

Setup

```
In [8]: # Imports
from datasets import load_dataset
from transformers import (
    AutoModelForSequenceClassification,
    BertTokenizer,
    DataCollatorWithPadding,
    EarlyStoppingCallback,
    TrainingArguments,
    Trainer,
)
import evaluate
import numpy as np
import torch
```

```
In [9]: device = torch.device("cuda" if torch.cuda.is_available() else "cpu")
print("Using device:", device)

if device.type == "cuda":
    print("CUDA device name:", torch.cuda.get_device_name(0))
```

```
Using device: cuda
CUDA device name: NVIDIA GeForce RTX 4060
```

Load Dataset

```
In [10]: dataset = load_dataset("stanfordnlp/imdb")

train_validation_dataset =
dataset["train"].train_test_split(test_size=0.1, seed=42)
train_dataset = train_validation_dataset["train"]
validation_dataset = train_validation_dataset["test"]
test_dataset = dataset["test"]

print("Train size:", len(train_dataset))
print("Validation size:", len(validation_dataset))
print("Test size:", len(test_dataset))
```

```
Train size: 22500
Validation size: 2500
Test size: 25000
```

Preprocessing of the dataset

```
In [11]: def encode_datasets(tokenizer):
          def preprocess_datasets(examples):
              return tokenizer(
                  examples["text"],
                  truncation=True,
                  max_length=512,
                  padding="longest"
              )
          encoded_train = train_dataset.map(preprocess_datasets, batched=True)
          encoded_validation = validation_dataset.map(preprocess_datasets,
batched=True)
          encoded_test = test_dataset.map(preprocess_datasets, batched=True)

          encoded_train = encoded_train.remove_columns(["text"])
          encoded_validation = encoded_validation.remove_columns(["text"])
          encoded_test = encoded_test.remove_columns(["text"])

          encoded_train = encoded_train.with_format("torch")
          encoded_validation = encoded_validation.with_format("torch")
          encoded_test = encoded_test.with_format("torch")

          data_collator = DataCollatorWithPadding(tokenizer=tokenizer)
          return encoded_train, encoded_validation, encoded_test,
data_collator
```

Evaluation metrics

```
In [12]: # Metrics
accuracy = evaluate.load("accuracy")
f1 = evaluate.load("f1")
precision = evaluate.load("precision")
recall = evaluate.load("recall")
id2label = {0: "NEGATIVE", 1: "POSITIVE"}
label2id = {"NEGATIVE": 0, "POSITIVE": 1}
```

```
In [13]: def compute_metrics(eval_pred):
logits, labels = eval_pred
preds = np.argmax(logits, axis=-1)
return {
    "accuracy": accuracy.compute(predictions=preds,
references=labels)["accuracy"],
    "f1": f1.compute(predictions=preds, references=labels,
average="weighted")["f1"],
    "precision": precision.compute(predictions=preds,
references=labels)["precision"],
    "recall": recall.compute(predictions=preds, references=labels)
["recall"]
}
```

Train and test

Train

```
In [14]: def train_and_test_model(model_name):
    tokenizer = BertTokenizer.from_pretrained(
        model_name
    )
    encoded_train, encoded_validation, encoded_test, data_collator =
encode_datasets(tokenizer)
    training_args = TrainingArguments(
        output_dir=f"./{model_name}_output",
        eval_strategy="epoch",
        save_strategy="epoch",
        learning_rate=2e-5,
        per_device_train_batch_size=8,
        per_device_eval_batch_size=16,
        num_train_epochs=10,
        weight_decay=0.01,
        logging_steps=100,
        logging_first_step=True,
        load_best_model_at_end=True,
        report_to="none"
    )

    model = AutoModelForSequenceClassification.from_pretrained(
        model_name,
        num_labels=2,
        id2label=id2label,
        label2id=label2id,
    )
    trainer = Trainer(
        model=model,
        args=training_args,
        train_dataset=encoded_train,
        eval_dataset=encoded_validation,
        processing_class=tokenizer,
        data_collator=data_collator,
        compute_metrics=compute_metrics,
        callbacks=[EarlyStoppingCallback(early_stopping_patience=2)]
    )
    trainer.train()
    trainer.save_model(f"{model_name}_model")
    test_results = trainer.evaluate(encoded_test)

    print("\n=====")
    print(f"Test Results for {model_name}")
    print("=====")
```

```

for k, v in test_results.items():
    print(f"{k}: {v}")

return trainer, encoded_train, encoded_validation, encoded_test,
data_collator

```

```

In [15]: # Model names
         model_name_uncased = "bert-base-uncased"
         model_name_cased = "bert-base-cased"


```

```

In [9]: train_and_test_model(model_name_cased)

```

Some weights of BertForSequenceClassification were not initialized from the model checkpoint at bert-base-cased and are newly initialized: ['classifier.bias', 'classifier.weight'] You should probably TRAIN this model on a down-stream task to be able to use it for predictions and inference.

 [8439/28130 1:05:09 < 2:32:03, 2.16 it/s, Epoch 3/10]

Epoch	Training Loss	Validation Loss	Accuracy	F1	Precision	Recall
1	0.282900	0.287729	0.917200	0.917153	0.900763	0.9387
2	0.184200	0.296069	0.925600	0.925596	0.935012	0.9156
3	0.128100	0.451494	0.920400	0.920369	0.940833	0.8981



 [1563/1563 11:32]

```

=====
Test Results for bert-base-cased
=====
eval_loss: 0.26278409361839294
eval_accuracy: 0.92076
eval_f1: 0.9206868947632355
eval_precision: 0.8966739573120145
eval_recall: 0.95112
eval_runtime: 693.2502
eval_samples_per_second: 36.062
eval_steps_per_second: 2.255
epoch: 3.0

```

```
In [11]: train_and_test_model(model_name_uncased)
```

Some weights of BertForSequenceClassification were not initialized from the model checkpoint at bert-base-uncased and are newly initialized: ['classifier.bias', 'classifier.weight']
You should probably TRAIN this model on a down-stream task to be able to use it for predictions and inference.

[8439/28130 1:03:48 <
2:28:54, 2.20 it/s, Epoch 3/10]

Epoch	Training Loss	Validation Loss	Accuracy	F1	Precision	Recall
1	0.264600	0.311718	0.910400	0.910176	0.959111	0.8583
2	0.201400	0.311861	0.932000	0.931999	0.930325	0.9347
3	0.083000	0.409590	0.929200	0.929200	0.934084	0.9244

```
=====
Test Results for bert-base-uncased
=====
eval_loss: 0.2569732964038849
eval_accuracy: 0.92624
eval_f1: 0.9261274091886965
eval_precision: 0.9623394654633808
eval_recall: 0.8872
eval_runtime: 396.3148
eval_samples_per_second: 63.081
eval_steps_per_second: 3.944
epoch: 3.0
```

Visualize Testing

```
In [16]: import matplotlib.pyplot as plt
import seaborn as sns
from sklearn.metrics import confusion_matrix

label_names = ["Negative", "Positive"]

def make_confusion_matrix(trainer, model_name, encoded_test_set):
    pred_output = trainer.predict(encoded_test_set)
    y_true = pred_output.label_ids
    y_pred = np.argmax(pred_output.predictions, axis=1)

    cm = confusion_matrix(y_true, y_pred)

    plt.figure(figsize=(5, 4))
    sns.heatmap(
        cm,
        annot=True,
        fmt="d",
        cmap="Blues",
        xticklabels=label_names,
        yticklabels=label_names
    )
    plt.xlabel("Predicted label")
    plt.ylabel("True label")
    plt.title(f"Confusion Matrix - {model_name}")
    plt.tight_layout()
    plt.show()
```

```
In [19]: def load_trainer_from_pretrained(model_name):
    tokenizer = BertTokenizer.from_pretrained(f"{model_name}_model")
    model = AutoModelForSequenceClassification.from_pretrained(f"
{model_name}_model")

    encoded_train, encoded_validation, encoded_test, data_collator =
    encode_datasets(tokenizer)

    trainer = Trainer(
        model=model,
        processing_class=tokenizer,
        data_collator=data_collator
    )
    return trainer, encoded_train, encoded_validation, encoded_test,
    data_collator
```

