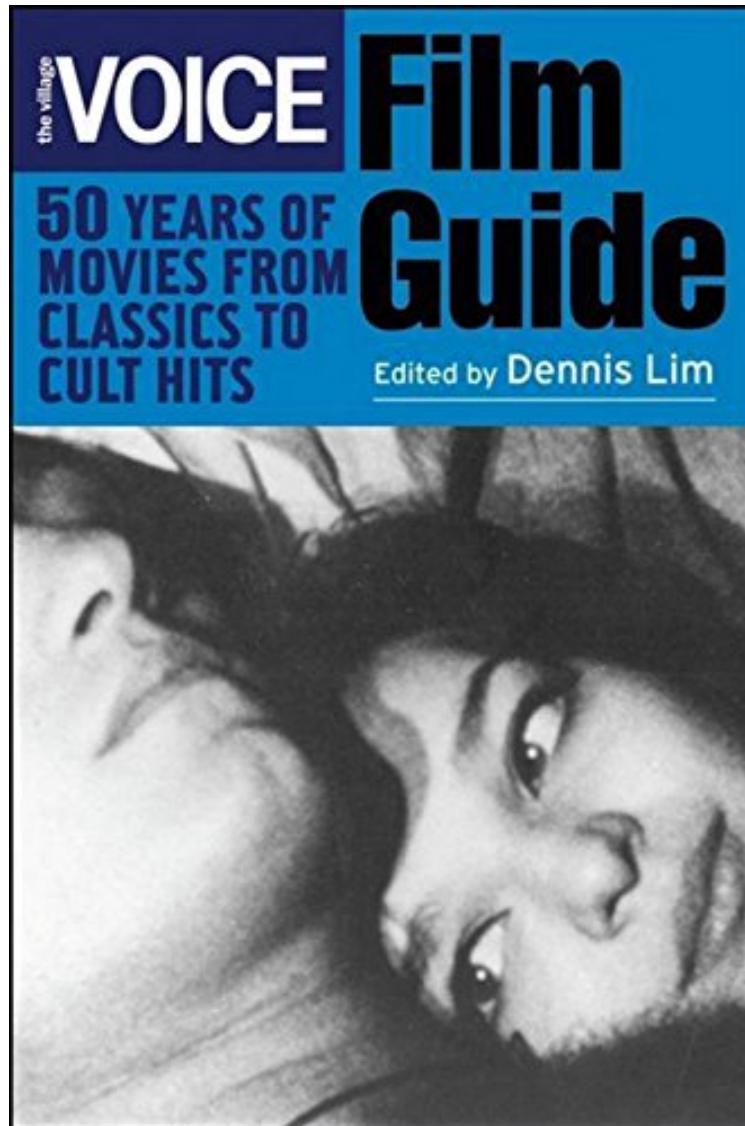


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The Village Voice Film Guide: 50 Years of Movies from Classics to Cult Hits

From Village Voice

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From Village Voice : The Village Voice Film Guide: 50 Years of Movies from Classics to Cult Hits before purchasing it in order to gage whether or not it would be worth my time, and all praised The Village Voice Film Guide: 50 Years of Movies from Classics to Cult Hits:

23 of 25 people found the following review helpful. Goodbye New YorkBy BoxodreamsI pretty much became a

cinema studies major at American University in the 1980's because the Village Voice film critics had taken an unfocused love of film and set it on fire. Nevermind that I never got the degree and switched over to journalism. Andrew Sarris, for me, was the greatest teacher of film I've ever known, and he did it in a way that combined theoretics, ideology and description with . . . passion and joy. I got excited about what he talked about. I argued and agreed with him and his quirks. I found his wife, Molly Haskell, through reading him. I began to drift to the New York Times for more reviews. I began to see how some people wrote seriously, and others rehashed the plot and then said whether the film was any good or not. This led to thumbs up and thumbs down, which is what we pretty much have today. I remember reading B. Ruby Rich and being absolutely fascinated by her feminist spins. I remember hating Georgia Brown, because she seemed so simple, until I realized she was quite strong. I fell in love with J. Hoberman because he was so knowledgeable and so sensible. I began to love the critics as much as the movies because, to me, some of them packed the same emotional and intellectual impact as the films they were writing about. The dialogue about film was written by those with fiercely intelligent views and passion for the art. Now, a chain publisher called New Times has gone in and pretty much raped the Village Voice and set up its puppet government. New York, when you visit now, has pretty much become a playground for the rich and an outlet center for retail giants. The city is most famous for its one constant -- change -- but the organic humanity has been ripped out and replaced with something sponsored by something. The working class, the bohemia, the art, the crazies, the entire street life that made it so thrilling for so many, many decades is just plain gone. The hangouts aren't for the flowering of ideas, but for the empty-headedness of the pickup. CBGBs is gone. Just about everything is a cartoon memory of what came before. Only Wall Street remains and maybe the doorman district, because even though money changes everything, money, itself, never changes. This new guide by the great Village Voice writers now becomes a tombstone, not a living, breathing extension and completed chapter in an ongoing story of criticism. The Village Voice you see in New York now is one of 17 publications in a miserable chain, and some of the critics -- including, apparently the film editor -- aren't even based in New York, but, rather, writing for all the rags. So, I would say take this away and enjoy it, learn from it and find new films. When in New York, don't pick up the Voice and think you are reading something of the city, anymore, though. It, too, is a hollow facade.

