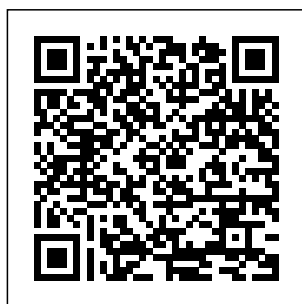

Your Movie Sucks Roger Ebert

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**Herzog by
Ebert** Andrews
McMeel
Publishing
"What escaped
at Three Mile
Island was
not only
radiation,
but, more
importantly

for the
nuclear power
industry,
public
confidence in
technology
and
technocracy,"
report
Cantelon and
Williams in
their
detailed
account of
the response
of the
Department of
Energy to

America's
worst
civilian
nuclear power
accident.
What happened
at Three Mile
Island was a
technological
failure of
monstrous
proportions.
"Yet," the
authors
contend, "the
serious
extent of the
accident was

caused by human error: technocrats blundered, lost control of technology, and, refusing to admit it, gave confusing, inconsistent, and jargon-laden explanations. " There was a welter of information and misinformation. To sift out the truth that would enable them to write the history of this contemporary event, Cantelon and Williams

relied on unpublished archival materials—including logs of scientists and government officials—on oral interviews with participants, and on reports of other government agencies. The result is a significant history, one that shows how scientists and politicians responded to the unbelievable and

unexpected as they tried to deal with a highly technical event in the glare of television lights and under the inquisitive and fearful eyes of the public. The danger was never real, yet for the nation and certainly for the immediate community around Three Mile Island, risk perceived was risk endured. Many of the residents of what became a "war zone"

will never be the same, though radiation never touched them.

Imagination and unconscious fears were far more important than any accurate perception of risk after a Nuclear Regulatory Commission official used the term meltdown at a Friday afternoon news conference.

The Spacesuit Film St. Martin's Griffin 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). Killing Yourself to Live Andrews McMeel Publishing

Sometimes there's just nothing more absorbing than watching a movie that truly looks at life on the dark side, revealing those dark parts of human nature that we find so fascinating. In Roger Ebert's picks of 27 Movies from the Dark Side, he offers a varied selection from a look at the seamy side of life in L.A. in Chinatown to a backwoods murder gone wrong in

Blood Simple. Throw in two classics from Alfred Hitchcock, Notorious and Strangers on a Train, and two French tours de force, Bob le Flambeur and Touchez Pas au Grisbi and you've got the primer on film noir.

150 Movies You Should Die Before You See Andrews McMeel Publishing

"Previous versions of these essays have appeared in the Chicago Sun-Times, 1997, 1999, 2006, and 2009-2013." The Great Movies III Mad "Arriving fifty years after Ebert published his first film review in 1967, this second

edition of Awake in the Dark collects Ebert's essential writings. Featuring new Top Ten Lists and reviews of the years' finest films through 2012, this edition allows both fans and film buffs to bask in the best of an extraordinary lifetime's work."--Provided by publisher.

The Great Movies IV Simon and Schuster

Based on the best-selling novel, Ender's Game tells the thrilling story of the fight to save the world from a devastating future. Now, in this official

companion volume, the behind-the-scenes world of the film is brought into stunning focus. Following an attack by an alien race known as the Formics—arrowly countered thanks only to the efforts of legendary war hero Mazer Rackham (Ben Kingsley)—Earth has been preparing itself for the next wave in the conflict. The fate of humanity lies in finding the next Mazer from a crop of the brightest young minds on the planet.

Under the watchful eye of the International Fleet, the venerated Colonel Hyrum Graff (Harrison Ford) has been tasked with overseeing their training. Before long, a standout emerges among them: Ender Wiggin (Asa Butterfield), a shy but prodigiously talented misfit. His potential discovered, Ender is promoted to Command School, where he will soon find the war with the Formics to be more complex than he could

have ever imagined. Packed with in-depth interviews, removable posters and army badges, stunning concept art, unparalleled access to the visual effects archives at Digital Domain, and countless full-color images, this insider's view of the making of Ender's Game will bring fans closer into the world of the movie, following cast and crew as it is brought to dazzling life. Also featuring Hailee Steinfeld

