

# Cinema Films

Roger Ebert

**The Ultimate Book of Gangster Movies** George Anastasia, Glen Macnow, 2011-09-27 The gangster movie is one of the most popular genres in film. From the Italian, Irish, and Russian families in America to similarly sinister groups in Europe, Japan, and beyond, the cinema has never shied away from portraying the evil exploits of these brutal outfits. In this highly entertaining and informative book, two accomplished and apropos authors put the genre in perspective like no other author or documentarian has done before. The Ultimate Book of Gangster Movies provides extensive reviews of the Top 100 gangster films of all time, including sidebars like Reality Check, Hit and Miss, I Know That Guy, Body Count, and other fun and informative features. Also included are over a dozen stand-alone chapters such as Sleeper Hits, Fugazi Flops, Guilty Pleasures, Lost Treasures, Q&A Interviews with top actors and directors (including Chazz Palinteri, Michael Madsen, Joe Mantegna, and more), plus over 50 compelling photographs. Foreword by Joe Pistone, the FBI agent and mob infiltrator who wrote the bestselling book and acclaimed movie, Donnie Brasco.

**Roger Ebert's Book of Film** Roger Ebert, 1997 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.

**The Great Movies** Roger Ebert, 2003-11-11 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 Great Movies III** Roger Ebert, 2010-10-15 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 crème de la crème 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.

**Weimar Cinema** Noah William Isenberg, 2009 In this comprehensive companion to Weimar cinema, chapters address the technological advancements of each film, their production and place within the larger history of German cinema, the style of the director, the actors and the rise of the German star, and the critical reception of the film.

**Puzzle Films** Warren Buckland, 2009-01-12 Drawing upon the expertise of film scholars from around the world, Puzzle Films investigates a number of films that sport complex storytelling—from Memento, Old Boy, and Run Lola Run, to the Infernal Affairs trilogy and In the Mood for Love. Unites American 'independent' cinema, the European and International Art film, and certain modes of avant-garde filmmaking on the basis of their shared storytelling complexity. Draws upon the expertise of film scholars from North America, Britain, China, Poland, Holland, Italy, Greece, New Zealand, and Australia.

**The Great Movies II** Roger Ebert, 2006-02-14 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 García • Buster Keaton • Children of Paradise • A Christmas Story • The Color Purple • The Conversation • Cries and Whispers • The Discreet Charm of the Bourgeoisie • Don't 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

**Everything Is Cinema** Richard Brody, 2008-05-13 When Jean-Luc Godard, exemplary director of the French New Wave, wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Among the greatest cinematic innovations, Godard's films shift fluidly from fiction to documentary, from criticism to art. Similarly, his persona projects shifting images - cultural hero, impassioned loner, shrewd businessman. Hailed by filmmakers as a - if not the - key influence, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In *Everything is Cinema*, critic Richard Brody has amassed hundreds of interviews with friends, family, and collaborators to demystify the elusive director and paint the fullest picture yet of his life and work. Paying as much attention to Godard's revolutionary technical inventions as to the political and emotional forces of the postwar world, Brody traces an arc from the director's early critical writing, through his popular success with *Breathless* and *Contempt*, to the grand vision of his later years. He vividly depicts Godard's wealthy, conservative family, his fluid and often disturbing politics, his tumultuous dealings with fellow filmmakers, and his troubled relations with women.--Jacket.

*The Film That Changed My Life* Robert K. Elder, 2011-01-01 The movie that inspired filmmakers to direct is like the atomic bomb that went off before their eyes. *The Film That Changed My Life* captures that epiphany. It explores 30 directors' love of a film they saw at a particularly formative moment, how it influenced their own works, and how it made them think differently. *Rebel Without a Cause* inspired John Woo to comb his hair and talk like James Dean. For Richard Linklater, "something was simmering in me, but *Raging Bull* brought it to a boil." *Apocalypse Now* inspired Danny Boyle to make larger-than-life films. A single line from *The Wizard of Oz*--"Who could ever have thought a good little girl like you could destroy all my beautiful wickedness?"--had a direct impact on John Waters. "That line inspired my life," Waters says. "I sometimes say it to myself before I go to sleep, like a prayer." In this volume, directors as diverse as John Woo, Peter Bogdanovich, Michel Gondry, and Kevin Smith examine classic movies that inspired them to tell stories. Here are 30 inspired and inspiring discussions of classic films that shaped the careers of today's directors and, in turn, cinema history.

