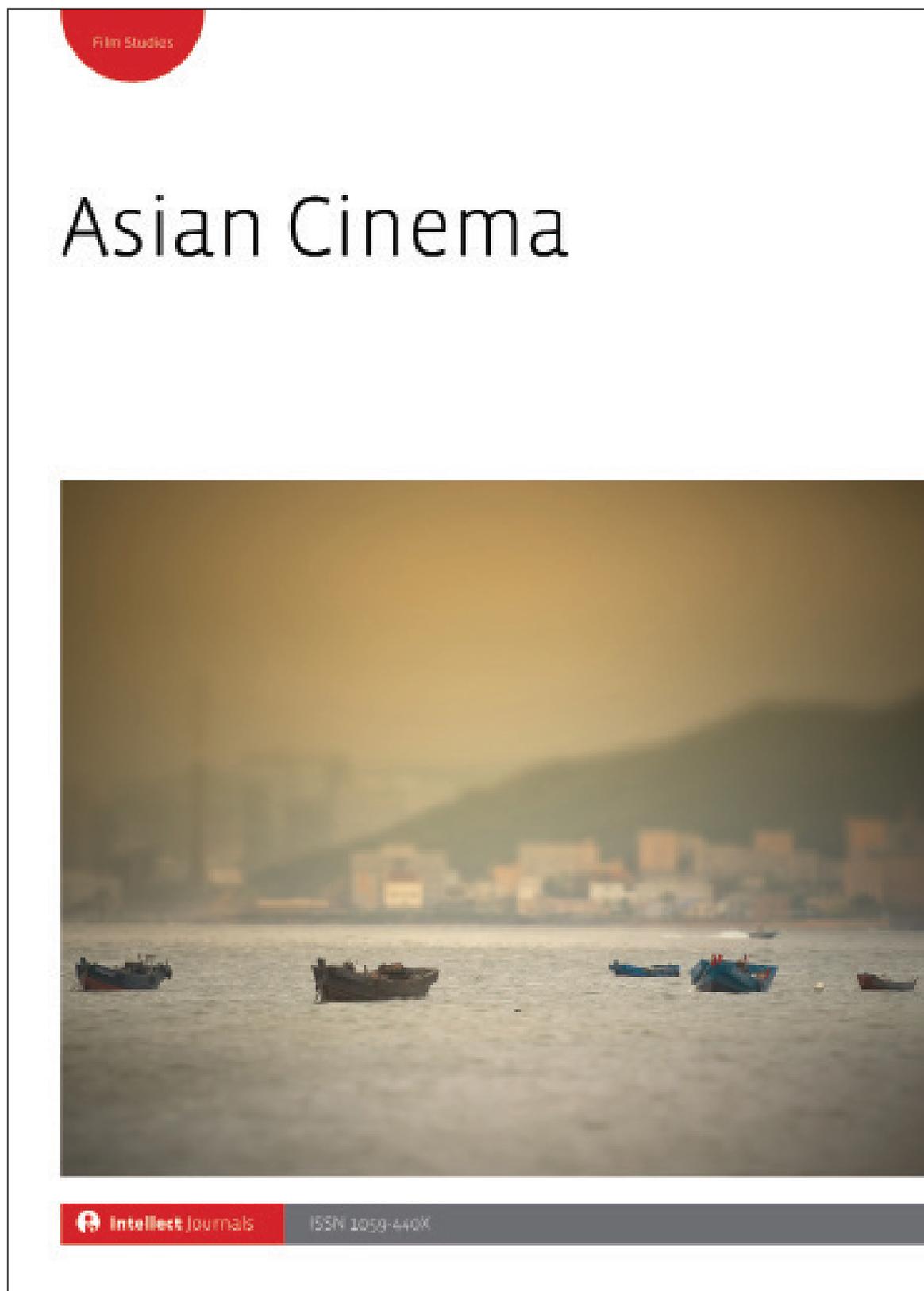
descriptive content' to refer to the totality of labels (identificatory plus non-identificatory) that a descriptive artwork employs.⁴

Composition

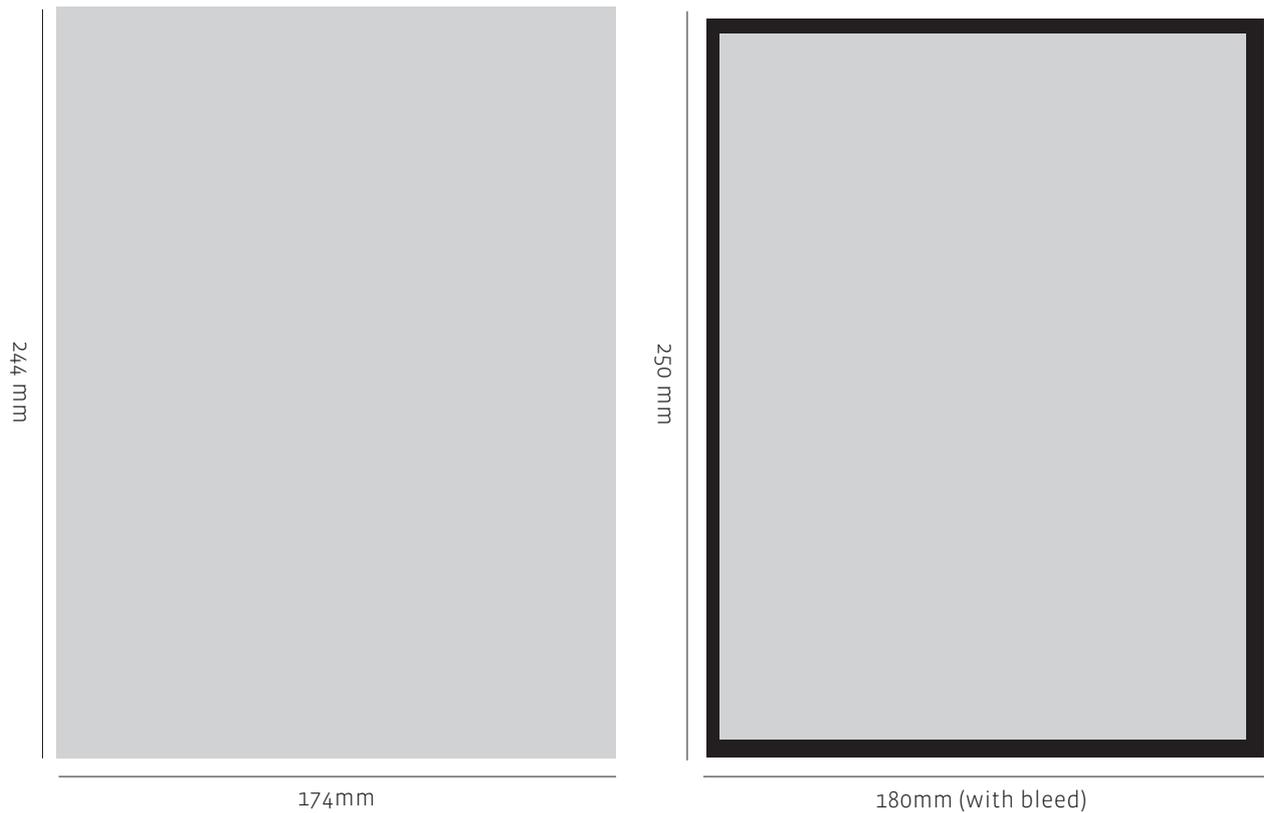
When a painter or poet wishes to propose something regarding an object guides them in applying certain choosing syllables. Description – labelling as an act of interpretation – is the first step

Journal Size

PAGE EXAMPLE



DESIGN NOTES

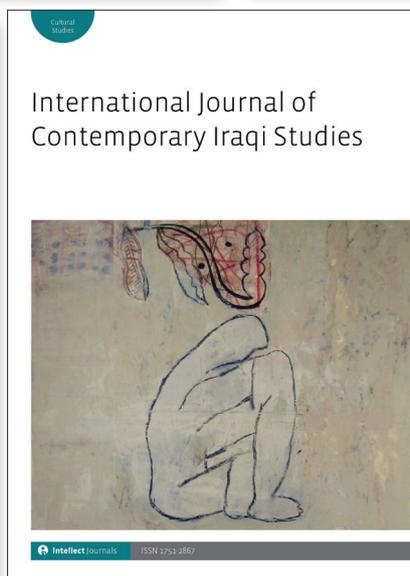
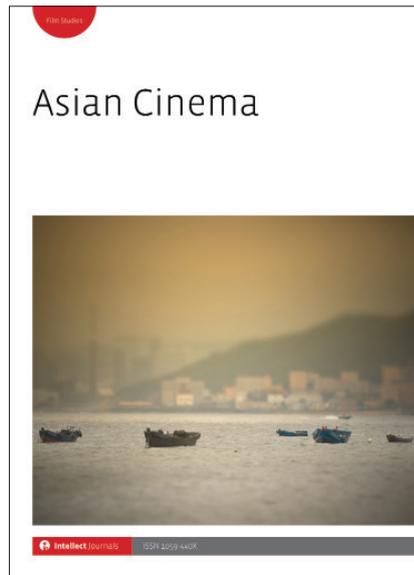


COPY-EDITING

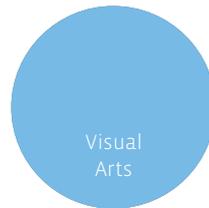
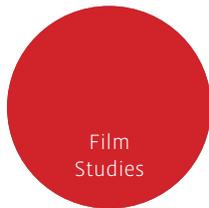
It is the job of the production manager (PM) to check and approve the journal cover. Copy-editors will not see the cover. The capitalization, spelling, ampersands etc. must all match with the full and half-title page, and with any reference to the journal's title on the back cover.

Journal subject area colours

PAGE EXAMPLE



TYPE STYLE EXAMPLE



DESIGN NOTES

Colour

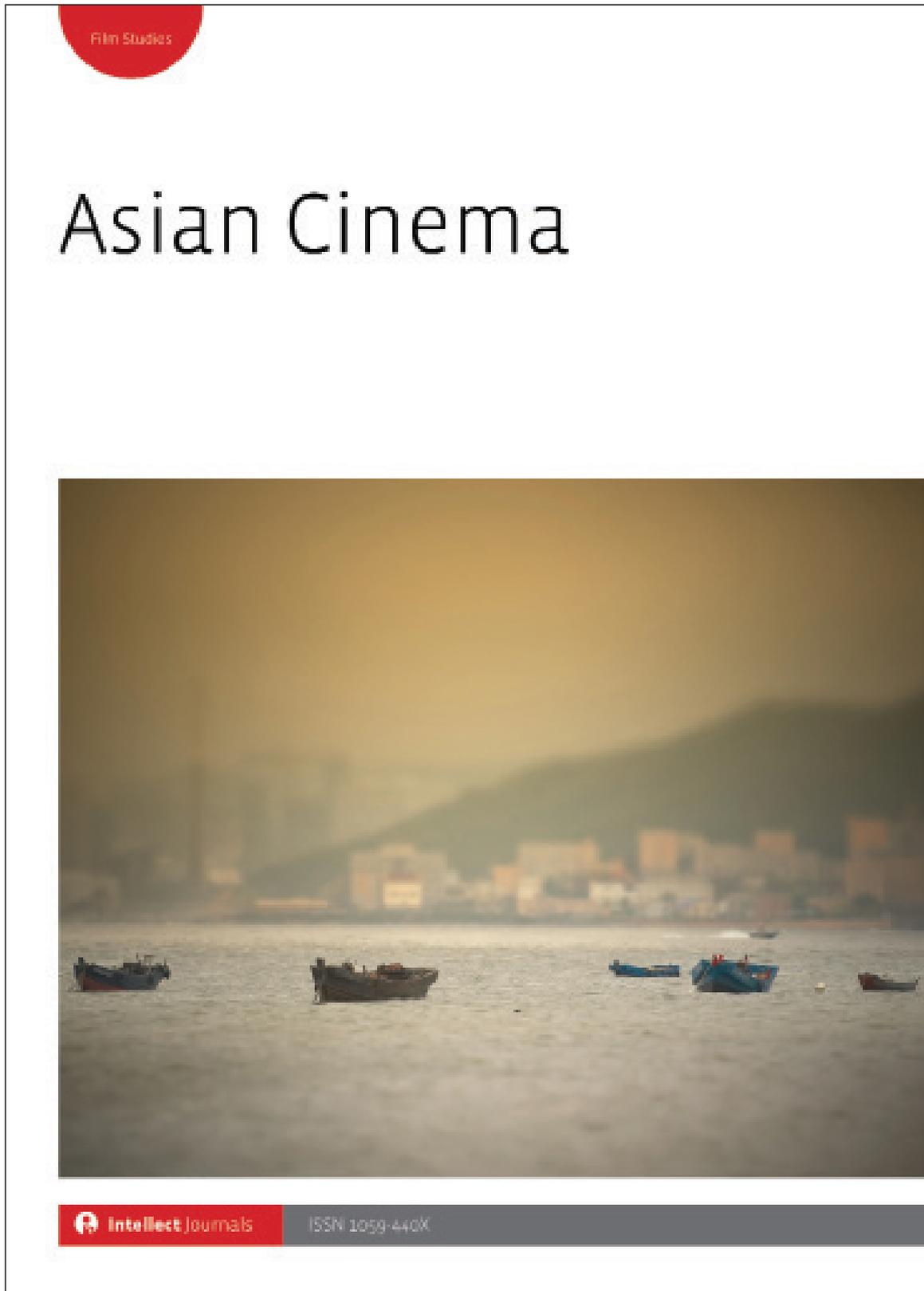
Film Studies: C:15 M:100 Y:100 K:0
Performing arts: C:0 M:50 Y:100 K:5
Visual Arts: C: 49 M:11 Y:0 K:2
Cultural studies: C:70 M:0 Y:31 K:41
Communication and Media: C:24 M:8 Y:46 K:0

PLANMAN PARAGRAPH STYLE

COPY-EDITING

Front Cover

PAGE EXAMPLE



TYPE STYLE EXAMPLE

Film Studies

Asian Cinema

Volume 23 Number 1

 intellect Journals

ISSN 1059-440X

DESIGN NOTES

PLANMAN PARAGRAPH STYLE

Subject title

Vistasans Light | 8 pt (leading 10 pt) | Centered | White type

Title

VistaSans Light | 46 pt (leading 48 pt) or appropriate size | Left Aligned | 100% Black type

Number and volume

VistaSans Light | 12 pt (leading 14 pt) | Left Aligned | 100% Black type |
Space before 9mm | paragraph rule above weight 0.25pt, offset 4.5mm

Brand and ISSN

VistaSans Light (intellect in VistaSans Bold) | 10 pt (leading 12 pt) | Left Aligned | White type