10 of 17 people found the following review helpful. A bizarre lineup

By Kerry Walters
Editor Dennis Lim tells us the reviews he selected for this anthology were based in part on his wish "to shake off the cobwebs of the Eurocentric art-film orthodoxy." I'm not clear on what he means by "Eurocentric art-film orthodoxy," but apparently the directors to be excised include Herzog, who's completely absent from the collection, and Bergman, whose "Persona" is the only film included. Fair enough. Some people like Bergman and Herzog, some don't (although totally ignoring the latter seems a bit over the top). But there's also no Kurosawa, no Almodovar, no Woody Allen, no von Trotta, no Carlos Diegues, no Ki-duk Kim, no Truffaut (and believe me: I could go on). So it's not only the "Eurocentric art-film" crowd that gets dissed by this collection. It's also some of the leading non-Eurocentric art-film directors. Inexplicable. Equally bizarre is the inclusion of reviews of lackluster films like Stanley Kubrick's bloated "Barry Lyndon," Hitchcock's WAY overrated "The Birds," Cronenberg's "History of Violence" (huh?!), Leone's spaghetti pulp "Once Upon a Time in the West," Eastwood's American pulp "Unforgiven," Terrence Malick's really really bad "Thin Red Line," and Romero's adolescent "Night of the Living Dead." Moreover, although Bergman's films rate one review, David Lynch gets three and Goddard four. Finally, several reviews of standby "classics" found in any similar collection get air time here as well. Let's face it. How many reviews of "Citizen Kane," "Rear Window," or "2001: A Space Odyssey" do we need to read? Every collection reflects the likes and dislikes of its editor. I accept that. But surely some kind of balance should be struck in a collection that claims to represent fifty years of film reviews from "The Village Voice." Ho-hum. Two-and-a-half stars.

2 of 8 people found the following review helpful. voice

By D. Fitzgerald
It's the Voice review. Most appropriate for those who don't get their movies from blockbuster, but rather Kim's or the like.

For decades the Village Voice set the benchmark for passionate, critical, and unique film coverage. Including reviews by some of America's most respected critics, The Village Voice Film Guide compiles spirited landmark reviews of the Voice's selection of the 150 greatest films ever made. Collecting some of the best writing on film ever put on paper, this is a perfect book for film buffs.

From Booklist
For half a century, the Village Voice has set the gold standard for serious film coverage. The New York City alternative weekly has boasted three of America's best critics--Jonas Mekas, Andrew Sarris, and J. Hoberman--and the backup reviewers have been nearly as good. In the pieces collected here, they turn their acumen to some 150 films, from Bunuel's *L'Age d'Or* and Vigo's *Zero for Conduct* to Scorsese's *The Age of Innocence*, from meritorious crowd-pleasers like *Chinatown* and *2001* to avant-garde works by Stan Brakhage and Joseph Cornell. Although most of the reviews were written for the films' initial releases, roughly a quarter of them were composed to notice revival screenings in Manhattan's many repertory houses, such as those of the silent masterworks *Sunrise* and *Les Vampires*; two and even three commentaries occasioned by other such screenings appear. In view of the recent sale of the Voice to a chain that seems set on eviscerating arts coverage, this valuable, illuminating collection may be a swan song for

the publication's former preeminence. Gordon FlaggCopyright American Library Association. All rights reservedFrom the Back CoverAn all-new guide to 50 years of groundbreaking films from america's most influential alternative newspaperFor the last 50 years, the Village Voice has set the benchmark for passionate, critical, and unique film coverage for a savvy and sophisticated audience. Some of America's most respected film critics and culture writers have championed movies in the pages of the Voice that were often dismissed or ignored by the mainstream media. Now, the Voice has selected 150 of the greatest films that its influential critics have celebratedand it has compiled their landmark reviews in this one-of-a-kind book??.Contributors such as J. Hoberman, Andrew Sarris, Jonas Mekas, Georgia Brown, Michael Atkinson, Amy Taubin, Tom Allen, and Oliver Stone will delight and provoke film buffs with their sharp insights and original points of view. Featured filmmakers include acknowledged masters such as Alfred Hitchcock, Orson Welles, Jean-Luc Godard, and David Cronenberg as well as the most exciting new names in world cinema from China, Belgium, and Thailand. Featuring smart and compelling reviews for films from the surrealist shocker *L'Age d'Or* (1930) to the voyeuristic classic *Rear Window* (1954) to the fascinating drama *The Devil, Probably* (1977) to the erotic thriller *Mulholland Drive* (2001), this authoritative reference is your best guide to some of the most important and adventurous movies ever made.The Village Voice was founded by Dan Wolf, Ed Fancher, and Norman Mailer in 1955. From its beginning, the Voice has pioneered the high-spirited advocacy journalism that has become the hallmark of the alternative press. As America's first and largest alternative newsweekly, the Voice has maintained a tradition of uncompromising reporting and criticism for the past five decades.About the AuthorDennis Lim is a film critic and the film editor at the Village Voice.