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The capacity of cinema to evoke authentic and powerful feelings from its audience is one of its greatest abilities as a medium. Through its manipulation of images and sounds it can strike its audience joy and happiness in the
defeating of villains or the culmination of a romance. It can bring tears through images of loss, laughter in the display of absurdity and it can even induce terror in the face of danger. However, one of its most powerful abilities is its potential to disturb - the ability to disgust; to create a sickening pit in their viewers stomach amidst gritted teeth and
covered eyes. In this list we're going to offer some of the most troubling, degenerate and uncomfortable moments in the history of cinema. Due to the subjectivity of 'disturbance', a ranked list would be impossible in covering every viewers personal reactions, but hopefully it can be a starting point for discussion. The list should certainly offer scenes
that will dampen your appetite and leave you with memories you'd have rather not had. For the purpose of this list it will be avoiding often banned and cult exploitation films which seemingly offer no artistic or narrative pursuit. Whilst they may reach the height of cinematic extremity, their disturbance often isn't due to artistic talent or development:
they simply imitate snuff films or play out as montages of extremely graphic images of violence. For the purpose of a list which promotes cinematic art and simultaneously disturbance, it will focus on films with appreciated artistic or narrative value or films which have been exceptionally 'popular'. However, for a recommendation of those types of
provocative and loathed Z-movies for the fanatics of disturbance: Traces of Death, Faces of Death, Bunny Game, Nekromantik, Grotesque, Aftermath and The Guinea Pig and August Underground collections offer some of the most disturbance are fined by the fanatics of disturbance and loathed Z-movies for the fanatics of disturbance. Traces of Death, Faces of Death, Face
Flamingos certainly doesn't offer the same gore or carnage that is prevalent in the majority of this list. Instead, it offers the height of degenerate and decadent characters. In envisioning cultural decline it's difficult to pick between the films of Harmony Korine or John Waters but seeing as John Waters set the precipice for low-budget, documentary
like reflections of grotesque characters, we've given it to him. The premise of the film relies on one character's bizarre obsession to be named the "filthiest person alive"; it allows for one of the most narcissistic and repulsive characters you could ever encounter. It's as comical as it is oddly imaginable in an age filled with thirst for fame. The scene
which epitomises the disturbing vision of decadence in the pursuit of fame is when Divine eats real dog shit; the way in which it's so normalised for the contents of their trades come together and offer the world a united
masterpiece. When Salvador Dali and Luis Bunuel did just that, it left the groundwork for surrealist filmmaking. Whilst Bunuel is considered one of the greatest surrealist directors and Salvador Dali seems to have certified his position at the top within the art world, it was always going to offer an unparalleled experience. With surrealism often comes
disturbance and with severed hands and rotting donkeys, the pair weren't going to shy away. In a time of Buster Keaton's and Charlie Chaplin's, it doesn't fit the usual expectations of silent film. The visceral scene that is the films iconic image is the infamous eye-cutting. As the razor blade is placed against the woman's eye, the shot cuts to a slit of a
cloud passing across the moon and returns to the graphic slicing of the eye. Even if it doesn't hold the shock it once did, it's worth watching the mind of Salavdor Dali in motion. It's a scene that may not match the visceral violence of today but certainly offered shock in its day and still gives its audience a reason to blink. 13. Titicut Follies - Force
Feeding Titicut Follies is different to anything else on the list: for one, it's a documentary. With his influence from the likes of Vertov, Frederick Wiseman is a pioneer of the cinema verite style. His fly-on-the-wall approach delivers a sense of realism in which it becomes easy to forget that there is even a filmmaker behind the camera. However, in
Titicut Follies, there is one moment where Wiseman breaks the approach and distinctively uses an edit to reflect his own feelings. The entire film is disturbing to an extent, not in the way it presents an institution which seems indifferent to the vulnerable patients within it. The institution in question is a