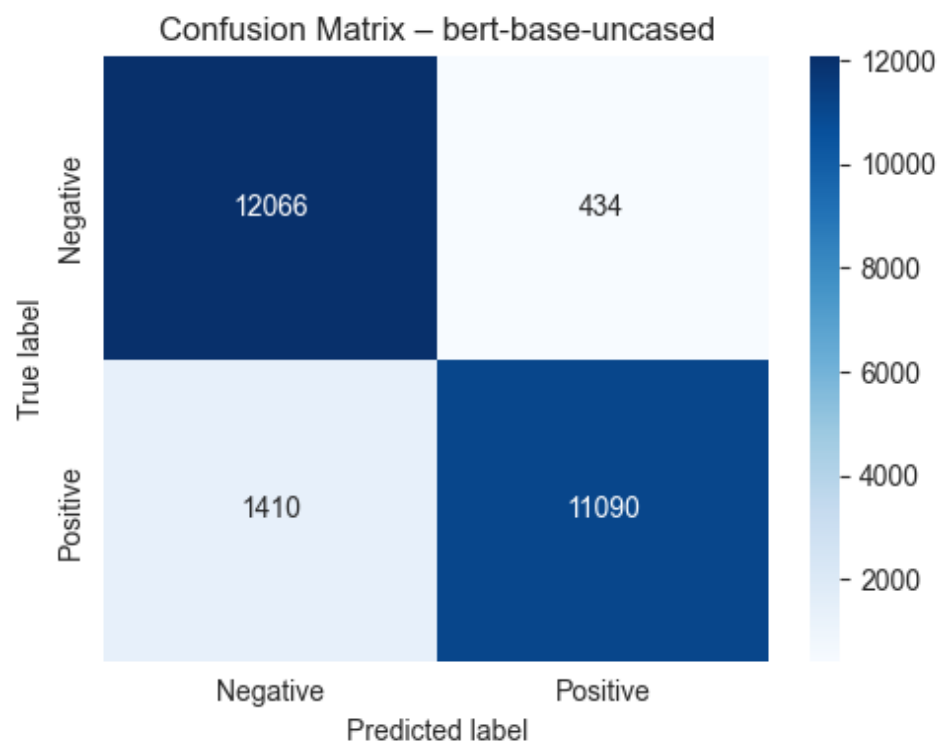
```
In [20]: (trainer_cased,
          encoded_train_cased,
          encoded_validation_cased,
          encoded_test_cased,
          data_collator_cased
          ) = load_trainer_from_pretrained(model_name_cased)

(trainer_uncased,
 encoded_train_uncased,
 encoded_validation_uncased,
 encoded_test_uncased,
 data_collator_uncased
 ) = load_trainer_from_pretrained(model_name_uncased)
```

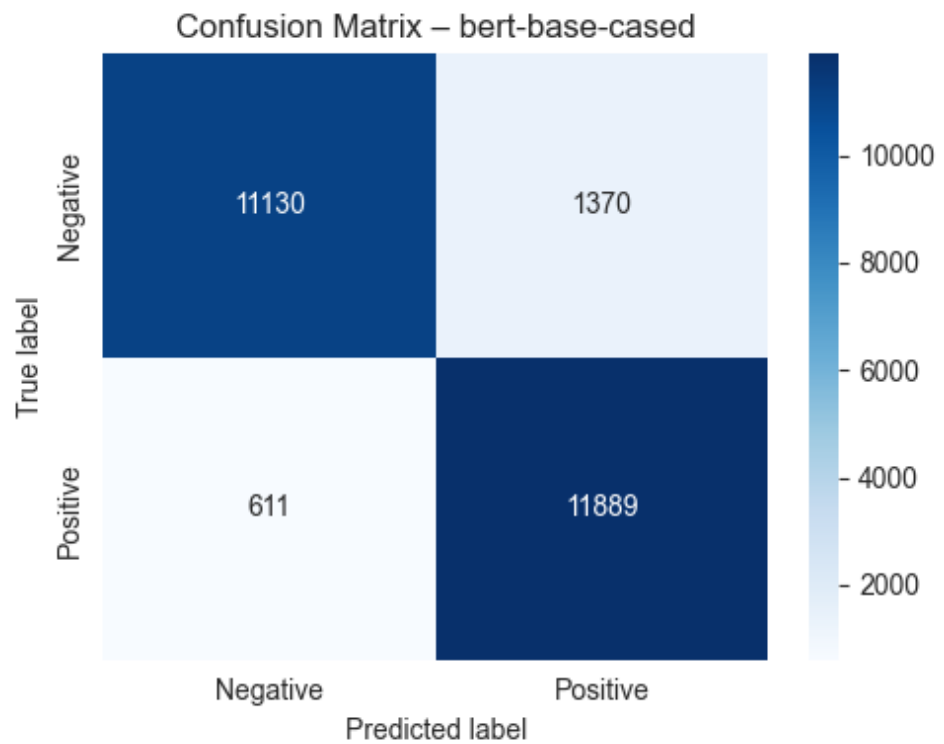


```
In [22]: make_confusion_matrix(trainer_uncased, model_name_uncased,  
                               encoded_test_uncased)
```

```
wandb: Currently logged in as: rasmus-herskind96 (rasmus-  
herskind96-it-universitetet-i-k-benhavn). Use `wandb login --  
relogin` to force relogin  
wandb: WARNING Unable to render Widget, can't import display  
from ipython.core  
wandb: WARNING Unable to render HTML, can't import display from  
ipython.core  
wandb: WARNING Unable to render HTML, can't import display from  
ipython.core  
wandb: WARNING Unable to render HTML, can't import display from  
ipython.core  
wandb: WARNING Unable to render HTML, can't import display from  
ipython.core  
wandb: WARNING Unable to render HTML, can't import display from  
ipython.core  
wandb: WARNING Unable to render HTML, can't import display from  
ipython.core
```



```
In [24]: make_confusion_matrix(trainer_cased, model_name_cased,  
                                encoded_test_cased)
```



Visualisation of worst performing datapoints

```
In [43]: import torch
import torch.nn.functional as F

def predict_val_for_trainer(trainer, encoded_dataset_to_check):
    val_outputs = trainer.predict(encoded_dataset_to_check)

    logits = torch.tensor(val_outputs.predictions)
    labels = torch.tensor(val_outputs.label_ids)

    per_sample_loss = F.cross_entropy(logits, labels, reduction="none")

    return {
        "losses": per_sample_loss.detach().cpu().numpy(),
        "logits": logits.detach().cpu().numpy(),
        "labels": labels.detach().cpu().numpy(),
    }

def visualise_worst_performing(pred_info, dataset, top_k=20):
    losses = pred_info["losses"]
    logits = pred_info["logits"]
    labels = pred_info["labels"]

    # Sort by worst loss
    worst_idx = np.argsort(-losses)[:top_k]

    for i in worst_idx:
        true_label_id = int(labels[i])
        pred_label_id = int(np.argmax(logits[i]))

        print("INDEX:", i)
        print("True Label:", true_label_id)
        print("Predicted Label:", pred_label_id)
        print("Loss:", losses[i])
        print("Text:", dataset[int(i)]["text"])
        print("-" * 80)
```

```
In [38]: val_loss_per_example_cased = predict_val_for_trainer(trainer_cased,
encoded_validation_cased)
val_loss_per_example_uncased = predict_val_for_trainer(trainer_uncased,
encoded_validation_uncased)
```

```
In [44]: visualise_worst_performing(
          val_loss_per_example_cased,
          validation_dataset,
          top_k=20
        )
```

INDEX: 287

True Label: 1

Predicted Label: 0

Loss: 6.033547

Text: I was really excited about seeing this film. I thought finally Australia had made a good film.. but I was wrong.

