



# **ROGER EBERT'S**

# **MOVIE YEARBOOK 2002**

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# Roger Eberts Movie Yearbook 2002

**Todd Rendleman**



## **Roger Eberts Movie Yearbook 2002:**

*Roger Ebert's Movie Yearbook 2002* Roger Ebert, 2001-10 When America wants to know movies it turns to Roger Ebert the only film critic to be awarded the Pulitzer Prize for criticism *Roger Ebert's Movie Yearbook 2002* presents all of Ebert's reviews from January 1999 to mid June 2001 This annual volume required reading for film fans also contains all of his interviews and essays for the year the biweekly Questions for the Movie Answer Man his daily notebooks from major film festivals plus a list of all movies and star ratings ever appearing in an edition of this annual collection *Roger Ebert's Movie Yearbook 2004* Roger Ebert, 2003 Featuring every review Ebert wrote from January 2001 to mid June 2003 this treasury also includes his essays interviews film festival reports and In Memoriams along with his famous star ratings

**Roger Ebert's Movie Yearbook 2005** Roger Ebert, 2004 Containing reviews written from January 2002 to mid June 2004 including the films *Seabiscuit* *The Passion of the Christ* and *Finding Nemo* the best and the worst films of this period undergo Ebert's trademark scrutiny It also contains the year's interviews and essays as well as highlights from Ebert's film festival coverage from Cannes *Roger Ebert's Movie Yearbook 2003* Roger Ebert, 2001-01-01 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 *Roger Ebert's Movie Yearbook* Roger Ebert, 2005 *Roger Ebert's Movie Yearbook 2006* Roger Ebert, 2005-11 Now fully updated this annual yearbook includes every review Ebert had written from January 2007 to July 2009 It also includes interviews essays tributes and all new questions and answers from his Questions for the Movie Answer Man columns *Roger Ebert's Movie Yearbook 2007* Roger Ebert, 2013-02-05 The most trusted film critic in America USA Today Roger Ebert actually likes movies It's a refreshing trait in a critic and not as prevalent as you'd expect Mick LaSalle San Francisco Chronicle America's favorite movie critic assesses the year's films from *Brokeback Mountain* to *Wallace and Gromit: The Curse of the Were Rabbit* *Roger Ebert's Movie Yearbook 2007* is perfect for film aficionados the world over *Roger Ebert's Movie Yearbook 2007* includes every review by Ebert written in the 30 months from January 2004 through June 2006 about 650 in all Also included in the Yearbook which is about 65 percent new every year are Interviews with newsmakers such as Philip Seymour Hoffman Terrence Howard Stephen Spielberg Ang Lee and Heath Ledger Nicolas Cage and more All the new questions and answers from his Questions for the Movie Answer Man columns Daily film festival coverage from Cannes Toronto Sundance and Telluride Essays on film issues and tributes to actors and directors who died during the year *Roger Ebert's Movie Yearbook 2013* Roger Ebert, 2012-12-04 Reviews originally appeared in the Chicago sun times **Roger Ebert's Movie Yearbook 2009** Roger Ebert, 2009-06-15 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

**A Transboundary Cinema** Tage Tayfun Einar Luxembourgeus, 2020-09-01 Tun Okan Bay Okan is an independent emigrant filmmaker born in 1942 in Turkey He started his filmmaking career in 1974 with his debut film The Bus which he made in Sweden and partly in Germany He completed the film some seven years after he quit his short but hectic acting career in Turkey's popular commercial cinema industry Ye il am A dentist by training Okan's cinema career started in 1965 after winning an acting competition organised by a popular film magazine Starring in thirteen films in a period of less than two years he achieved considerable fame In 1967 Okan quit his career in Ye il am which he accused of anaesthetising society and immigrated to Switzerland 3 His debut film The Bus was followed by only three other films Dr le de samedi Funny Saturday 1985 Mercedes mon Amour The Yellow Mercedes 1992 and Umut z mleri Grapes of Hope 2013 Okan's films are products that can best be studied in relation to both the mainstream popular cinema of Turkey Ye il am in which Okan started his cinema career and in relation to certain European filmmakers and cinema movements that have influenced his cinema Naficy's accented cinema concept ultimately focuses too much on Hollywood cinema and for this reason it is ill equipped to study the cinema of filmmakers like Okan whose works have little to do with Hollywood Okan's cinema requires a different approach and a vocabulary which will enable one to study his cinema in relation not only to Hollywood but to a diverse group of personal cinemas and cinema movements Okan is an eclectic filmmaker his cinema is in constant flux As I demonstrate in this study Okan's cinema is inspired by a diverse group of filmmakers and cinemas In his films one can find markers of inspirations from and references to a great variety of European filmmakers ranging from Wim Wenders to Jacques Tati Jean Luc Godard to Jack Clayton and cinema movements from Italian Neorealism to the Czechoslovak New Wave French New Wave to British Free Cinema influenced New Wave kitchen sink dramas Although his films feature recurrent themes relating to immigration being the cinema of an independent filmmaker Okan's cinema proves to be a difficult one to categorise because of the many neatly employed inspirations from and references to diverse sources Perhaps this is one of the reasons why it has thus far received so little attention Okan is not a typical Turkish film director Only half of his films take place in Turkey and even those films feature parts that were shot abroad More importantly he is not a film maker who uses themes cultural icons stereotypes narration strategies and filmic aesthetics that have typically been used by filmmakers in Turkey He is also not a filmmaker

