

# Your Movie Sucks Roger Ebert

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Reinventing Cinema Rutgers University Press  
According to Ken Tucker, television is where the mass culture action really is. It's where the weasel goes pop. But for such a fluid, of-the-moment, democratic yet "cool" medium, a strangling accretion of false pieties, half-remembered history, and misplaced nostalgia has grown up around it--the prose equivalent of choking vines. In this book, Ken Tucker shares his zealous opinions about the best and worst of television, past and present Everyone has firm beliefs about what he loves and hates about TV. If TV fans think the high point of televised political wit was M\*A\*S\*H, or that Johnny Carson was the true king of late-night, Ken Tucker does his damndest to convince them that they've been hoodwinked, duped by pixilated mists of memory and bad TV criticism. His dazzling, provocative, and entertaining pieces include LOVES: James Garner as TV's Cary Grant, Pamela Anderson's breasts, David Brinkley--the only anchor who understood that being an anchor was a hollow ego-trip, Heather Locklear as the ultimate TV Personality, Bill O'Reilly--why the biggest asshole on TV is a great TV personality. And from his HATE lists: "The Sopranos" as The Great Saga That Sags, Miss Peggy as media star, Bob Newhart: Human Prozac, Worst Mothers on TV, Star Trek-Sci-Fi suckiness decked out as utopian idealism. His perception and passion about this much maligned medium gives the lie to passive cliché 's like "vegging out in front of the boob tube." This book is the TV version of Michael Moore's Stupid White Men or Bill O'Reilly's The No-Spin Zone.

**My Year of Flops** Andrews McMeel Publishing

The Pulitzer Prize-winning film critics offers up more reviews of horrible films. Roger Ebert awards at least two out of four stars to most of the more than 150 movies he reviews each year. But when the noted film critic does pan a movie, the result is a humorous, scathing critique far more entertaining than the movie itself. I Hated, Hated, Hated This Movie is a collection of more than 200 of Ebert's most

biting and entertaining reviews of films receiving a mere star or less from the only film critic to win the Pulitzer Prize. Ebert has no patience for these atrocious movies and minces no words in skewering the offenders. Witness: Armageddon \* (1998)—The movie is an assault on the eyes, the ears, the brain, common sense, and the human desire to be entertained. No matter what they're charging to get in, it's worth more to get out. The Beverly Hillbillies \* (1993)—Imagine the dumbest half-hour sitcom you've ever seen, spin it out to ninety-three minutes by making it even more thin and shallow, and you have this movie. It's appalling. North no stars (1994)—I hated this movie. Hated hated hated hated hated this movie. Hated it. Hated every simpering stupid vacant audience-insulting moment of it. Hated the sensibility that thought anyone would like it. Hated the implied insult to the audience by its belief that anyone would be entertained by it. Police Academy no stars (1984)—It's so bad, maybe you should pool your money and draw straws and send one of the guys off to rent it so that in the future, whenever you think you're sitting through a bad comedy, he could shake his head, chuckle tolerantly, and explain that you don't know what bad is. Dear God \* (1996)—Dear God is the kind of movie where you walk out repeating the title, but not with a smile. The movies reviewed within I Hated, Hated, Hated This Movie are motion pictures you'll want to distance yourself from, but Roger Ebert's creative and comical musings on those films make for a book no movie fan should miss.

**Awake in the Dark** Andrews McMeel Publishing

Presents a collection of the critic's most positive film reviews of the last four decades, arranged alphabetically from "About Last Night" to "Zodiac."

*Cult Movies* InterVarsity Press  
Each entry includes title, alternate title, one-to four-bone rating, year released, MPAA rating, brief review, length, format, country of origin, cast, technical personnel, awards and made-for-television/cable/video designations.

**Three Felonies a Day** Macmillan  
Filmmaking is entering a new era. Mini-DV filmmaking is the new folk

music, the new punk rock, the new medium in which anyone can tell their story. "\$30 Dollar Film School, Second Edition" is an alternative to spending four years and a hundred-thousand dollars to learn the filmmaking trade. It is influenced by punk rock's "Do-it-Yourself" spirit of just learning the basics and then jumping up on a stage and making a point; and by the essence of the American work ethic. This new edition of the bestselling title includes new, improved, and updated chapters on video and audio editing, plus a companion DVD-Rom loaded with movies, shorts, and trailers from "graduates" of the first edition.

Leonard Maltin's Movie Crazy Simon and Schuster

Roger Ebert wrote the first film review that director Martin Scorsese ever received - for 1967's I Call First, later renamed Who's That Knocking at My Door - creating a lasting bond that made him one of Scorsese's most appreciative and perceptive commentators. Scorsese by Ebert offers the first record of America's most respected film critic's en...