This was the most pathetic attempt at a slasher film ever. I feel sorry for Molly Ringwald having to come all the way to Australia to make an awful movie.

The acting was terrible (especially that Australian guy who was trying to speak in an American accent), and the plot was also pretty bad.

When I first heard about this film coming out, I thought that the title was pathetic (because it sounds like the cheesy film "Stab" in Scream 2), but I was willing to let it slide if it was a good movie.

WARNING!!! MAJOR SPOILERS!!!

Probably the worst thing about the film was the ending. I was expecting a big surprise about who the killer was.. but the killer wasn't even human.. which turned this realistic slasher film into an awful horror movie.

Don't see this film.. you'll probably be disappointed!

INDEX: 799

True Label: 1

Predicted Label: 0

Loss: 5.966554

Text: Verhoeven's movie was utter and complete garbage. He's a disgusting hack of a director and should be ashamed. By his own admission, he read 2 chapters of the book, got bored, and decided to make the whole thing up from scratch.

Heinlein would have NEVER supported that trash if he'd been alive to see it. It basically steals the name, mocks politics of the book (which is a good portion of it), and throws in some T&A so the average idiot American moviegoer doesn't get bored.

This anime isn't perfect, but it's at least mostly accurate, as best I can tell.

INDEX: 2029

True Label: 1

Predicted Label: 0

Loss: 5.9450154

Text:after 16 years Tim Burton finally disappoints me!!!! Whatever happened to the old Burton who read "The Dark Knight Returns" by Frank Miller as research for his preparation to direct Batman back in 1988-89? By the looks of it Burton didn't research the book nor the movie cause he got everything WRONG! This movie sucks! It's not as good as the original and it doesn't deal with the same subject as the original. If you want a good ape movie watch the original.

out of**stars

INDEX: 195

True Label: 1

Predicted Label: 0

Loss: 5.924833

Text: This was the worst movie I've ever seen, yet it was also the best movie. Sci Fi original movie's are supposed to be bad, that's what makes them fun! The line, "I like my dinosaur meat well done!" is probably the best quote ever! Also, the plot sounds like something out of a pot induced dream. I can imagine it now, the writers waking up after a long night of getting high and playing dance dance revolution, then putting ideas together for this: Space marines got to alien planet, which is infested with dinosaurs and has medieval houses in it, to protect a science team studying the planet. Best idea ever! In fact, it fits the complete Sci Fi original movie checklist: guns dinosaurs medieval times space travel terrible acting
So go watch this movie, but don't buy it.

INDEX: 125

True Label: 1

Predicted Label: 0

Loss: 5.8643937

Text: The romance of the movie, which is also its main theme, is good and nicely presented. However, the surrounding of the love story is too lyric, graphical and unrealistic. Even worse, the psychology of the main character is weird and incomprehensible, exactly like the end of the movie. Don't hesitate to watch this movie, if it attracted your interest, but don't expect too much of it either.

INDEX: 2170

True Label: 1

Predicted Label: 0

Loss: 5.659252

Text: This Wrestlemania just didn't do it for me. While some things, such as the battle royal and involvement of celebrities were a throwback to the good old days, so to speak, it seemed to be more of a highbrow "In Your House" than anything else. Above average...worth it for several matches such as the tag team title match, although worthy of note is that the title change meant nothing, as it was reversed the next night.

INDEX: 482

True Label: 1

Predicted Label: 0

Loss: 5.6564293

Text: Its time to pay tribute to the great Charlton Heston after his recent passing but this film is not the one. His other films of a past generation were BEN HUR, THE TEN COMMANDMENTS, OMEGA MAN and PLANET OF THE APES were his better works.
This film made in 1973 attempts to prophesies a future earth , in 2022, that is so overpopulated that the human race has been manipulated by authorities to eat a universally produced food product called

"Soylent Green" which is manufactured with Human flesh. This bizarre and implausible film was as ridiculous at the time of its release as it is now and assumes India's population which would be about 2 billion by that stage would be then meat eaters without knowing it.

Charlton Heston's character this supers secret international conspiracy that world powers have concocted to meet the nutritional demands of overpopulation by using cannibalism.

Unfortunately for the producers of this film the Green message they deliver is not the Greens Party of today's ethos thank god. Cannibalism was practiced by the indigenous populations in New Zealand , Fiji and Borneo up until only 40 years before this film was made but has been long abandoned by human civilization.

Another silly prediction in the film is that women become quasi sex slaves turning back the tide of radical feminism which was on the rise in 1972 when this film was made.

The film was stupid then and is as silly now but does contain a very unmemorable last film performance by the late and great Edward G. Robinson but still no a valid reason to revisit the film other than for academic reasons.

This is a dud of a film and I wouldn't even recommend it to baby boomers or Charlton Heston fans. All the other reviews of this film I have read all sound the same referring to a dystopian society in the future of which the centralised theme only seems to involve the USA in which an ecological disaster has occurred.

The only merit in the film is that earth does face overpopulation.

 INDEX: 2102

True Label: 1

Predicted Label: 0

Loss: 5.6410303

Text: This movie maybe really bad, but it is alot of fun. The bad acting and poor direction enhance the film's hystericalness. The twins are very funny in their Conanesque roles. If you go into this film expecting the first Conan or Excalibur, than you will hate it. If you watch it while in a good mood and accept it as good, dumb fun you will have a good time. Watch for the scene where they try to hang the brothers, its funniest scene in the film. I wish Mystery Science Theatre 3000 would have done this!!

 INDEX: 2310

True Label: 1

Predicted Label: 0

Loss: 5.615601

Text: The legendary Boris Karloff ended his illustrious career by making four cheapie fright flick clunkers in Mexico. This is the token moody period Gothic horror entry from the bunch. Karloff gives a typically spry and dignified performance as Matthias Morteval, an elderly eccentric patriarch who invites several of his petty, greedy and backbiting no-count relatives to his creepy rundown castle for the reading of a will. Pretty soon the hateful guests are getting bumped off by lethal life-sized toy people who populate the place. Onetime Mexican sex symbol Andres Garcia of "Tintorera" infamy portrays the dashing police officer hero and Julissa looks absolutely ravishing as the sole likable female

character. The clunky, plodding (non)direction, trite by-the-numbers script, ugly, washed-out cinematography, ridiculous murder set pieces (a gross fat slob gets blasted right in the face by a miniature cannon!), overwrought string score, morbid gloom-doom atmosphere, largely lousy acting (Karloff notably excepted), cheesy mild gore, poor dubbing and rousing fiery conclusion all lend this enjoyably awful lemon a certain endearingly cruddy and hence oddly amusing ratty charm. A real campy hoot.