**The Films of Samuel Fuller** Lisa Dombrowski, 2015-05-15 A cigar-chomping storyteller who signaled "Action!" by shooting a gun, Samuel Fuller has been lionized as one of the most distinctive writer/directors ever to emerge from Hollywood. In such films as *The Steel Helmet*, *Pickup on South Street*, *Shock Corridor*, and *The Big Red One*, Fuller gleefully challenged classical and generic norms--and often standards of good taste--in an effort to shock and arouse audiences. Tackling war, crime, race, and sexuality with a candor rare for any period, Fuller's maverick vision was tested by Hollywood's transition from the studio system to independent filmmaking. Now, in the first full account of all of the director's audaciously original work, author Lisa Dombrowski brings his career into new relief. *The Films of Samuel Fuller* features close analysis of Fuller's pictures and draws on previously untapped production and regulatory files, script notes, and interviews to explore how artistic, economic, and industrial factors impacted Fuller's career choices and shaped the expression of his personal aesthetic. Fans of Fuller and American cinema will welcome this in-depth study of a provocative director who embodied both the unique opportunities and challenges of postwar filmmaking.

*Narrated Films* Avrom Fleishman, 1992 In *Narrated Films*, Avrom Fleishman explores the distinctive literary techniques often used by filmmakers to tell their stories. Through close viewings of ingeniously paired films, Fleishman documents five narrational practices in the cinema: voice-over ( *Orpheus* and *Sunset Boulevard*); dramatized narration, in which the film is a story that one character tells another ( *The Cabinet of Dr. Caligari* and *Hiroshima Mon Amour*); multiple narration, in which a number of characters tell the story that is the film ( *Rashomon* and *Zelig*); written narration, whether through diaries or letters ( *Letter from an Unknown Woman* and *Diary of a Country Priest*); and the cinematic version of interior monologue, which Fleishman terms mindscreen narration ( *Brief Encounter* and *Daybreak*).

**Awake in the Dark** Roger Ebert, 2017-04-06 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*

**The Eloquent Screen** Gilberto Perez, 2019-07-23 A lifetime of cinematic writing culminates in this breathtaking statement on film's unique ability to move us. Cinema is commonly hailed as "the universal language," but how does it communicate so effortlessly across cultural and linguistic borders? In *The Eloquent Screen*, influential film critic Gilberto Perez makes a capstone statement on the powerful ways in which film acts on our minds and senses. Drawing on a lifetime's worth of viewing and re-viewing, Perez invokes a dizzying array of masters past and present--including Chaplin, Ford, Kiarostami, Eisenstein, Malick, Mizoguchi, Haneke, Hitchcock, and Godard--to explore the transaction between filmmaker and audience. He begins by explaining how film fits into the rhetorical tradition of persuasion and argumentation. Next, Perez explores how film embodies the central tropes of rhetoric--metaphor, metonymy, allegory, and synecdoche--and concludes with a thrilling account of cinema's spectacular capacity to create relationships of identification with its audiences. Although there have been several attempts to develop a poetics of film, there has been no sustained attempt to set forth a rhetoric of

film—one that bridges aesthetics and audience. Grasping that challenge, *The Eloquent Screen* shows how cinema, as the consummate contemporary art form, establishes a thoroughly modern rhetoric in which different points of view are brought into clear focus.

**Film Follies** Stuart Klawans, 1999 Outlining a history of film going too far, of seeming madness and wasteful extravagance, this text examines films that are cinematic landmarks and monuments to directors' hubris, from Griffiths' *Intolerance* to Coppola's *Apocalypse Now* and Carax's *Les Amants du Pont-Neuf*. The text explores the changing conditions of the industry under which figures such as L'Herbier and Lang, von Sternberg and Ophüls got their hands on the full apparatus of studio production, while behaving as individual artists. It questions the shape of film history from the viewpoint of these pictures and relates the notion that a failed work of art may be more glorious than a success.

**The A List** National Society of Film Critics, 2002-01-04 In 100 memorable essays, the National Society of Film Critics lists the 100 essential films of all time (a list which may surprise some movie fans). 16 photos.

**A New History of Documentary Film** Betsy A. McLane, 2013-03-28 A New History of Documentary Film, Second Edition offers a much-needed resource, considering the very rapid changes taking place within documentary media. Building upon the best-selling 2005 edition, Betsy McLane keeps the same chronological examination, factual reliability, ease of use and accessible prose style as before, while also weaving three new threads - Experimental Documentary, Visual Anthropology and Environmental/Nature Films - into the discussion. She provides emphasis on archival and preservation history, present practices, and future needs for documentaries. Along with preservation information, specific problems of copyright and fair use, as they relate to documentary, are considered. Finally, A History of Documentary Film retains and updates the recommended readings and important films and the end of each chapter from the first edition, including the bibliography and appendices. Impossible to talk learnedly about documentary film without an audio-visual component, a companion website will increase its depth of information and overall usefulness to students, teachers and film enthusiasts.