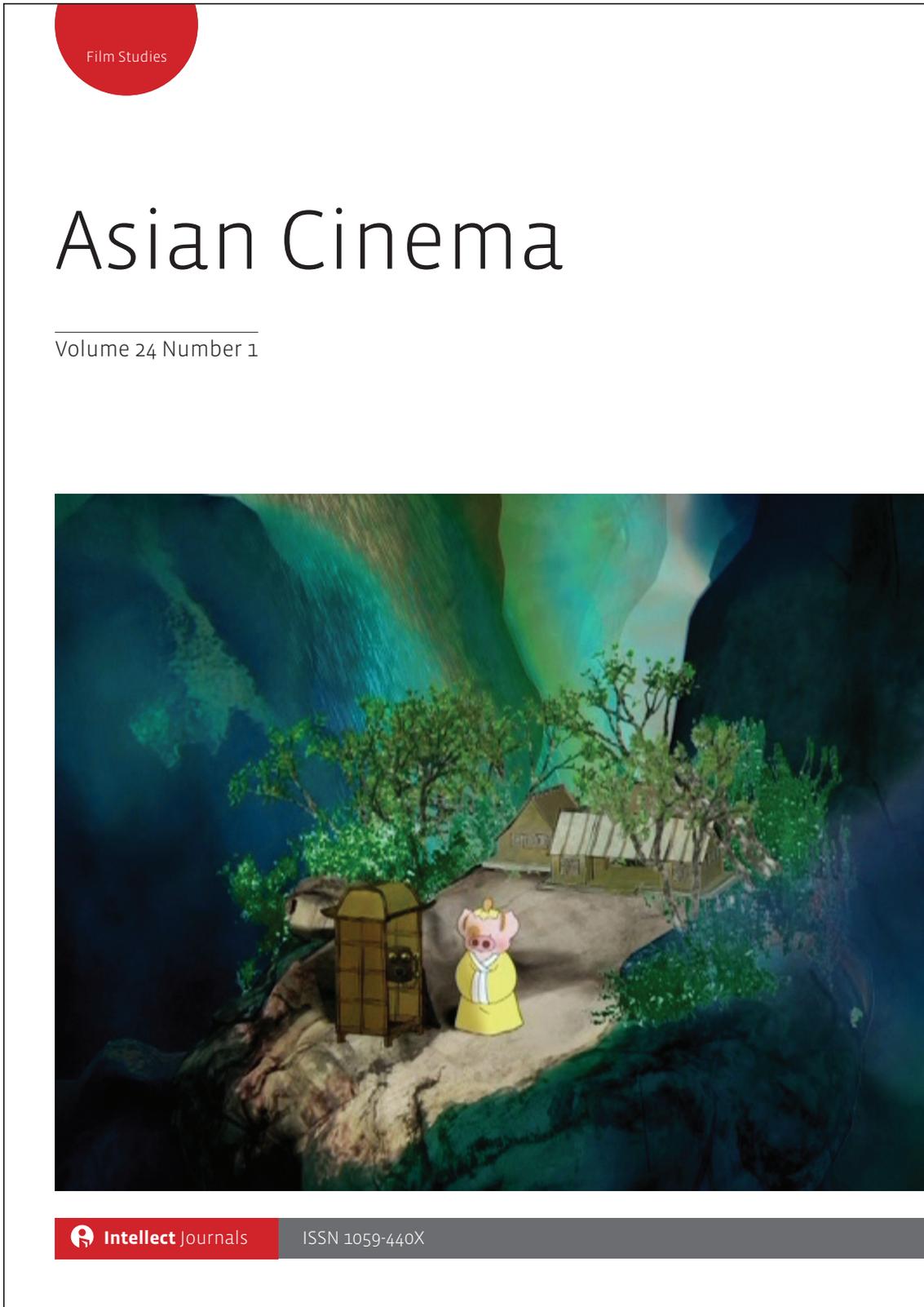
Colour

Grey: 70% Black
Red see page 4-5

COPY-EDITING

Cover image

PAGE EXAMPLE



TYPE STYLE EXAMPLE



DESIGN NOTES

Image Size:
170mm (17cm) x 140mm
17 cm x 14 cm
300 dpi

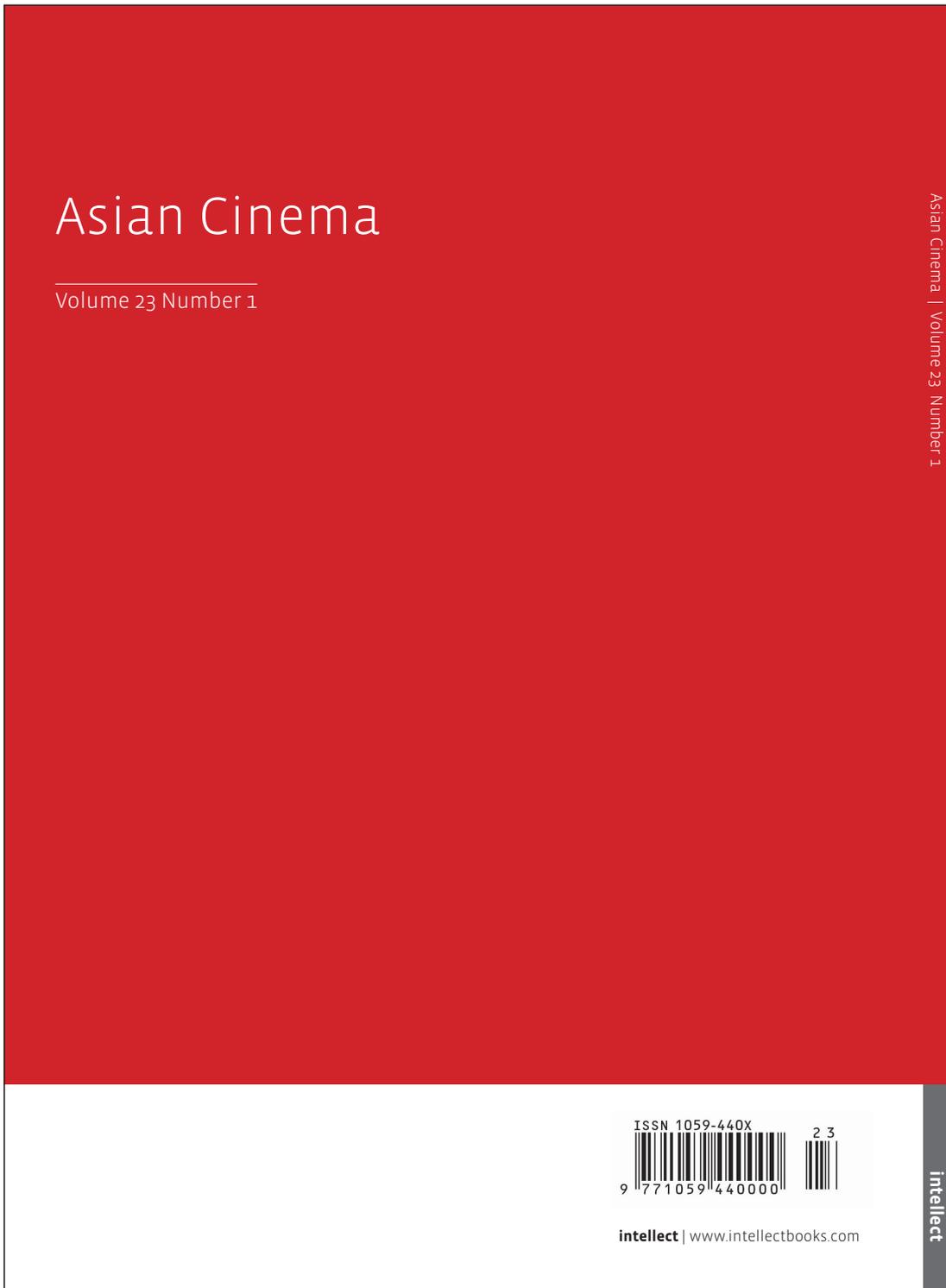
Postion
Right edge: Bleed off 3mm
Left edge: 10mm
Top edge: 89.5 mm
Bottom Edge: 23mm

PLANMAN PARAGRAPH STYLE

COPY-EDITING

Journal back cover and spine

PAGE EXAMPLE



TYPE STYLE EXAMPLE



DESIGN NOTES

Title:

VistaSans Light | 30 pt (leading 32 pt) or appropriate size | Left Aligned | 100% White type

Number and volume

VistaSans Light | 12 pt (leading 14 pt) | Left Aligned | 100% White type |
Space before 9mm | paragraph rule above weight 0.25pt, offset 4.5mm

Brand and website under barcode

VistaSans Bold and VistaSans Light | 8.4 (leading 10 pt) | Left Aligned | 100% black type

Spine title

VistaSans Light | 9 pt (leading 10 pt) | Left Aligned | 100% White type

Spine Brand

VistaSans Bold | 10 (leading 12 pt) | Left Aligned | 100% white type

Design Note

The barcode should reflect the ISSN and the volume / number

PLANMAN PARAGRAPH STYLE

COPY-EDITING

Back cover contents

PAGE EXAMPLE

Asian Cinema

Volume 24 Number 1

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3–5	GARY BETTINSON AND TAN SEE KAM 陈时鑫	69–86	Beyond marginalization: <i>Kungfu Kindergarten</i> as a 'glocal' response to <i>Kungfu Panda</i> LUYING CHEN
6	Erratum		
	Articles		
7–20	The long take and the time image in recent 'Chinese' cinemas: Realism reconsidered DUNCAN CHESNEY	87–104	Two or three things about Mao, Godard and Kang Youwei TONY WILLIAMS
21–35	A passage to Tokyo: The art of Ozu, remembered ROBERT CARDULLO	105–123	Departing from Songzhuang: Interviews with Chinese independent documentary film-makers Feng Yan and Wang Wo MA RAN 馬然
37–49	Vengeance was his: The post-war cinema of Japan's Shohei Imamura ROBERT CARDULLO	125–130	Obituary In Remembrance: Yash Chopra (1932–2012) COONOOR KRIPALANI
51–67	Apichatpong: Staging the photo session JACQUELYN SUTER	131	Books Received



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TYPE STYLE EXAMPLE

3–5	Editorial GARY BETTINSON AND TAN SEE KAM 陈时鑫	69–86	Beyond marginalization: <i>Kungfu Kindergarten</i> as a ‘glocal’ response to <i>Kungfu Panda</i> LUYING CHEN
6	Erratum		Interviews
7–20	Articles The long take and the time image in recent ‘Chinese’ cinemas: Realism reconsidered DUNCAN CHESNEY	87–104	Two or three things about Mao, Godard and Kang Youwei TONY WILLIAMS
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51–67	Apichatpong: Staging the photo session JACQUELYN SUTER	131	Books Received

DESIGN NOTES

Section

VistaSans Bold | 8pt (leading 9.6pt) | Left Aligned | 100% White type
| left indent 15.522 mm | First line left indent -15.522 mm

Page Number

VistaSans Light | 8pt (leading 9.6pt) | Left Aligned | 100% Black type

Article

VistaSans Bold | 8pt (leading 9.6pt) | Left Aligned | 100% Black type
| left indent 15.522 mm | First line left indent -15.522 mm

Author Name

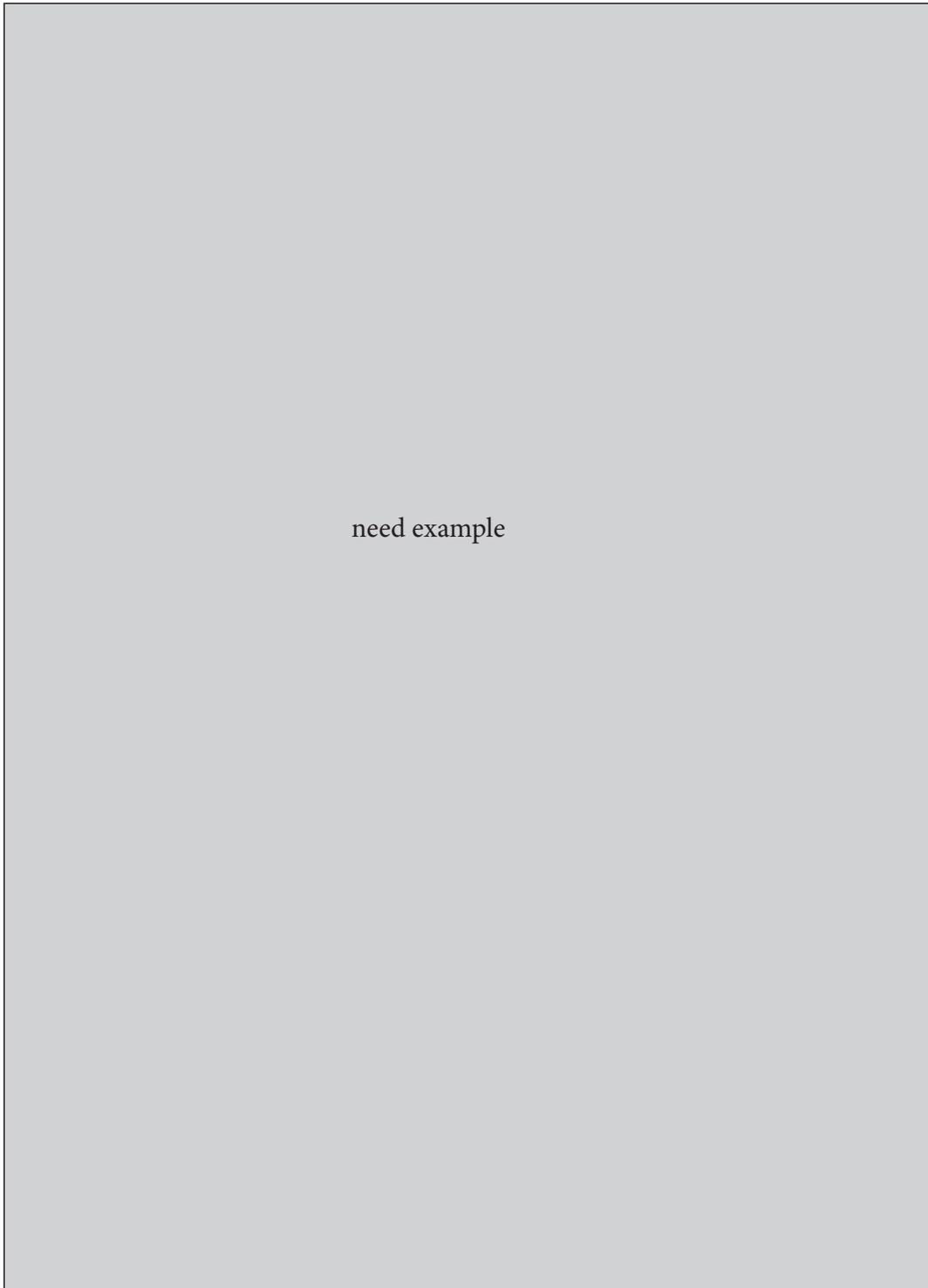
VistaSans Bold | 8pt (leading 9.6pt) | All caps | Left Aligned | 100% Black type
| left indent 15.522 mm | First line left indent -15.522 mm

PLANMAN PARAGRAPH STYLE

COPY-EDITING

Back cover associations logos

PAGE EXAMPLE



TYPE STYLE EXAMPLE

DESIGN NOTES

PLANMAN PARAGRAPH STYLE

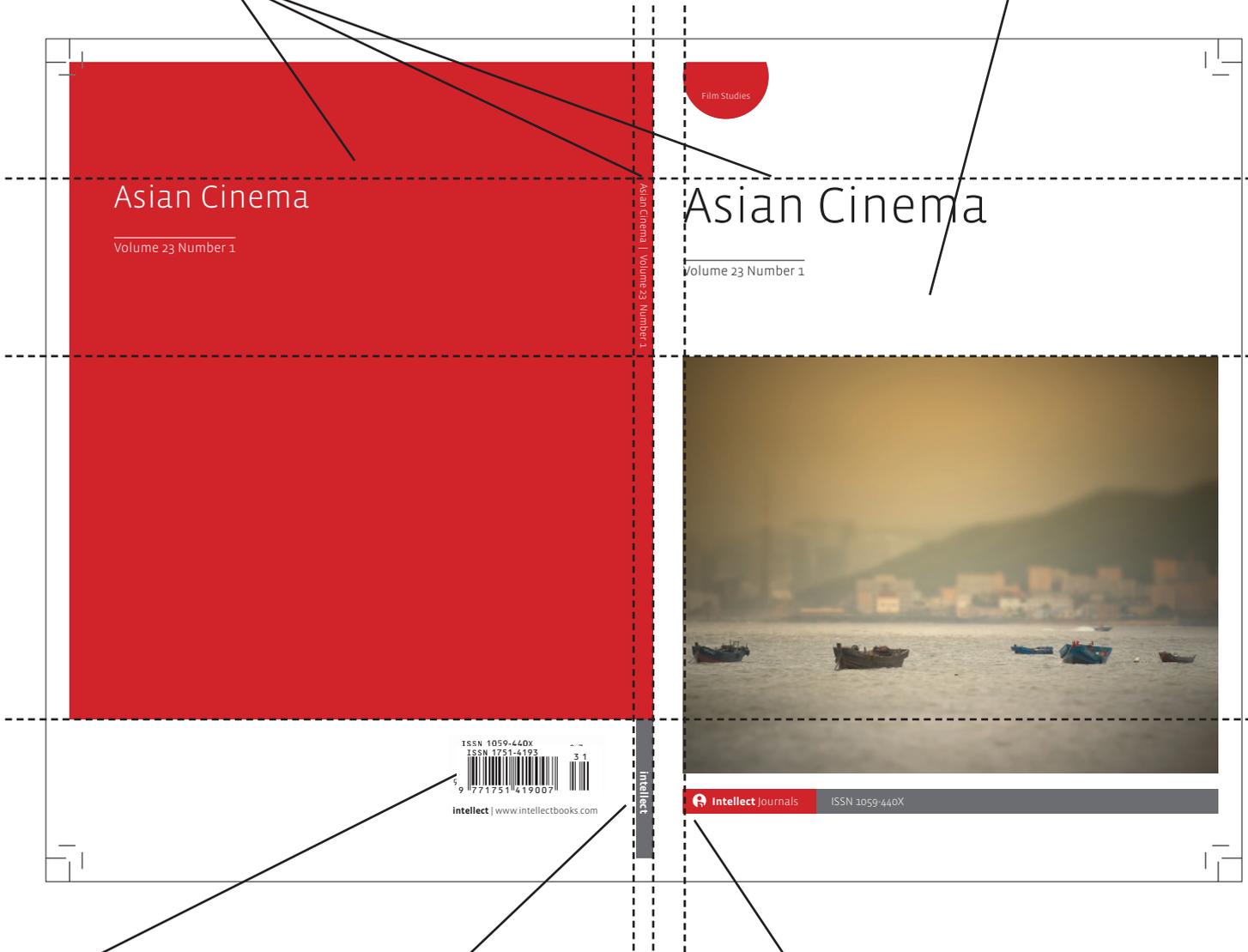
COPY-EDITING

Full Cover

PAGE EXAMPLE

Check that the header on front and back and horizontal spine title are all aligned at top edge

Check image is align with contents on back (top edge)



IMPORTANT Check
barcode is the ISSN of the journal with suffix being the number and volume

Check top of grey spine is aligned with white box on back
IMPORTANT check the grey on spine is aligned with spine

Check the following is aligned

- grey roundel
- Title
- Issue and volume
- bar at bottom

- Colour is correct
- Image quality of cover

TYPE STYLE EXAMPLE

DESIGN NOTES

PLANMAN PARAGRAPH STYLE

COPY-EDITING

Inside front cover

PAGE EXAMPLE

Asian Cinema

Volume 24 Number 1 2013

AIMS AND SCOPE

Asian Cinema is a peer reviewed journal devoted to the advancing of Asian Cinema studies throughout the world. It offers a platform for scholars, teachers and students who seek to form and promote communities of Asian cinema studies within Asia and beyond. Whether understood in the terms of traditional (celluloid) or cross-media (digital) formats, Asian cinema has wide geographical dispersion, and diverse practices and histories. It is the flagship publication of the Asian Cinema Studies Society, established in 1984. *Asian Cinema* has been published continuously since Vol. 7 (1995), serving as a key resource for Asian film researchers, teachers, and students.