INDEX: 1246

True Label: 0

Predicted Label: 1

Loss: 5.6143923

Text: Airport '77 starts as a brand new luxury 747 plane is loaded up with valuable paintings & such belonging to rich businessman Philip Stevens (James Stewart) who is flying them & a bunch of VIP's to his estate in preparation of it being opened to the public as a museum, also on board is Stevens daughter Julie (Kathleen Quinlan) & her son. The luxury jetliner takes off as planned but mid-air the plane is hi-jacked by the co-pilot Chambers (Robert Foxworth) & his two accomplice's Banker (Monte Markham) & Wilson (Michael Pataki) who knock the passengers & crew out with sleeping gas, they plan to steal the valuable cargo & land on a disused plane strip on an isolated island but while making his descent Chambers almost hits an oil rig in the Ocean & loses control of the plane sending it crashing into the sea where it sinks to the bottom right bang in the middle of the Bermuda Triangle. With air in short supply, water leaking in & having flown over 200 miles off course the problems mount for the survivor's as they await help with time fast running out...

Also known under the slightly different title Airport 1977 this second sequel to the smash-hit disaster thriller Airport (1970) was directed by Jerry Jameson & while once again like it's predecessors I can't say Airport '77 is any sort of forgotten classic it is entertaining although not necessarily for the right reasons. Out of the three Airport films I have seen so far I actually liked this one the best, just. It has my favourite plot of the three with a nice mid-air hi-jacking & then the crashing (didn't he see the oil rig?) & sinking of the 747 (maybe the makers were trying to cross the original Airport with another popular disaster flick of the period The Poseidon Adventure (1972)) & submerged is where it stays until the end with a stark dilemma facing those trapped inside, either suffocate when the air runs out or drown as the 747 floods or if any of the doors are opened & it's a decent idea that could have made for a great little disaster flick but bad unsympathetic character's, dull dialogue, lethargic set-pieces & a real lack of danger or suspense or tension means this is a missed opportunity. While the rather sluggish plot keeps one entertained for 108 odd minutes not that much happens after the plane sinks & there's not as much urgency as I thought there should have been. Even when the Navy become involved things don't pick up that much with a few shots of huge ships & helicopters flying about but there's just something lacking here. George Kennedy as the jinxed airline worker Joe Patroni is back but only gets a couple of scenes & barely even says anything preferring to just look worried in the background.

The home video & theatrical version of Airport '77 run 108 minutes while the US TV versions add an extra hour of footage including a new opening credits sequence, many more scenes with George Kennedy as Patroni, flashbacks to flesh out character's, longer rescue scenes & the discovery of another couple of dead bodies including the navigator. While I would like to see this extra footage I am not sure I could sit through a near three hour cut of Airport '77. As expected the film has dated badly with horrible fashions & interior design choices, I will say no more other than the toy plane model effects aren't great either. Along with the other two Airport sequels this takes pride of place in the Razzie Award's Hall of Shame although I can think of lots of worse films than this so I reckon that's a little harsh. The action scenes are a little dull unfortunately, the pace is slow & not much excitement or tension is generated which is a shame as I reckon this could have been a pretty good film if made properly.

The production values are alright if nothing spectacular. The acting isn't great, two time Oscar winner Jack Lemmon has said since it was a mistake to star in this, one time Oscar winner James Stewart looks old & frail, also one time Oscar winner Lee Grant looks drunk while Sir Christopher Lee is given little to do & there are plenty of other familiar faces to look out for too.

Airport '77 is the most disaster orientated of the three Airport films so far & I liked the ideas behind it even if they were a bit silly, the production & bland direction doesn't help though & a film about a sunken plane just shouldn't be this boring or lethargic. Followed by The Concorde ... Airport '79 (1979).

INDEX: 418

True Label: 0

Predicted Label: 1

Loss: 5.5998025

Text: normally i'm not the sort to be scared by horror movies, but this movie is the exception. some how this movie got into my mind!!! it is a very simple movie but at the same time extremelly effective, it has great atmosphere and this leads to some shocking moments, the girls father coming down the hill is a real standout. Another seen was the family photo i wasn't expecting that and i jumped out my seat!!! i would recommend everyone to see this movie, with the lights out it will stay with you for a long time!!!!

INDEX: 512

True Label: 0

Predicted Label: 1

Loss: 5.512992

Text: Charles Bronson stars as Lt Crowe a police detective who declares war on a pimp named Duke (Juan Fernandez) who kidnaps the daughter of a Japanese businessman who is the man who sexually harassed Crowe's daughter (Amy Hathaway) in this sleazy yet stylishly helmed revenge thriller. Kinjite may not be for everyone with it's somewhat disturbing plot threads but it is well made and indeed entertaining.

INDEX: 1811

True Label: 0

Predicted Label: 1

Loss: 5.4683576

Text: For those of you who've never heard of it (or seen it on A&E), Cracker is a brilliant British TV show about an overweight, chain-smoking, foulmouthed psychologist named Fitz who helps the Manchester police department get into the heads of violent criminals. It's considered to be one of the finest shows ever to come out of England (and that's saying something), and was tremendously successful in England and around the world back in 1993.

Now, the original stars have re-teamed with the original writer to knock out one more 2-hour episode. I've loved this show ever since I'd first seen it, over a decade ago. The DVD box set holds a place of honor in my collection, and I can quote a good deal of Fitz's interrogation scenes practically word for word. The idea of Robbie Coltrane reteaming with Jimmy McGovern for another TV movie about Fitz filled me with absolute glee.

I'll start with the good. One of the many things that impressed me about the original Cracker series was how quickly Fitz was defined as a character. Five minutes into the first episode — with his lecture (throwing the books into the air), his drinking, and his cussing of the guy after him on the gambling machine queue — and you knew, simply knew, who this character was. You could feel him "clicking" in your mind, the kind of click that only happens when a great actor gets a great role written by a great writer.

Coltrane, of course, remained great throughout the show, but I always felt that some of the later episodes — those not written by McGovern — mistreated the character.

So the good news is this: Fitz is back. As soon as you see him in this show — making incredibly inappropriate comments at his daughter's wedding — you'll feel that "click" once again. It's him: petulant one moment and truly sorry the next, always insightful, sincere to the point of tactlessness but brilliantly funny in the process. If you love this character as much as I do, you'll be delighted with how he is portrayed in the movie. And this extends to Judith and Mark: in fact, everything having to do with the Fitzs is handled perfectly.

The problem I do have with this movie revolves around the crime Fitz is trying to solve. In standard Cracker fashion, we know exactly who the criminal is in the first five minutes — the suspense lies in seeing Fitz figure it out. In this case, we have a serial killer who is out for American blood. And the reason for this, unfortunately, is not due to any believable psychological trauma — rather, it seems that the murders are here simply to allow the writer to display his personal political beliefs.

It's difficult for me to write this, as I truly believe that Jimmy McGovern is one of the greatest writers in the world. Nor do I have a problem with movies that are about current issues, or movies that take a political stand. But in the Cracker universe, we expect to see the characters behaving like human beings, not like caricatures. Instead, the Americans in this movie are all depicted in an entirely stereotypical fashion. They're know-nothing loudmouths who complain about everything, treat the locals like crap and cheat on their wives — one of them even manages to do all of the above within less than 5 minutes. I honestly thought

I'd mistakenly switched channels or something.

But it doesn't stop there. We get constant reminders of just how badly the war in Iraq is going — reminders that have nothing whatsoever to do with the story and appear practically out of nowhere. The killer is so busy ranting about how Bush is worse than Hitler that he almost forgets to get on with the killing; but more to the point, he is such a mouthpiece for the writer's political views that he forgets to act like a believable human being, and thus we — as an audience — don't buy his sudden transformation from a happy family man to a tortured serial-killing soul.

