

Your Movie Sucks Roger Ebert

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Roger Ebert's Movie Yearbook 2010 University of Chicago Press

A collection of every movie review the popular, Pulitzer Prize-winning movie critic has done from January 2001 to mid-June 2003 includes the past year's interviews and essays, as well as reviews from all the major film festivals, his biweekly "Questions for the Movie Answer Man," and more. Original.

Your Movie Sucks Andrews McMeel Publishing

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.

Herzog by Ebert ECW Press

Your Movie Sucks Andrews McMeel Publishing

W W Norton & Company Incorporated

Rice cookers are perfect for how we cook today - versatile and convenient, they have one-button technology, don't take up much counter space, and are a breeze to clean. And they can do so much more than produce foolproof rice, beans, and grains. The *Ultimate Rice Cooker Cookbook* shows you how to make everything from Thai Curried Rice to Chocolate Pots de Creme with Poached Fresh Cherries, from Breakfast Barley to Turkey Chili with Baby White Beans. This edition is in two volumes. The first volume ISBN is 9781458769480.

The Great Movies III University of Chicago Press

Roger Ebert's *I Hated Hated Hated This Movie*, which gathered some of his most scathing reviews, was a best-seller. This new collection continues the tradition, reviewing not only movies that were at the bottom of the barrel, but also movies that he found underneath the barrel. From Roger's review of *Deuce Bigalow: European Gigolo* (0 stars): "The movie created a spot of controversy in February 2005. According to a story by Larry Carroll of MTV News, Rob Schneider took offense when Patrick Goldstein of the Los Angeles Times listed this year's Best Picture nominees and wrote that they were 'ignored, unloved, and turned down flat by most of the same studios that . . . bankroll hundreds of sequels, including a follow-up to *Deuce Bigalow: Male Gigolo*, a film that was sadly overlooked at Oscar time because apparently nobody had the foresight to invent a category for Best Running Penis Joke Delivered by a Third-Rate Comic.' Schneider retaliated by attacking Goldstein in full-page ads in *Daily Variety* and the *Hollywood Reporter*. In an open letter to Goldstein, Schneider wrote: 'Well, Mr. Goldstein, I decided to do some research to find out what awards you have won. I went online and found that you have won nothing. Absolutely nothing. No journalistic awards of any kind. . . . Maybe you didn't win a Pulitzer Prize because they haven't invented a category for Best Third-Rate, Unfunny Pompous Reporter Who's Never Been Acknowledged by His Peers. . . .' Schneider was nominated for a 2000 Razzie Award for Worst Supporting Actor, but lost to Jar-Jar Binks. But Schneider is correct, and Patrick Goldstein has not yet won a Pulitzer Prize. Therefore, Goldstein is not qualified to complain that Columbia financed *Deuce Bigalow: European Gigolo* while passing on the opportunity to participate in *Million Dollar Baby*, *Ray*, *The Aviator*, *Sideways*, and *Finding Neverland*. As chance would have it, I have won the Pulitzer Prize, and so I am qualified. Speaking in my official capacity as a Pulitzer Prize winner, Mr. Schneider, your movie sucks."

Two Weeks in the Midday Sun Grand Central Publishing

The popular film critic offers a compilation of witty and wise observations about the film lexicon, including "Fruit Cart," a chase scene through an ethnic or foreign locale, or "The Non-Answering Pet," referring to a dead pet in a horror movie.

The Bigger Little Book of Hollywood Clichés ReadHowYouWant.com

This compilation of over 1300 film reviews includes recent releases, such as *Independence Day*, *Leaving Las Vegas* and *I Shot Andy Warhol*. There are full-length critiques of popular film releases, foreign works and those from independent film-makers, as well as classics in the *Revivals* and *Restorations* sections. In addition to reviews, Roger Ebert includes essays and interviews with the stars.

Roger Ebert's Four Star Reviews--1967-2007 Andrews McMeel Publishing

Praise for *Two Weeks in the Midday Sun* -- About the Author -- Title Page -- Foreword by Martin Scorsese -- Dedication -- *Two Weeks in the Midday Sun: A Cannes Notebook* -- Postscript, 1997: Scorsese Goes to Dinner

I Hated, Hated, Hated This Movie Course Technology Ptr

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 Hillsbillies** (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.