who has attracted the attention of international critics His cinema is a cinema in between it is a cinema of tensions and competing identities visions and interests It invokes a split reception on the viewer On one hand his films can be read in relation reaction to tendencies in national Turkish cinema and on the other hand in relation to international particularly the European arthouse cinema Given this the best way to understand and appreciate his works is perhaps to read Okan s films in dialogue with developments in both cinema of Turkey and European art cinema for his signature derives influences from a variety of sources in these cinemas Okan s own words identifying himself as a European Turk could be seen as legitimisation and encouragement to discuss his works in relation to both cinema of Turkey and European art cinema Okan is neither a one issue director nor a filmmaker who restricts himself to one format or genre On the contrary his films are always on the road sometimes literally his third film *The Yellow Mercedes* is a road movie and *The Bus* though not being a road movie in the strict sense generously exploits the conventions of the genre Figuratively all of Okan s films are in search of new ways of expression Indeed they are the products of this very search This constant search motivates him to challenge and often cross many established conventions and boundaries of cinema Okan s cinema is what I call transboundary cinema

*The Great Movies II* Roger Ebert, 2008-11-12 From America s most trusted and highly visible film critic 100 more brilliant essays on the films that define cinematic greatness 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* *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*

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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

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preeminent source for full length critical movie reviews and his 2010 yearbook does not disappoint The yearbook includes  
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Unconventional English is a spectacular resource infused with humour and learning it's rude it's delightful and it's a prize for  
anyone with a love of language *Roger Ebert's Movie Yearbook 2012* Roger Ebert, 2011-12-06 Ebert collects his reviews  
from the last 30 months Readers can expect to find every movie review he has written from January 2009 to July 2011 Also  
included are in depth interviews with newsmakers and celebrities such as John Waters and Justin Timberlake memorial  
tributes and essays on the Oscars and reports from the Cannes and Toronto Film Festivals **Rule of Thumb** Todd

Rendleman,2012-04-26 With a critical eye that mirrors his subject's Todd Rendleman explores the values temperament character and style that have made Roger Ebert the most trusted and influential film critic in America Introducing the one critic whom so many moviegoers recognize argue with and love Rule of Thumb illuminates Ebert's critical strengths and blind spots His sensibilities are further appreciated through comparisons to incisive provocative colleagues like Pauline Kael and John Simon While exploring their critical clashes the author offers fresh assessments of a host of movies from modern classics like Last Tango in Paris and Blue Velvet to films that deserve another glance like Music Box In Dreams and Bliss Few are in a position to write a firsthand memoir of one of the world's great film critics but Rendleman accomplishes just this smartly intertwining his own coming of age cinematic sensibility with a witty critical analysis of his subject All told his achievement is noteworthy he offers a unique view of a celebrated personality while revealing himself as a writer of insight and dash

**Talkies, Road Movies and Chick Flicks** Heidi Wilkins,2016-02-19 The representation of gender in film remains an intensely debated topic particularly in academic considerations of US mainstream cinema where it is often perceived as perpetuating rigid binary views of gender and reinforcing patriarchal dominant notions of masculinity and femininity While previous scholarly discussion has focused on visual or narrative portrayals of gender this book considers the ways that film sound music voice sound effects and silence is used to represent gender Taking a socio historical approach Heidi Wilkins investigates a range of popular US genres including screwball comedy the road movie and chick flicks to explore the ways that film sound can reinforce traditional assumptions about masculinity and femininity impart ambivalent meanings to them or even challenge and subvert the notion of gender itself Case studies include His Girl Friday Easy Rider and Bridesmaids

**Roger Ebert's Movie Yearbook 2011** Roger Ebert,2010-12-14 Reviews originally appeared in the Chicago sun times *The Poetics of Slumberland* Scott Bukatman,2012-03-26 In *The Poetics of Slumberland* Scott Bukatman celebrates play plasmatic possibility and the life of images in cartoons comics and cinema Bukatman begins with Winsor McCay's Little Nemo in Slumberland to explore how and why the emerging media of comics and cartoons brilliantly captured a playful rebellious energy Slumberland is more than a marvelous world for Nemo and its other citizens it is an aesthetic space defined by the artist's innovations The book broadens to consider similar animated behaviors in seemingly disparate media films about Jackson Pollock Pablo Picasso and Vincent van Gogh the musical My Fair Lady and the story of Frankenstein the slapstick comedies of Jerry Lewis and contemporary comic superheroes drawing them all together as purveyors of embodied utopias of disorder Page 4 of cover

*The New Yorker* Harold Wallace Ross,William Shawn,Tina Brown,David Remnick,Katharine Sergeant Angell White,Rea Irvin,Roger Angell,2001-11 [Masculinity in the Interracial Buddy Film](#) Melvin Donalson,2005-12-20 Feature films function as a keeper of America's collective conscience a repository of fears guilt and hopes Buddy films about men of different races depict a world where a peaceful balance is possible and conflicts can be resolved Since the 1930s these films have presented various forms of masculinity reflecting dominant

mainstream social traditions images of men and manhood within the culture Interracial buddy films include such examples as the Silver Streak 48 Hrs Beverly Hills Cop Lethal Weapon and The Shawshank Redemption Many of these films have been made into franchises furthering their cultural importance as filmic versions of interracial equality This critical study analyzes the idealized interracial relationships the heterosexual masculine roles within the films and the appearances of this kind of film in various genres The book is arranged in six major chapters each focusing upon a particular era in the development of the interracial buddy film The book also examines the film sequel as a validation of the enduring significance of interracial interaction The scope of the work is not limited to Caucasian African American pairings Films with a myriad of racial and ethnic combinations are also analyzed such as Tin Cup Rush Hour Shanghai Noon and Ocean s Eleven



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