



MICHELLE YEOH
MAGGIE CHEUNG
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THE CRITERION COLLECTION

THE
HEROIC TRIO
A FILM BY
JOHNNIE TO
EXECUTIONERS
A FILM BY
JOHNNIE TO
AND CHING SIU-TUNG

The Heroic Trio

Maryanne Dever



The Heroic Trio:

Dongfan san xia, 1998 **Super Bitches and Action Babes** Rikke Schubart, 2014-08-23 With actress Pam Grier's breakthrough in *Coffy* and *Foxy Brown* women entered action science fiction war westerns and martial arts films genres that had previously been considered the domain of male protagonists This ground breaking cinema however was and still is viewed with ambivalence While women were cast in new and exciting roles they did not always arrive with their femininity intact often functioning both as a sexualized spectacle and as a new female hero rather than female character This volume contains an in depth critical analysis and study of the female hero in popular film from 1970 to 2006 It examines five female archetypes the dominatrix the Amazon the daughter the mother and the rape avenger The entrance of the female hero into films written by produced by and made for men is viewed through the lens of feminism and post feminism arguments Analyzed works include films with actors Michelle Yeoh and Meiko Kaji the *Alien* films the *Lara Croft* franchise *Charlie's Angels* and television productions such as *Xena Warrior Princess* and *Alias* **Director in Action** Stephen Teo, 2007-06-01 *Director in Action* examines the career of Johnnie To whose art house action hits include *A Hero Never Dies* *The Longest Nite* *Running out of Time* *The Mission* *PTU* *Breaking News* *Election* and *Election 2* The author discusses the symbiotic relationship between director and genre why To is regarded as an auteur and the influence he has on the trajectory of the action genre in the Hong Kong cinema The author's view is that To's idiosyncratic auteurist style transforms the generic conventions under which he is compelled to work and that there is a discernible element of experimentalism in his most outstanding films In addition To modulates the film noir form to suit his local contexts characters and locations to create a highly personalized noir cinema in post 1997 Hong Kong **TLA Film and Video Guide 2000-2001** David Bleiler, 2005-09-23 The *TLA Film Video Guide* is the absolutely indispensable guide for the true lover of cinema By focusing on independent and international films and avoiding much of the made for TV made for cable made for video dreck this guide offers more comprehensive coverage of the films the reader may actually want to see It also features Over 9 500 films reviewed Five comprehensive indexes by star director theme genre and country of origin Over 450 photos A listing of all the major film awards A comprehensive selection of International Cinema from over 50 countries From one of the finest names in video retailing and a growing rental chain comes the latest edition of the film video guide now expanded to include titles available on DVD that's perfect for everyone whose taste ranges from *Pulp Fiction* to *Pink Flamingos* from *Life is Beautiful* to *Valley of the Dolls*

Reel Women Jane Sloan, 2007-03-26 In the last several decades the number of films featuring female protagonists has increased significantly Many of these films reflect the vast cultural and sociological changes that have taken place since the early 1960s highlighting not only a wide spectrum of female characters depicted onscreen but the creative work of women behind the camera as well In *Reel Women* An International Directory of Contemporary Feature Films about Women media librarian Jane Sloan has assembled an impressive list of more than 2400 films _from nearly 100 countries_ that feature female

protagonists Each entry includes a brief description of the film and cites key artistic personnel particularly female directors producers and screenwriters involved in its production Reel Women also contains a critical survey in which Sloan charts the changes women have undergone both on screen and off as moviemaking and audience sensibilities have evolved in the last forty plus years Listing many more films on the subject of women than can be found in any other source this reference brings together important titles from area studies and genre markets along with titles associated with women s cinema and feminist film In addition to title and actor indexes the book contains a subject index that provides detailed access to place names historical characters time periods and storylines as well as the backgrounds _religious racial and ethnic_ of the main characters This directory is an ideal reference tool for researchers studying the evolution of female characters in films around the world from Afghanistan to Zimbabwe It is also a resource for casual viewers who are looking for films that reflect the diversity of women s roles that can be found in independent and national cinemas as well as commercial blockbusters