(True Grit) as Petra Arkanian, Viola Davis (The Help) as Major Gwen Anderson, and Abigail Breslin (Little Miss Sunshine) as Ender's brilliant older sister, Valentine. Mad about the Movies ReadHowYouWant.com Roger Ebert has been writing film reviews for the Chicago Sun-Times for over four decades now and his biweekly essays on great movies have been appearing there since 1996. As Ebert noted in the introduction to the first collection of those pieces, "They are not the greatest films of

all time, because all lists of great movies are a foolish attempt to codify works which must stand alone. But it's fair to say: If you want to take a tour of the landmarks of the first century of cinema, start here. Enter The Great Movies III, Ebert's third collection of essays on the cr è me de la cr è me of the silver screen, each one a model of critical appreciation and a blend of love and analysis that will send readers back to the films with a fresh set of eyes and renewed enthusiasm—or maybe even lead to a first-time

viewing. From The Godfather: Part II to Groundhog Day, from The Last Picture Show to Last Tango in Paris, the hundred pieces gathered here display a welcome balance between the familiar and the esoteric, spanning Hollywood blockbusters and hidden gems, independent works and foreign language films alike. Each essay draws on Ebert's vast knowledge of the cinema, its fascinating history, and its breadth of techniques, introducing newcomers to some of the most exceptional movies ever made, while

revealing new insights to connoisseurs as well. Named the most powerful pundit in America by Forbes magazine, and a winner of the Pulitzer Prize, Roger Ebert is inarguably the most prominent and influential authority on the cinema today. The Great Movies III is sure to please his many fans and further enhance his reputation as America's most respected—and trusted—film critic. The Horror of It All Virgin Books Limited Presents a collection of the critic's most positive film reviews of the

last four decades, arranged alphabetically from "About Last Night" to "Zodiac." The Telling Room Dial Press Since The Little Book of Hollywood Cliches was first published the author has been flooded with new contributions and, along with some of his own insights, has combined the best of old and new in this expanded compendium of movie cliches, stereotypes and obligatory scenes.

Two Weeks in the Midday Sun Insight Editions A collection of some of the Pulitzer Prize – winning film critic's most scathing reviews, from Alex & Emma to the remake of Yours, Mine, and Ours. 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 because awards you
Schneider took apparently have won. I
offense when nobody had the went online and
Patrick foresight to found that you
Goldstein of the invent a have won
Los Angeles category for nothing.
Times listed Best Running Absolutely
this year's Best Penis Joke nothing. No
Picture Delivered by a journalistic
nominees and Third-Rate awards of any
wrote that they Comic.' kind
were 'ignored, Schneider Maybe you
unloved, and retaliated by didn ' t win a
turned down attacking Pulitzer Prize
flat by most of Goldstein in full-because they
the same page ads in haven ' t
studios that . . . Daily Variety invented a
bankroll and the category for
hundreds of Hollywood Best Third-
sequels, Reporter. In an Rate, Unfunny
including a open letter to Pompous
follow-up to Goldstein, Reporter
Deuce Bigalow: Schneider Who ' s Never
Male Gigolo, a wrote: " Well, Been
film that was Mr. Goldstein, I Acknowledged
sadly decided to do by His Peers . .
overlooked at some research . . " Schneider
Oscar time to find out what 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. ” Roger Ebert ’ s I Hated Hated Hated This Movie, which gathered some of his most scathing reviews, was a bestseller. This 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. Ebert's Bigger Little Movie Glossary Andrews McMeel Publishing 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. Ebert's Bests Simon and Schuster An Esquire Best Book About Hollywood A USA TODAY Best Book of 2021 "A lovely and loving book." —Will Schwalbe, New York Times bestselling author of The End of Your Life Book Club "I'm not sure I have ever read a book about movies that is as tender and open-hearted as Films of Endearment." —Mark Harris, New York Times bestselling author of Mike Nichols: A Life A poignant memoir of family,

grief and resilience about a young man, his dynamic mother and the '80s movies they shared together. Michael Koresky's most formative memories were simple ones. A movie rental. A mug of tea. And a few shared hours with his mother. Years later and now a successful film critic, Koresky set out on a journey with his mother to discover more about their shared cinematic past. They rewatched ten films that she first introduced to him as a child, one from every year of the '80s, each featuring women leads. Together, films as divergent

as 9 to 5, Terms of Endearment, The Color Purple and Aliens form the story of an era that Koresky argues should rightly be called "The Decade of the Actress." Films of Endearment is a reappraisal of the most important and popular female-driven films of that time, a profound meditation on loss and resilience, and a celebration of the special bond between mothers and their sons. The New York Times Book of Movies Penguin More of the Pulitzer Prize – winning film critic 's

most scathing reviews. A Horrible Experience of Unbearable Length collects more than 200 of his reviews from 2006 to 2012 in which he gave movies two stars or fewer. Known for his fair-minded and well-written film reviews, Roger is at his razor-sharp humorous best when skewering bad movies. Consider this opener for the one-star Your Highness: "Your Highness is a juvenile excrescence that feels like

the work of 11-year-old boys in love with dungeons, dragons, warrior women, pot, boobs, and four-letter words.