I can't say that this ruined the show for me — it's was still good TV, better than almost everything else in the genre (mainly due to, once again, Coltrane). But its constant politicizing made it impossible for it to be as good as the real Cracker classics like "To Be A Somebody" — an episode that was just as "issuey", but one that was handled with far more subtlety and psychological depth.

Two other small points: Panhandle not being around is a disappointment, but what's worse are her replacements. The entire police department — which for so long filled with such great characters — is now full of vanilla. Completely interchangeable cops who lack any and all personality (how you could drain Coupling's Richard Coyle of personality is beyond me, but it is indeed missing here).

Also, there are couple of moments where the show lost its believability for me. One such instance revolves around Fitz having to narrow down the entire population of Manchester from 1 million to a hundred based on some very strange criteria (French windows? How does the computer know if I have French windows?) — he not only succeeds in doing this, but he succeeds in less than an hour. I don't think so.

So, all in all, I was a little disappointed. It's recommended viewing, but remember to leave at least some of your expectations at the door. Still, if there's new series to come after this, it would all have been for the good: I'm convinced that McGovern can still write great stuff, and maybe now that he's got his politics out of his system he can go back to writing about people.

 INDEX: 736

True Label: 0

Predicted Label: 1

Loss: 5.461599

Text: This movie was awesome!! (Not quite as good as the Leif Garrett masterpiece Longshot) but still awesome!! I thought Ashley looked freakin' huge compared to Mary-Kate in this film. I wonder why. Who woulda thought they could swith places like that and almost get away with it. Dad was kinda a jerk though and Mom was a little too chummy with Helmit Head. I give it 4. Any one who likes this movie shoudl check out Longshot.

 INDEX: 904

True Label: 1

Predicted Label: 0

Loss: 5.4586368

Text: "All the world's a stage and its people actors in it"--or something like that. Who the hell said that theatre stopped at the orchestra pit--or even at the theatre door? Why is not the

audience participants in the theatrical experience, including the story itself?

This film was a grand experiment that said: "Hey! the story is you and it needs more than your attention, it needs your active participation". "Sometimes we bring the story to you, sometimes you have to go to the story."

Alas no one listened, but that does not mean it should not have been said.

 INDEX: 850

True Label: 1

Predicted Label: 0

Loss: 5.374647

Text: The barbarians maybe's not the best film that anybody of us have seen, but really????.....It's so funny.....I can't discribe how mutch I laughed when I first saw it..The director really wanted to do a serious adventure movie, but it'sso misirable bad....so bad that it's one of the funniest movies I've ever seen.....so my advise is that you should see it.....and if you alredy did, se it again!!!!!!

 INDEX: 963

True Label: 1

Predicted Label: 0

Loss: 5.3649373

Text: This film Evil Breed: The legend of samhain contains very little thought or effort. It is ridiculed with specs of ultra fast "slasher" style death and plain disgusting acts of death. The acting was rated a D as the actors show very little ability, and the stupidity of them in the film is too questionable. The way they portrayed what people their ages act like was incredibly different. The odd split of porn is fit in thought it really doesn't offer much, and any area that is respectable but is quite quickly run down with absolute gut wrenching death. Example is the poor fellow whom is disemboweled from his anus, and the scene lasts for about 5 minutes. It is terribly obvious of how little of a fight the kids put up. This film is a good choice for someone who likes to watch some awful deaths and practically torture.

 INDEX: 2413

True Label: 0

Predicted Label: 1

Loss: 5.333297

Text: this one of the best celebrity's reality shows a ever saw. we can see the concerts we can see the life of Britney, i love the five episodes. i was always being surprised by Britney and the subjects of the show i think that some people don't watch the show at all we can how a great person she his. she his really funny really gentle and she loves her fans and we can see how she loves her work. i just don't give a 10 because of k-fed he his a real jerk he doesn't seem to like Britney at all. I they make a second season of this great show because it shows at some people how Britney really is. Go Britney your the best and you will never leave our hearts.

INDEX: 570

True Label: 0

Predicted Label: 1

Loss: 5.3224936

Text: I'm a Jean Harlow fan, because she had star quality. I don't think her movies are good and I don't even think that she was a good actress, but she certainly was Great in comedies. Every bit of comedy in The Girl from Missouri is very good. But this movie is perhaps more like a love story. Jean Harlow is wonderful in this one and you can forget the rest of the cast - their performances bring nothing new. It always impresses me much to think that Harlow's beautiful body was that of an ill woman. Well, in this movie she does look beautiful.

INDEX: 1340

True Label: 0

Predicted Label: 1

Loss: 5.266753

Text: CAMILLE 2000

Aspect ratio: 2.35:1 (Panavision)

Sound format: Mono

Whilst visiting Rome, an amorous nobleman (Nino Castelnuovo) falls in love with a beautiful young libertine (Daniele Gaubert), but their unlikely romance is opposed by Castelnuovo's wealthy father (Massimo Serato), and Fate deals a tragic blow...

A sexed-up love story for the swinging Sixties, adapted from a literary source (Alexandre Dumas' 'La Dame aux Camelias') by screenwriter Michael DeForrest, and directed with freewheeling flair by Radley Metzger who, along with the likes of Russ Meyer and Joe Sarno, is credited with redefining the parameters of 'Adult' cinema throughout the 1960's and 70's. Using the scope format for the last time in his career, Metzger's exploration of 'la dolce vita' is rich in visual excess (note the emphasis on reflective surfaces, for example), though the film's sexual candor seems alarmingly coy by modern standards. Production values are handsome throughout, and the performances are engaging and humane (Castelnuovo and Gaubert are particularly memorable), despite weak post-sync dubbing. Though set in an unspecified future, Enrico Sabbatini's wacked-out set designs locate the movie firmly within its period, and Piero Piccioni's 'wah-wah' music score has become something of a cult item amongst exploitation devotees. Ultimately, CAMILLE 2000 is an acquired taste, but fans of this director's elegant softcore erotica won't be disappointed. Next up for Metzger was THE LICKERISH QUARTET (1970), which many consider his best film.