Women Willing to Fight Silke Andris, Ursula K. Frederick, 2009-01-23 Women Willing to Fight is a collection of essays that explores the presence of the fighting woman in contemporary Hollywood cinema Drawn from a variety of genres the authors examine the changing role image and position of this figure in film over recent decades The increasing dominance of this character and her repositioning as a protagonist reinvigorates discussion concerning the dynamics of film narrative and spectacle Each contribution takes as its focus a central character from the Hollywood blockbuster era examining in detail the motivations and implications of the fighting female In doing so the collection raises significant questions about the place of the fighting woman in contemporary media and the relationships she forges on and off screen With a strong appreciation of the mixed messages inherent in images of fighting women Women Willing to Fight seeks to draw attention to the embodied forms physical intellectual and emotional through which female fighters are represented The anthology places particular emphasis on the emergence of the physically empowered woman a character for whom the body has become a weapon and a target While early cinematic representations allowed women to voice their fury and frustration today s female fighters not only speak up but muscle up Putting aside the supernatural powers of many action heroines this volume focuses on the kinds of fighting skills abilities and desires that are engendered in characterisations of mortal women To this end the volume implicitly addresses complex and cross cultural notions of extra ordinary power By examining the embodied arsenal that these characters possess and develop through training conditioning and life experience it considers the representation of motivation and metamorphoses into the fighting woman how a woman fights holds implicit meaning and inevitably urges us to consider why and what she is fighting for

Born in Flames Howard Hampton, 2007-01-15 Twenty years as an outsider scouring the underbelly of American culture has made Howard Hampton a uniquely hard nosed guide to the heart of pop darkness Bridging the fatalistic intensely charged space between Apocalypse Now Redux and Nirvana s Smells Like Teen Spirit his writing breaks down barriers of ignorance and arrogance that have segregated art forms from each other and often

from the world at large In the freewheeling spirit of Pauline Kael Lester Bangs and Manny Farber Hampton calls up the extremist underground tendencies and archaic forces simmering beneath the surface of popular forms Ranging from the kinetic poetry of Hong Kong cinema and the neo New Wave energy of Irma Vep to the punk heroines of Sleater Kinney and Ghost World Born in Flames plays odd couples off one another pitting Natural Born Killers against Forrest Gump contrasting Jean Luc Godard with Steven Spielberg defending David Lynch against aesthetic ideologues invoking The Curse of the Mekons against Fredric Jameson s Postmodernism and introducing D H Lawrence to Buffy the Vampire Slayer We are born in flames sang the incandescent Lora Logic and here those flames are a source of illumination as well as destruction warmth as well as consumption From the scorched earth works of action movie provocateurs Seijun Suzuki and Sam Peckinpah to the cargo cult soundscapes of Pere Ubu and the Czech dissidents Plastic People of the Universe Born in Flames is a headlong plunge into the passions and disruptive power of art

Australia and Asia Maryanne Dever,2013-12-19 Focuses on a series of interactions and exchanges whether philosophical political aesthetic or commercial between Australia and the cultures of the Asia Pacific region

Ladies and Gentlemen, Boys and Girls Murray Pomerance,2001-03-01 Examines gender roles in contemporary foreign and Hollywood films amid changing social political cultural and economic conditions

Defenses Against the Dark Arts John S. Nelson,2021-01-11 As the publishing sensation of the last half century Harry Potter dominates early education in politics Children tweens teens and adults love it and most students come to college knowing at least some of it This dark fantasy analyzes politics in strikingly practical and institutional ways Like ancient Sophists modern Machiavellians and postmodern Nietzscheans the Potter books treat politics as dark arts and our defenses against them The Potter saga overflows with drama humor and insight into ours as dark times of terrible troubles These reach from racism sexism and specism to fascism terrorism autocracy and worse Harry and his friends respond with detailed entertaining takes on many ideologies movements and styles of current politics Defenses Against the Dark Arts argues that Potter performances of magic show us how and why to leap into political action This includes the high politics of governments and elections and especially the everyday politics of families schools businesses media and popular cultures It explores Potter versions of idealism realism feminism and environmentalism It clarifies Potter accounts of bureaucracy nationalism and patronage And it analyzes Potter resistance through existentialism and anarchism The emphasis is on learning to face and defend against dark arts in dark times

Introduction to Michelle Yeoh Gilad James, PhD, Michelle Yeoh is a Malaysian actress who is renowned for her martial arts skills poise and charm She was born on August 6 1962 in Ipoh a city in Malaysia As a young girl she was enamored with dance particularly ballet and went on to represent Malaysia at the Miss World pageant in 1983 where she placed third However it was her foray into martial arts that would cement her place as a household name Yeoh quickly became a skilled martial artist and impressed everyone with her debut film The Heroic Trio in 1993 Since then Yeoh has starred in several successful films including Crouching Tiger Hidden Dragon

