



The Great Movies III

By Roger Ebert

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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.

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Editorial Review

From [Booklist](#)

Ebert, indisputably the nation's most prominent and influential film critic, returns with a third collection of brief essays on 100 movies worthy of further examination. As before, he balances his selection among classics from Hollywood's golden age (Top Hat, The Band Wagon) and modern era (Godfather: Part II, Groundhog Day), silent movies (Phantom of the Opera, Safety Last), foreign masterworks (Fanny and Alexander, Late Spring), and a smattering of documentaries (Crumb) and animation (three Chuck Jones cartoons). In every case, Ebert offers informed critical appraisals, as well as background on the movie's making and significance, that make these pieces rewarding for film buffs and ideal introductions for first-time viewers. Ebert views his role as one of education and enlightenment: Citing readers who accused him of snobbery when he disparaged the Transformers sequel, he wagers in his introduction that no one could start out loving that misbegotten effort, "experience the films in this book, and end by loving it." While few might share his belief that today's moviegoers can be steered away from Michael Bay and toward Béla Tarr, his populist-based optimism is commendable. **High-Demand Backstory:** Ebert is the most popular movie critic for the average Jane and Joe Citizen, and public libraries need to stock his collected reviews. --Gordon Flagg

Review

"Roger Ebert's take-no-prisoners essays packed with insidery insights will send movie lovers back to the sofa for a second look at old favorites like Cool Hand Luke and My Fair Lady while introducing more offbeat picks like Sansho the Bailiff and Pixote." (Parade) "Ebert offers informed critical appraisals, as well as background on the movie's making and significance, that make these pieces rewarding for film buffs and ideal introductions for first-time viewers." (Booklist) "No one has done as much as Ebert to connect the creators of movies with their consumers. He has immense power, and he's used it for good, as an apostle of the cinema." (Richard Corliss, Time)"

About the Author

Roger Ebert is the Pulitzer Prize-winning film critic of the *Chicago Sun-Times*. He is the author of numerous books on film, including *The Great Movies*, *The Great Movies II*, *Awake in the Dark: The Best of Roger Ebert*, and *Scorsese by Ebert*, the last two titles published by the University of Chicago Press.

Users Review

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Mellisa White:

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Audrey Spence:

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Henry Jones:

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