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In [45]: visualise_worst_performing(
        val_loss_per_example_uncased,
        validation_dataset,
        top_k=20
    )
```

INDEX: 287

True Label: 1

Predicted Label: 0

Loss: 6.104041

Text: I was really excited about seeing this film. I thought finally Australia had made a good film.. but I was wrong.

This was the most pathetic attempt at a slasher film ever. I feel sorry for Molly Ringwald having to come all the way to Australia to make an awful movie.

The acting was terrible (especially that Australian guy who was trying to speak in an American accent), and the plot was also pretty bad.

When I first heard about this film coming out, I thought that the title was pathetic (because it sounds like the cheesy film "Stab" in Scream 2), but I was willing to let it slide if it was a good movie.

WARNING!!! MAJOR SPOILERS!!!

Probably the worst thing about the film was the ending. I was expecting a big surprise about who the killer was.. but the killer wasn't even human.. which turned this realistic slasher film into an awful horror movie.

Don't see this film.. you'll probably be disappointed!

INDEX: 482

True Label: 1

Predicted Label: 0

Loss: 6.0660152

Text: Its time to pay tribute to the great Charlton Heston after his recent passing but this film is not the one. His other films of a past generation were BEN HUR, THE TEN COMMANDMENTS, OMEGA MAN and PLANET OF THE APES were his better works.

This film made in 1973 attempts to prophesies a future earth , in 2022, that is so overpopulated that the human race has been manipulated by authorities to eat a universally produced food product called "Soylent Green" which is manufactured with Human flesh. This bizarre and implausible film was as ridiculous at the time of its release as it is now and assumes India's population which would be about 2 billion by that stage would be then meat eaters without knowing it.

Charlton Heston's character this supers secret international conspiracy that world powers have concocted to meet the nutritional demands of overpopulation by using cannibalism.

Unfortunately for the producers of this film the Green message they deliver is not the Greens Party of today's ethos thank god. Cannibalism was practiced by the indigenous populations in New Zealand , Fiji and Borneo up until only 40 years before this film was made but has been long abandoned by human civilization.

Another silly prediction in the film is that women become quasi sex slaves turning back the tide of radical feminism which was on the rise in 1972 when this film was made.

The film was stupid then and is as silly now but does contain a very unmemorable last film

performance by the late and great Edward G. Robinson but still no a valid reason to revisit the film other than for academic reasons.

This is a dud of a film and I wouldn't even recommend it to baby boomers or Charlton Heston fans. All the other reviews of this film I have read all sound the same referring to a dystopian society in the future of which the centralised theme only seems to involve the USA in which an ecological disaster has occurred.

The only merit in the film is that earth does face overpopulation.

INDEX: 1193

True Label: 1

Predicted Label: 0

Loss: 6.044233

Text: Uggh! I really wasn't that impressed by this film, though I must admit that it is technically well made. It does get a 7 for very high production values, but as for entertainment values, it is rather poor. In fact, I consider this one of the most overrated films of the 50s. It won the Oscar for Best Picture, but the film is just boring at times with so much dancing and dancing and dancing. That's because unlike some musicals that have a reasonable number of songs along with a strong story and acting (such as MEET ME IN ST. LOUIS), this movie is almost all singing and dancing. In fact, this film has about the longest song and dance number in history and if you aren't into this, the film will quickly bore you. Give me more story! As a result, with overblown production numbers and a weak story, this film is like a steady diet of meringue--it just doesn't satisfy in the long run.

To think...this is the film that beat out "A Streetcar Named Desire" and "A Place in the Sun" for Best Picture! And, to make matters worse, "The African Queen" and "Ace in the Hole" weren't even nominated in this category! Even more amazing to me is that "Ace in the Hole" lost for Best Writing, Screenplay to this film--even though "An American in Paris" had hardly any story to speak of and was mostly driven by dance and song.

INDEX: 2029

True Label: 1

Predicted Label: 0

Loss: 6.0337

Text:after 16 years Tim Burton finally disappoints me!!!! Whatever happened to the old Burton who read "The Dark Knight Returns" by Frank Miller as research for his preparation to direct Batman back in 1988-89? By the looks of it Burton didn't research the book nor the movie cause he got everything WRONG! This movie sucks! It's not as good as the original and it doesn't deal with the same subject as the original. If you want a good ape movie watch the original.

out of*stars

INDEX: 963

True Label: 1

Predicted Label: 0

Loss: 5.987593

Text: This film Evil Breed: The legend of samhain contains very

little thought or effort. It is ridiculed with specs of ultra fast "slasher" style death and plain disgusting acts of death. The acting was rated a D as the actors show very little ability, and the stupidity of them in the film is too questionable. The way they portrayed what people their ages act like was incredibly different. The odd split of porn is fit in thought it really doesn't offer much, and any area that is respectable but is quite quickly run down with absolute gut wrenching death. Example is the poor fellow whom is disemboweled from his anus, and the scene lasts for about 5 minutes. It is terribly obvious of how little of a fight the kids put up. This film is a good choice for someone who likes to watch some awful deaths and practically torture.

INDEX: 2310

True Label: 1

Predicted Label: 0

Loss: 5.895164

Text: The legendary Boris Karloff ended his illustrious career by making four cheapie fright flick clunkers in Mexico. This is the token moody period Gothic horror entry from the bunch. Karloff gives a typically spry and dignified performance as Matthias Morteval, an elderly eccentric patriarch who invites several of his petty, greedy and backbiting no-count relatives to his creepy rundown castle for the reading of a will. Pretty soon the hateful guests are getting bumped off by lethal life-sized toy people who populate the place. Onetime Mexican sex symbol Andres Garcia of "Tintorera" infamy portrays the dashing police officer hero and Julissa looks absolutely ravishing as the sole likable female character. The clunky, plodding (non)direction, trite by-the-numbers script, ugly, washed-out cinematography, ridiculous murder set pieces (a gross fat slob gets blasted right in the face by a miniature cannon!), overwrought string score, morbid gloom-doom atmosphere, largely lousy acting (Karloff notably excepted), cheesy mild gore, poor dubbing and rousing fiery conclusion all lend this enjoyably awful lemon a certain endearingly cruddy and hence oddly amusing ratty charm. A real campy hoot.

INDEX: 77

True Label: 1

Predicted Label: 0

Loss: 5.8520546

Text: Not the most successful television project John Cleese ever did, "Strange Case" has the feel of a first draft that was rushed into production before any revisions could be made. There are some silly ideas throughout and even a few clever ones, but the story as a whole unfortunately doesn't add up to much.

Arthur Lowe is a hoot, though, as Dr. Watson, bionic bits and all. "Good Lord."

INDEX: 1755

True Label: 1

Predicted Label: 0

Loss: 5.8081317

Text: In a way, this film reminded me of "Jumping Jack Flash".

Remember Whoopi Goldberg at the shredding machine? Whoopi zonked out tranquilizers? Whoopi as Blind Lemon and imitating Mick Jagger? Great moments captured on film for sure but the movie still kind of sucks, right? That's how I feel about "Rich In Love". A man hears his wife sing for the first time. Post-coital teenagers talk about the nature of love. Albert Finney eats ice cream out of bucket and, in another scene, has a lovely waking moment regarding his absent wife. Alfre Woodard adds another colorful character to her acting wardrobe. But there's only the whisper of a plot here and you can't wait for it to Get Moving. Only when ex-Go-Gos' Charlotte Caffey's The Graces revs up a great pop song does the picture wake up...and then it's over!

This picture is the equivalent of a lazy summer's day in the deep American South.

INDEX: 2413

True Label: 0

Predicted Label: 1

Loss: 5.803792

Text: this one of the best celebrity's reality shows a ever saw. we can see the concerts we can see the life of Britney, i love the five episodes. i was always being surprised by Britney and the subjects of the show i think that some people don't watch the show at all we can how a great person she his. she his really funny really gentle and she loves her fans and we can see how she loves her work. i just don't give a 10 because of k-fed he his a real jerk he doesn't seem to like Britney at all. I they make a second season of this great show because it shows at some people how Britney really is. Go Britney your the best and you will never leave our hearts.

INDEX: 399

True Label: 1

Predicted Label: 0

Loss: 5.6448317