That this is the work of David Gordon Green beggars the imagination. One of its heroes wears the penis of a minotaur on a string around his neck. I hate it when that happens.” And finally, the inspiration for the title of this book, the one-star

Transformers: Revenge of the Fallen:

“ Transformers: Revenge of the

Fallen is a horrible experience of unbearable length, briefly punctuated by three or four amusing moments. One of these involves a doglike robot humping the leg of the heroine. If you want to save yourself the ticket price, go into the kitchen, cue up a male choir singing the music of hell, and get a kid to start banging pots and pans together. Then close your eyes and use your imagination.”

Roger Ebert’s I Hated, Hated, Hated This

Movie and Your Movie Sucks, which gathered some of his most scathing reviews, were bestsellers. This collection

continues the tradition, reviewing not only movies that bottom of the barrel, but also movies that he found

underneath the barrel. Movie buffs and humor lovers alike will relish this treasury of movies so bad that you may just want to see them for a good laugh!

27 Movies from the Dark Side

Simon and Schuster
Roger Ebert has been writing film reviews for the Chicago Sun-Times for nearly forty years. And during those four decades, his wide knowledge, keen judgment, prodigious energy, and sharp sense of humor have made him America's most celebrated film critic. He was the first such critic to win a Pulitzer Prize - one of just three film critics ever to receive that honor - and the only one to have

a star dedicated to him on the Hollywood Walk of Fame. His groundbreaking hit TV show, *At the Movies*, meanwhile, has made "two thumbs up" one of the most coveted hallmarks in the entire industry. No critic alive has reviewed more movies than Roger Ebert, and yet his essential writings have never been collected in a single volume - until now. With *Awake in the Dark*, both fans and film buffs can finally bask in the best of

Ebert's work. The reviews, interviews, and essays collected here present a picture of this indispensable critic's numerous contributions to the cinema and cinephilia. 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 that is still with us today. The extraordinary interviews gathered in *Awake in the Dark* capture Ebert engaging not only some of the most influential directors of our time - Martin Scorsese, Steven Spielberg, Woody Allen, Robert Altman, Werner Herzog, and Ingmar Bergman - but also some of the silver screen's most respected and dynamic

personalities, including actors as diverse as Robert Mitchum, James Stewart, Warren Beatty, and Meryl Streep. Ebert's remarkable essays play a significant part in *Awake in the Dark* as well. The book contains some of Ebert's most admired pieces, among them a moving appreciation of John Cassavetes and a loving tribute to the virtues of black-and-white films. If Pauline Kael and Andrew Sarris were godmother and godfather to the

movie generation, then Ebert is its voice from within - a writer whose exceptional intelligence and daily bursts of insight and enthusiasm have shaped the way we think about the movies. *Awake in the Dark*, therefore, will be a treasure trove not just for fans of this seminal critic, but for anyone desiring a fascinating and compulsively readable chronicle of film since the late 1960s. [Scorsese by Ebert](#) University of

Chicago Press Presents detailed descriptions and reviews of virtually every movie that has opened nationally over the past year, reports from the major film festivals, interviews with important movie figures, and essays on the movie world. Kiss is Still a Kiss Harlequin Gilberto Perez draws on his lifelong love of the movies as well as his work as a film scholar to write a lively, wide-ranging,

penetrating study of films and filmmakers and the nature of the art form. I Hated, Hated, Hated This Movie Crown NEW YORK TIMES BESTSELLER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR • Entertainment Weekly • Kirkus Reviews • The Christian Science Monitor In the picturesque village of Guzmán, Spain, in a cave dug into a

hillside on the edge of town, an ancient door leads to a cramped limestone chamber known as “the telling room.” Containing nothing but a wooden table and two benches, this is where villagers have gathered for centuries to share their stories and secrets—usually accompanied by copious amounts of wine. It was here, in the summer of 2000, that Michael