Tomorrow Never Dies and Memoirs of a Geisha Apart from acting Yeoh is also involved in various philanthropic projects including her long time work as a global ambassador for the United Nations Development Programme where she helps to promote gender equality and alleviate poverty Additionally she has donated millions of dollars to various causes throughout her career as an actress Her achievements have garnered several accolades including the Legion of Honour France and the Commander of the Order of the British Empire UK Overall Yeoh s impressive career in both acting and philanthropy has earned her a place as one of the most talented and respected figures in the entertainment industry Overall Michelle Yeoh s life and career have been marked by excellence dedication and a passion for making a difference She has proved herself to be an incredibly versatile and multi talented artist and her tireless commitment to philanthropy makes her a true inspiration to many Whether it is through her acting abilities her martial arts skills or her charitable contributions Yeoh has left an indelible mark on the world of entertainment and beyond and she continues to inspire and impress people all around the world through her work

Film History and Screen Culture in and beyond Greater China Lin Feng,2025-02-28 Bringing together work from established and emerging scholars and practitioners from around the world this collection expands existing scholarship on cinemas of the Sinosphere by revealing forgotten and emerging aspects of film history Organised chronologically individual chapters cover geographic regions of mainland China Hong Kong and Taiwan to engage with key issues of film history and screen politics that are overlooked by the traditional canon of Chinese cinema Tackling key debates on post colonialism cold war and their sociopolitical impacts on screen culture in these regions this collection challenges the binary paradigms that are perpetuated in the historical scholarship of Chinese cinema such as left wing and right wing cinema commercial entertainment and political propaganda films and mass consumption of genre films versus the critical acclaim of New Wave auteurism Together the essays reveal the cultural mobility across different geographic and sociopolitical borders their intertwined experience of the past and historical events impact on contemporary filmmaking and screen cultures This collection will be of interest to students and researchers of Film Media and Cultural Studies as well as Asian Studies and Chinese Studies

Directory of World Cinema: China 2 Gary Bettinson,2015-05-29 Since the publication of the first volume of Directory of World Cinema China the Chinese film industry has intensified its efforts to make inroads into the American market The 2012 acquisition of US theatre chain AMC and visual effects house Digital Domain by Chinese firms testifies to the global ambitions of China s powerhouse film industry Yet Chinese cinema has had few crossover hits in recent years to match the success of such earlier films as Crouching Tiger Hidden Dragon House of Flying Daggers and Kung Fu Hustle Yet even overseas revenue for Chinese movies has dwindled domestic market growth has surged year after year Indeed annual production output remains healthy and the daily expansion of screens in second or third tier cities attracts audiences whose tastes favour domestic films over foreign imports

The Chinese Exotic Olivia Khoo,2007-10-01 With great sensitivity and originality Olivia Khoo shows us how to read popular films female movie stars quotidian cultural artifacts

novels and other Chinese exotic phenomena in contemporary global circulation Rey Chow Brown University Olivia Khoo is a lecturer in film studies at the University of New South Wales Australia *Reel Knockouts* Martha McCaughey, Neal King, 2010-01-01 When Thelma and Louise outfought the men who had tormented them women across America discovered what male fans of action movies have long known the empowering rush of movie violence Yet the duo's escapades also provoked censure across a wide range of viewers from conservatives who felt threatened by the up ending of women's traditional roles to feminists who saw the pair's use of male style violence as yet another instance of women's co-option by the patriarchy In the first book length study of violent women in movies *Reel Knockouts* makes feminist sense of violent women in films from Hollywood to Hong Kong from top grossing to direct to video and from cop action movies to X rated skin flicks Contributors from a variety of disciplines analyze violent women's respective places in the history of cinema in the lives of viewers and in the feminist response to male violence against women The essays in part one Genre Films turn to film cycles in which violent women have routinely appeared The essays in part two New Bonds and New Communities analyze movies singly or in pairs to determine how women's movie brutality fosters solidarity amongst the characters or their audiences All of the contributions look at films not simply in terms of whether they properly represent women or feminist principles but also as texts with social contexts and possible uses in the re-construction of masculinity and femininity

