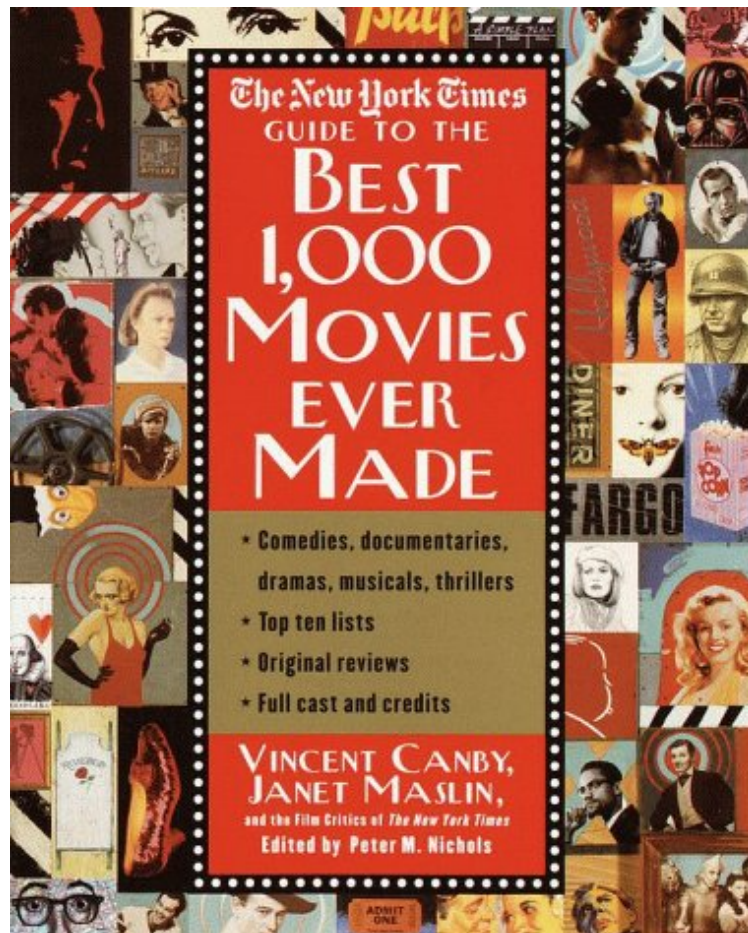


The New York Times Guide to the Best 1,000 Movies Ever Made

Vincent Canby, Janet Maslin

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Vincent Canby, Janet Maslin : The New York Times Guide to the Best 1,000 Movies Ever Made before purchasing it in order to gauge whether or not it would be worth my time, and all praised The New York Times Guide to the Best 1,000 Movies Ever Made:

7 of 7 people found the following review helpful. Is this the best 1000? By A Customer The Times critics' compilation of the 1000 best has left me bewildered. First, they should have changed the title to add the words "...in hollywood" at the end. Then they could have left out the meagre number of films from abroad (almost of half of which are French) that they have included, and could have focussed their attention on Hollywood films which they are familiar with. As it has been said by other reviewers earlier, there are some glaring omissions and some which leave you perplexed by their appearance in this collection. But, I guess everyone has their own biases and they have to be respected. Personally, I have always liked the film critics from The New Yorker much better than their Times counterparts. This collection just reinforces my opinion. I gave this a 4-star, because for film buffs like me, the book is worth having so that, if not anything, we can discuss their critiques and selections. However, if you are just a casual filmgoer, you can

do without it. 0 of 0 people found the following review helpful. Not for beginners, but a good guide
By Nick O'Brien
This is a great companion guide to any film buff, but keep in mind this is the New York Times so the criticism can be a little opinionated and obtuse. The book compiles film reviews that were published at the time of the film's release, so at times it is more interesting as a historical artifact than a guide to what films to watch. Not every film we consider a classic today was thought to be one when it was released.
5 of 8 people found the following review helpful.
Good but not the best
By Marcelo Chaves
This book is very useful and interesting, but there's no pictures and the paper rips of easily. It has great reviews and a beautiful cover. Good choice, maybe not the best.

In *The New York Times Guide to the Best 1,000 Movies Ever Made*, the film critics of the Times have gathered the original reviews of their list of the best. Covering every conceivable genre, from comedies, dramas, and science-fiction to foreign films, musicals, and others, this book provides the student with an essential resource. How were *Psycho* or *Fantasia* originally received? For movies that are often subsumed in their own legends, the original review is a corrective lens for a hindsight that is often anything but 20/20. This volume also includes an introductory essay by Janet Maslin and modern postscripts to movies that survived their original trashing to become classics.

.com Everyone knows that a good canon debate doesn't get interesting until you reach the realm of the top 100. But by listing the top 1,000 movies, as the editors of *The New York Times* have done with this fat, readable collection of reviews, you get to skip all that huffing and puffing about quality and head straight for the fun. With a little elbow room, there's space for ineffable stuff like *Mr. Hulot's Holiday* and *The Match Factory Girl*. Room, too, for the nuance-free *Mrs. Doubtfire* and the free-falling *Die Hard* (which makes it, yep, right next to *Diner*). *Pillow Talk* squeezes in just one down from *The Piano*. What's really new about this book, though, is that the reviews have been culled from the Times's archive--reaching back to 1931. So you can read Vincent Canby reacting to *Taxi Driver* in 1976, just days after first seeing it: "The steam billowing up around the manhole cover in the street is a dead giveaway. Manhattan is a thin cement lid over the entrance to hell, and the lid is full of cracks." Not bad for a guy on deadline. Bosley Crowther, who preceded Canby, fares less well, waving off *Rear Window* as Hitchcock's "new melodrama," and *Psycho* with, "It does seem slowly paced." By contrast, Janet Maslin's more recent reviews hum and gush, unraveling the merits of *Pulp Fiction* and *Lone Star*. At collected-Shakespeare size (999 pages), the title is probably too vast for schlepping around, but go ahead, try reading just one. With plenty of international selections, including usual suspects from France (Truffaut), Italy (Fellini), and Japan (Itami), as well as some unusual ones from Brazil, Mexico, India, and Czechoslovakia, there's enough canon fodder here for at least five "Top 100" books. --Lyall Bush
From *Library Journal*
This volume compiles alphabetically the original reviews of the 1000 "best" films as selected by New York Times critics from 1927 to 1998. The selections come largely from the "Ten Best Films" chosen at the end of each year. Not all "best" films have a review in this book, though, because many films have been re-evaluated over time; other films, deemed more worthy from today's critical perspective, have been retrofitted. The result is fascinating in two respects. First, the book provides easy access to historical criticism: What did the Times say about *Les Enfants du Paradis* in 1947 or *A Clockwork Orange* in 1971? Second, it encourages reflection on the politics of taste. Thoughtful readers will delight in scanning the original "Ten Best Films" lists at the end of the book and comparing them to what has since been deemed meritorious. Recommended for all libraries.
A Neal Baker, Earlham Coll., Richmond, IN
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From the Inside Flap
In *The New York Times Guide to the Best 1,000 Movies Ever Made*, the film critics of the Times have gathered the original reviews of their list of the best. Covering every conceivable genre, from comedies, dramas, and science-fiction to foreign films, musicals, and others, this book provides the student with an essential resource. How were *Psycho* or *Fantasia* originally received? For movies that are often subsumed in their own legends, the original review is a corrective lens for a hindsight that is often anything but 20/20. This volume also includes an introductory essay by Janet Maslin and modern postscripts to movies that survived their original trashing to become classics.