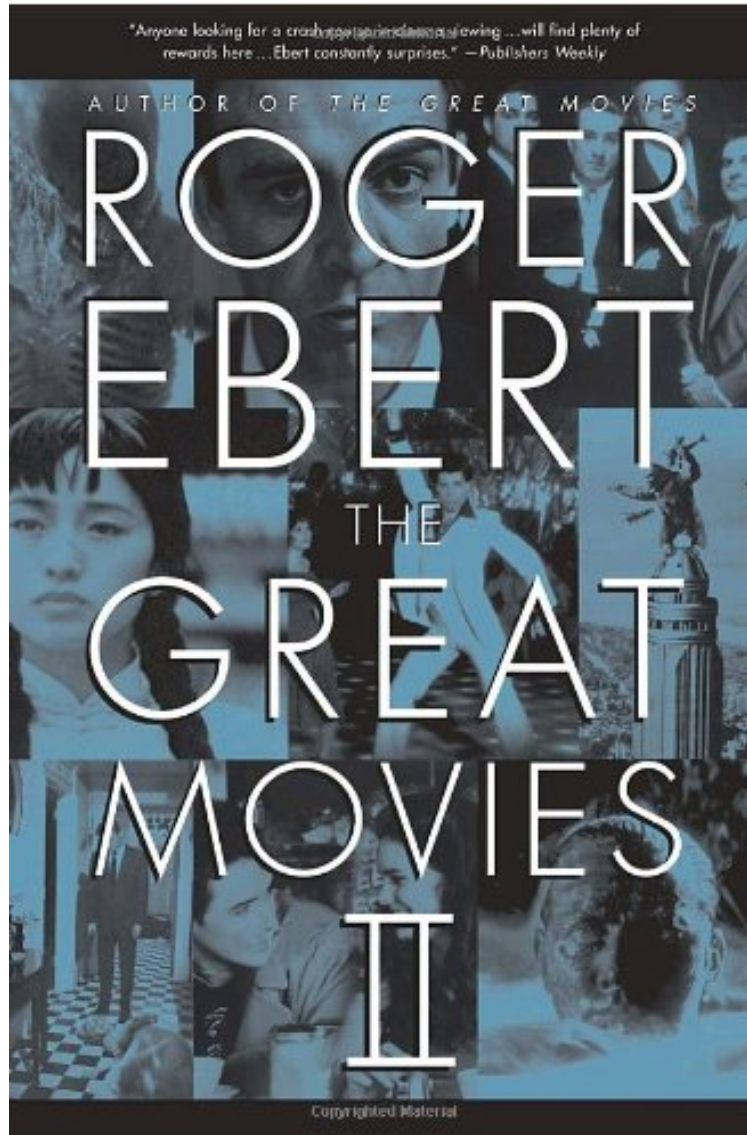


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The Great Movies II

Roger Ebert

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Roger Ebert : The Great Movies II before purchasing it in order to gage whether or not it would be worth my time, and all praised The Great Movies II:

0 of 0 people found the following review helpful. Not as many well-known movies as the first volume By ClemI believe that Roger Ebert wrote a total of four volumes of his Great Movies series. Ive only read the first two. My initial impression after completing the second volume is that the movies included here are nowhere near the caliber of the films featured in his first volume. It seems as though hes really scraping. How he managed to put out two more

