Abstract: In the post-colonial era, Hollywood films have often been treated by scholars on both sides of the Pacific as a form of cultural invasion; and the Chinese “Other,” the reluctant victim of this invasion. My discursive review of the interaction between Hollywood and China is intended not to negate the invasion-and-resistance theory in general but to repute the generalization of the “Otherness” in the Chinese context. In China, there has never been a uniform opinion of Hollywood, because there has never been a single, faceless entity of the Chinese Other. In China, authorities’ opinions, art elites’ opinions, filmmakers’ opinions, cineastes’ opinions, and masses’ opinions have always differed, sometimes polarized, from one another. Two perspectives, to treat Hollywood as a political entity and to treat it as a provider of entertainment, have been the major demarcation of the differences. Any failure to differentiate these opinions is a failure to understand the complexity of the Chinese mentality and history. In this essay, the term, “Hollywood” is used to distinguish commercial ventures from auteur films, independent films, or underground films made in the United States, and “audience” is referred to the average cinema goers who view films, not just Hollywood films, as sheer means of entertainment era of engagement.