**The Age of Movies: Selected Writings of Pauline Kael** Pauline Kael, 2011-10-27 Film criticism is exciting just because there is no formula to apply, Pauline Kael once observed, just because you must use everything you are and everything you know. Between 1968 and 1991, as regular film reviewer for *The New Yorker*, Kael used those formidable tools to shape the tastes of a generation, enthralling readers with her gift for capturing, with force and fluency, the essence of an actor's gesture or the full implication of a cinematic image. Kael called movies the most total and encompassing art form we have, and she made her reviews a platform for considering both film and the worlds it engages, crafting in the process a prose style of extraordinary wit, precision, and improvisatory grace. To read *The Age of Movies*, the first new selection in more than a generation, is to be swept up into an endlessly revealing and entertaining dialogue with Kael at her witty, exhilarating, and opinionated best. Her ability to evoke the essence of a great artist—an Orson Welles or a Robert Altman—or to celebrate the way even seeming trash could tap deeply into our emotions was matched by her unwavering eye for the scams and self-deceptions of a corrupt movie industry. Here in this career spanning collection are her appraisals of the films that defined an era—among them *Breathless*, *Bonnie and Clyde*, *The Leopard*, *The Godfather*, *Last Tango in Paris*, *Nashville*—along with many others, some awaiting rediscovery, all providing the occasion for masterpieces of observation and insight, alive on every page.

**Cinema of Outsiders** Emanuel Levy, 1999-09-01 A Los Angeles Times Bestseller The most important development in American culture of the last two decades is the emergence of independent cinema as a viable alternative to Hollywood. Indeed, while Hollywood's studios devote much of their time and energy to churning out big-budget, star-studded event movies, a renegade independent cinema that challenges mainstream fare continues to flourish with strong critical support and loyal audiences. *Cinema of Outsiders* is the first and only comprehensive chronicle of contemporary independent movies from the late 1970s up to the present. From the hip, audacious early works of maverick David Lynch, Jim Jarmusch, and Spike Lee, to the contemporary Oscar-winning success of indie dynamos, such as the Coen brothers (*Fargo*), Quentin Tarantino (*Pulp Fiction*), and Billy Bob Thornton (*Sling Blade*), Levy describes in a lucid and accessible manner the innovation and diversity of American indies in theme, sensibility, and style. Documenting the socio-economic, political and artistic forces that led to the rise of American independent film, *Cinema of Outsiders* depicts the pivotal role of indie guru Robert Redford and his Sundance Film Festival in creating a showcase for indies, the function of film schools in supplying talent, and the continuous tension between indies and Hollywood as two distinct industries with their own structure, finance, talent and audience. Levy describes the major cycles in the indie film movement: regional cinema, the New York school of film, African-American, Asian American, gay and lesbian, and movies made by women. Based on exhaustive research of over 1,000 movies made between 1977 and 1999, Levy evaluates some 200 quintessential indies, including *Choose Me*, *Stranger Than Paradise*, *Blood Simple*, *Blue Velvet*, *Desperately Seeking Susan*, *Slacker*, *Poison*, *Reservoir Dogs*, *Gas Food Lodging*, *Menace II Society*, *Clerks*, *In the Company of Men*, *Chasing Amy*, *The Apostle*, *The Opposite of Sex*, and *Happiness*. *Cinema of Outsiders* reveals the artistic and political impact of bold and provocative independent movies in displaying the cinema of outsiders—the cinema of the other America.

**My Last Sigh** Luis Buñuel, 2013-03-26 A provocative memoir from Luis Buñuel, the Academy Award winning creator of some of modern cinema's most important films, from *Un Chien Andalou* to *The Discreet Charm of the Bourgeoisie*. Luis Buñuel's films have the power to shock, inspire, and reinvent our world. Now, in a memoir that carries all the surrealism and subversion of his cinema, Buñuel turns his artistic gaze inward. In swift and generous prose, Buñuel traces the surprising contours of his life, from the Good Friday drumbeats of his childhood to the dreams that inspired his most famous films to his turbulent friendships with Federico García Lorca and Salvador Dalí. His personal narratives also encompass the pressing political issues of his time, many of which still haunt us today—the specter of fascism, the culture wars, the nuclear bomb. Filled with film trivia, framed by Buñuel's intellect and wit, this is essential reading for fans of cinema and for anyone who has ever wanted to see the world through a surrealist's eyes.

**Movies as Politics** Jonathan Rosenbaum, 1997-06-30 Overall look at world cinema and examination of the market forces that shape films. Politicized observations, viewing films as products of ideological decisions.

Unveiling the Magic of Words: A Overview of "Cinema Films"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled

significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "Cinema Films," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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Cinema Films Introduction

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