psychiatric hospital. With doctors played out like pantomime villains, full of sinister looks and apathetic personas, it's shocking to think this is a documentary rather than fiction. In the most disturbing scene, the audience watches a man force-fed through a tube whilst his doctor seems indifferent with a cigarette hanging between his lips. Its power
comes through its editing: it's intercut with the man's later death - Wiseman disregards his verite approach an opts to send a powerful message of the negligence on display. It isn't as audacious or absurd as the other acts of disturbance - instead its repulsion is in its reality. 12. Human Centipede - Unveiling the Centipede It was previously noted that
films without artistic value would not be included. Human Centipede's inclusion makes that statement very debatable, but either way, it's hugely popular. How this crazed nightmare was firstly made and secondly garnered such a following is a mystery. The only bigger mystery is how it managed to receive two sequels. For what it lacks in artistic
excellence, it makes up for in sheer disturbing content and for that reason, it will almost always find its way onto any list of disturbing films. Ironically, The Human Centipede is not as graphic as some might expect. It's largely notorious for the content and the weird centipedes, but in regard to actual visceral violence, it oddly lacks. In many ways, the
sequel is far, far more disturbed, offering extreme violence and graphics within the confounds of the similarly demented plot. However, no amount of exhibited violence in the film could outweigh the fact that it is clearly the idea which is the reason for its disturbance. So, the disturbance in the exposing of the premise: the arrival of the
centipede. 11. Texas Chainsaw Massacre - Grandpa and The Hammer Texas Chainsaw Massacre is often considered one of the greatest achievements in the Horror genre. Most of this can be attributed to the creation of its creepy and unforgettable characters; whilst Leatherface may be the recognisable villain of the series, the character who will
never escape the minds of the viewers is that of the old decrepit Grandfather. The film is like an archive of disturbing moments, whilst the slow, squelching sounds of Grandpa sucking on Sally's finger is up there with the strangest and most uncomfortable moments, nothing quite matches his weakened inability to kill Sally. They claim "he's the best"
when it comes to slaughter, yet when he looks like a wilting corpse and can barely hold an object between his fingers, his skull crushing abilities aren't what they used to be. It's a magnificently unbearable and tense torture scene and presents one of the most disturbed families ever created. 10. The Isle - Fish Hooks When mentioning disturbance and
South Korea, the first assumption is Oldboy. The tongue cutting scene is one of the most uncomfortable and graphic scenes in the
whole of South Korean cinema; films like Pieta and Moebius show the level of his deranged ideas. The scenes in those films and his others may be more graphic and to some more disturbing than that of The Isle, but the Fish Hooks scene in The Isle is so bizarre and so unique that it has to take precedence. The film became notorious for its causing of
audience members to vomit and faint at its premiere in Venice. Yet, it's really just a love story, just a slightly abnormal one. The scene presents the depressed lover stuffing fish hooks inside her vagina and falling into the water in an unorthodox suicide attempt: only for her lover to have to fish her out - hooks still attached. As the hooks are removed,
they form the bloodied shape of a love heart. Who said romance is dead? 9. Antichrist - Genital Mutilation Lars Von Trier is no stranger to violence or sadomasochism; in 2006 Trier wrote Antichrist during a spell in a psychiatric hospital after a depressive breakdown: it's not surprising that the film reflects a dark mind, at its very darkest. The film is
both bleak in its cinematography and its subject, leaving a hollowness for its viewers as they descend into a steep insanity of mourning, depression and visual intensity. Whilst many directors could deal with the subject matter by portraying realist depictions of suffering, Lars Von Trier isn't most directors. He reflects the psychological pain suffered by
the characters by allegorically presenting their self-hatred and suffering through physical manifestations of self-mutilation. The dedication to Tarkovsky leaves it as no surprise the film is shot so beautifully, an achievement which makes the
violence all the more uncomfortable to watch. Subscribe via Email or RSS Feed It doesn't take a lot for audiences to turn against a movie or television show. It's more common for folks to watch things from the comfort of their own home, as opposed to heading all the way to the theater and paying ridiculous prices for tickets and snacks, so the barrier