Roger Ebert's Four Star Reviews--1967-2007 Andrews Mcmeel+ORM

Folksy and fresh, endearing and affecting, Fried Green Tomatoes at the Whistle Stop Cafe is a now-classic novel about two women: Evelyn, who 's in the sad slump of middle age, and gray-headed Mrs. Threadgoode, who 's telling her life story. Her tale includes two more women—the irrepressibly daredevilish tomboy Igie and her friend Ruth—who back in the thirties ran a little place in Whistle Stop, Alabama, offering good coffee, southern barbecue, and all kinds of love and laughter—even an occasional murder. And as the past unfolds, the present will never be quite the same again. Praise for Fried Green Tomatoes at the Whistle Stop Cafe “ A real novel and a good one [from] the busy brain of a born storyteller. ” —The New York Times “ Happily for us,

Fannie Flagg has preserved [the Threadgoodes] in a richly comic, poignant narrative that records the exuberance of their lives, the sadness of their departure. " —Harper Lee " This whole literary enterprise shines with honesty, gallantry, and love of perfect details that might otherwise be forgotten. " —Los Angeles Times " Funny and macabre. " —The Washington Post " Courageous and wise. " —Houston Chronicle

Movies Are Prayers Grand Central Publishing

"The average professional in this country wakes up in the morning, goes to work, comes home, eats dinner and then goes to sleep, unaware that he or she has likely committed several federal crimes that day ... Why?" This book explores the answer to the question, reveals how the federal criminal justice system has become dangerously disconnected from common law traditions of due process and the law's expectations and surprises the reader with its insight.

Film After Film Course Technology The Pulitzer Prize-winning film critic assembles and introduces more than one hundred essays and articles about film, with entries by and about movie stars, famous directors, industry executives, and critics. Tour.

Problematic Movies of the 80's

Andrews McMeel Pub

America's most trusted and best-known film critic Roger Ebert presents one hundred brilliant essays on some of the best movies ever made. Roger Ebert, the famed film writer and critic, wrote biweekly essays for a feature called "The Great Movies," in which he offered a fresh and fervent appreciation of a great film. The Great Movies collects one hundred of these essays, each one of them a gem of critical appreciation and an amalgam of love, analysis, and history that will send readers back to that film with a fresh set of eyes and renewed enthusiasm — or perhaps to an avid first-time viewing. Ebert's selections range widely across genres, periods, and nationalities, and from the highest achievements in film art to justly beloved and wildly successful popular entertainments.

Roger Ebert manages in these essays to combine a truly populist appreciation for our most important form of popular art with a scholar's erudition and depth of knowledge and a sure aesthetic sense. Wonderfully enhanced by stills selected by Mary

Corliss, the film curator at the Museum of Modern Art, The Great Movies is a treasure trove for film lovers of all persuasions, an unrivaled guide for viewers, and a book to return to again and again. The Great Movies includes: All About Eve • Bonnie and Clyde • Casablanca • Citizen Kane • The Godfather • Jaws • La Dolce Vita • Metropolis • On the Waterfront • Psycho • The Seventh Seal • Sweet Smell of Success • Taxi Driver • The Third Man • The Wizard of Oz • and eighty-five more films.

The Texas Chain Saw Massacre Encounter Books

In 2007, Nathan Rabin set out to provide a revisionist look at the history of cinematic failure on a weekly basis. What began as a solitary ramble through the nooks and crannies of pop culture evolved into a way of life. My Year Of Flops collects dozens of the best-loved entries from the A.V. Club column along with bonus interviews and fifteen brand-new entries covering everything from notorious flops like The Cable Guy and Last Action Hero to bizarre obscurities like Glory Road, Johnny Cash's poignantly homemade tribute to Jesus. Driven by a unique combination of sympathy and Schadenfreude, My Year Of Flops is an unforgettable tribute to cinematic losers, beautiful and otherwise.

The Perfect London Walk

ReadHowYouWant.com

For over a century, movies have played an important role in our lives, entertaining us, often provoking conversation and debate. Now, with the rise of digital cinema, audiences often encounter movies outside the theater and even outside the home. Traditional distribution models are challenged by new media entrepreneurs and independent film makers, user-generated video, film blogs, mashups, downloads, and other expanding networks.

Reinventing Cinema examines film culture at the turn of this century, at the precise moment when digital media are altering our historical relationship with the movies. Spanning multiple disciplines, Chuck Tryon addresses the interaction between production, distribution, and reception of films, television, and other new and emerging media. Through close readings of trade publications, DVD extras, public lectures by new media leaders, movie blogs, and YouTube videos, Tryon navigates the shift to digital cinema and examines how it is altering film and popular culture.

