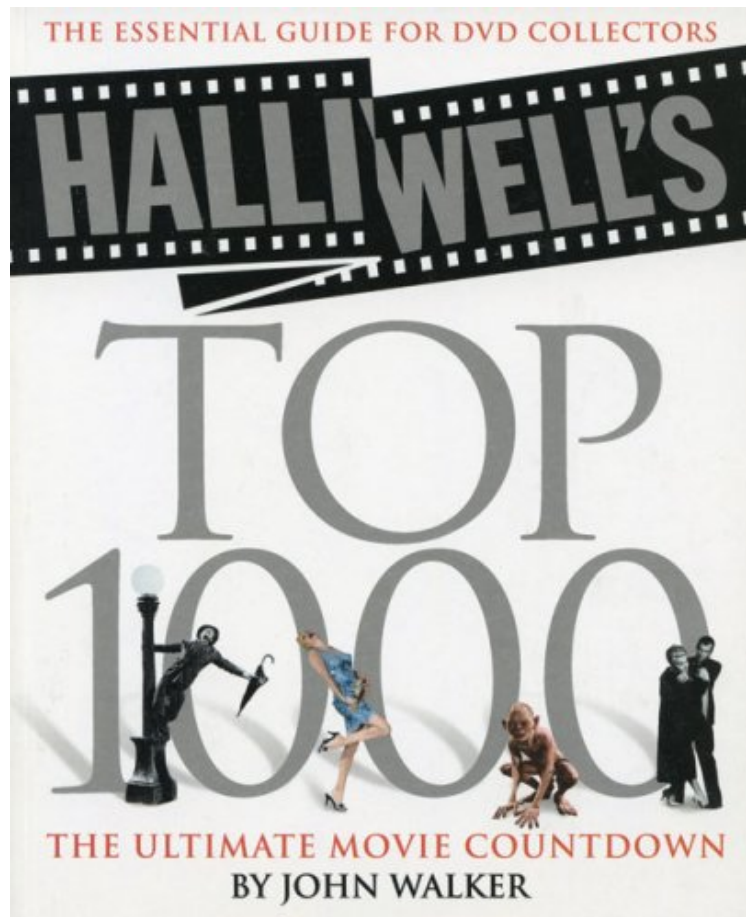


Halliwell's Top 1000: The Ultimate Movie Countdown

John Walker

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John Walker : Halliwell's Top 1000: The Ultimate Movie Countdown before purchasing it in order to gage whether or not it would be worth my time, and all praised Halliwell's Top 1000: The Ultimate Movie Countdown:

1 of 3 people found the following review helpful. Worth a look, but its biases are a significant drawbackBy James KunzOn a certain level it is pointless to criticize a book that purports to list the Top 1000 movies of all time on the basis of its selections. After all, no two people will ever agree on such a list, so arguing about it is somewhat pointless. On the other hand, I think it is fair to critique the selection criteria and/or biases of the author(s), and in the case of Halliwell's Top 1000 I have some significant points to make.1. The amount of pro-British bias is almost beyond belief. I watch a lot of movies and would be the first to admit that British Cinema has contributed some legitimate gems. However Mr. Walker seems to feel every movie ever made in a British studio deserves admission. The pedestrian and forgettable 1944 version of And Then There Were None is apparently the 318th best movie of all time. Carol Reed's Oliver is number 268. Passport to Pimlic and Oh Mr Porter crack the top 200, Saturday Night and Sunday Morning and Tom Jones make the top 60. Basically every film The Archers ever made in addition to every film that came out of

the British New Wave is in the list, alongside a slew of other British films no one has ever heard of, much less cherished. Halliwell's is a British company and maybe they couldn't get past that, but it doesn't change the fact that the book's pro-British biases are almost embarrassing. What other such book can say it omitted *City of God* and *The Last Emperor* but included *And Then There Were None* and *A Day in the Death of Joe Egg*? The amount of movies from the 1930s and 40s is also borderline ridiculous. I'm not just talking about the usual suspects like *It Happened One Night* or *Top Hat* or *City Lights*, this book seems to feel that every forgettable Depression-era comedy about the lifestyles of the rich and famous was one of the greatest movies ever made. Often, when reading, you get the feeling that this was compiled in the 1950s. *Showboat*? *Woman of the Year*? *Hue and Cry*? *A Slight Case of Murder*? *I Married a Witch*? *State of the Union*? All among the greatest movies ever made...apparently. Aside from these notable qualms I was reasonably happy to add the book to my collection. The paragraphs on each film are well-written and it features a good amount of color and picture. I appreciated the inclusion of other critics' opinions for most of the films listed, as well as Top 10 lists from important figures in the film industry. I just wished those lists weren't sandwiched in between some forgettable murder mystery from the 1930s and an underwhelming pick from the British New Wave.

