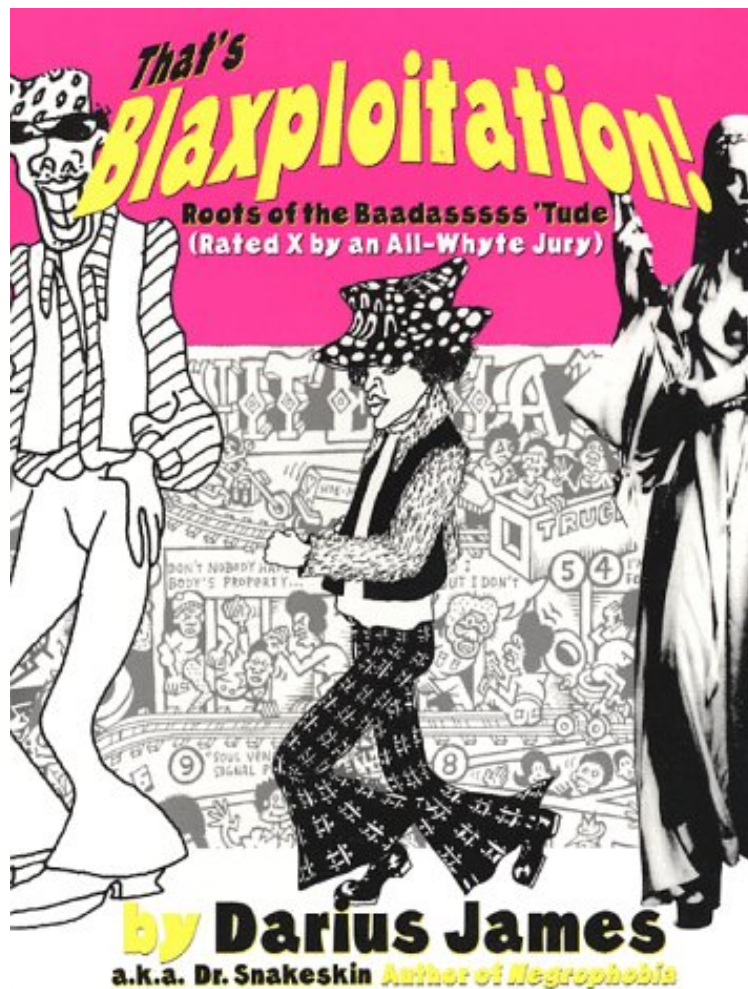


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Darius James : That's Blaxploitation!: Roots of the Baadasssss 'Tude (Rated X by an All-Whyte Jury) before purchasing it in order to gauge whether or not it would be worth my time, and all praised That's Blaxploitation!: Roots of the Baadasssss 'Tude (Rated X by an All-Whyte Jury):

0 of 0 people found the following review helpful. It leaves you wanting more but not in a good way. The lack of any color photos should be considered before purchasing. By ScoreTheFilm There is an awful lot to cover when it comes to Blaxploitation films. The genre was fairly short-lived, lasting about a half dozen years before petering out as the decade came to a close. In James' book, he gives us a little information about some of the most important and well-known films of the genre along with interviews with the principle players in front of and behind the camera. The interviews are the real meat of the book and hearing from some of the folks who made this genre great. Pam Grier, Fred

Williamson, Jim Brown, Ron O'Neal, and so on. There are other sections including James' (as Doctor Snakeskin) advice on gettin' some action called, *The Blackman's Guide to Seducing White Women with the Amazing Power of Voodoo*. It's tongue-in-cheek and offensive to the vanilla crowd but then if you're a square, you won't be reading a book about exploitation genre films. Speaking of which, there are a few photos containing nudity...not a bad thing. What I didn't like, though, is that while there are a lot of pictures (many of them about the size of a U.S. half dollar), they're all in black white. Not a single color photo to be found between the covers. That's a real let down. The genre had so many gorgeous movie posters that it's a shame some of them couldn't be included in their colorful glory. There are very few posters included anyway but the BW ruins it. I can't recommend this book only because I just know there has to be something much better and well-rounded out there somewhere. What it is good for is hearing from the folks who made this genre so groovy and different. Their interviews are fun and keep you longing for more more than this book has to offer. 1 of 1 people found the following review helpful. How did this book get Published? By Rob Morphy I read the reviews on this and did not go in expecting a scholarly tome breaking down the historical or cultural implications of blaxploitation cinema, nor did I expect exhaustively researched reviews of aforementioned movies, but what I had hoped would be a loving and tongue-in-cheek homage to an oft maligned sub-genre is actually a pile of virtually incoherent reminiscences of the '70s, peppered with the occasionally interesting interview, amateurish illustrations and the most skimpy and poorly written (did he actually watch these movies?) reviews I've ever stumbled across. Worst of all the author seems to have an open dislike for the genre This book is a waste of time and money for any fan of this politically incorrect, yet undeniably enjoyable, genre and it makes me wonder if Darius James had come compromising pictures of the editors of St. Martin's Griffin in order to get this first-draft effort published. With the exception of the interviews, I can't even recommend this for completists. 1 of 1 people found the following review helpful. Enjoyable read, but not really about Blaxploitation. By Joe Yanick Darius James, aka Dr. Snakeskin, has written what can only be described as the memoir of a pot-riddled teenager/young adult during the height of 60s/70s black pop culture. The book has no flow, and by this I mean that in the middle of interviews there will be secondary interviews or stories started in the margins of the pages, making it very easy to lose track of what you should be reading. The book allows you to free yourself from the usual dominate voice, and allows you to really take your own track. I am kind of shocked that the book was published in the state it is, as I could easily see ways to rearrange it in a more readable manner. That being said, with the exception of the form being the way it is due to page restrictions, I feel that the choice that James made was most likely intentional. This is not the typical work of the academics, nor is it similar to any other book I've read reviewing film in any manner. What James has crafted is a personal look at Black representations in pop-culture from the 60s until the 90s. Don't go into this book expecting to learn a lot about film, or even Blaxploitation films, you will find that goal fruitless. Instead go into this book, expecting to be thrust into the mind of Darius James, a very unique one to say the least. All in all this is a enjoyable and relatively short read. I'd recommend it.