volumes after this is a bit shocking to me. Im not, by any means, an expert in films, but his choices to include such films as Say Anything, Being There, and Planes, Trains, and Automobiles seem odd inclusions for such a retrospective. I enjoyed all three of those movies. But Great??I should also point out that out of the 100 movies chosen for this edition, Ive seen about 15 of them. To be fair, Im not really a lover of the cinema, but Im guessing the average layman that enjoys going to the movies probably hasnt seen most of these movies either. Ebert includes a lot of old films, a lot of foreign films, a lot of out-of-print films, and a lot of art films. By art films, I refer to movies that critics seem to love, but that tend to go over the heads of 99% of your average movie goer. As much as I dislike visual arts though (I simply dont have the patience to sit still and watch a screen for 90 minutes straight, let alone twice that long), Ive always enjoyed reading Roger Eberts articles about movies. It sounds a bit demeaning to say that the man watched movies for a living, but that moniker shouldnt be viewed negatively when applied to someone such as Roger Ebert. Since the man watched virtually every movie in existence during his lifetime (and many of the great movies, multiple times), he had the ability to study film as a work of art, and could dissect and observe things that the average movie goer could not. Whether or not you agreed with him, it was always very interesting to see his observations and reflections about a particular film. Which is essentially the point of these books. He takes movies that he thinks are great, and within the essays, shares his thoughts and reasons as to why the particular movie was, in fact, great. I would imagine, for example, that the average millennial would get quickly turned off by any movie pre-1970, but Ebert, being an astute student, can share exactly why movies as old as 100 years were, in fact, revolutionary for their time. Consider for example Snow White and the Seven Dwarves. Most adults and children of today that were raised on Pixar films would easily fall asleep after enduring such a film after 30 minutes. But when it was released in 1934 as the first ever animated full-length feature, there were elements that were so breathtaking and original, that its easy to see that we may never could have evolved to films such as Toy Story or Finding Nemo without such a blueprint. I also confess that after reading several of these essays, I was tempted to find and watch the films since Ebert does such a good job piquing your interest (sadly, most are unavailable on streaming services such as Netflix, so I was unable to do so). I would consider this book by Ebert a must for serious lovers of film, but I also imagine the casual audience can find much to enjoy as well. 0 of 0 people found the following review helpful. Great Read for Movie Buffs By Em73 I'm enjoying reading through these though Paula Kael's are still my favorites (when she's not being exasperating). I will definitely have to get Great Movies I as well, as it contains many of my favorite movies. This edition includes a number of movies I haven't seen and that I'm looking forward to seeing now. I enjoy reading a couple of these each night. 0 of 0 people found the following review helpful. Thanks, Roger By questioning customer I didn't always agree with Roger Ebert, but he sure did know his stuff. I had Great Movies I, so I knew what I was getting. This is a good book to pick up whenever you have a few minutes, or run across a reference to a particular movie and want another take on it. These short essays are not reviews, but do provide information that I found interesting.

Continuing the pitch-perfect critiques begun in *The Great Movies*, Roger Ebert's *The Great Movies II* collects 100 additional essays, each one of them a gem of critical appreciation and an amalgam of love, analysis, and history that will send readers back to films with a fresh set of eyes and renewed enthusiasm or perhaps to an avid first-time viewing. Neither a snob nor a shill, Ebert manages in these essays to combine a truly populist appreciation for today's most important form of popular art with a scholar's erudition and depth of knowledge and a sure aesthetic sense. Once again wonderfully enhanced by stills selected by Mary Corliss, former film curator at the Museum of Modern Art, *The Great Movies II* is a treasure trove for film lovers of all persuasions, an unrivaled guide for viewers, and a book to return to again and again. Films featured in *The Great Movies II*: *12 Angry Men*, *The Adventures of Robin Hood*, *Alien*, *Amadeus*, *Amarcord*, *Annie Hall*, *Au Hasard, Balthazar*, *The Bank Dick*, *Beat the Devil*, *Being There*, *The Big Heat*, *The Birth of a Nation*, *The Blue Kite*, *Bob le Flambeur*, *Breathless*, *The Bridge on the River Kwai*, *Bring Me the Head of Alfredo Garcia*, *Buster Keaton*, *Children of Paradise*, *A Christmas Story*, *The Color Purple*, *The Conversation*, *Cries and Whispers*, *The Discreet Charm of the Bourgeoisie*, *Dont Look Now*, *The Earrings of Madame de . . .*, *The Fall of the House of Usher*, *The Firemen's Ball*, *Five Easy Pieces*, *Goldfinger*, *The Good, the Bad and the Ugly*, *Goodfellas*, *The Gospel According to Matthew*, *The Grapes of Wrath*, *Grave of the Fireflies*, *Great Expectations*, *House of Games*, *The Hustler*, *In Cold Blood*, *Jaws*, *Jules and Jim*, *Kieslowski's Three Colors Trilogy*, *Kind Hearts and Coronets*, *King Kong*, *The Last Laugh*, *Laura*, *Leaving Las Vegas*, *Le Boucher*, *The Leopard*, *The Life and Death of Colonel Blimp*, *The Manchurian Candidate*, *The Man Who Laughs*, *Mean Streets*, *Mon Oncle*, *Moonstruck*, *The Music Room*, *My Dinner with Andre*, *My Neighbor Totoro*, *Nights of Cabiria*, *One Flew Over the Cuckoo's Nest*, *Orpheus*, *Paris, Texas*, *Patton*, *Picnic at Hanging Rock*, *Planes, Trains and Automobiles*, *The Producers*, *Raiders of the Lost Ark*, *Raise the Red Lantern*, *Ran*, *Rashomon*, *Rear Window*, *Rififi*, *The Right Stuff*, *Romeo and Juliet*, *The Rules of the Game*, *Saturday Night Fever*, *Say Anything*, *Scarface*, *The Searchers*, *Shane*, *Snow White and the Seven Dwarfs*, *Solaris*, *Strangers on a Train*, *Stroszek*, *A Sunday in the Country*, *Sunrise*, *A Tale of Winter*, *The Thin Man*, *This Is Spinal Tap*, *Tokyo Story*, *Touchez Pas au Grisbi*, *Touch of Evil*, *The Treasure of the Sierra Madre*, *Ugetsu*, *Umberto D*, *Unforgiven*, *Victim*, *Walkabout*, *West Side Story*, *Yankee Doodle Dandy*