Heroine Worship Sarah Kuhn, 2018-07-03 Asian American superheroines Evie Tanaka and Aveda Jupiter protect San Francisco from perilous threats in the second book in Sarah Kuhn's snarky and smart fantasy trilogy The superheroine we've been waiting for Seanan McGuire Once upon a time Aveda Jupiter aka Annie Chang was demon infested San Francisco's most beloved superheroine a beacon of hope and strength and really awesome outfits But all that changed the day she agreed to share the spotlight with her best friend and former assistant Evie Tanaka who's now a badass fire wielding superheroine in her own right They were supposed to be a dynamic duo but more and more Aveda finds herself shoved into the sidekick role Where it must be said she is not at all comfortable It doesn't help that Aveda's finally being forced to deal with fallout from her diva behavior and the fact that she's been a less than stellar friend to Evie Or that Scott Cameron the man Aveda's loved for nearly a decade is suddenly giving her the cold shoulder after what seemed to be some promising steps toward friendship Or that the city has been demon free for three months in the wake of Evie and Aveda's apocalypse preventing battle against the evil forces of the Otherworld leaving Aveda without the one thing she craves most in life a mission All of this is causing Aveda's burning sense of heroic purpose the thing that's guided her all these years to falter In short Aveda Jupiter is having an identity crisis When Evie gets engaged and drafts Aveda as her maid of honor Aveda finally sees a chance to reclaim her sense of self and sets out on a single minded mission to make sure Evie has the most epic wedding ever But when a mysterious unseen supernatural evil rises up and starts attacking brides to be Aveda must summon both her superheroine and best friend mojo to take down the enemy and make sure Evie's wedding goes off without a hitch

or see both her city and her most important friendship destroyed forever *Martial Arts Cinema and Hong Kong Modernity* Man-Fung Yip, 2017-09-05 At the core of Martial Arts Cinema and Hong Kong Modernity Aesthetics Representation Circulation is a fascinating paradox the martial arts film long regarded as a vehicle of Chinese cultural nationalism can also be understood as a mass cultural expression of Hong Kong's modern urban industrial society This important and popular genre Man Fung Yip argues articulates the experiential qualities the competing social subjectivities and gender discourses as well as the heightened circulation of capital people goods information and technologies in Hong Kong of the 1960s and 1970s In addition to providing a novel conceptual framework for the study of Hong Kong martial arts cinema and shedding light on the nexus between social change and cultural aesthetic form this book offers perceptive analyses of individual films including not only the canonical works of King Hu Chang Cheh and Bruce Lee but also many lesser known ones by Lau Kar leung and Chor Yuen among others that have not been adequately discussed before Thoroughly researched and lucidly written Yip's stimulating study will ignite debates in new directions for both scholars and fans of Chinese language martial arts cinema Yip subjects critical clichés to rigorous examination moving beyond generalized notions of martial arts cinema's appeal and offering up informed scrutiny of every facet of the genre He has the ability to encapsulate these films' particularities with cogent examples and at the same time demonstrate a thorough familiarity with the historical context in which this endlessly fascinating genre arose David Desser professor emeritus University of Illinois at Urbana Champaign Eschewing a reductive chronology Yip offers a persuasive detailed and sophisticated excavation of martial arts cinema which is read through and in relation to rapid transformation of Hong Kong in the 1960s and 1970s An exemplar of critical genre study this book represents a significant contribution to the discipline Yvonne Tasker professor of film studies and dean of the Faculty of Arts and Humanities University of East Anglia *Transnational Asian Identities in Pan-Pacific Cinemas* Philippa Gates, Lisa Funnell, 2012-03-12 This collection examines the exchange of Asian identities taking place at the levels of both film production and film reception amongst pan Pacific cinemas The authors consider on the one hand texts that exhibit what Mette Hjort refers to as marked transnationality and on the other the polysemic nature of transnational film texts by examining the release and reception of these films The topics explored in this collection include the innovation of Hollywood generic formulas into 1950's and 1960's Hong Kong and Japanese films the examination of Thai and Japanese raced and gendered identity in Asian and American films the reception of Hollywood films in pre 1949 China and millennial Japan the production and performance of Asian adoptee identity and subjectivity the political implications and interpretations of migrating Chinese female stars and the production and reception of pan Pacific co productions *Heroine Complex* Sarah Kuhn, 2017-07-04 Asian American superheroines Evie Tanaka and Aveda Jupiter protect San Francisco from perilous threats in the first book in Sarah Kuhn's snarky and smart fantasy trilogy The superheroine we've been waiting for Sean McGuire Being a superheroine is hard Working for one is even harder Evie Tanaka is the put upon personal assistant to Aveda Jupiter

her childhood best friend and San Francisco's most beloved superheroine. She's great at her job, blending into the background, handling her boss's epic diva tantrums and getting demon blood out of leather pants. Unfortunately, she's not nearly as together when it comes to running her own life, standing up for herself or raising her tempestuous teenage sister, Bea. But everything changes when Evie's forced to pose as her glamorous boss for one night, and her darkest secret comes out: she has powers, too. Now it's up to her to contend with murderous cupcakes, nosy gossip bloggers, and supernatural karaoke battles, all while juggling unexpected romance and Aveda's increasingly outrageous demands. And when a larger threat emerges, Evie must finally take charge and become a superheroine in her own right or see her city fall to a full-on demonic invasion.

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