4 of 4 people found the following review helpful. Yet Another Cinema List to Argue Over But a Relatively Thoughtful, Well-Presented One By Ed Uyeshima One could argue endlessly with the final list presented in this voluminous 2005 book which begins with the preferences of the late British film historian Leslie Halliwell and continues to be replenished with the viewpoint of British film critic John Walker. The result is a good though hardly definitive list of feature films starting with "The Texas Chainsaw Massacre" at #1,000 and tackling the list backwards. The bottom half, in particular, is full of head-scratching entries like "Starship Troopers", "The Hot Rock" and "Fourteen Hours", but the list gains more credence as you move up the ranks. The editors identify Yasujiro Ozu's quiet 1953 masterpiece, "Tokyo Story" as #1, and I happen to support the selection given the film's amazing emotional resonance. Of particular interest are the top ten lists provided by leading film directors and scholars from around the world. Most of their choices are worthy, though some are proudly idiosyncratic like Quentin Tarantino including the 1973 Pam Grier blaxploitation star vehicle, "Coffy". At the very least, Walker and his team provide a valuable service in introducing or reminding people the great variety of fine films to see on DVD and consequently fill their Netflix queues. The book is well-organized and formatted, making it fun for film fanatics to peruse.

2 of 2 people found the following review helpful. INTERESTING AND INFORMATIVE READ By Timothy C. Wingate I got this book as a gift and have been delving into it for days because it is SO interesting and informed. The layout is colourful but easy to read and the top 1000, according to Richard Halliwell's film-expert partner, is inclusive and there are some surprises - such as "The Texas Chainsaw Massacre" (original version)- being included as #1000. There are quotes on many of the selected movies by respected critics such as Roger Ebert, Rex Reed, Judith Crist, Pauline Kael, etc. For film buffs and aficionados of the obscure or those films hard to find, this book is for you because many of the selections are definitely for very precise tastes. There are also lists of top ten movies by various directors, producers, technical people that are also interesting to glean. A recommended book for all lovers of good cinema. TIMOTHY WINGATE OTTAWA CANADA

Trading on its impeccable reputation, Halliwell's now presents its Top 1,000 favorite films. Starting at number 1,000, each entry includes a plot summary, cast and crew, awards, key critical comments, DVD and soundtrack availability, and a wealth of other interesting details. To supplement the countdown, there is commentary from film stars, show business personalities, well-known critics, and the movers and shakers in the film industry, each naming their favorite films or weighing in on Halliwell's selection. Illustrated throughout with classic and modern film stills and posters, this is a book that every cinema fan will want to own. John Walker is one of Britain's leading film critics.

'influential!' Guardian, June 2005 'lively, meaty and dominated by vintage auteurs. There is hardly a frivolous bauble in sight! bold and dramatic! well done, Mr Walker.' The Times, June 2005 'It's a greatest hitlist that demands respect. For ever since movie buff Leslie Halliwell brought out his first *Filmgoer's Companion* 40 years ago, it has become the film reference work.' Daily Express, June 2005 'the ultimate movie guide!' Film , September 2005 'stands head and shoulders above the rest.' Screen Digest "This is the guide the film industry turns to." TV Week "At the end of the day, Halliwell is top of the pile" Film , 7/99 "The King Kong of movie reference works" Mail on Sunday "The indispensable reference guide for the avid moviegoer's bookshelf" Empire 'Often imitated, never bettered' The Guardian

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About the Author John Walker spent twenty years in Fleet Street working as a features editor, show business editor, columnist and film and theatre critic, and contributing features on movies to many

national newspapers and magazines. Now a renowned film expert, his updating of Halliwell has been widely and highly acclaimed.