Questions for the Movie Answer Man University of Chicago Press Watching bad movies can be surprisingly fun, if you choose the right films. In fact, after reading the profiles of more than fifty movies included in this book, you might just decide to have a "bad movie night" of your own! For those who love the barbed humor and wry perspective of shows like Mystery Science Theater 3000, So Bad, It's Good is an indispensable compendium that will thrill those intrepid film buffs who like to laugh at the worst cinema has to offer. Spanning decades and genres, So Bad, It's Good explores inadvertent classics such as Ed Wood's Plan 9 From Outer Space, while also shining a spotlight on more recent bad movie favorites. I Hated, Hated, Hated This Movie Andrews McMeel Publishing Filmmakers employ various images to suggest the strangeness of outer space, but protective spacesuits most powerfully communicate its dangers and the frailty of humans beyond the cradle of Earth. (Many films set in space, however, forgo spacesuits altogether, reluctant to hide famous faces behind bulky helmets and ill-fitting jumpsuits.) This critical history comprehensively examines science fiction films that portray space travel realistically (and sometimes not quite so) by having characters wear spacesuits. Beginning [A] with the pioneering Himmelskibet (1918) and Woman on the Moon (1929), it discusses [B] other classics in this tradition, including Destination Moon (1950), Riders to the Stars (1954), and 2001: A Space Odyssey (1968); [C] films that gesture toward realism but betray that goal with melodramatic villains, low comedy, or improbable monsters; [D] the distinctive spacesuit films of Western Europe, Russia and Japan; and [E] America's spectacular real-life spacesuit film, the televised Apollo 11 moon landing (1969).

Videohound's Golden Movie Retriever

2021 Andrews McMeel Publishing One of the world's most erudite and entertaining film critics on the state of cinema in the post-digital—and post-9/11—age. This witty and allusive book, in the style of classic film

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theorists/critics like André Bazin and Siegfried Kracauer, includes considerations of global cinema's most important figures and films, from Lars von Trier and Zia Jiangke to WALL-E, Avatar and Inception.

Lucio Fulci's *The Beyond* Andrews McMeel Publishing

Describes a walking tour in London, off the beaten path, and shares observations on British customs and history, and points of interest along the way.

*The Computer Insectary* Pop Classics

A collection of greatest film reviews from a critic who

“ understands how to pop the hood of a movie and tell us how it runs ” (Steven Spielberg). Pulitzer

Prize – winning film critic Roger Ebert wrote movie reviews for the Chicago Sun-Times for over forty years. His wide knowledge, keen judgment, and sharp sense of humor made him America's most celebrated film critic—the only one to have a star dedicated to him on the Hollywood Walk of Fame. His hit TV show, *At the Movies*, made ‘ ‘ two thumbs up ’ ’ a coveted

hallmark in the industry. From *The Godfather* to *GoodFellas*, from *Cries and Whispers* to *Crash*, the reviews in *Awake in the Dark* span some of the most exceptional periods in film history, from the dramatic rise of rebel Hollywood and the heyday of the auteur, to the triumph of blockbuster films such as *Star Wars* and *Raiders of the Lost Ark*, to the indie revolution. The extraordinary interviews included capture Ebert engaging with such influential directors as Martin Scorsese, Steven Spielberg, Woody Allen, Robert Altman, Werner Herzog, and Ingmar Bergman, as well respected actors as diverse as Robert Mitchum, James Stewart, Warren Beatty, and Meryl Streep. Also gathered here are some of his most admired essays, among them a moving appreciation of John Cassavetes and a loving tribute to the virtues of black-and-white films. A treasure trove for film buffs, *Awake in the Dark* is a compulsively readable chronicle of film since the late 1960s. “ [Ebert] has a keen understanding of the way [movies] work. ” —Martin Scorsese

“ [Ebert's] criticism shows a nearly unequalled grasp of film history and technique. ” —A.O. Scott, *New York Times*

*Scorsese by Ebert* Abrams

Presents scathing reviews for over two hundred movies that the reviewer has given a rating of two stars or fewer since 2006.

*The Fifty Worst Films of All Time*

Andrews McMeel Publishing

Featuring every review Ebert wrote from January 2001 to mid-June 2003, this treasury also includes his essays, interviews, film festival reports, and In Memoriams, along with his famous star ratings.

*The Secrets of Action*

Screenwriting Viking Adult

What was in the briefcase in *Pulp Fiction*? Why don't movie actors wear seat belts? Was *Fargo* really based on a true story? Pulitzer Prize-winning film critic Roger Ebert answers these and hundreds more. Using wit, insight, and dozens of other experts, he resolves some of the most common questions about the movies and some of the most bizarre.