between staying engaged and turning something off is more fragile than ever. It's even more apparent nowadays when viewers end up soured on a popular series or franchise just from the sheer terribleness of one scene. It may seem like an exaggeration to say one scene can completely ruin an entire project for most people, but it's usually how we
end up with the most disappointing movies of a given year. With all the content available at the click of a button, viewers don't want to waste their time with things that fall below expectations. This isn't just a new problem of the post-pandemic world, either. Over the history of the entertainment industry, there have been countless films and TV shows
that were completely ruined all because of one scene or moment that left viewers asking: Why? Here are 12 scenes that completely ruined movies and TV shows. Have you ever wondered where the phrase "jumping the shark" came from? Famously, it derived from an episode of "Happy Days," one of the most successful network sitcoms of all time, in
which Henry Winkler's Arthur "Fonzie" Fonzarelli literally jumped over a shark. "Happy Days" premiered on ABC in 1974, following the misadventures of teenager Richie (Ron Howard) and his family in 1950s Milwaukee, but the popularity of Winkler's recurring character grew exponentially, especially as Howard left after the seventh season and the
Fonz took over as lead. Season 5 of "Happy Days" had already started off on a weird note with its third episode, "Hollywood: Part 3," in which the Fonz is challenged to jump a tiger shark on water skis, and he successfully does so, all while wearing his signature leather jacket. Since then, "jumping the shark" has been used to describe a moment when
television shows go too far and lose their appeal. But Winkler has defended the moment, telling NPR, "To [critics], the Fonz water skiing was just like the last straw. The only thing is it wasn't to the audience, because we were No. 1 for years after that. So it didn't much matter to anybody." "Happy Days" only got more absurd from that point on, such
as later that season when they introduced Robin Williams as the alien Mork (who somehow made a horrible script worthy of a spin-off, "Mork & Mindy"). Let's not beat around the bush: "Star Wars" has always been a divisive franchise. From the appearance of Ewoks in "Return of the Jedi," to the sloppy CGI of "Attack of the Clones," and even with the
nonsensical plotlines of "The Mandalorian." However, even the most diehards fans of the sci-fi franchise rolled their eyes during 2019's "The Rise of Skywalker," when the previous film's plot twist that Rey (Daisy Ridley) truly came from nothing was ret-conned by revealing that her grandfather was none other than Emperor Palpatine (Ian
McDiarmid). It's not even the most ridiculous moment to happen in "The Rise of Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger that her name is "Rey Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger that her name is "Rey Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger that her name is "Rey Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger that her name is "Rey Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger that her name is "Rey Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger that her name is "Rey Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger that her name is "Rey Skywalker," which also has a fake-out death for Chewbacca and ends with Rey on Tatooine telling a stranger than the stranger tha
movies in the years since. Daisy Ridley even acknowledged the fan backlash, telling Rolling Stone, "[It's] beyond my pay grade. I say the words, do the thing. I do love the version of, you can be anyone you want to be, but I also love the version where you can rectify wrongs and can't help what you're born into." Hopefully, fans will still give her
upcoming "Star Wars" film a chance. Few television shows have completely demolished their legacy the way "Game of Thrones" did in its eighth and final season. There are countless examples of things fans hated about the
disappoint a lot of people: "The Long Night," a.k.a., the Battle of Winterfell. Since its very first scene, "Game of Thrones" had set viewers up for the expectation that the threat of White Walkers was going to overshadow petty squabbles about who gets to sit on the Iron Throne. And yet, by squeezing the entire threat's climax into 81 minutes and ending
it all with Arya, of all characters, killing the Night King, viewers were rightfully underwhelmed. As The Washington Post wrote, "If you asked me whether 'Game of Thrones' is a genuinely great show, after 'The Long Night,' I'd have to answer: not today." Among the other complains about the battle, which takes up the entire episode, involved the
reluctance to kill off any major characters, the poor lighting and cinematography (which the director of photography defended), and reliance on cliche fantasy tropes that "Game of Thrones" with spin-offs will destroy them. Patty