Text: An independent feature can now be seen as both a work of film art and a video resume. Enter Broken, and aggressively promoted, twenty minute short with style and enthusiams to spare. But is it any good as a film, or does it only work as a demo piece? Ah, there in lies the rub.

Broken is the story of Bonnie Clayton who is abducted after awakening from a reoccurring nightmare one night by "a sadistic stranger and his colorful entourage" (quote from the video box). As she's held captive, it becomes obvious that her abductors know things about her that even she didn't know about herself. While they question her, a black-clad soldier guns his way into their hideout in an attempt to rescue her. Mayhem ensues.

Fortunately for us, director Alex Ferrari seems to know what he's doing, or at least he's very good at faking it. Broken does not suffer from any lack of visual flair, which is especially commendable considering its budget and the inexperience of all involved. What it does suffer from is weak and kind of derivative writing. Think Long Kiss Goodnight meets The Matrix, written ten minutes after reading Fight Club. The good news for Ferrari and producer/writer Jorge Rodriguez is that the story elements are easily ignored for the

oodles of eye candy on display. Does the plot really matter that much in a twenty minute short meant to show off the technical skills of its creators? No, not really.

Though it would be unfair of me to overlook any negative aspects in light of the films budget and length. Broken is no genre classic. The biggest problem was that it actually would have worked better as a full-length feature. The final "twist" doesn't get enough build up time to be shocking. If Ferrari were allowed the time to slow burn the feature as needed, plot elements would seem less random, and the film more complete. Here's to knowing he's getting the chance.

Audio Broken's Dolby Digital 5.1 presentation is second to none in the indie world. I've never heard such aggressive surround from such a small feature. The Matrix inspired soundtrack is very rich and deep, gunshots have punch, and even the dialogue gets in on the surround effects. Of everything presented on this disc, it is the audio that speaks the praise for modern independent DVD production. Also included is an equally impressive Dolby 2.0 surround track, which is the menu default.

Extras There are literally hours of making of features to be found on this disc. There are so many extras, in fact, that I find it unrealistic to list and describe each of them here, while still expecting my readers to continue reading. Whatever shortcomings the actual short may have, the DVD is unprecedented in its informational resources. People who enjoyed the film can learn all there is to know about its production, including everything from the conceptual art to the promotional campaign. Those with plans to make an indie film of their own can learn just about everything they need to know from these features.

The extras are broken down into categorical menus. These include: pre-production, production, post-production, after the short, and cast and crew bios. From a critical standpoint, I found that some of the sections were quite short. Had they been edited into one featurette per menu option, they would've been less frustrating to navigate, as the curser defaults to the top selection with every return to the main section menu. This is, of course, just nitpicking, but perhaps for future DVD releases the filmmakers will take my advice to heart.

It has six audio commentaries and hours of interview footage and talented people, and despite the consonant salesmanship, their true colours do shine through.

The willingness to share their film-making secrets with anyone who picks up this DVD is quite generous. From the extras I learned what editing and effects software is most reliable and effective, what brand of camera creates the most professional look for the lowest price, even where to get cheap air soft weaponry. On top of this, I was given several alternate options, in case I found myself unable to locate any products used on this particular production. Wannabe filmmakers unwilling to read a book on the subject would do well to watch this DVD.

Overall I've scored the actual short as a 6 out of 10, but wish there was an option for feature length potential and effort, because I'd have scored it an 8 or 9 in these fields. I recommend the DVD for its features and as a perfect example of what can be done with a mere eight thousand American dollars. Those who purchase the DVD can think of themselves as ghost producers for a larger project, as the more attention these guys get, the more funding the feature-length version will get.

INDEX: 181

True Label: 1

Predicted Label: 0

Loss: 5.623681

Text: THE BRAIN THAT WOULDN'T DIE was considered so distasteful in 1959 that several cuts and the passage of three years was required before it was released in 1962. Today it is difficult to imagine how anyone could have taken the thing seriously even in 1959; the thing is both lurid and lewd, but it is also incredibly ludicrous in a profoundly bumptious sort of way.

The story, of course, concerns a doctor who is an eager experimenter in transplanting limbs--and when his girl friend is killed in a car crash he rushes her head to his secret lab. With the aid of a few telephone cords, a couple of clamps, and what looks very like a shallow baking pan, he brings her head back to life. But is she grateful? Not hardly. In fact, she seems mightily ticked off about the whole thing, particularly when it transpires that the doctor plans to attach her head to another body.

As it happens, the doctor is picky about this new body: he wants one built for speed, and he takes to cruising disconcerted women on city sidewalks, haunting strip joints, visiting body beautiful contests, and hunting down cheesecake models in search of endowments that will raise his eyebrow. But back at the lab, the head has developed a chemically-induced psychic link with another one of the doctor's experiments, this one so hideous that it is kept locked out of sight in a handy laboratory closet. Can they work together to get rid of the bitter and malicious lab assistance, wreck revenge upon the doctor, and save the woman whose body he hankers for? Could be! Leading man Jason Evers plays the roguish doctor as if he's been given a massive dose of Spanish fly; Virginia Leith, the unhappy head, screeches and cackles in spite of the fact that she has no lungs and maybe not even any vocal chords. Busty babes gyrate to incredibly tawdry music, actors make irrational character changes from line to line, the dialogue is even more nonsensical than the plot, and you'll need a calculator to add up the continuity goofs. On the whole THE BRAIN THAT WOULDN'T DIE comes off as even more unintentionally funny than an Ed Wood movie.

Director Joseph Green actually manages to keep the whole thing moving at pretty good clip, and looking at the film today it is easy to pick out scenes that influenced later directors, who no doubt saw the thing when they were young and impressionable and never quite got over it. The cuts made before the film went into release are forever lost, but the cuts made for television have been restored in the Alpha release, and while the film and sound quality aren't particularly great it's just as well to recall that they probably weren't all that good to begin with.


Now, this is one of those movies that you'll either find incredibly dull or wildly hilarious, depending on your point of view, so it is very hard to give a recommendation. But I'll say this: if your tastes run to the likes of Ed Wood or Russ Meyers, you need to snap this one up and now! Four stars for its cheesy-bizarreness alone! GFT, Amazon Reviewer

INDEX: 1254

True Label: 1

Predicted Label: 0

Loss: 5.614727

Text: My name is John Mourby and this is my story about
Paperhouse: In May 2003 I saw Alfred Hitchcock's psycho, I was very scared and deeply disturbed. I began a frantic search for a film that was frightening in the same way. But none where satisfactory. Amongst those tried and failed were The Birds, Night of the Living Dead, The Silence of the Lambs, The Blair Witch Project, Ring, The Evil Dead, The Sixth Sense, 28 Days Later, The Texas Chainsaw Massacre, Halloween, Near Dark, Alien, Peeping Tom, The Cell, Rosemary's Baby, Don't Look Now, Witchfinder General, Friday the 13th and The Omen. That should confirm I was desperate! Long after I had stopped searching I found out about Paperhouse .
Paperhouse is based on a favourite book that I own, called Marianne Dreams. Paperhouse had also come up in some of the books I had found on horror films, but they didn't tell me about the link between book and film. I discovered the truth while on the Internet, I bought the film later that day.
I thought Paperhouse would not be faithful to the book and dull. Unfaithful it certainly was but dull certainly not. It was the answer to my prayers Marianne is renamed Anna in the film but most of the original story is the same. One day in school Anna draws a house in her scrap book (nothing remarkable about that) then she becomes ill and every time she faints or falls asleep she finds herself outside a creepy old house (and I mean genuinely unnerving). More she also finds that every time she puts something new in the drawing it appears in the dreamworld, EG an apple tree. Anna draws into the dreamworld a rather sad boy named mark who apparently is a person in the real world. Mark is a cripple but wants to leave the house, obligingly Anna draws in a lighthouse (a place to go to) but still the problem remains mark can't walk. So Anna decides to draw her father in. she gets her pencil out and gets to work, but the outcome is deformed and unsettling Anna particularly dislikes his eyes. Quote "he looks like madman". So Anna tries to rub him out and start again, but the pencil proves indelible (that means nothing can be rubbed out). Then Anna loses her temper and crosses out her father's eyes! I leave you to find out for yourself the terrible consequences of the rash action.