One of today's most controversial African-American authors presents his hilariously acidic interpretations of 1970's black films like *Shaft* and *Superfly* and the hip-hop culture, fashion, and music they inspired. Includes interviews with luminaries such as Melvin Van Peebles and Pam Grier, movie stills and a few filthy comics.

From Publishers Weekly James's own baadasssss 'tude hasn't backpedaled a bit since he gave the world a hotfoot in his first novel, *Negrophobia*, four years ago. Now, in step with the pop African American icons of the '70s he celebrates in this crass but wickedly funny survey/memoir, the author struts and jives his way through an energetic hodgepodge of interviews, reminiscences and original fiction. The offerings here range from the essay "The Blackman's Guide to White Women with the Amazing Power of Voodoo" through a high-toned interview with blaxploitation goddess Pam Grier to James's musings on the influence on his life of books by Iceberg Slim, author of *Pimp*. The numerous sidebars alone, which offer capsule reviews and/or plot summaries of scores of blaxploitation films from *Shaft* to *Cleopatra Jones* and *The Black Gestapo*, make this a classic of psychotronic scholarship. James's 'tude grates at times? for example, his insistence on calling whites "whytes"? but his apparent aim is to provoke more than denigrate, and he incorporates the work of several white artists, most prominently that of cartoonist Ralph Bakshi, into his raucous mix. Given its subject, this eclectic, iconoclastic, profusely illustrated work is just as it should be: a savvy, smirking toss of a black gauntlet at white middle-class values and culture. Copyright 1995 Reed Business Information, Inc. From Booklist Of all the lovably outfeatures of 1970s America currently being rediscovered, the "blaxploitation" film is one of the most deserving. Featuring funky soundtracks, pimp-suit fashions, and oodles of attitude, such flicks gave audiences fast action within simple plots involving cartoonish characters straight from some 1970s cultural garage sale. James proudly runs through those and other defining characteristics of the sassy film genre, in the process profiling modern black cinema pioneer Melvin Van Peebles; actor Richard Roundtree, portrayer of black superagent John Shaft; underrated actress Tamara Dobson (*Cleopatra Jones*); and the ultimate godmother, lubricious Pam Grier. Profusely illustrated, engagingly written, James' book would be worth having just as a checklist of the great black films of the funk decade, but it also features analyses of individual films and, among the interviewees, the interesting

inclusion of white cartoonist Ralph Bakshi (Coonskin, Fritz the Cat, etc.), who draws a creative connection between his work and both George Herriman's comic strip, Krazy Kat, and the music of John Coltrane. Informative fun for the funky at heart. Mike Tribby "Hosanna! Darius James has done it again. As if his fabulous Negrophobia has not already set everyone hopping and agog, James has now given us the extraordinary, unique, provocative, and hilarious That's Blaxploitation! A must-read for every decent person in this great land, this U.S. of A." --Terry Southern "This is no typical genre study. This is Darius James (a.k.a. Dr. Snakeskin) at his acerbic, opinionated, voodoo best. While That's Blaxploitation! includes tons of fascinating information on the movies of this 'genre' (often as marginalia), the heart of this book is in the very particular insights and attitude of its author. Whether expressing his annoyance with Shaft, his admiration for Sweetback, or revealing his mythic origins as 'The Wolfman of Winchester Avenue', Darius James has written a book that in itself defies categorizations, while drawing a sniperlike bead on a truly wild-ass phase of American culture." --Jim Jarmusch "This funky, funny, fact-filled tome is a delight for both serious and casual fan of blaxploitation. Darius James's fevered mind delivers a steady stream of highly opinionated yang. Sue to be the pride of your coffee table." --Reginald Hudlin, director of House Party, Boomerang, and The Great Whyte Hype, and co-executive producer of HBO's Cosmic Slop