 which she believes to be caused by Ares, the god of war. The film hits an emotional peak when, after killing Erich Ludendorff (Danny Huston), a German general Diana assumes is Ares, the war doesn't end. That moment for Diana, whose entire worldview has just been destroyed, is immediately retconned with the reveal that Sir Patrick (David
Thewlis) was Ares all along, and the two have a big CGI battle over it. If there's anyone to blame for this ridiculous story move, it's apparently Warner Bros., as Patty Jenkins told Marc Maron on the WTF Podcast, "I could feel it creeping up. And then at the last minute, [the studio was] like, 'You know what? We want Ares to show up.' And I was like
 'Godd**n it, we don't have enough time to do that now.'" It got worse for the franchise when reviews for "Wonder Woman 1984" in 2020 were just as mediocre, blaming Jenkins' lack of confidence. That's probably why "Wonder Woman 3" isn't happening, despite Gal Gadot's claims. The original run of "Gossip Girl" (2007-2012) had a huge cult
following that practically made The CW what it is today. The show follows the lives of New York City "it" girl Serena van der Woodsen (Blake Lively) and her social circle, including Blair Waldorf (Leighton Meester), Dan Humphrey (Penn Badgley), and Nate Archibald (Chace Crawford), whose personal lives are leaked to the public from an anonymous
blogger known only as, you guessed it, "Gossip Girl." However, the twist ending to the show revealing the identity of this mysterious omnipotent characters, is Gossip Girl. This came as quite a shock to not just viewers of the show, but
2019, executive producer Joshua Safran explained (via People), "We worked hard to kind of lay in tiny seeds about it being Eric [van der Woodsen], and then the New York Post wrote an article saying that Gossip Girl was Eric so we were like, 'We gotta scratch that.'" 1961's "Breakfast at Tiffany's" should, in some respects, be remembered as one of
the most iconic rom-coms of all time. A constant annoyance for Holly Golightly (Audrey Hepburn) in the original novel is her neighbor, Mr. I. Y. Yunioshi. In the 1961 film, Yunioshi is played by Caucasian actor Mickey Rooney, donning fake teeth, glasses, and prosthetics to appear like a Japanese caricature. It doesn't take a lot of analysis to see that
Rooney's portrayal of Yunioshi is, even by 1961's standards, a wildly offensive and stereotypical depiction of Japanese people, though even Rooney felt he was just doing the over-the-top comedic performance that the director, Blake Edwards, wanted. As a result, "Breakfast at Tiffany's" still sparks outcry from Asian-American groups when it's
screened, and Rooney's scenes have even been edited out of television re-airings. Despite the egregious racism that's hard to ignore, some feel "Breakfast at Tiffany's" has remained prolific to this day. For most modern audiences, though, there's just no way to escape the shadow of Mr. Yunioshi, though it did inspire one Asian-American actor, J.
Elijah Cho, to write a one-man show inspired by the character, telling the St. Pete Catalyst, "I tried to imagine a way where, if he'd done it differently, would it make people as angry?" For two seasons, "Ted Lasso" was one of the best comedies on television. The show centers on the struggling AFC Richmond football team and the efforts of their new
head coach, Ted Lasso (Jason Sudeikis), to turn their luck around. Throughout the show's first season, audiences fell in love with the romance between two opposites: short-tempered player Roy Kent (Brett Goldstein) and bubbly marketing manager Keeley Jones (Juno Temple). However, the season 3 premiere of "Ted Lasso" pulled the rug out from
under fans by revealing that the two have broken up, and not only that, but they broke up off-screen. As Goldstein, also a writer on the show, told IndieWire, even he had a hard time wrapping his head around the break-up, saying, "I think, sadly, he feels he's not worthy of love or happiness. So he's a bit self destructive and shuts down things that
"Ted Lasso" season 3 disappointed fans. For almost the entirety of its 108-minute runtime, "Remember Me" is a fairly decent romantic drama starring Robert Pattinson and Emile de Ravin as NYU classmates who connect over their shared grief. All seems well towards the end of the film as Pattinson's character, Tyler, waits to meet his father in hisards the end of the film as Pattinson and Emile de Ravin as NYU classmates who connect over their shared grief.
office, which ends up being located in the North Tower of the World Trade Center. That's right, the twist ending to "Remember Me" reveals that the date is none other than September 11, 2001. As can be expected, this sudden and seemingly-out-of-nowhere twist polarized audiences and pretty much overshadowed everything that came before it.