Appearing twice yearly, this inter- and trans-disciplinary journal carries research articles, essays, interviews, symposia, book and film reviews, and bibliographies. All types of Asian films are featured, including full-length movies, documentaries, animation, and experimental.

Asian Cinema is published twice a year by Intellect, The Mill, Parnall Road, Bristol, BS16 3JG, UK. The current subscription rates are £36/\$68 per volume (personal) and £132/\$185 (institutional). Postage within the UK is free, whereas it is £9 in the EU and £12 elsewhere. Advertising enquiries should be addressed to marketing@intellectbooks.com.

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Heather GIBSON

Please see inside back cover for Board details.



TYPE STYLE EXAMPLE

Asian Cinema

Volume 23 Number 1

DESIGN NOTES

Title

VistaSans Light | 22 pt (leading 32 pt) or appropriate size | Left Aligned | White type

Number and volume

VistaSans Light | 12 pt (leading 14 pt) | Left Aligned | 100% Black type |
Space before 9mm | paragraph rule above weight 0.25pt, offset 5mm

Design Note

The gray should be 70% Black

PLANMAN PARAGRAPH STYLE

COPY-EDITING

PAGE EXAMPLE

Asian Cinema

Volume 24 Number 1 2013

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TYPE STYLE EXAMPLE

AIMS AND SCOPE

The Journal of Screenwriting aims to explore the nature of writing for the moving image in the broadest sense, highlighting current academic thinking around scriptwriting whilst also reflecting on this with a truly international perspective and outlook. The journal will encourage the investigation of a broad range of possible methodologies and approaches to studying the scriptwriting form, in particular: the history of the form, contextual analysis, the process of writing for the moving image, the relationship of scriptwriting to the production process and how the form can be considered in terms of culture and society. The journal also aims to encourage

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Principal Editor
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University of East London
j.nelmes@uel.ac.uk

DESIGN NOTES

Headers

VistaSans Regular | 12pt (leading 14pt) | Left Aligned | 100% black type | 2mm space after

Body Copy

Palatino (T1) light/lightitalic | 9pt (leading 11pt) | Aligned left | 100% white type

Editor Title

Palatino (T1) lightitalic | 9pt (leading 11pt) | Aligned left | 100% white type

Insitution and email

Palatino (T1) lightitalic | 8pt (leading 10pt) | Aligned left | 100% white type

PLANMAN PARAGRAPH STYLE

Aims&Scope_Text

COPY-EDITING

PAGE EXAMPLE

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Volume 24 Number 1 2013

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intellect journals

ISSN: 1059-440X

DESIGN NOTES

PLANMAN PARAGRAPH STYLE

T&C's

Palatino (T1) light | 7pt (leading 9pt) | Aligned left | 100% white type | Space before 1.58mm

T'sC's_Text

Printer

Palatino (T1) light | 7pt (leading 9pt) | Aligned left | 100% white type

Brand and ISSN

VistaSans Light (intellect in VistaSans Bold) | 10 pt (leading 12 pt) | Left Aligned white type | Bar 75% black | ISSN bar 55% black

Design Note

White box for FSC logo 40 x 14 mm

COPY-EDITING

Inside back cover

PAGE EXAMPLE

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DESIGN NOTES

Headers

VistaSans Regular | 14pt (leading 24pt) | Left Aligned | 100% black type | 8mm space after

Body Copy

Palatino (T1) light | 9pt (leading 11pt) | Aligned left | 100% White type

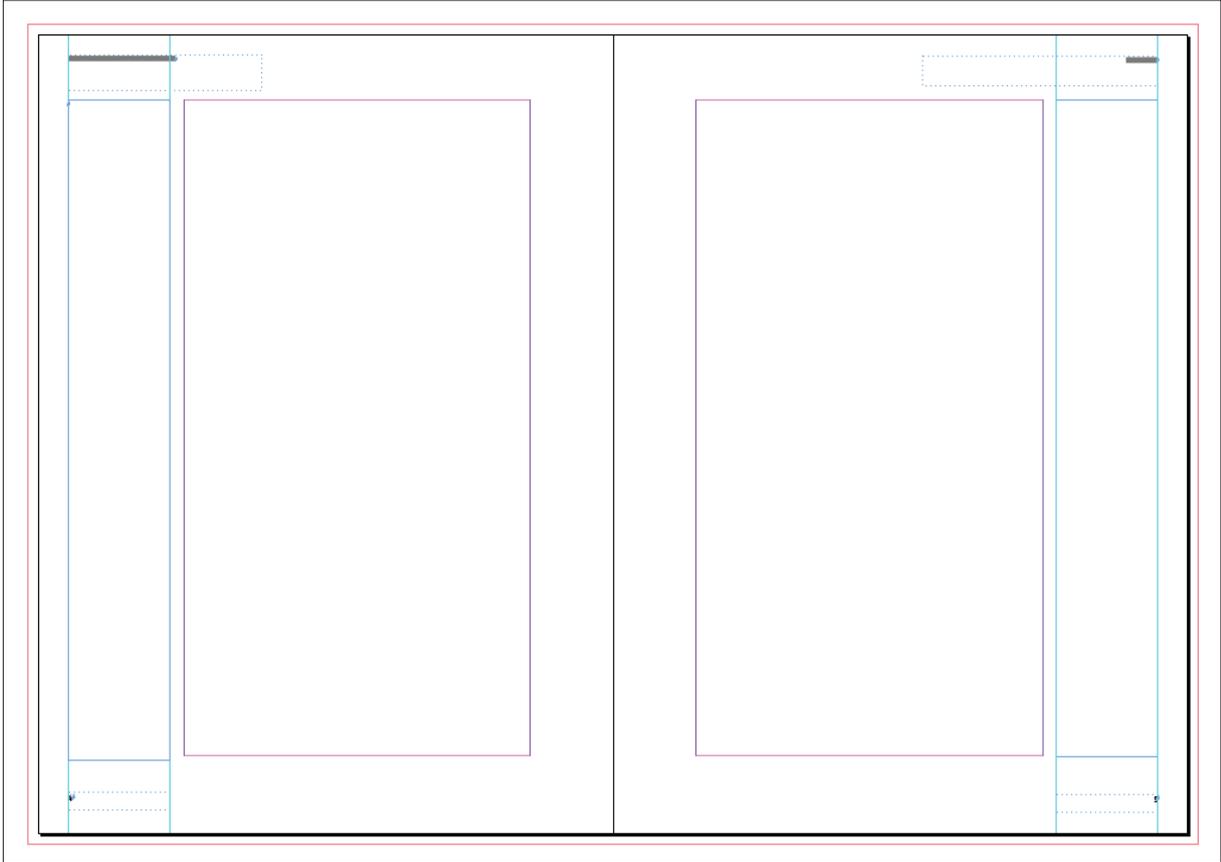
PLANMAN PARAGRAPH STYLE

editorial board

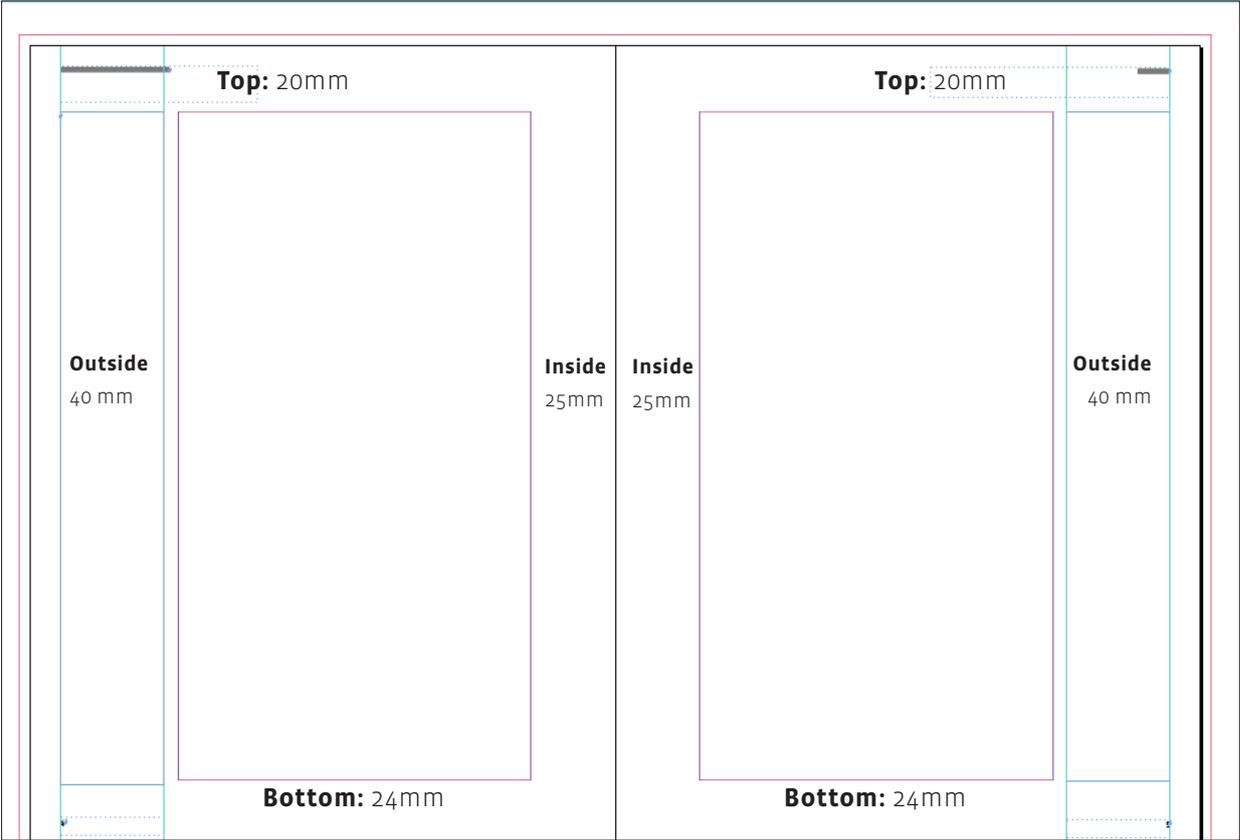
COPY-EDITING

journal internal margins

PAGE EXAMPLE



DESIGN NOTES



Left hand page

Right hand page

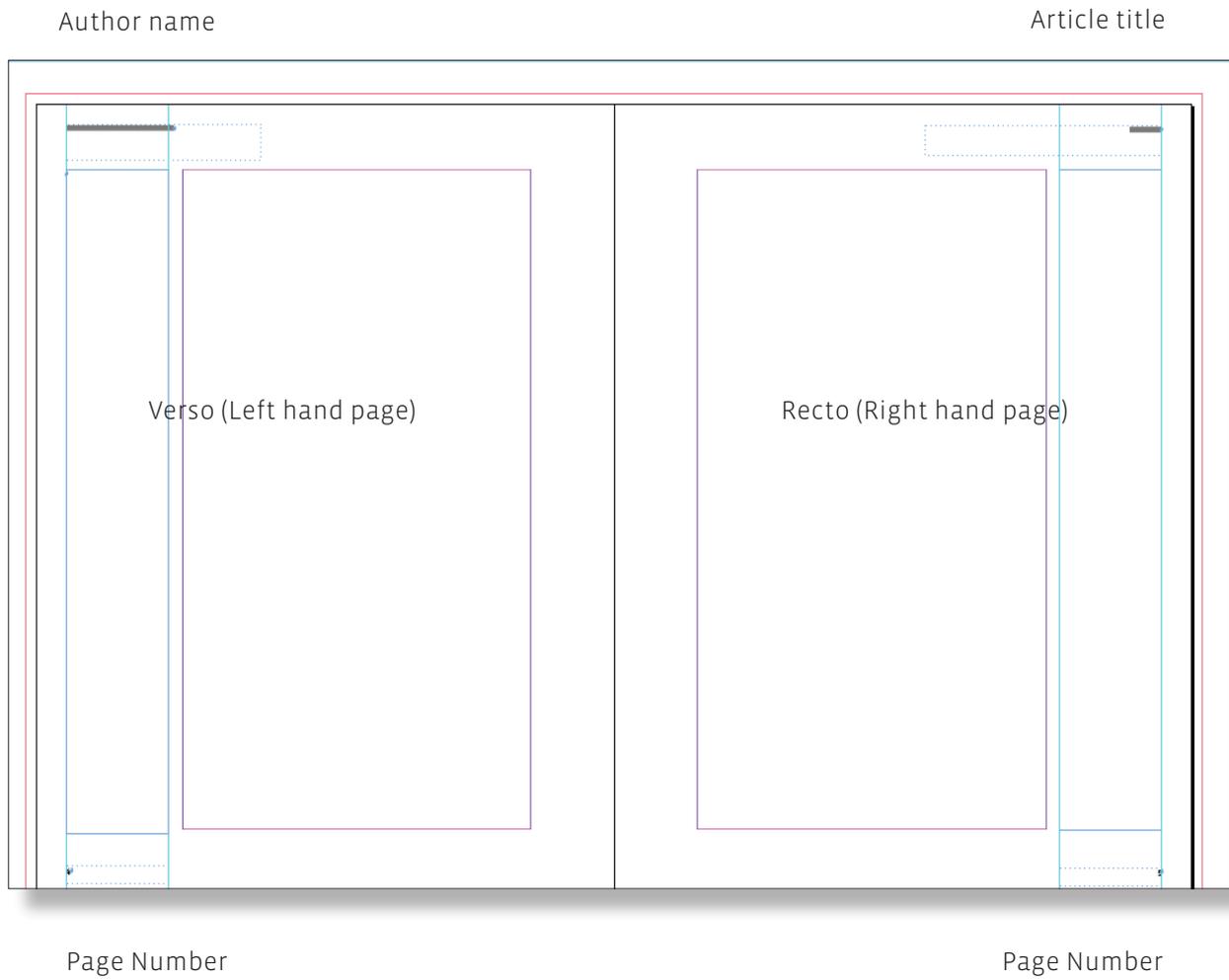
COPY-EDITING

The margins will be set by the typesetters. It doesn't matter how they appear in the Word document. The same goes for font, line spacing etc. etc.

It is, however, important, to ensure that each new paragraph is clearly signalled and separated from the one before it. If you do make adjustments to the formatting of the Word document before you add copy editing tags, please take care to ensure that paragraphs remain clearly separated.

