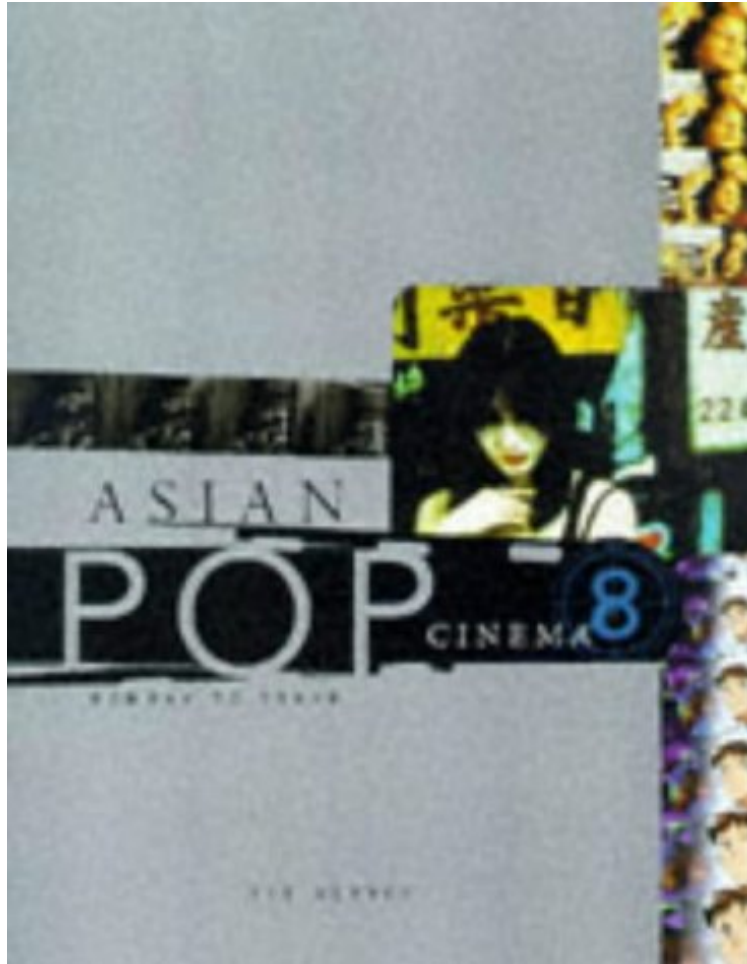


(Free read ebook) Asian Pop Cinema: Bombay to Tokyo

Asian Pop Cinema: Bombay to Tokyo

Lee Server

*audiobook / *ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#4431724 in Books 1998-12-01 Original language: English PDF # 1 10.02 x .45 x 7.54l, #File Name: 0811821196132 pages | File size: 29.Mb

Lee Server : Asian Pop Cinema: Bombay to Tokyo before purchasing it in order to gauge whether or not it would be worth my time, and all praised Asian Pop Cinema: Bombay to Tokyo:

0 of 0 people found the following review helpful. Good primer, though a bit outdated, on Asian Pop Cinema By Shawn McKenna More than time has passed since Asian Pop Cinema was published in 1999; the knowledge of Asian Cinema has become more ubiquitous with an abundant amount of DVDs and books that have been released since. For example, when writing about Thai movies he completely ignores Panna Rittikrai B action films that were plentiful and popular during the 80s and 90s, but it is hard to fault because they were not well known outside of Thailand until the popularity of Tony Jaa. Only five pages (and one of them a picture) are dedicated to Korean films. This would not happen if this book was written today with the brilliant, disturbing and unique cinema that comes out of South Korea. Lee Server seems to favor filling too much information on erotica films (such as Japanese pinku or Philippine bomba films) while interesting are a bit disproportionate when considering the thesis of his book is "pop." Several