Paperhouse truly is the British answer to A Nightmare on Elm Street! The viewing of this film left me shocked and upset. But I have found what I was looking for after 2 years. The question is how does it compare with Psycho? Answer, 1 the old dark house, 2 psychological parental fears, 3 a genuine shock, 4 and very scary music.

INDEX: 799

True Label: 1

Predicted Label: 0

Loss: 5.550313

Text: Verhoeven's movie was utter and complete garbage. He's a disgusting hack of a director and should be ashamed. By his own admission, he read 2 chapters of the book, got bored, and decided to make the whole thing up from scratch.
Heinlein would have NEVER supported that trash if he'd been alive to see it. It

basically steals the name, mocks politics of the book (which is a good portion of it), and throws in some T&A so the average idiot American moviegoer doesn't get bored.

This anime isn't perfect, but it's at least mostly accurate, as best I can tell.

INDEX: 2389

True Label: 1

Predicted Label: 0

Loss: 5.5474863

Text: The only thing about this film that bums me out is that the DVD is so expensive. It's too much for my budget at the moment, or I would purchase it, because the film is a good example of film noir...and I enjoy watching Richard Widmark, Jean Peters and Thelma Ritter.

Criterion produces great DVDs but sometimes the asking price is just a bit much. That's the case here for an 80-minute black-and-white, mono sound film that is good but nothing extraordinary, cinematography-wise.

The story is the story here (as opposed to visuals, actors, sound, sets, etc.) as a pickpocket (Widmark) inadvertently winds up with espionage microfilm in his possession after pilfering Peters' purse. (say that three times!). Everyone but Peters is a believable character in this movie: Widmark, the cops, the U.S. agents and the Communists and, especially Ritter as "Moe," an informant. She and Widmark are the stars of this film.

Peters does a decent job of playing the cheap floozy but loses her credibility early on by "falling in love" with Widmark on the first meeting even though he's nasty to her. Only in world of film!! Too bad, because that ludicrous romance part of the story takes away from it.

This an average film noir which means good, but not great and certainly not worth owning at a price of \$25-\$35. For that price, one could do a lot better in the film noir market.

INDEX: 195

True Label: 1

Predicted Label: 0

Loss: 5.5382276

Text: This was the worst movie I've ever seen, yet it was also the best movie. Sci Fi original movie's are supposed to be bad, that's what makes them fun! The line, "I like my dinosaur meat well done!" is probably the best quote ever! Also, the plot sounds like something out of a pot induced dream. I can imagine it now, the writers waking up after a long night of getting high and playing dance dance revolution, then putting ideas together for this: Space marines got to alien planet, which is infested with dinosaurs and has medieval houses in it, to protect a science team studying the planet. Best idea ever! In fact, in fits the complete Sci Fi original movie checklist: guns dinosaurs medieval times space travel terrible acting

So go watch this movie, but don't buy it.

INDEX: 632

True Label: 1

Predicted Label: 0

Loss: 5.517773

Text: What an overlooked 80's soundtrack. I imagine John Travolta sang some of the songs but in watching the movie it did seem to personify everything that was 80s cheese. Clearly movies that rely on mechanical bulls, bartenders and immature relationships were in style. The best was his lousy Texas accent. Compare that to Friday Night Lights.I suggest watching Cocktail and Stir Crazy to start really getting into the dumbing down of film. Also, as a side note Made in America with Ted Danson and Whoopie Goldberg is an awesomely bad movie. I was so shocked to realize I had never watched it. One more weird movie of this genre would have to include Cadillac Man with Robin Williams. Just remember all of these BIG stars played big roles in these CHEESY movies.. Tom Cruise, Richard Pryor, Robin Williams and John Travolta

INDEX: 1948

True Label: 1

Predicted Label: 0

Loss: 5.5037875

Text: If this is supposed to be a portrayal of the American serial killer, it comes across as decidedly average.

A journalist [Duchovny] travels across country to California to document America's most famous murderers, unaware that one of his white trailer trash travelling companions [Pitt] is a serial killer himself.

Rather predictable throughout, this has its moments of action and Pitt and Lewis portray their roles well, but I'd not bother to see it again.

INDEX: 2281

True Label: 1

Predicted Label: 0

Loss: 5.454791

Text: Let us begin by saying that this film's English title "The Power of Kangwon Province" is an absolute misnomer.It is because in Hong Sang Soo's film,there are no actual shots of wars,troubles and conflicts.So the idea of establishing power of a province is neither suitable nor valid in the context of this film.If we were to judge this film by its Korean language title,"Kangwon-do ui him" is going to appear as a cryptic statement about emotional turmoils of its young protagonists whose minds are not at rest.Hong Sang Soo has also directed a highly prolific visual document about erratic choices made by people in their lives.The people in question are a couple of young girls who are constantly in the process of displaying their moods,whims and fancies. If making a film out of nothingness can be claimed as a film maker's meritorious virtue then Hong Sang Soo has to be saluted as a courageous film maker whose films speak volumes about ubiquitous nothingness of human relationships,sentiments and lives.Whether one likes it or not,this is the only fair conclusion that be deduced from this particular film.

INDEX: 259

True Label: 1

Predicted Label: 0

Loss: 5.4446836

Text: Chris Rock stars in this remake of Warren Beatty's Heaven Can Wait (itself a remake of the 1941 film Here Comes Mr. Jordan), a comedy about a man who dies before his time, before he can realize his dreams, and his adventures in his new (albeit temporary) body. In the Beatty version, the protagonist was a backup quarterback for the then-Los Angeles Rams. In Rock's hipper version, our lead character is a struggling young - and decidedly low-talent - standup comedian.

It's very funny to see the razor-sharp Rock playing a bad comedian. It's kind of like seeing Tom Hanks play a bad actor. Lance Barton's dream is to play the legendary Apollo Theater on a non-amateur night. But every time he tries out his material, he's booed off the stage lustily - so much so that his nickname becomes "Booie." His jokes are lame, his delivery painful. In short, Lance is everything that the real Chris Rock isn't.

Lance is also a bike messenger, and he's riding the streets on his way to try out even more material when BAM! He's hit by a truck. Ok, so maybe he was taken from his body a tenth of a second early by a slightly incompetent angel (Eugene Levy), but hey, he was going to get hit anyway. No dice, it appears Lance isn't due in Heaven until 2044. So what to do? Mr. King (Chazz Palminteri), the "manager" of Heaven, reluctantly agrees to find a new body for the not-quite-dead Mr. Barton. Trouble is, the body they find is of a greedy, old white man. Turns out this fella (a Mr. Wellington) owns all kinds of things - he's the 15th richest man in the country! What luck! You can imagine how Lance will turn things around.

But of course, while in the body of the affluent Mr. Wellington, Lance falls for a gorgeous hospital worker (Regina King). We males know how tough it is to find a female given our own body, but try winning one over while you're an dumpy, old white guy! And it's even worse when she's not impressed by your money.

This is Rock's first shot at a lead role, and in my opinion he performs admirably. There's still a lot of the standup comedian in him - and, of course, if he ever wants to get diverse roles, he might have to stop incorporating standup routines into the script - but this isn't really a bad thing. Rock's personality - his drive, his delivery, his demeanor, and his passion - are what fuel this film. He's clearly having a lot of fun in the role, and he seems bent on making sure you have fun watching him.

 INDEX: 1131

True Label: 1

Predicted Label: 0

Loss: 5.4251056

Text: All the folks who sit here and say that this movie's weak link is the Ramones would probably say that Amadeus was ok if not for that irritating harpsichordist. Rock and Roll High School was centered around the Ramones. How anyone can watch this and not get a kick out of Joey Ramone eating bean sprouts backstage in an attempt to keep him in performing condition is obviously a wet blanket square daddy-o. Ms Trogar, exploding white mice, the hall patrols...instant classics. Nevermind the Riff Randell character.

If you don't like the Ramones then you don't know rock and roll and you don't deserve to watch a movie called ROCK AND ROLL High School.

In []:

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