Running Heads (Recto and Verso)

PAGE EXAMPLE



TYPE STYLE EXAMPLE

Luying Chen

Beyond marginalization

29

29

DESIGN NOTES

Running header:

VistaSans Regular | 7pt (leading 8.4pt) | Aligned left/right | 100% Black type

Page number:

VistaSans Regular | 8pt (leading 8.4pt) | Aligned left/right | 100% Black type

PLANMAN PARAGRAPH STYLE

Left:
RHV

Right:
RHR

Left:
RHLF

Right:
RHRF

COPY-EDITING

These will only be inserted at the typesetting stage. Please delete any running heads, footers, page numbers etc. from the manuscript copy before you send it back to the PM. It is the responsibility of the PM and the proofreader to check that the running heads on the proof match up with the contents page, the full and half-title pages, and the cover.

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IAN W. MACDONALD

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A character without a goal?
MARJA-RIITTA KOIVUMÄKI

Conference Reports

157–161 Words & Images, The Fifth
GARRY LYONS AND PAUL WELLS

DESIGN NOTES

Title

VistaSans regular | 18pt (leading 24pt) | Aligned left | Caps | 75% Black type | Paragraph rule above weight: 1pt offset: 7mm

Section title

VistaSans Bold | 10pt (leading 12pt) | Aligned left | 100% Black type | Space before 7.5pt | Space after 4mm

Page Numbers

VistaSans regular | 10pt (leading 12pt) | Aligned left | 100% Black type

Article name

VistaSans regular | 10pt (leading 12pt) | Aligned left | 100% Black type | Tab 15.5mm

Author name

VistaSans regular | 10pt (leading 12pt) | Aligned left | Caps | 80% Black type | Tab 15.5mm

Notes: 2 Column

PLANMAN PARAGRAPH STYLE

Contents_Title

Contents_Head

Contents_Title Head

Contents_Author

COPY-EDITING

Asian Cinema
Volume 24 Number 1

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EDITORIAL

GARY BETTINSON AND TAN SEE KAM 陈时鑫

Springtime represents an important period in the Asian film industry's calendar. The season bears witness to various annual events mounted to celebrate and promote Asian film-making, both cross-regionally and internationally. In March of this year, the seventh Asian Film Awards was held in Hong Kong, as was the local industry market Filmart, the Hong Kong-Asia Film Financing Forum (a showcase and springboard for film-makers seeking distribution and/or completion deals, at which prominent directors such as Apichatpong Weerasethakul displayed their latest projects) and the Hong Kong International Film Festival (HKIFF) devoted to new and revived films from different Asian territories. (Reports on HKIFF and Filmart will appear in a subsequent edition of *Asian Cinema*.) These events testify to the continued vitality and diversity of Asian film-making.

The present issue of *Asian Cinema* reflects our ongoing commitment to capture something of this rich artistic diversity, encompassing studies of films and directors from Mainland China, Hong Kong, Japan, Thailand and India. Taken together, these articles display historical and geographical breadth, canvassing both long-standing canonized directors (Ozu) and recently anointed ones (Apichatpong). At the same time, they remind us that Asia, no less than Hollywood and Europe, has historically cultivated rich traditions of auteur film-making. Duncan Chesney, in this issue's opening article, examines the stylistic techniques of two such renowned auteurs, Jia Zhangke and Hou Hsiao-hsien, focusing centrally on their controversial employment of the long-take device. Chesney redresses the critical assumption that Jia's career undergoes an aesthetic shift towards a mode of realism – predicated largely on the long-take device – that is somehow 'inauthentic' by virtue of being subsumable to a globally commodified minimalism. By way of Deleuze and Rancière, Chesney argues polemically for 'a renewed importance of realism as a style', noting the long take's capacity for counter-hegemonic opposition to dominant cinema. For Chesney, the style Jia developed is neither culturally

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EDITORIAL

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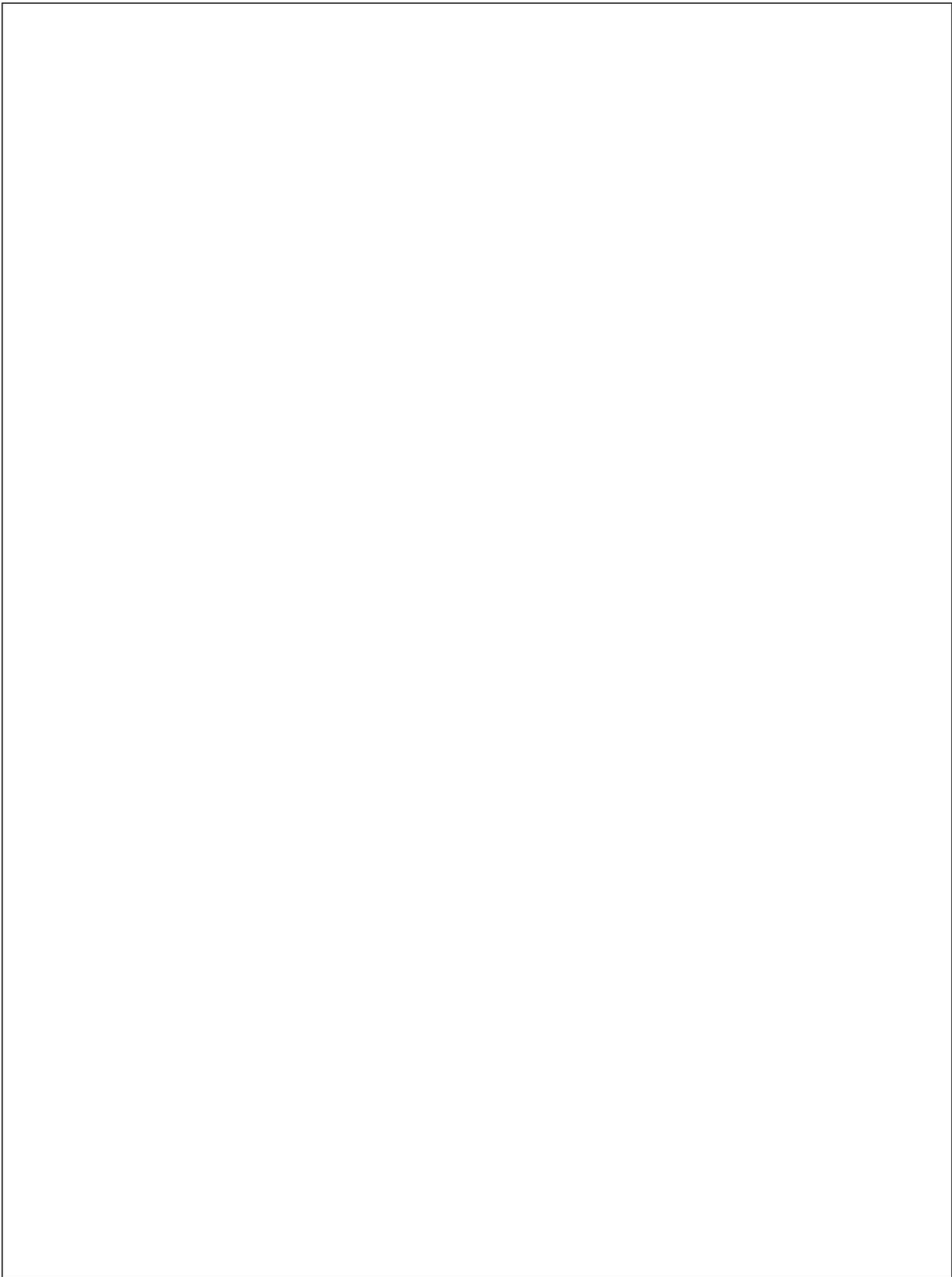
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Editorial by guest editor

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INTRODUCTION

IAN W. MACDONALD

We have been privileged to have as guest editor, for this issue, Dr Alex Munt (University of Technology, Sydney). Colleagues will know of Alex's work as an independent film-maker and scholar focusing on micro-budget features and digital film-making. Producer/director/writer of his own features *LBF* (2011) and *Poor Little Rich Girls* (2013), Alex has never been backward about coming forward to help others, either; on Kathryn Millard's feature *Random 8* (2012) for example, Alex helped flesh out the design idea and was credited with title design and graphics. With Kathryn, he organized the successful 5th International Screenwriting Research Network conference in Sydney in 2012, and this issue is the result of his further hard work in bringing some of the papers received there to wider attention.

As a scholar Alex has helped to foreground the use of hybrid forms of script and treatment, and 'writing' with images in scripting the adapted screenplay. He has now shown himself to be an equally insightful and hard-working editor, for which I (on behalf of the readership of the *JOSC*) offer our heart-felt thanks.

Ian W. Macdonald has asserted his right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work in the format that was submitted to Intellect Ltd.

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LUYING CHEN
Columbia College Chicago

Beyond marginalization: Kungfu Kindergarten as a 'glocal' response to Kungfu Panda

ABSTRACT

This article discusses how the Hong Kong animated film Mai Dou xiang dang-dang/McDull: Kungfu Kindergarten (Xie 2009, hereafter Kungfu Kindergarten) responds both to Dreamwork's film Kungfu Panda (Stevenson and Osborne 2008) and mainland Chinese receptions of Kungfu Panda. Whereas the latter demonstrate how globalization coopts the local into its powerful discourse to create various national or nationalist responses, Kungfu Kindergarten constitutes a 'glocal' reaction. It forms a counter discourse to the discourse of magic in Kungfu Panda, thereby reviving the Daoist discourse of ziran, defined by the Daoist master in the film as 'self, unpretentious, and undistorted.' Instead of returning Daoism to the Chinese national(ist) discourse, however, the film further redefines ziran as a transnational feminine discourse. Situated within the context of China's response to Western modernity and post-colonial Hong Kong's relationship to mainland China and the West, the film articulates a Hong Kong voice which offers China an exit out of marginalization and self-marginalization since the Opium War.

KEYWORDS

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glocal voice
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Abstract

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Beyond marginalization

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It's like piling up water: if the water isn't deep, it can't support large boats. Pour a cup of water into a hollow on the floor, and a mustard seed makes a fine boat. But if you put the cup in, it's stuck fast. The water's shallow, so the boat's large. ...

(Zhuangzi and Hinton 1997: 3–4)

The master's transformed allusion appears to be a compliment to Mai Dou's (and perhaps the master's own) talent and a gesture of consolation that suggests Mai Dou did not really lose. In thus speaking, the master shows attachment to erudite discourses. A Mae's voice-over interrupts that Mai Dou 'very vulgarly replies' to the master, who drinks from the cup: 'I have just used that toothpick'. This time, the master's own mouth gets soiled in his attempt to teach Mai Dou instead of recognizing Mai Dou as he is.

A Mae's tone of acceptance and appreciation of Mai Dou's answer confirms the return of Mai Dou's *ziran* to one of the interpretations of *ziran* as 'self-so'. In her eyes, Mai Dou's failure to understand the master's profound remark does not show Mai Dou's inadequacy. As A Mae remarks: 'That's the way it is. You think miracles can happen, but it is still the same. This Mai Dou is still so fat and kind. He is direct and slow-minded'. A Mae's voice further turns Mai Dou's return to Hong Kong into a positive return to who Mai Dou has always been, with his positive embodiment of *ziran*, a pig-style naturalness embracing the vulgar and crude. The film affirms that Mai Dou, who has been influenced by Western popular culture as well as the vulgarity of Mai Zi, speaks vulgar language containing the truth. The absence of any magical transformation through his journey on the Wudang Mountain martial arts school is thus a positive result.

The film returns to the frame of responding to *Kungfu Panda* not only with A Mae's above comment but also with the grown-up A Mae's voice declaring love as an alternative discourse of magic. The grown-up A Mae, who has become an office worker engaged in repetitive and mundane activities, narrates that life is not magical at all. While she sounds a little disheartened, her tone changes to hopeful as she remembers Mai Dou's words that miracles do not have to involve a sudden change and that the clock that moves extremely slowly is also magical. In the final scene, A Mae walks into Mai Dou's district and then to 'Mrs Mai's Fast Chicken Restaurant'. She muses: 'If, when I grow up, Mai Dou is still so strong, kind, slow-minded, and if he still cherishes that eraser I gave him ...' (here her voice and the grown up Mai Dou's voice merge) 'then, a miracle has already happened'. With this ending,

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Beyond marginalization

empower him to defeat the evil leopard Tai Lung is blank, Po learns to trust himself and eventually defeats Tai Lung. The film ends with Po heralded as a heroic protector of the people in the Valley of Peace. Unlike Po's self-contented father, Mrs Mai seeks success in the mainland and sends Mai Dou to Wudang Mountain to improve the family's status. Mai Dou learns martial arts from a baldheaded Daoist master along with other animal kindergarteners. Whenever he is homesick, a mysterious 'Little Brother Panda' encourages Mai Dou. After the master spans Mai Dou publicly when he finds out that the youngsters have boiled Mai Dou's instant noodles in the school's alchemist brazier, Mai Dou wants to leave. He returns after learning from the master's assistant that 'Little Brother Panda' is actually the master, a former national champion of martial arts, in disguise. Mai Dou learns martial arts and hears the master teach him the Daoist classic from ca. 6th BC, *Dao De Jing* (aka, *Tao De Ching*, Lao Zi and Lau 1963), but still loses in the competition. The film ends with mother and son's return to Hong Kong and the master's visit to Hong Kong.

Beyond this contrast, *Kungfu Kindergarten* parodies Mainland Chinese reactions to *Kungfu Panda*. It mimics the Chinese embracing of *Kungfu Panda* with the figure of 'Little Brother Po', a panda wearing a red scarf that resembles the one worn by Chinese young pioneers. Both Mai Dou and 'Little Brother Po' display familiarity with and confirm the authority of *Kungfu Panda* at critical moments of Mai Dou's stay on the mountain. Mai Dou recognizes 'Little Brother Po' as 'Xiongbao didi' (Little Brother Po), a name echoing the Chinese translation of the name 'Po' as 'A Bao'. 'Little Brother Po' first comes to Mai Dou when Mai Dou has just realized the inferiority of his Hong Kong pig identity: his simple request to use the bathroom has elicited a condescending comment from the master's assistant that 'the entire mountain knows [him] as the Hong Kong pig who soils his bed at night'. As Mai Dou looks utterly terrified on the edge of 'a toilet' – a gaping hole suspended above the mountain valley – and is about to lose his footing, 'Little Brother Po' appears as a protector arranged by Mai Dou's mother, instructing Mai Dou to master martial arts so that his 'feet won't feel soft'. 'Little Brother Po' further confirms his authority when his teaching is better received by the kindergarteners who were



Figure 3: Little Brother Po: a figure of authority.

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Figure 3: Little Brother Po: a figure of authority.

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Endnotes

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Luying Chen

1. As I will discuss later, the master is referring to *ziran* in Chapter 25 of the Daoist classic *Dao De Jing*. I choose to retain the Chinese terms *ziran* and *Dao* throughout this discussion in order to emphasize how the film instills new meanings into the terms. *Ziran* in the alluded passage has been rendered into various English translations. For example, Richard John Lynn (1999: 96) uses 'natural', Arthur Waley (1958: 174) chooses 'the Self-so', and Lao Zi (1963: 82) uses 'that which is naturally so'.
2. Haiyan Lee (2008). Lee mentions that Zhao was also reacting to Steven Spielberg's refusal to be artistic adviser for the Beijing Olympics.
3. Xie and Mai first began to publish a cartoon series *Mai Mai* in 1988 in the newspaper *Mingpao Weekly* featuring Mai Mai, a piglet rescued by a middle class human family. They later added Mai Dou as Mai Mai's cousin. There are more than ten books about Mai Dou, including *Maidou gan ren zhi shen xiao gu shi/McDull's Touching Short Stories* (Tse & Mak 2001). Films include *Maidou gu shi/My Life as McDull* (Xie, Yuan, and Mai 2000), *Maidou bo luo you wang zi/McDull, Prince de la Bun* (Xie, Yuan and Mai 2004) and *Chun tian hua hua tong xue hui/McDull, The Alumni* (Chan and Xie 2006).