From Publishers Weekly At times, Ebert's second collection of 100 essays on great (but not, he's careful to point out, the greatest) movies reads like an anthology of recycled reviews from his Chicago Sun-Times column, especially when he gets talking about the bonus features on DVDs. But anyone looking for a crash course in cinema viewing regardless of whether they've been through Ebert's first Great Movies collection (published in 2002) will find plenty of rewards here. Some of the selections may be obvious (12 Angry Men; West Side Story), but Ebert constantly surprises, not just in the foreign film selections but in the elevation of cult favorites such as the "bizarre masterpiece" Bring Me the Head of Alfredo Garcia. In praising older films, Ebert often takes the opportunity to criticize modern Hollywood, and his attacks can get snarky (for example, is it really unthinkable that Annie Hall would beat out Star Wars for an Oscar if they came out today?). Given Ebert's preferences, it's not surprising that fewer than a dozen American movies from the last two decades make the cut. Some of his choices are sure to spark debate; two Japanese cartoons, for example, may strike some as excessive, especially since the treatment of live-action Japanese directors barely extends past Kurosawa. Then again, it's hard to imagine a better purpose for such an anthology than getting people talking about and watching movies.

100 bw photos. (Feb. 1) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From Booklist When Ebert, inarguably the nation's most prominent and influential film critic, published the first Great Movies (2002), he stressed that it wasn't intended to canonize the "100 best." The second collection of his loving celebrations of films that rise above the pack bears out that claim. The lineup here is equally strong, encompassing Hollywood classics vintage (The Grapes of Wrath, King Kong) and modern (Annie Hall, Mean Streets), silent movies (Birth of a Nation, Sunrise), and foreign masterworks (Rules of the Game, Children of Paradise). Ebert demonstrates the breadth of his taste by including several animated features, including the Japanese animes My Neighbor Totoro and Grave of the Fireflies. In contrast to his daily newspaper reviews, written on deadline and usually after a single viewing, these pieces reflect Ebert's long, thoughtful, informed familiarity with these films. His impeccable credentials as an accessible populist encourage thinking that his recommendations of such elevated fare as Stroszek and Au Hasard, Balthazar may be taken to heart by mainstream moviegoers who avidly follow his newspaper and TV reviews. Gordon Flagg Copyright American Library Association. All rights reserved.

Ebert's enthusiasm and . . . straightforward prose are ideal for examining films . . . You remember why he's the only film critic ever to win the Pulitzer Prize. New York Post [T]hese pieces reflect Ebert's long, thoughtful, informed familiarity with these films. His impeccable credentials as an accessible populist encourage thinking that his recommendations . . . may be taken to heart by mainstream moviegoers who avidly follow his newspaper and TV reviews. Booklist An appreciation of the greatest movies by the greatest movie enthusiast . . . I read this book with pleasure, enlightenment, and a desire to see many of the movies again, because I had missed what Roger saw. Paul Theroux