interviews with John Woo, Tomoaki Hosoyama, Jose Lacaba are the highlights of this book and a good reason to get it if you are an Asian movie fan as long as this book remains inexpensive. The book works well as a primer glossing over cinema from Hong Kong, China, Taiwan, Japan, Korea, Philippines, Southeast Asia and India. It is weird that he has two specific chapters on Seijun Suzuki and Takeshi Kitano while ignoring most other directors or just barely mentioning them. Though even if you have a good knowledge of Asian cinema you are bound to get some idea of a future cinematic purchase (or rental) and this is where the book succeeds. 0 of 0 people found the following review helpful. The Best Overview We Could Ask For By A Customer With this passionately researched and skillfully presented book, Lee Server just might open the gate a crack and enable a treasure trove of cinema to enter the English-language cultural milieu. Server approaches films that have often been overlooked or degraded by film critics and historians in the United States and he renders them stunningly in concise descriptions that are aided by bright, exciting visuals. While every chapter leaves me screaming for more information, the book is an immensely accomplished overview, and its sharp and intelligent text gives us just enough information to thoroughly wet my appetite. In addition to his skill in presenting films to us, Server also proves to be the most accomplished of interviewers. He gets to the core of his interviewees' art, and, through interviews with John Woo, Tomosho Hosokai, Eddie Romero, and others he reveals to us the passion and intelligence that makes these filmmakers important. Who is Mr. Server? He seems to have come from a background of books on animals and pulp novelists. I have never been too interested in Sharks or Lions before, but after Server's performance with this book, I wouldn't be surprised if he made those subjects fascinating, as well. Bravo to Lee Server! 4 of 4 people found the following review helpful. Slick, well-organized overview of contempo Asian cinema By tom.warner@gse.com The author obviously has a feel for what's hip in pop culture, given his past works (including several books on Film Noir and Pulp Fiction PB Covers) and this Asian cinema primer is no exception. He touches all the correct bases as far as action sexploitation Hong Kong Cinema (John Woo, Tsui Hark, Ringo Lam, Naked Killer, Sex Zen), Bollywood (insane musical numbers and over-the-top HK-style action co-exist with incredibly ham-fisted acting and prudish "no-kissing" sexual mores) and Japanese cinema (current flaves of the month: Beat Takeshi Kitano of Fireworks Sonatine fame and Seijan Suzuki of 60s yakuza art films). But this is just the frosting on the critical cake, scratching the surface of topics that deserve, nay require, more in-depth analysis and reporting. Still, the pix are great and chapters on Korean and Thai and Phillipines cinema are interesting. Fans whose interest is stirred will want to explore more in-depth analyses of the subject matter in Pete Tombs' MONDO MACABRO and Bey Logan's HONG KONG BABYLON.

Asian Pop Cinema is the first full-color guide to the wide-ranging films of Japan, Korea, China, Taiwan, the Philippines, Hong Kong, Southeast Asia, and India, served up with dozens of spectacular photographs, film stills, and movie posters. Outlandish animated science fiction, musical shoot 'em ups, sword epics, ghost stories, and erotic tales (sometimes all in one!)-the floodgates of Asian cinema are open and Western audiences are hungry for the dazzling thrills. Presenting the major films, the people behind them, the key elements of each genre, and interviews with John Woo and others, Lee Server brings a unique breadth of knowledge and inimitable wit to every page. From subversive camp to high-adrenaline crime thrillers, Asian Pop Cinema is a great read and exciting resource for both seasoned and uninitiated viewers.

.com This visually explosive, engaging volume covers its topic with amazing facility. Moving from Hong Kong to China, Taiwan, Japan, Korea, the Philippines, Southeast Asia, and India, author Lee Server explores the most thrilling popular films of these regions. No genre is left untouched. While Server is clearly well rounded in cinematic history, he focuses on the action, horror, fantasy, erotic, gangster, and animated films that have emerged most recently. Packing the pages with full-color photographs and writing with wonderful enthusiasm for the medium, Server reveals the diversity with which each country and its respective directors approach their material. He also includes interviews with movie masters like Jos Lacaba, Eddie Romero, Tomoaki Hosoyama, and of course, John Woo, whose immigration to America in the 1990s led to the creation of Face/Off and the sequel to Mission: Impossible. Asian Pop Cinema is a delicious treat for fans of Eastern cinema, and a splendid introduction for novices in search of enlightenment. --Raphael Shargel Lee Server's 'Asian Pop Cinema: Bombay to Tokyo' survey[s] the region's exhilaratingly diverse motion picture fare, from slick anime to Indian musicals to Chinese historical epics and everything in between. The book is gorgeously designed, with judicious use of full-color stills and posters which evoke Asia's vibrant cinema without overwhelming the eye. Server devotes sections to Hong Kong, China, Taiwan, Japan, Korea, the Philippines, Southeast Asia and India; individual chapter topics include examinations of anime and sword epics as well as interviews with Woo and a few other notable directors. -- Cinescape About the Author Lee Server is the author of Danger Is My Business and Over My Dead Body , both published by Chronicle Books.