Dreamwork's global blockbuster *Kungfu Panda* (Stevenson and Osborne 2008) was an instant success after it was released in China on 20 June 2008. By 2 July, the story of Panda Po becoming a kungfu master against all odds had made nearly \$16 million at the Chinese box office, surpassing that of any Chinese animated film (Lee 2008). Well-known Chinese director Lu Chuan (2008) captures the reasons for this success when he calls the film 'superb' and 'impeccable' from 'a technical point of view' and praises its producers as having 'a thorough understanding of our philosophy about life'. Beyond the box office success, Mainland Chinese receptions of the film also demonstrate how globalization coopts the local into its powerful discourse to create various national or nationalist responses. The Hong Kong animated film *Mai Dou xiang dangdang/McDull: Kungfu Kindergarten* (Xie 2009) proves distinct by disrupting the discourses of globalization and nationalism promulgated by *Kungfu Panda*. Through a comparative analysis of the two films, I argue that *Kungfu Kindergarten* constitutes a 'glocal' reaction to *Kungfu Panda*. It is 'glocal' in that it creates a counter discourse to *Kungfu Panda* to revive the ancient Daoist discourse of *ziran*, defined by the Daoist master in the film as 'self, unpretentious, and undistorted'.¹ Instead of returning Daoism to the national discourse, the film redefines *ziran* as a transnational feminine discourse.

Kungfu Panda met the Chinese audience shortly after the 12 May massive earthquake in Sichuan, home of the natural panda. As Haiyan Lee recaptures in her blog *Kungfu Panda, Go Home!* (Lee 2008), that coincidence and Sharon Stone's comment that the earthquake was 'a karmic retribution' for the Chinese government's policy towards Tibet caused Sichuan artist Zhao Bandi to call for the Chinese to boycott *Kungfu Panda*.² Zhao's resistance to Hollywood making money on the heels of China's national disaster was tainted with a nationalist stance, which Lu Chuan (2008) denounces. However, Lu's question about why China lags behind even when producing arts featuring ancient Chinese culture nevertheless betrays a national vision burdening art with the mission to present a new image of China. Another nationalist sentiment in the reception of *Kungfu Panda* comes through in the film *Xionghao daxial/Panda Express* (Wang 2009). Set in the Song Dynasty (960–1279), *Panda Express* depicts the main character Wang Laoji's protection of a panda. In turn, Wang's action protects a fictional General Zhao Gan who seeks to ally with the Mongols to defeat the ethnic Jin invaders. The film portrays Wang Laoji as an ordinary man with clumsy manners but noble qualities, embodying the Daoist virtue of unpretentiousness. The nationalist theme comes across through the preservation of a Daoist virtue being linked with defending the nation against foreign invasions. The film thus betrays an effort to reclaim ownership of Chinese culture and to reassert an authentic Chineseness.

Released in Mainland China four months before *Panda Express*, *Kungfu Kindergarten* anticipates the stance in *Panda Express* and in effect responds to all the above receptions of *Kungfu Panda*. However, viewers mostly noticed its superficial resemblances to *Kungfu Panda*: like Po, the piglet-protagonist Mai Dou, a popular Hong Kong cartoon character, goes to a Daoist mountain to learn martial arts. Ma Yu (2009) claims that *Kungfu Kindergarten* parodies *Kungfu Panda* but does not go further than identify a panda figure who teaches Mai Dou as a 'kungfu panda'. In response to such observations, Xie Liwen's (aka. Brian Tse) wife Mai Jiabi (aka Alice Mak), who has collaborated with Xie for three decades in their creation of the Mai Dou series and who was in charge of the animation of this film,³ revealed that Xie wrote the script

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1. As I will discuss later, the master is referring to *ziran* in Chapter 25 of the Daoist classic *Dao De Jing*. I choose to retain the Chinese terms *ziran* and *Dao* throughout this discussion in'.
2. Haiyan Lee (2008). Lee mentions that Zhao was also reacting to Steven Spielberg's refusal to be artistic adviser for the Beijing Olympics.
3. Xie and Mai first began to publish a cartoon series *Mai Mai* in 1988 in the newspaper *Mingpao Weekly* featuring Mai Mai, a piglet rescued by a middle class human family. They later added Mai Dou as Mai Mai's cousin. There are more than).

DESIGN NOTES

Endnotes

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Design notes

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PLANMAN PARAGRAPH STYLE

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COPY-EDITING

References

PAGE EXAMPLE

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way [Dao] that can be spoken of is not the constant way [Dao]' - A Mae is still capable of speaking back.

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References

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Film references

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they moved on the way to their final destination was defined and redefined, by others as well as by themselves. When they finally arrive in Tokyo, these two are surprised that it is so near their home; when they are about to leave, it seems so far. Put another way, Tokyo is nowhere, and it is everywhere.

The story, insofar as there is one in this film, is in a sense only a series of confirmations, or one big extended confirmation: that everyone is smaller or different from what we thought or expected, including ourselves; but that, nonetheless, it is for the most part a privilege to share in this realization, a privilege to be one of the only group of sentient beings in the universe, beings who can imagine time and space and self. Moreover, the story in *Tokyo Story* is ultimately the same as all other stories because, ultimately, all things in it have passed; and it ends, spatially speaking, as all stories must end: in stillness.

As far as *Tokyo Story's* reputation among all other 'storied' films goes, the British journal *Sight and Sound* periodically conducts an international poll asking critics to list their ten favourite fiction features ever made; and on my list – along with several others – there is always *Tokyo Story*. I saw it for the first time in 1971 in a Japanese retrospective at New York's Museum of Modern Art. And only in 1972 did the film have its first theatrical release in the United States. I saw it again at that time; I have screened it several more times over the intervening years (including the 1982 showing at the Japan Society of New York); I re-viewed it twice recently on DVD; and I am happy, in retrospect, that it was, and is, on my list. My list aside, I am happy that this film exists, and that I was on *its* list. Even as Ozu's gravestone (which I once visited in Tokyo) is inscribed with only the character *mu*, so too does *Tokyo Story* finally seem to be inscribed with this one character. It means, or is usually translated as, 'nothingness', but *mu* suggests the nothing that, in Zen Buddhist philosophy, is everything. Which is all – or null – that I have to say about Ozu and his Tokyo story.

FILM CREDITS OF TOKYO STORY (1953)

Producer: Takeshi Yamamoto

Director: Yasujiro Ozu

Screenplay: Kogo Noda, Yasujiro Ozu

Cinematographer: Yuharu Atsuta

Editor: Yoshiyasu Hamamura

Music: Takanobu Saitō

Production Designers: Tatsuo Hamada, Itsuo Takahashi

Costume Designers: Taizo Saito

Running time: 136 minutes

Format: 35mm, in black and white

Cast: Chishu Ryu (Shukishi Hirayama), Chieko Higashiyama (Tomi Hirayama), Setsuko Hara (Noriko Hirayama), Haruko Sugimura (Shige Kaneko), Sô Yamamura (Koichi Hirayama), Kuniko Miyake (Fumiko Hirayama, his wife), Kyôko Kagawa (Kyoko Hirayama), Eijirô Tôno (Sanpei Numata), Nobuo Nakamura (Kurazo Kaneko), Shirô Osaka (Keiso Hirayama), Hisao Toake (Osamu Hattori), Teruko Nagaoka (Yone Hattori)

TYPE STYLE EXAMPLE

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DESIGN NOTES

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Header 2

PAGE EXAMPLE

Robert Cardullo

through it. Often in *Tokyo Story* we see such men and women from a distance, people who have nothing to do with the events we are following – yet people who, through their own very being on a street or in a corridor beyond, help to define or delimit space for the characters in the foreground as well as for themselves, in the background. In this way, Ozu tells us that, around and among his people, is the physical world as they, and others, have organized it. If in the process order has been brought out of chaos in the environment, external order as these Japanese conceive it, it is at least a palliative for the internal disorder, or inner mystery, that they (and we) cannot master.

The film itself does not pretend to master that mystery either. Indeed, as in the case of the symmetries I have already cited, Ozu seems to be warning us against understanding *Tokyo Story* too quickly. Take the scene quite near the end in which the schoolteacher-daughter and the young widow say goodbye. 'Isn't life disappointing, though?' the teacher says, and the other woman agrees. But this exchange is much too easily ironic to be taken as the point of the picture; it could not represent Ozu's whole view. In this film we see parents disappointed in their children, it is true; but we also see children disappointed in each other and with themselves. Still, disappointment in life is no more true than anything else in life; and for that which is other than life, human or otherwise, we can say nothing. So the conclusion of 'disappointment' is simply too small for *Tokyo Story*.

Let me elaborate.

No such handy consolation as disappointment will serve, for life may be disappointing, but it is also joyous, bitter, exhilarating, disgusting, unbearable and inestimably precious, among other qualities, and it is all these things for everyone in the course of existence. And at the moment when one of these qualities is present, it is unshakably true – only to be supplanted because no one attribute of life is more unshakably true than another. In other words, everything is true, just as no one thing is wholly or solely true. It is this view of the equivalence of responses, the conviction that no response is any more or less true than any other, the knowledge that sorrow is as undependable as ecstasy as a summary emotion, which *Tokyo Story* moves towards.

The true point of *Tokyo Story*, then, the only point large enough for it, is that it has no point – no quotable motto or moral to tag it with. A fine artist at the height of his powers has made a film that avoids such neat answers; but, like life, Ozu scatters deceptive answers along the way as he proceeds to non-resolution. If I had to choose one word to describe his method, it would be 'purity'. Like the Dreyer of *The Passion of Joan of Arc* (1928), like the Bresson of *Diary of a Country Priest* (1951), Ozu gives us the sense that questions of talent and ambition have been settled or set aside, that he is now self-centred in what can only be called a selfless way. Presently, in *Tokyo Story*, he is placing on the screen the very least that will fulfil the truth of what he has seen, of what he knows, of life. There is no brave consciousness of integrity in this; as I stated towards the start of my article, Ozu is simply consecrated to serving life, simply – and proudly.

All these matters are summed up in the film's title, which may seem pedestrian but resonates powerfully. I want to emphasize that the title in English is an exact translation from the Japanese (*Tokyo Monogatari*). And it seems to me finally indicative that Ozu called the film *Tokyo Story*, since it is neither in any intrinsic sense about Tokyo nor in any formal sense a story. Two people do go to a place called Tokyo, but it could have been any other place where space

TYPE STYLE EXAMPLE

point of the picture; it could not represent Ozu's whole view. In this film we see parents disappointed in their children, it is true; but we also see children disappointed in each other and with themselves. Still, disappointment in life is no more true than anything else in life; and for that which is other than life, human or otherwise, we can say nothing. So the conclusion of 'disappointment' is simply too small for *Tokyo Story*.

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Header 3

PAGE EXAMPLE

A passage to Tokyo



Figure 7: The daughter-in-law, Noriko Hirayama (Setsuko Hara), enjoys an intimate moment with her mother-in-law, Tomi Hirayama (Chieko Higashiyama), in Tokyo.

be saying no more than that wistfulness about passage – time’s passage, life’s passing – is only a human construct, and for this reason only human vanity, to which nature itself, in all its force and facticity, is oblivious.

This brings me to Ozu’s use of space, not in its own existence as a fact and force of nature, but as a subjective experience. Space, for Ozu, is neither decor nor setting: it is what his characters see and pass through, have passed through, will pass through. Many have noted, for example, that he often begins a shot before the characters enter and holds it after they leave (in what the French call *temps mort*, or ‘dead time’). But Ozu does this not so much to suggest that the world, imperturbable, surrounds the perturbations of its inhabitants, as nearly to prove that the place in question has been brought into existence by the expectation and fact of people’s entry into or visit to it – just as a composer’s rests or held chords seem to have been brought into being by the expectation and fact of the musical notes that surround them.

Michelangelo Antonioni

Himself often, and beautifully, integrated environment with characterization, in order to show his characters as in part the products or result of their world. With Ozu, however, I think that something like the reverse is true: everything we see is determined by an intense, personal reaction to the idea of space. Rooms, for instance, seem just large enough in Tokyo to accommodate the people and the objects which they, the people, have brought there to fill the space further. It is thus that boundary, sheer rectilinear boundary, reveals itself as the quintessential mode of Japanese structure: of rooms, of doorways, of corridors, all of them placed there by human beings.

Further evidence of this is represented by the fact that sometimes Ozu even gives us a shot of a room or hallway we recognize but which has noth-

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Interview

PAGE EXAMPLE

Departing from Songzhuang



Figure 5: Ferry in the Three Gorges, from Bing'ai.

PART II INTERVIEW WITH WANG WO

(M: Ma Ran; W: Wang Wo)

M: When you drove us here, I saw the stone seal you carved under the seat. You have a background in fine arts and design, and currently you are also working at the forefront of graphic design. Why would you start making documentaries?

W: In the beginning, I was generally interested in films. It started with watching Euro-American art films, and also Chinese arthouse films. My major is fine arts, and around 1980s and 1990s, I suppose the relation between fine arts and cinema was quite close, though now they seem to be clearly divided. When I went to graduate school in 1998, an international designer convention took place in Seoul, and my university, the Central Academy of Art and Design, organized us graduate students to attend. At the convention, mostly the designers presented their design concepts and so on, but during the breaks, they would screen the clips of experimental films. Nevertheless, around 1998–1999, experimental film was something innovative.

M: Most films were shot by the designers?

W: Yes, all the films were by the designers themselves. I was mesmerized by the experimental images, and the experience itself was quite mind-blowing. The short films were of high quality, and indeed they were way beyond my expectation. Henceforth I became interested in experimental films. And upon returning to Beijing, I bought the video camera and started to do something similar. However after a while, I found the film-making itself was not quite satisfying, which is just to play small tricks. And to be honest, regarding these experimental films, the situation is similar to the computer-generated image processing. Just think about the experiments with images when we just had the computer. Indeed lots of artists have done something similar, which is to alter the image with PC software, by using filters or other techniques.

TYPE STYLE EXAMPLE

PART II INTERVIEW WITH WANG WO

(M: Ma Ran; W: Wang Wo)

M: When you drove us here, I saw the stone seal you carved under the seat. You have a background in fine arts and design, and currently you are also working at the forefront of graphic design. Why would you start making documentaries?

W: In the beginning, I was generally interested in films. It started with watching Euro-American art films, and also Chinese arthouse films. My major is fine arts, and around 1980s and 1990s, I suppose the relation between fine arts and cinema was quite close, though now they seem to be clearly divided. When I went to graduate school in 1998, an international designer conven

M: Most films were shot by the designers?

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DESIGN NOTES

Questions

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Answers

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PLANMAN PARAGRAPH STYLE

interview_Q

interview_Ans

Book reviews, start of section

PAGE EXAMPLE

JOSC 5 (1) pp. 167–172 Intellect Limited 2014

Journal of Screenwriting
Volume 5 Number 1

© 2014 Intellect Ltd Reviews. English language. doi: 10.1386/josc.5.1.167_5

REVIEWS

MAVERICK SCREENWRITING: A MANUAL FOR THE ADVENTUROUS SCREENWRITER, JOSH GOLDING (2012)

London: Methuen, 382 pp.,
ISBN 9781408129074, p/bk, £14.99

Reviewed by Craig Batty, RMIT University, Australia

As we are all blissfully/painfully aware, the market is now flooded with screenwriting books. What we have seen in the last ten or so years is a move away from general books – usually focussed on character and structure – to more specific, niche areas of the craft of writing a screenplay. There are guides for writing the second act, writing the third act, writing the treatment, embracing creativity, applying Aristotle, understanding psychology, writing ‘alternative’ screenplays, writing for teenagers, writing subtext – the list goes on. The latest addition to the market, Josh Golding’s *Maverick Screenwriting: A Manual for the Adventurous Screenwriter*, promises to offer yet another niche area of consideration for the aspiring and working screenwriter – that of being ‘adventurous’, or, as the title suggests, being a ‘maverick’.