Paterniti found himself listening to a larger-than-life Spanish cheesemaker named Ambrosio Molinos de las Heras as he spun an odd and compelling tale about a piece of cheese. An unusual piece of cheese. Made from an old family recipe, Ambrosio's cheese was reputed to be among the finest in the world, and was said to hold mystical

qualities. Eating it, some claimed, conjured long-lost memories. But then, Ambrosio said, things had gone horribly wrong. . . . By the time the two men exited the telling room that evening, Paterniti was hooked. Soon he was fully embroiled in village life, relocating his young family to Guzmán in order to chase the truth about this cheese and explore the fairy tale-like place where

the villagers conversed with farm animals, lived by an ancient Castilian code of honor, and made their wine and food by hand, from the grapes growing on a nearby hill and the flocks of sheep floating over the Meseta. What Paterniti ultimately discovers there in the highlands of Castile is nothing like the idyllic slow-food fable he first imagined. Instead, he's sucked into the

heart of an unfolding mystery, a blood feud that includes accusations of betrayal and theft, death threats, and a murder plot. As the village begins to spill its long-held secrets, Paterniti finds himself implicated in the very story he is writing. Equal parts mystery and memoir, travelogue and history, *The Telling Room* is an astonishing work of literary nonfiction by

one of our most accomplished storytellers. A moving exploration of happiness, friendship, and betrayal, *The Telling Room* introduces us to Ambrosio Molinos de las Heras, an unforgettable real-life literary hero, while also holding a mirror up to the world, fully alive to the power of stories that define and sustain us. Praise for *The Telling Room* “Captivating . . .

Paterniti’s writing sings, whether he’s talking about how food activates memory, or the joys of watching his children grow.” —NPR Roger Ebert’s *Movie Yearbook* ECW Press Roger Ebert is the best-known film critic of our time. He has been reviewing films for the *Chicago Sun-Times* since 1967, and was the first film critic ever to win a Pulitzer Prize. He has appeared on television for

four decades, including twenty-three years as cohost of Siskel & Ebert at the Movies. In 2006, complications from thyroid cancer treatment resulted in the loss of his ability to eat, drink, or speak. But with the loss of his voice, Ebert has only become a more prolific and influential writer. And now, for the first time, he tells the full, dramatic story of his life and career. Roger Ebert's journalism carried him on a path far from his nearly idyllic childhood in

Urbana, Illinois. It is a journey that began as a reporter for his local daily, and took him to Chicago, where he was unexpectedly given the job of film critic for the Sun-Times, launching a lifetime's adventures. In this candid, personal history, Ebert chronicles it all: his loves, losses, and obsessions; his struggle and recovery from alcoholism; his marriage; his politics; and his spiritual beliefs. He writes about his years at the Sun-Times, his

colorful newspaper friends, and his life-changing collaboration with Gene Siskel. He remembers his friendships with Studs Terkel, Mike Royko, Oprah Winfrey, and Russ Meyer (for whom he wrote *Beyond the Valley of the Dolls* and an ill-fated *Sex Pistols* movie). He shares his insights into movie stars and directors like John Wayne, Werner Herzog, and Martin Scorsese. This is a story that only Roger Ebert could tell.

Filled with the same deep insight, dry wit, and sharp observations that his readers have long cherished, this is more than a memoir-it is a singular, warm-hearted, inspiring look at life itself. "I believe that if, at the end, according to our abilities, we have done something to make others a little happier, and something to make ourselves a little happier, that is about the best we can do. To make others less happy is a crime. To make

ourselves unhappy is where all crime starts. We must try to contribute joy to the world. That is true no matter what our problems, our health, our circumstances. We must try. I didn't always know this, and am happy I lived long enough to find it out."
-from LIFE ITSELF
Awake in the Dark
Andrews McMeel Publishing
Nobody has been more important in telling Americans why we should love film than Roger

Ebert. --Michael Shamberg, Editor and Publisher Pulitzer Prize-winning film critic Roger Ebert presents more than 650 full-length critical movie reviews, along with interviews, essays, tributes, film festival reports, and Q and As from Questions for the Movie Answer Man. Roger Ebert's Movie Yearbook 2009 collects more than two years' worth of his engaging film critiques. From Bee Movie to Darfur Now to No Country for

Old Men, and from Juno to Persepolis to La Vie en Rose, Roger Ebert's Movie Yearbook 2009 includes every review Ebert has written from January 2006 to June 2008. Also included in the Yearbook, which boasts 65 percent new content, are: * Interviews with newsmakers, such as Juno director Jason Reitman and Jerry Seinfeld, a touching tribute to Deborah Kerr, and an emotional letter of appreciation to Werner Herzog. * Essays on film

issues, and tributes to actors and directors who died during the year. * Daily film festival reports from Cannes, Toronto, Sundance, and Telluride. * All-new questions and answers from his Questions for the Movie Answer Man columns. Ebert's Bigger Little Movie Glossary ReadHowYouWant.com 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...