33 Movies to Restore Your Faith in Humanity Your Movie Sucks

Collects every movie review written by the author from January 2008 through July 2010, more than 500 total, along with interviews, essays, tributes, journal entries and Q&As. Original. \$30 Film School Crown Archetype

By the New York Times bestselling author of *The Bone Clocks* | Shortlisted for the Man Booker Prize A postmodern visionary and one of the leading voices in twenty-first-century fiction, David Mitchell combines flat-out adventure, a Nabokovian love of puzzles, a keen eye for character, and a taste for mind-bending, philosophical and scientific speculation in the tradition of Umberto Eco, Haruki Murakami, and Philip K. Dick. The result is brilliantly original fiction as profound as it is playful. In this groundbreaking novel, an influential favorite among a new generation of writers, Mitchell explores with daring artistry fundamental questions of reality and identity. *Cloud Atlas* begins in 1850 with Adam Ewing, an American notary voyaging from the Chatham Isles to his home in California. Along the way, Ewing is befriended by a physician, Dr. Goose, who begins to treat him for a rare species of brain parasite. . . . Abruptly, the action jumps to Belgium in 1931, where Robert Frobisher, a disinherited bisexual composer, contrives his way into the household of an infirm maestro who has a beguiling wife and a nubile daughter. . . . From there we jump to the West Coast in the 1970s and a troubled reporter named Luisa Rey, who stumbles upon a web of corporate greed and murder that threatens to claim her life. . . . And onward, with dazzling virtuosity, to an inglorious present-day England; to a Korean superstate of the near future where neocapitalism has run amok; and, finally, to a postapocalyptic Iron Age Hawaii in the last days of history. But the story doesn't end even there. The narrative then boomerangs back through centuries and space, returning by the same route, in reverse, to its starting point. Along the way, Mitchell reveals how his disparate characters connect, how their fates intertwine, and how their souls drift across time like clouds across the sky. As wild as a videogame, as mysterious as a Zen koan, *Cloud Atlas* is an unforgettable tour de force that, like its incomparable author, has transcended its cult classic status to become a worldwide phenomenon. Praise for *Cloud Atlas* " [David] Mitchell is, clearly, a genius. He writes as though at the helm of some perpetual dream machine, can evidently do anything, and his ambition is written in magma across this novel's every page. "—The New York Times Book Review " One of those how-the-holy-hell-did-he-do-it? modern classics that no doubt is—and should be—read by any student of contemporary literature. "—Dave Eggers " Wildly entertaining . . . a head rush, both action-packed and chillingly ruminative. "—People " The novel as series of nested dolls or Chinese boxes, a puzzle-book, and yet—not just dazzling, amusing, or clever but heartbreaking and passionate, too. I've never read anything quite like it, and I'm grateful to have lived, for a while, in all its many worlds. "—Michael Chabon " *Cloud Atlas* ought to make [Mitchell] famous on both sides of the Atlantic as a writer whose fearlessness is matched by his talent. "—The Washington Post Book World " Thrilling . . . One of the biggest joys in *Cloud Atlas* is watching Mitchell sashay from genre to genre without a hitch in his dance step. "—Boston Sunday Globe " Grand and elaborate . . . [Mitchell] creates a world and language at once foreign and strange, yet strikingly familiar and intimate. "—Los Angeles Times

Fried Green Tomatoes at the Whistle Stop Cafe Ballantine Books

Roger Ebert was the most influential film critic in the United States, the first to win a Pulitzer Prize. For almost fifty years, he wrote with plainspoken eloquence about the films he loved for the *Chicago Sun-Times*, his vast cinematic knowledge matched by a sheer love of life that bolstered his appreciation of films. Ebert had particular admiration for the work of director Werner Herzog, whom he first encountered at the New York Film Festival in 1968, the start of a long and productive relationship between the filmmaker and the film critic. *Herzog by Ebert* is a comprehensive collection of Ebert's writings about the legendary director, featuring all of his reviews of individual films, as well as longer essays he wrote for his *Great Movies* series. The book also brings together other essays, letters, and interviews, including a letter Ebert wrote Herzog upon learning of the dedication to him of " *Encounters at the End of the World*;" a multifaceted profile written at the 1982 Cannes Film Festival; and an interview with Herzog at *Facet's* Multimedia in 1979 that has previously been available only in a difficult-to-obtain pamphlet. Herzog himself contributes a foreword in which he discusses his relationship with Ebert. Brimming with insights from both filmmaker and film critic, *Herzog by Ebert* will be essential for fans of either of their prolific bodies of work.

Scorsese by Ebert Open Road Media

Collects the author's often sarcastic reviews of movies earning two stars or fewer.