As Golding states in his Preface, *Maverick Screenwriting* ‘will teach you the advanced narrative techniques that will help you tell an original story in an original way’ and that maverick techniques of screenwriting ‘broaden your palette and give you tools that you never knew you had, buried deep inside you. Tools that allow you to play with time, logic and reality. Tools that set your imagination free’ (2012: 3). This certainly does sound like an appealing premise, moving away from structural paradigms offered by the likes of Field, McKee, Vogler and Aronson into a realm where stories emerge from seeing things differently: from considering time, logic and reality. The chapters on offer – ‘Set-up and back story’, ‘Time’, ‘Reality’, ‘Point of view’, ‘Technique’, ‘Everything Connects’ and ‘Which structure is right for you?’ – also appear different to most of the general screenwriting books on the

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DESIGN NOTES

PLANMAN PARAGRAPH STYLE

Review header

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Book title

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Book metadata

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Book reviewer

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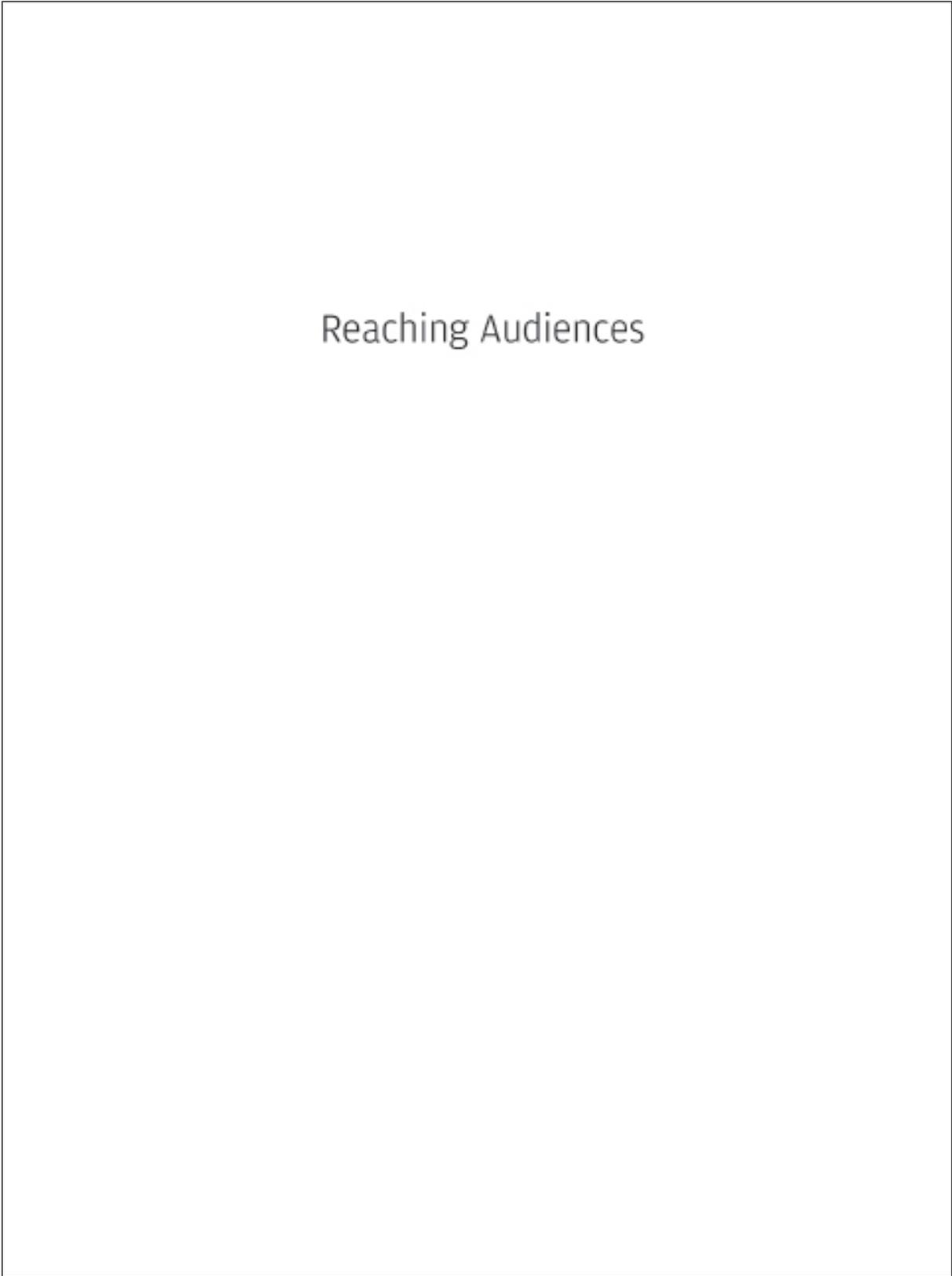
Review text

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COPY-EDITING

Book reviews MIRAJ

PAGE EXAMPLE



TYPE STYLE EXAMPLE

DESIGN NOTES

PLANMAN PARAGRAPH STYLE

COPY-EDITING

Notes for contributors

PAGE EXAMPLE

NOTES FOR CONTRIBUTORS 2014

SUBMISSION PROCEDURES

Articles submitted to this journal should be original and not under consideration by any other publication.

Only articles focusing on one of the short films specified in the current call for papers will be considered for publication. Any aspect of the selected work may be chosen for study, including interpretive issues, dramaturgy, camerawork, editing style, sound, closure, etc.

Potential contributors should begin by sending a 40–50-word abstract to the editor, Richard Raskin at raskin@imv.au.dk. The 50-word limit should be taken seriously. A prompt response will follow, regarding the suitability of the proposed contribution.

Articles should not begin by summarizing the work discussed, since the reader will have access to a shot-by-shot breakdown of the film as well as to the film itself. Nor is there any need to provide data on the film in the abstract or article itself, concerning the year of production, principal credits, awards, running time, etc. Potential contributors will be provided with a shot-by-shot breakdown and are encouraged to refer to specific shots by number, capitalizing the word “Shot” whenever it is followed by a number. The wording of the abstract may not be repeated within the article itself.

Unfortunately no exceptions can be made regarding either the announced deadline or the limit of 1500 words.

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Preference will be given to submissions written in a straightforward, jargon-free language that any reasonably educated person will not only understand but also enjoy reading.

Authors whose native language is not English are strongly encouraged to have their work proofread by a qualified native speaker of English *before* it is sent in for peer review.

The journal follows standard British English. Please use ‘ize’ endings instead of ‘ise’.

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- Title of the article
- Author’s name and institutional affiliation
- Author’s postal and e-mail address (the postal address will not be included in the article, but is needed for correspondence purposes)

- Author’s biography of 50–100 words
- Abstract of 40–50 words (this will appear on Intellect’s website)
- Six keywords (listed one per line, in lower case where possible)
- References (all films and written works mentioned in the article)

NOTES

In general, if something is worth saying, it is worth saying in the text itself. A note will divert the reader’s attention away from your argument. Kindly refrain from using notes of any kind.

OPINION

The views expressed in this journal are those of the authors and do not necessarily coincide with those of the Editors or the Editorial or Advisory Boards.

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All articles should be written in Word. The font should be Times New Roman, 12 point. The title of your article should be in bold at the beginning of the file, but not enclosed in quotation marks. Bold is also used for headings and subheadings (which should also be in Times New Roman, 12 point) in the article. Italics may be used (sparingly) to indicate key concepts.

Any matters concerning the format and presentation of articles not covered by the above notes should be addressed to the Editor.

QUOTATIONS

Intellect’s style for quotations embedded into a paragraph is single quote marks, with double quote marks used for a second quotation contained within the first. All long quotations (over 40 words) should be ‘displayed’ – i.e. set into a separate indented paragraph with an additional one-line space above and below, and without quote marks at the beginning or end. Please note that for quotations within the text, the punctuation should follow the bracketed reference. For a displayed quotation the bracketed reference appears after the full stop. All omissions in a quotation are indicated thus: [...] Note that there are no spaces between the suspension points. When italics are used for emphasis within quotations, please ensure that you indicate whether the emphasis is from the original text or whether it is your own.

NOTES FOR CONTRIBUTORS 2014

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DESIGN NOTES

Notes header

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Notes subhead

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Book metadata

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Book reviewer

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Review text

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PLANMAN PARAGRAPH STYLE

COPY-EDITING

JOURNAL LAYOUT GUIDE
Full Page Images

PAGE EXAMPLE



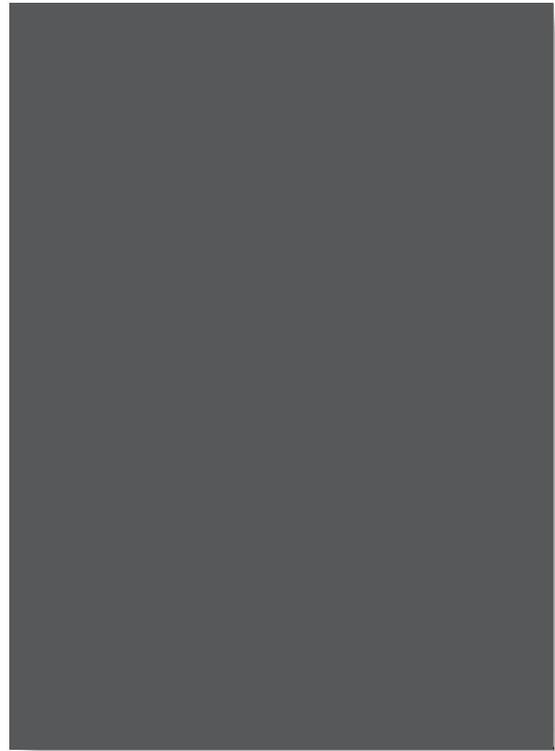
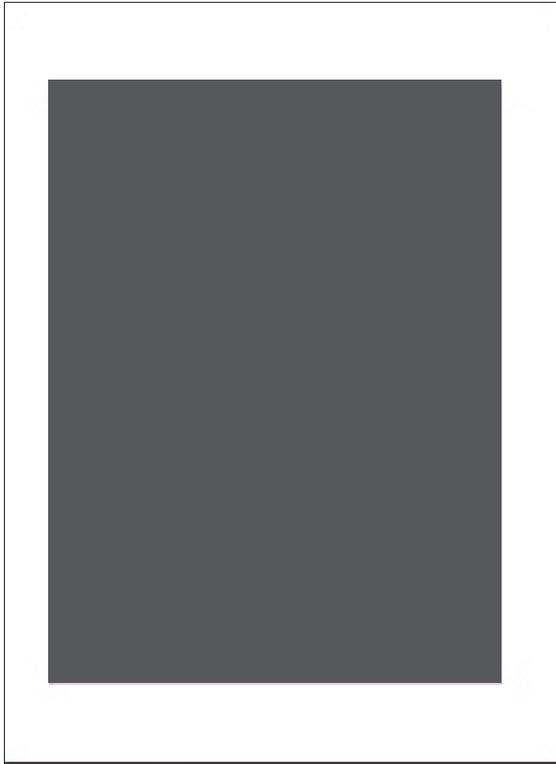
Figure 10. Sofi Consulate Office, Modern Faal Art&Kun Centre, 2017.



Fergan: I'd like to know a little bit about how you became a dancer?
La Tati: I probably started dancing when I was born in a barrio of Madrid where singing and many Andalusian and gitanos lived. Who came to the Rastro area in Madrid and the my first lessons.
Fergan: Did your family come originally from Madrid?
La Tati: They came from all over - from Seville, different parts.
Fergan: What was it like at the studio?
La Tati: I was invited to come and take a class, but did the chores around the studio, the clean, I slept in the studio, putting my chairs together. Interesting. When I was 11, my teacher had to teach her dance if had learned everything, flamenco, classical, costumes, everything.
Fergan: And you danced professionally from then?
La Tati: Yes, yes. And later my career divided and I well, I give courses and lectures on the 1986 I've had my own company.
Jacky: It seems to us that, unlike ballet or modern, respected as they become more mature, in flamenco, age is important. If you've experience counts for a lot. Your physical, it's not how high you lift your leg, it's how you let in connection with flamenco. So, to dance, of course you need to be physically healthy.
Jacky: You get a wisdom in your body!
La Tati: Very much so. You have to work with a strong
Fergan: Yes, and you can be more conscious the the

10 Flamenco in the 1980s (photograph José Robert)

TYPE STYLE EXAMPLE



DESIGN NOTES

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PAGE EXAMPLE



Figure 1: Youssef Khamrawzi and Ben Viss. Photographs from the exhibition "Punk'd World: the Architecture of Survival" 2008.

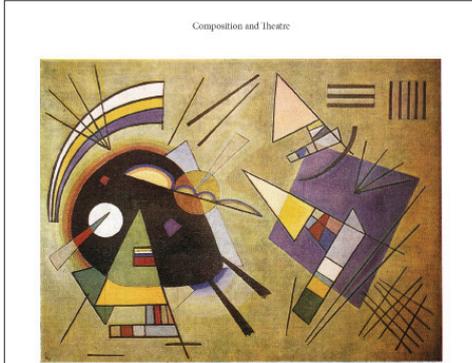


Figure 3: Wassily Kandinsky: *Black and Violet* (1925).

artistic production is pushed through – in pursuit of an entirely new relationship between art and the world, the avant-garde banishes the principle of descriptiveness from artistic canon. In the course of technological innovation at that time new kinds of art join the old. The rejection of descriptiveness, however, forces art in all its forms to ask new questions about their methods and modes of symbolic signification.

Until that point in time, and with the problematic exception of music, the arts had relied on descriptiveness to provide the link between composition and external reference, which it had done so effectively that both were generally assumed to be the two sides of the same coin. Deprived of descriptiveness, this unity vanishes and the thought rises that they might not only be distinct as features, but also as functions, and thus can be handled independently. Future strategies in art would split up into relying on two opposing logical methods, one centring on the traditional idea of composition, the other on external reference. In their opposition, they form what could be called the heart of the avant-garde and will later be put to the service also of postmodernism:

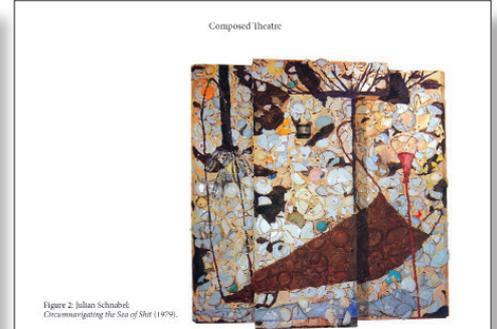
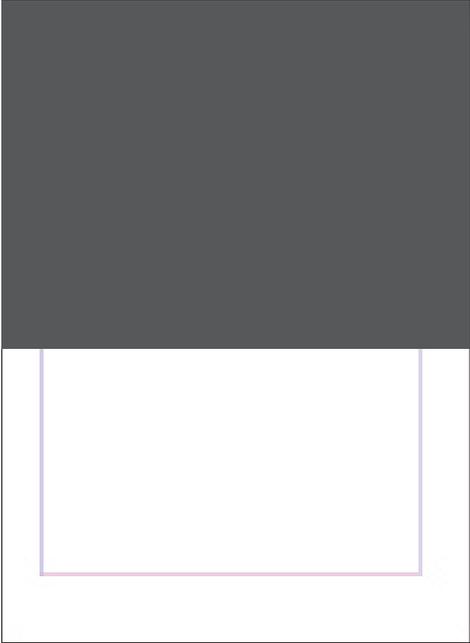


Figure 2: Julian Schnabel: *Circumnavigating the Sea of Shit* (1979).

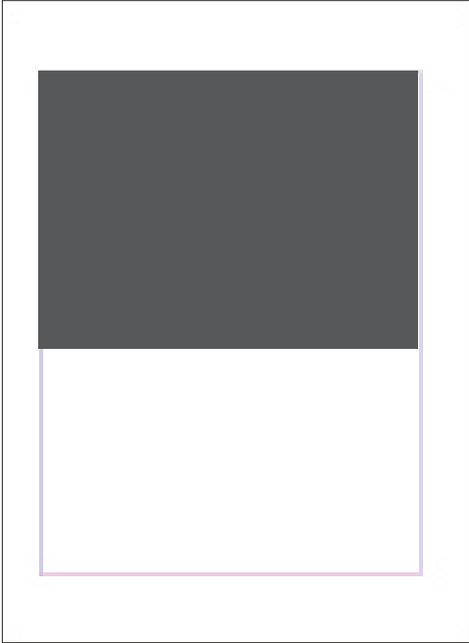
Such an emboldening is generally short-lived, though, and withdrawing from the world to turn to the perfect order of art also bears aspects of escapism. It is granting us with what Herbert Marcuse has called "den Trost des schönen Augenblicks" ["the comfort of the beautiful moment"] (1965: 63) – some moment of relief that spares us to become active and change our own rather chaotic world for the better. In relation to our task of mastering the world, descriptive art is thus trapped in a double bind. Its unresolved role is to confront reality or to escape it, to help or to obstruct the achievement of freedom.

With the growth of mercantile society in the nineteenth century, art, like everything else, became insistently subject to market forces. Some reappraisal of its function was inevitable. One of the earliest substantial critiques of the priorities of art under pressure from market forces appeared in 1849, shortly after the failed German revolution. In *Art and Revolution* Richard Wagner emphasises that art has "sold itself completely to industry" (Wagner 1976: III: 44) and has come to serve merely on a level of escapism. In this writing Wagner also lays the philosophical foundation for a radical change in relations between art and reality. At the beginning of the twentieth century, then, a fundamental change in the principles governing artistic production is pushed through – in pursuit of an entirely new relationship between art and the world, the avant-garde banishes the principle of descriptiveness from artistic canon. In the course of technological innovation at that time new kinds of art join the old.

