



The Great Movies

By Roger Ebert

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The Great Movies By Roger Ebert

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.

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Editorial Review

Amazon.com Review

If Pauline Kael popularized “movie love,” Roger Ebert is the eloquent Valentino of cinephiles. This invaluable volume gathers 100 of the Pulitzer winner's mini-essays composed since 1997, revised and updated, to form a love letter that could only spring from decades of devotion. A feat of superlative analysis, historical reflection, personal diary, and journalistic odyssey, *The Great Movies* combines an accessible style with an academic's precision. Accompanied by photos perfectly chosen by Museum of Modern Art film stills archivist Mary Corliss, the 100 films are irrefutably worthy of inclusion, allowing room for debate (John Ford's *My Darling Clementine* is in, *The Searchers* is not--arguably a wise decision) while placing each film into its own undeniable context of superiority. Admirably, Ebert recognizes that no critic writes in a vacuum; he dedicates the book to eight master critics hailed as “teachers,” quotes many of his contemporaries, and carries on the debate with Kael's lingering spirit (Ebert counters her on *Body Heat*, praises her on *Nashville*). His appreciation of *E.T.* is written as a letter to beloved children in his life, and the entire book breathes with an awareness of legacy--the cinema's and Ebert's own--that underlies the sobering theme of his introduction. We need these movies (and this book) to remind us that movies can be so much better than they typically are. --*Jeff Shannon*

From Library Journal

Culled from essays famed film critic Ebert has been writing biweekly for the last two years, the 100 pieces here tell us what's so great about *Casablanca*, *The Seventh Seal*, *The Wizard of Oz*, and more.
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From [Booklist](#)

This book presents a Roger Ebert quite different from the TV personality who offers undemanding moviegoers consumer tips on the latest Hollywood releases. Here he chooses 100 great films--not, he stresses, the 100 *best* films--and explains why they, not this week's batch of mall movies, are the ones that matter. Rising to the level of his subjects, he writes with an eloquence and a conviction he seldom expresses on TV or in his daily newspaper reviews. Unlike contemporary reviews, these assessments are informed by the passage of time and repeated viewings as well as by Ebert's vast general viewing experience. His selections constitute a nice mixture of American and foreign films and of sound and silent films, including inescapable classics (*Citizen Kane*, *Casablanca*), modern masterworks (*The Godfather*, *The Decalogue*), and even a few documentaries (*Hoop Dreams*, the generation-tracking British *-Up* films). In his introduction, Ebert chides younger viewers--even film students--who lack any knowledge of the medium's greatest works. If his TV fame leads any of them to pick up this book and subsequently investigate his recommendations, it will go a long way toward making up for his years of simplistic “thumbs up-thumbs down” appraisals.

Gordon Flagg

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Users Review

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