Joe Dallesandro University of Chicago Press

" A lively memoir . . . a first-hand work of cinema history . . . the testament of a pivotal figure in American moviemaking. " —Martin Scorsese The list of films Irwin Winkler has produced in his more-than-fifty-year career is extraordinary: *Rocky*, *Goodfellas*, *Raging Bull*, *De-Lovely*, *The Right Stuff*, *Creed*, and *The Irishman*. His films have been nominated for fifty-two Academy Awards, including five movies for Best Picture, and have won twelve. In *A Life in Movies*, his charming and insightful memoir, Winkler tells the stories of his career through his many films as a producer and then as a writer and director, charting the changes in Hollywood over the past decades. Winkler started in the famous William Morris mailroom and made his first film—starring Elvis—in the last days of the old studio system. Beginning in the late 1960s, and then for decades to come, he produced a string of provocative and influential films, making him one of the most critically lauded, prolific, and commercially successful producers of his era. This is an engrossing and candid book, a beguiling exploration of what it means to be a producer, including purchasing rights, developing scripts, casting actors, managing directors, editing film, and winning awards. Filled with tales of legendary and beloved films, as well as some not-so-legendary and forgotten ones, *A Life in Movies* takes readers behind the scenes and into the history of Hollywood. " Charming and anecdote packed . . . popcorn for movie nerds. " —Newsweek " A deftly written recollection of an eventful and happy life in a precarious and, frankly, insane business; a remarkably clear-eyed look behind the scenes of moviemaking. " —Kevin Kline

So Bad, It's Good Andrews McMeel Publishing

The story of Warhol's greatest superstar The renowned photographer Francesco Scavullo has

called Joe Dallesandro “ one of the ten most photogenic men in the world. ” Springing to fame at the beginning of the sexual revolution in films such as *Flesh*, *Trash*, and *Heat*, Dallesandro, with the help of his mentor, Paul Morrissey, and pop artist Andy Warhol, became a male sex symbol in the film world unlike any before him. His casual nakedness and characteristic cool in the Warhol Factory ’ s irreverent, now-classic films earned attention that crossed gender lines and liberated the male nude as an object of beauty in the cinema. In this biofilmography, an update and revision of *Little Joe*, *Superstar*, Michael Ferguson explores not only Dallesandro ’ s Warhol years, but his troubled childhood on the streets of New York, in juvenile detention, as physique model, and on the run. Ferguson examines all of Dallesandro ’ s films: the eight made with Warhol and Morrissey, including the X-rated *Frankenstein* and *Dracula*, the post-Factory career in both art-world and low-budget films abroad, and his works as character actor upon his return to America. Including new interviews with Dallesandro, photographs from the actor ’ s personal collection, and an extensive biographical section, *Joe Dallesandro* is the ultimate guide to an underground film icon who, according to Andy Warhol, “ everyone was in love with. ”

Roger Ebert's Four-Star Reviews 1967 – 2007 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."

[Oh William!](#) Vintage

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.

[I Hated, Hated, Hated This Movie Crown](#)

Describes how movies are made, marketed, and shown, and answers questions about specific films

[A Horrible Experience of Unbearable Length](#) Andrews McMeel Publishing

A FEAST OF FRIGHTFUL FLICKS WAITING TO BE REDISCOVERED As the leading name in the world of horror, Fangoria magazine has been the source of information for fans of fright flicks for more than twenty years—covering feature films, video games, comic books, collectibles, and all aspects of horror entertainment.

Working closely with Fangoria ’ s experts, including Editor in Chief Anthony Timpone, Adam Lukeman has compiled a must-have guide for casual horror fans and hardcore horror junkies with Fangoria ’ s 101 Best Horror Films You ’ ve Never Seen. With a brief synopsis for each of the included films, lists of cast and crew, “ Terror Trivia, ” and little-known facts about these lesser-known but must-see gems, Fangoria ’ s 101 Best Horror Films You ’ ve Never Seen offers a feast of gruesome information. Featured here are flicks that were dumped by their distributors or were initially flops, like *Cherry Falls*, *Manhunter*, and *Pumpkinhead*, foreign winners such as *Cronos*, *The Vanishing*, and *Funny Games*, and straight-to-video sleepers waiting to be discovered, including *Shadowbuilder*, *Jack Be Nimble*, and *Nomads*. There are even surprise entries directed by industry giants—movies like George A. Romero ’ s *Day of the Dead*, Brian De Palma ’ s *Sisters*, or Dario Argento ’ s *Opera*—that are frequently overshadowed by the filmmakers ’ other, better-known works but are worthy of further examination. Entertaining and informative, Fangoria ’ s 101 Best Horror Movies You ’ ve Never Seen offers more than a hundred reasons to look beyond the often ho-hum Hollywood hype fests . . . when you ’ re really in the mood to feel your flesh crawl.

[Awake in the Dark](#) Andrews McMeel Publishing

A collection of reviews from the past 30 months by the influential Pulitzer Prize-winning critic includes such entries as an interview with Justin Timberlake, a tribute to Blake Edward and an essay on the Oscars. Original.