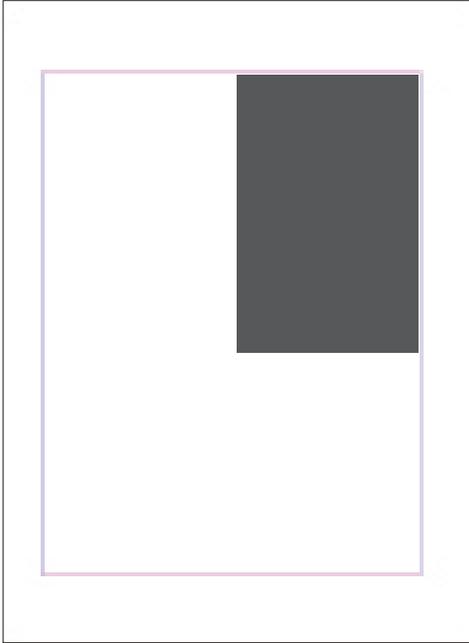
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Quarter Page Images

PAGE EXAMPLE

Habitus of the Hood



Figure 14: The windshield

Reared on this ideology, when the suburbanites look down at the projects' residents through the picture frame of the windshield, they are certain that mockery and objectification is all that the poor deserve. Thus, when the RV pulls away from the homeless men and Ray reassures his friends, "Look, don't worry, when the guys built the expressway they did it legally. When we hit the next intersection, we'll cut over," he is convinced that "the guys" (Chicago Aldermen Richard Daley and John J. Duffy) had it right: logic will prevail and the paranoid political establishment that constructed the expressway barrier will protect him and his friends from the illogical urban "other." Ray underlines this sense of intractable difference between himself and the urban dweller when he expects the homeless man to be armed. To Ray, because of where he is, the man must be a criminal, a social and spatial pariah who exists outside of or, in the case of the screen metaphor, on the other side of the public sphere. Through this representation of spatial duality – of inside and outside, of self and "other" – the film portrays social barriers, or in the words of Kenneth B. Clark "invisible walls" which "confine those who have no power, and...perpetuate their powerlessness."²⁰ However, after becoming involuntary witnesses to a drug hit, the group is forced to breach Clark's "invisible wall," leaving the safe confines of the mobile home behind in order to run for their lives.

As gunshots ring out in their wake Ray cries, "Where's the cops, man?" to which Mike responds, "We could dynamite the whole city block and no one would care." "That's criminal" decides John. In the next moment, John stumbles across a vandalized payphone. In the few seconds between John uttering "It's criminal" and picking up the abused phone – a democratic feature of urban civilization – the film spatially designates public housing as a "criminogenic" environment.²¹ John's critique refers not only to police negligence but also, through the scene's spatio-temporal association, links project residents with the decrepitude of their living environment. This scene provides "a spatial fix" for "generalized insecurities

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Your Body Knows a Lot of Things



Yusaku Kawai, dancer of Japanese Noh performers, in his studio in Tokyo, Japan, 2010. Photograph: Yukio Nishimura

Spain, and Philippe Priasso's company, Beau Geste, works from an exquisite studio in rural Normandy, France.

Several of the experienced dancers who have contributed to this book emerged from the radicalism and diversity of a 'young' postmodern movement and in their later careers remain among today's most progressive dance artists. However it has not necessarily been easy. Some have struggled to find a clear context for their work as it may defy artistic categorization or collide with a world of professional dance that insists on clinging to old methods and ideologies; all have had their economic challenges. Despite these realities it is important to understand that this vibrant independent sector has not resulted from artists 'dropping out' of some actual or notional mainstream dance world; on the contrary, they have chosen to create and be part of an alternative professional context that has within its practices the resources to be part of much broader cultural fields, encompassing a wide-variety of people, disciplines and social issues.

Most importantly this book is for younger generations of practitioners who want and need to see their work and training as part of a real professional context that has depth. With the proliferation of dance and performance degrees there are hundreds of young people emerging from universities who want to enter this world of independent dance practice and who need to see and learn from the work of previous generations of artists who have helped to establish it; they want to be inspired by the broader disciplines and experiences of these artists and by the idea that it might be possible to have a career at least as long as other professions and probably even longer.

Although age is a defining feature of this book, precisely governing whom we chose to interview, the overwhelming impression these interviews give is of vigorous and questioning minds and bodies, still growing new patterns from a new imagination²² as Lisa Nelson says of herself: In the end, paradoxically, it is not the age of these dancers or any struggle they

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Stanley Kubrick at Look Magazine

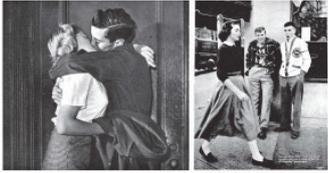


Figure 30: September 1966 photograph by George Heyer (left), and April 1959 by Kubrick (right)

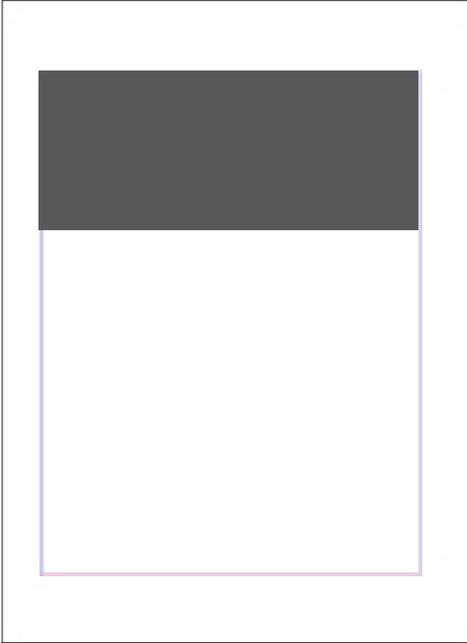
variation was allowed or encouraged, but also confirm what Kubrick knew about these genres prior to applying this knowledge to his film career. Some of the common themes or sub-genres include street photography pieces, profiles of universities, travel stories, staged essays on teenage dating, sports personality profiles, big city nightlife, big rural families, and so on. In each case, focusing on essays produced prior to Kubrick's own efforts will help to identify the established norms that Look photographers were required to work from, including the magazine's junior staff members. For instance, George Heyer shot a staged photo-essay on teenage dating titled "Your Manners Are Showing" (September 17, 1946), published four years before Kubrick's "What Every Teenager Should Know About Dating" (August 1, 1950). In both cases the essay illustrates excerpts from a soon-to-be published guide to teenage etiquette targeting youngsters and their parents. They also open on a large photograph clearly establishing the theme of the article: Heyer shows teenagers kissing, and Kubrick features boys whispering at a girl (cf. Figure 30). Neither article depicts the preferred behaviour and instead indulges in providing "naughty pictures" of what teenagers should avoid doing, a convenient strategy justified by the essay's didactic purpose. The main difference is that the Heyer photo-essay's text is written in verse, rather than standard prose. We might note a full-page ad opposite Heyer's mildly sensationalistic opening picture, promoting Look-authored books *How to Keep Your Family Healthy* and *The Technique of the Picture Story*. Three years after "Your Manners Are Showing," Arthur Reinhart offered another staged photo-essay on teenage etiquette titled "Boredom Prefer Gentlemen" (August 16, 1949), based on a soon-to-be released book by the same name. Reinhart's mis-en-scène again focuses on social blunders instead of positive examples, beginning with a two-page overlapping picture of a shy boy who

118

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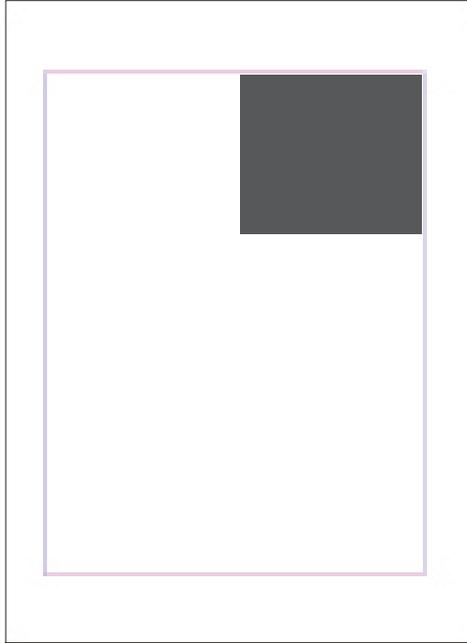
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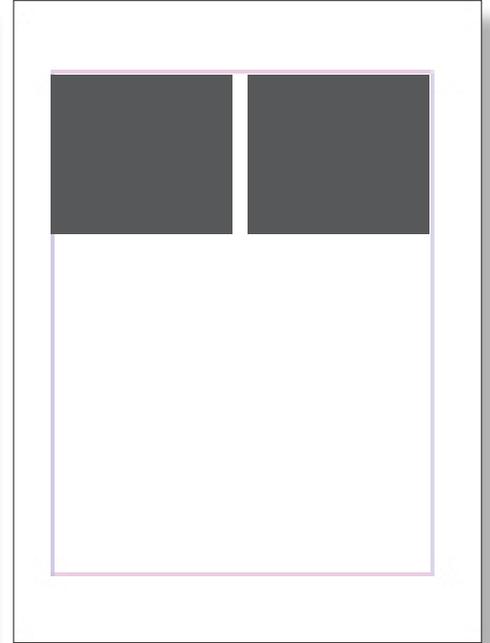
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Quarter image

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JOURNAL LAYOUT GUIDE

Thumbnail Images

PAGE EXAMPLE

Macro-objective Analysis

Robtstein produced a short series of photographs in December 1937 titled "Boothback," featuring a shoeshine man at the corner of Fourteenth Street and Eighth Avenue in Manhattan (cf. Figure 11). The shoeshine stand is set up in front of the New York Savings Bank, under a sign quoting, somewhat ironically, former English prime minister Benjamin Disraeli: "The secret of success in life is for a man to be ready for his opportunity when it comes." This is a staple of photojournalistic practice, and was obviously internalized by Kubrick prior to his period at *Look*, since it is explicitly used in his first published image of the depressed newspaper salesman, the titles announcing 1936's death provide a context for the (tooth) emotional expression.

Another technique is to create an additional frame within the photograph as a highlighting device. Robtstein applied it to a January 1937 portrait of the family of an migratory fruit worker in Florida, with the wife and two of the five children framed by the window of their automobile. Kubrick took a similar portrait of a large family in Stamford, Connecticut, for the July 4, 1950 issue of *Look*, in which seven children look at the photographer through the three windows of their 1933 Plymouth (cf. Figure 12).

Long shots of men dwarfed by the creations of modern engineering is another popular theme that Robtstein explored in his low 1912 high-angle photograph of four men installing a large, circular generator at the Tennessee Valley Authority's Cherokee Dam (cf. Figure 13). This image resembles Kubrick's high-angle portrait of three men posing in front of Columbia University's massive cyclotron, for the May 11, 1948, *Look* issue (Crone, 223).

Symmetrical compositions featuring big-city night life is also a photojournalistic trope, with Robtstein capturing Dallas' theater row by night in January 1942 (cf. Figure 14). Kubrick took a similar shot of Chicago from a higher angle, for an April 12, 1949, photo-essay, looking down State Street with its giddy theater marquees (Duncan, 16).

Robtstein did not forget Kubrick's contributions to *Look* after the younger man retired from photojournalism. For the twelfth revised edition of the *Look* Manual, published in 1953, Robtstein contributed an article describing the advantages of the small, 35mm camera for



Figure 12: Arthur Robtstein, FSA (1937) and Stanley Kubrick, *Look* magazine (1950).

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Stanley Kubrick at *Look* Magazine

when he either suggested or was assigned stories about boxing, baseball, jazz music, the movies and universities, among other topics. This consideration of the photographer's interests provided Kubrick with many opportunities to meet and photograph Hollywood stars, thus laying some of the groundwork for his eventual move to California.

For instance, Kubrick took photographs of movie celebrities that were sometimes published as single portraits in articles dealing with other topics. Actress Gene Tierney appeared as a "mystery voice" on a January 1950 broadcast of the ABC radio quiz show *Quick as a Flash*, which was featured in the March 28 issue of *Look*. Kubrick's photograph is a medium close-up of Tierney smiling, standing next to the radio microphone with the show's host, Bill Cullen. The article's larger picture is an establishing shot of the six contestants during the radio broadcast, with the show's sponsor, Quaker Oats-Aunt Jemima, clearly featured. The last picture shows radio actors dramatizing the program's questions, including Mercedes McCambridge, who had won the Academy Award for the best supporting actress in *All the King's Men* (1949) on March 23rd, just five days before the *Look* issue was published. Since *Look* had a lead-time of six weeks before going to the printers, it may be that McCambridge's picture was included on the basis of her having been nominated for an Oscar, even though she actually won the award before the magazine hit the news-stands. Another movie star who appeared in a yearly *Look* feature, the magazine's predictions for the coming year's influential personalities, is Robert Montgomery (cf. Figure 18). The January 3, 1950, *Look* issue includes a medium close-up photograph of the Republican Montgomery speaking into an ABC radio microphone, doing news commentary. Kubrick may have been interested in director Montgomery's bold experiment in point-of-view filmmaking: the 1947 film *Lady in the Lake*. Singer Doris Day appeared in an earlier installment of *Look*'s yearly predictions, in the magazine's January 6, 1948, issue. Kubrick took a slightly low-angle medium shot of Day singing next to a faux Greek statue of a woman on a pedestal playing the canteles.



Figure 18: Kubrick portraits of R. Montgomery (1948), Doris Day and J.J. Marshakova (1947)

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Stanley Kubrick at *Look* Magazine



Figure 16: Photo by Bob Sandberg (August 1945), and Kubrick's *Day of the Fight* and *Killer's Kiss*.

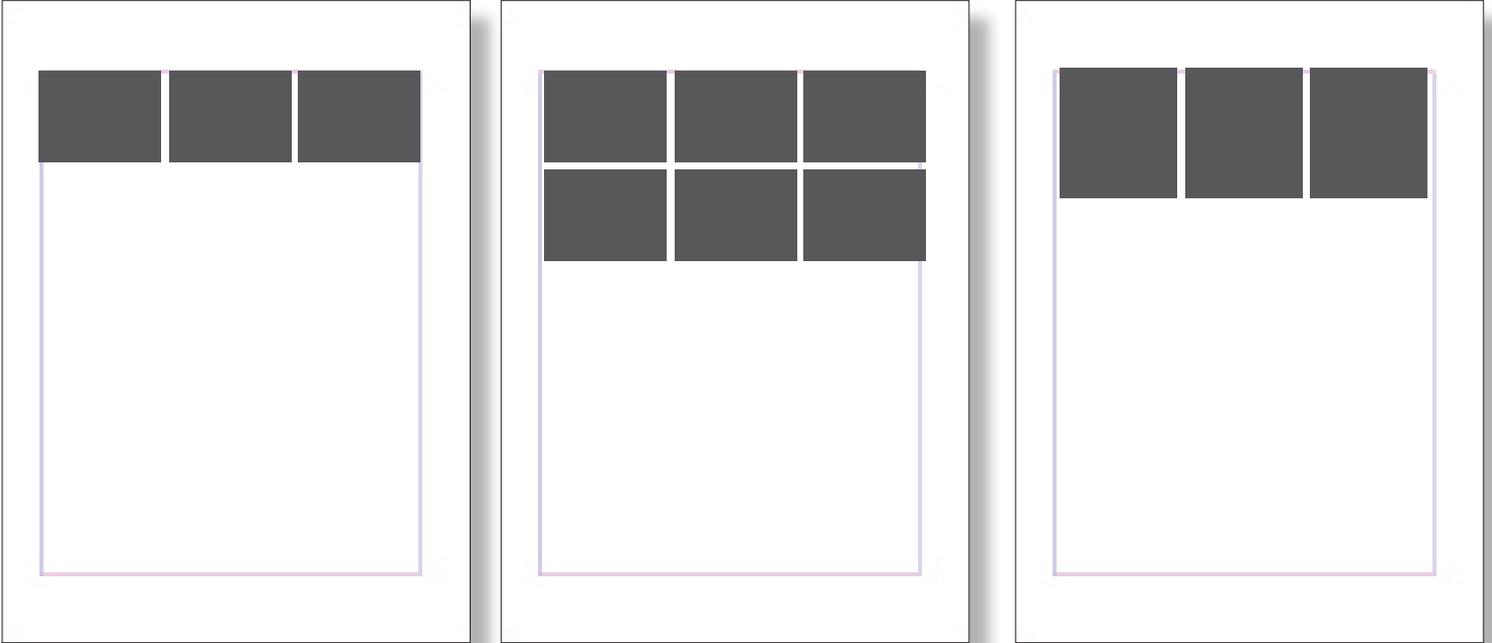
inside circular passageways. Kubrick would also place small human figures next to a huge cyclotron in his profile of Columbia University (May 11, 1948), launching his ambivalent relationship with technology. Kubrick has often shown an interest in low camera angles, to create a sense of estrangement even though it may be justified by the desire to convey a child's perspective, for instance. In Frank Baum's story "American Legion Junior Baseball" (August 16, 1949), the opening photograph is a striking low-angle of the pitcher visible in the background, shot between the legs of the catcher and the home plate umpire. It places us in the action, as first-person participants in a physical sport, albeit at an unusual angle (cf. Figure 36). By necessity, ringside photographers are always shooting low-angle shots in boxing matches, which works in their advantage since it makes the athletes seem larger than life. Two virtually identical low-angle pictures of a boxer sitting in the corner of the ring, also shot between the legs of the opponent, appear in Kubrick's first documentary short, *Day of the Fight*, and his second feature film, *Killer's Kiss*.

Framing the image in such an overt fashion may come across as slightly flamboyant, but it does create a sense of depth by clearly separating foreground and background. Photojournalists working in black and white were especially keen to convey a dynamic or three-dimensional impression in their compositions, since they could not rely on colour to do the job, nor lighting in candid situations. Framing an image in depth, by capturing elements in the foreground, middle ground and background, was a common way of achieving this three-dimensional effect, particularly when combined with deep focus. *Look*'s Hy Peskin took a deliberately staged photograph of jazz pianist Stan Kenton and his band (January 8, 1946), by placing the piano and its player in the foreground, with the rest of the orchestra clearly visible behind the piano in the background. Kubrick created a very similar mise-en-scène in his essay "Disorder! Jazz is 'Hot' Again!" (June 6, 1950) for a portrait of the Hot Five featuring pianist Art Hodes in the foreground, and the rest of the band behind the piano. The only notable difference is that Kenton offers a profile in Peskin's photograph, whereas Kubrick asked the pianist to look over his shoulder at the camera (cf. Figure 37). Another overt form of composition in depth is symmetrical framing, when the image features a vanishing point at the centre of the image, along a vertical line. Kubrick used this technique to good effect in his portrait of George Orson, as if to suggest that the German artist was completely at ease in his adoptive city of New

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DESIGN NOTES



Thumbnail images:

Image Size 5 x 5cm

Image Size in pixels 590 x 590

CMYK/greyscale | 300dpi

Copyright clearance

Caption underneath image

Note for typesetters:

Always group these images together, do not dot in text.

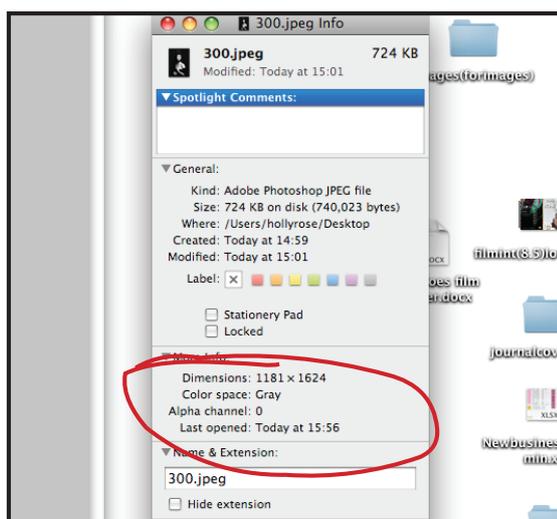
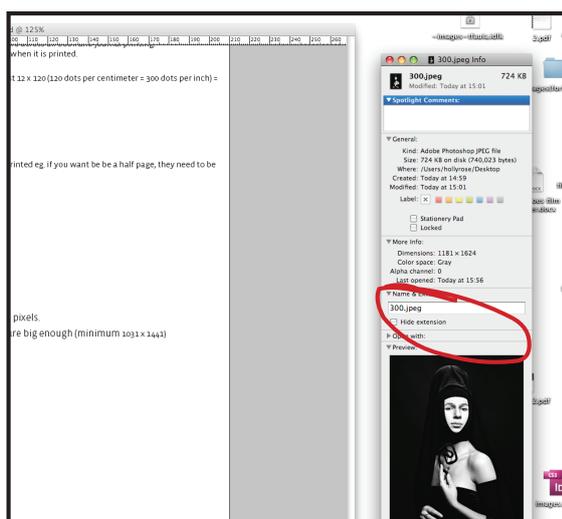
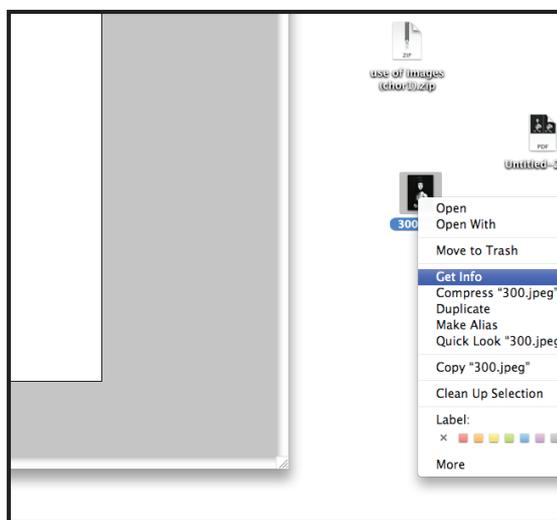
Only use sparingly and on instruction from PM, not throughout a book and only when other attempts to source larger images have been sort.

If you are sent images that are smaller than 8 x12cm then these images MUST be clustered together in one of the above ways, regardless of any placement instructions in the Word document. When you return the typeset file to the PM please alert them to the fact that you have clustered images together – give page numbers where possible.

Image Size Guide

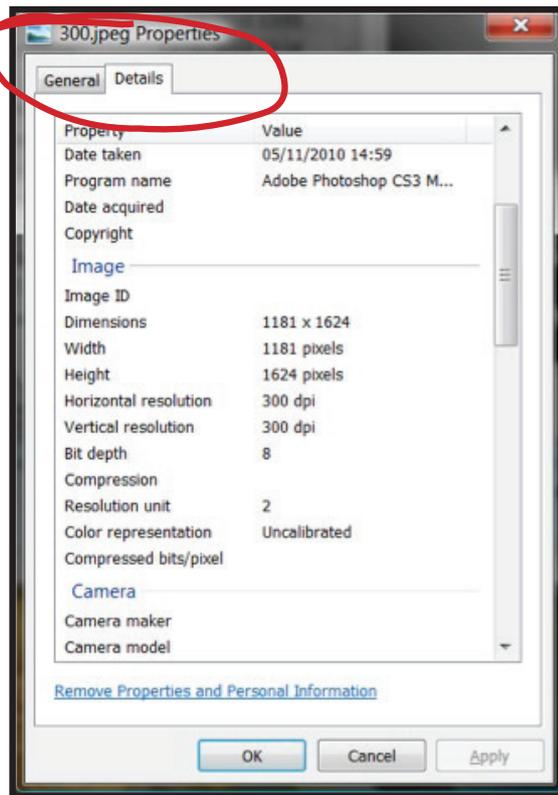
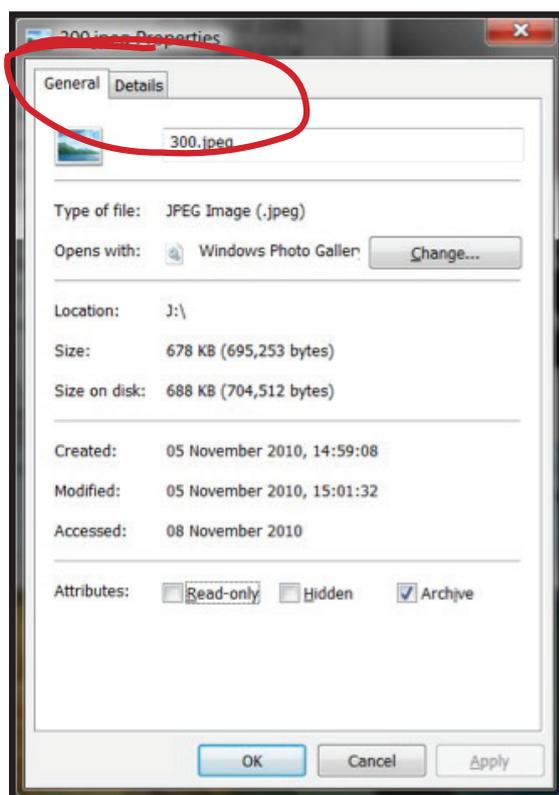
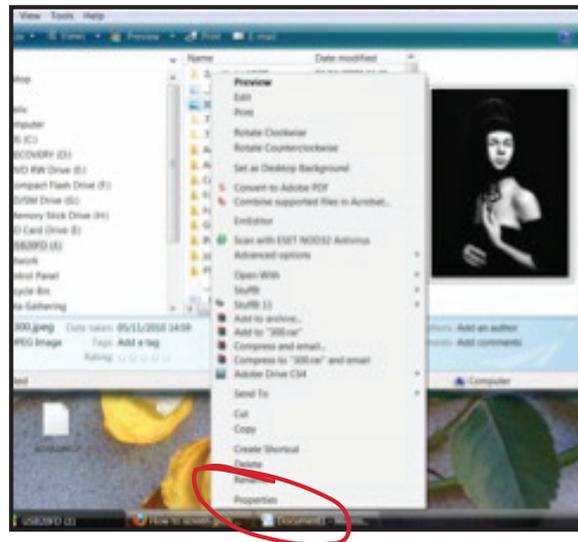
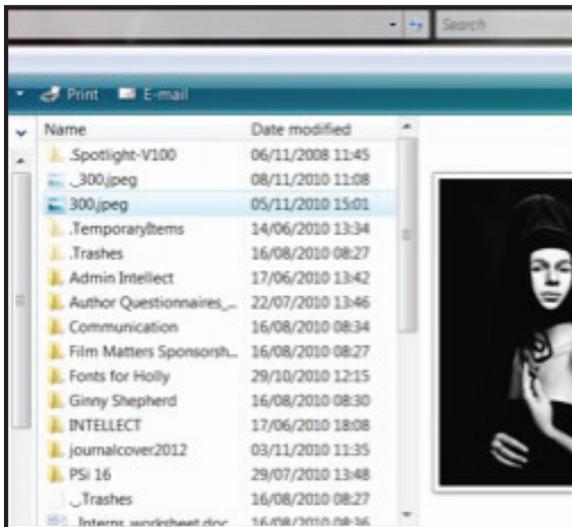
HOW TO FIND OUT THE PIXEL SIZE OF THE IMAGE: ON A MAC

1. Highlight image file
2. Hold down **Ctrl** and click on selected image
3. Select 'Get Info' in drop-down menu
4. Select 'More Info'
5. Look at dimensions – these are displayed in **pixels**
6. Refer to chart on final page to see if it is big enough
7. If the image is too small to use, you need to obtain a better quality image or choose another image for the book



HOW TO FIND OUT THE PIXEL SIZE OF THE IMAGE: ON A PC

1. Right click on the image
2. At the bottom of the drop-down menu click 'Properties'
3. On the top tab of properties click 'Details'
4. Scroll down to 'Image'
5. You will see dimensions displayed in pixels and dpi
6. Refer to chart on final page to see if it is big enough
7. If the image is too small to use, you need to obtain a better quality image or choose another image for the book



Printing terms

COLOUR

4-colour-process (CMYK): The process of combining four basic colours (cyan, magenta, yellow and black) to create a printed colour picture or colours composed from the basic four colours.

RGB (red, green, blue): RGB is an additive colour model used in colour monitors, conventional photo film and paper to create full colour.

Spot colour: A spot colour is a single colour printed on its own.

BINDING

Case binding is the most common type of hardcover binding for books. The pages are arranged in signatures and glued together into a 'textblock'. The textblock is then attached to the cover or 'case', which is made of cardboard covered with paper, cloth, vinyl or leather. This is also known as perfect binding, cloth binding, or edition binding.

Perfect bound (perfect bind): A perfect bound book is a softcover book where the edge of the spine has been applied with glue and the cover wrapped around it.

Saddle stitch: Binding a booklet or magazine with staples in the seam where it folds.

Self-cover: Using the same paper as the text for the cover.

Endpapers: The pages that are pasted onto the binding of a hardback book, to fasten the body of the book to the cover. In most cases these are blank, but occasionally feature some design or text.

Sewn binding: A bookbinding method using threads to hold signatures together e.g thread-sewn, section sewn with either cover drawn on or casebound.

PAPER AND FINISH

Coated paper: Coated paper is a smooth, clay-coated paper used to print books when reproducing high-quality photographs and illustrations are important.

Matte finish: Dull paper or ink finish.

Laminate: To cover with film, to bond or glue one surface to another.

Offset paper: Term for uncoated book paper.

Spot varnish: Varnish used to highlight a specific part of the printed sheet.

DESIGN

Style sheet: A style sheet is a document an editor uses to follow the grammatical and other editorial rules established by the publisher.

DPI (dots per inch): A measurement of linear resolution for a printer or scanner. For example, a reso-

lution of 300 dpi means that there are 300 dots across and 300 dots down. A higher number of dots creates a finer resolution.

Gutter: The gutter is the point at which the paper of a bound book begins to curve sharply toward the centre.

Kerning: Kerning is changing the distance between characters. It is useful for adjusting the text while designing a book.

PRINTING

Imposition: Positioning printed pages so they will fold in the proper order.

Plate section: A collection of pages of photographs, usually colour, which are bound together in sections in the book. This is the most cost-effective way of incorporating colour into specialist books.

Signature: A sheet of printed pages which when folded become a part of a book or publication.

Trim marks: Similar to crop or register marks. These marks show where to trim the printed sheet.

Trim size: The final size of one printed image after the last trim is made.

Bleed: Printing that extends to the edge of a sheet or page after trimming. Trimming machines are not as precise as printing presses. When the magazine is cut down (trimmed) to its final size, it is almost impossible to cut along the page edge exactly. Having art go well off the page (bleed off) will ensure no possibility of a white hairline around the edge of page.

Plate: The part of a printing press that transfers the ink onto the paper.

FILES

EPS (encapsulated postscript): A file type that allows the carrying of different information between software programs.

Vector: An image plotted by lines on an X-Y axis. This image is different from a bitmap, which is composed of dots.

Stock and Plate Sections

DESIGN NOTES

Standard black and white book

170 x 230 mm
Text: Offset 90gsm | 1 colour throughout
Cover: matt laminated 1 side 300gsm | 4 colour

Standard full colour book

170 x 230 mm
Text: Offset 90gsm | 1 colour throughout
Cover: matt laminated 1 side 300gsm | 4 colour

Hardback black and white standard book

170 x 230 mm
Text: Offset 90gsm | 1 colour throughout
Cover: matt laminated 1 side 300gsm | 4 colour
Endpapers: Offset 170gsm
3.0mm board

Hardback colour book

170 x 230 mm
Text: Offset 90gsm | 1 colour throughout
Cover: matt laminated 1 side 300gsm | 4 colour
Endpapers: Offset 170gsm
3.0mm board

Page imposition

Is a system used by printers to save paper when printing. Printing pages in the way that we read them (one page at a time) would be quite wasteful. Instead, book printers print pages in sets of 16 or 32 (or 4 or 8). However, instead of using readers' spreads (with pages 2 and 3 together), they use printers' spreads, so that when the pages are folded, cut and collated they form a conventional book layout.

If you are printing a book or booklet yourself, it is useful to know how this works. Printers' spreads start with the first and last pages together and end with the middle pages together.

Plate section

A collection of pages of photographs, usually colour, which are bound together in sections in the book. This is the most cost-effective way of incorporating colour into specialist books.

Because of the way pages are laid out on the press, the most cost-effective page quantities are 16/32/48 and multiples of 16.

So a plate section would need to slot into a book at a convenient spot. There are lots of tricks a printer can do so please do ask for their advice on plate sections.

Standard black and white book with plate section

170 x 230 mm
Text: 90gsm, matt offset
Cover: matt laminated 1 side 300gsm | 4 colour
1 colour throughout
Plate section: could look at a higher stock, silk or satin? Or stay on same weight and just use colour.

Photo series book

220 x 220mm
Text: 150gsm Silk/matt coated | 4 colour
Cover: 350gsm Matt laminate | 4 colour