 "Remember Me" certainly won't go down as one of the greatest Robert Pattinson movies, but even a decade after its release, people are still going back to it and criticizing how shockingly offensive and exploitative those final moments of the film are. "How I Met Your Mother" had a near-impossible task kicking off its ninth season by introducing
audiences to a new character: Cristin Milioti as Tracy McConnell, the titular Mother whom Ted Mosby (Josh Radnor) marries and has two children with. The entire sitcom hinged on sticking that landing, and against all odds, creators Carter Bays and Craig Thomas nailed it. Tracy is warm, funny, and a perfect match for Ted, making most of the final
season a home run. That is... until the finale. The hour-long "Last Forever" undid a lot of goodwill with fans not just by breaking up Barney (Neil Patrick Harris) and Robin (Cobie Smulders), but by revealing that Tracy passes away in the future, explaining why Ted is telling his children about how they met. Furthermore, Ted's children encourage him
to get back together with Robin. Reactions were divided; while some felt the Mother's death was a strong narrative choice, the seasons of character development undone as a result angered others. As Time magazine wrote in critique of the showrunners' dedication to an ending they wrote early in the show's run, "Stories change over nine years,
characters do, people do. And people did over the course of ['How I Met Your Mother'] - only to be wrenched back over the course of an hour, because that was the Plan." Like Ted, at least audiences have a lot of fond memories they can cling to. While the Fonz may have "jumped the shark" in "Happy Days," in 2008, a variation of that phrase hit the
lexicon after the release of "Indiana Jones and the Kingdom of the Crystal Skull." The fourth film in the franchise notably features an opening sequence in which Indy avoids death-by-atomic-bomb-test in Nevada by hiding in a lead-lined refrigerator. As a result, "nuking the fridge" became synonymous with franchises going overboard with too many
sequels. That being said, "Crystal Skull" has fans who praised its pulpy action and nailing the tone of the original trilogy, but many had a similar reaction to it as they did with George Lucas' "Star Wars" prequels (which also found ardent fans eventually). Amongst criticisms of the film's plot, which involves ancient aliens, were countless arguments
that the fridge nuke specifically drove the series (which, reminder, previously featured Nazis' heads exploding from the Ark of the Covenant) into absurdist territory. Although George Lucas insists it's possible to "nuke the fridge" and survive, the blog "Overthinking It" wrote, "[I]n order for an archeologist-stuffed Frigidaire to be accelerated by an
atomic blast to the speeds observed in this sequence, it would need to be placed so close to the bomb as to be surely obliterated by the blast's other myriad effects." That's all scientific jargon for: Indiana Jones should be toast. There's been a lot of discourse online as to whether or not FX's "The Bear" is or isn't a comedy series. Whatever side of the
argument you're on, there's one area lots of fans can agree with: the third season was somewhat of a let-down. Among the many criticisms of it pertained to the character arc of Carmy (Jeremy Allen White), with the final moments of the season finally seeing him confront his former head chef David (Joel McHale), only for the result to be less-than-
satisfying for long-time fans of the series. While some pointed to a moment in the confrontation blatantly ripped from "Mad Men," others felt that despite David's explanation for the ends justifying the means coming off as too realistic (thanks to White's performance), it raises too many questions about where exactly Carmy's character arc is heading
Especially after the season ends with a cliffhanger before revealing a fatal review of the titular restaurant, which Forbes called, "very frustration with David proved to a lot of audience members that, if this show has any questions to ask, it's this: "Was
the abuse suffered by Carmy worth it to make him a great chef?" If only there was an Oscar-winning Best Picture nominee from a decade ago that asked the very same thing... *cough* "Whiplash" *cough*. Perhaps the most disappointing movie of 2024 was "Joker: Folie à Deux," the highly-anticipated sequel to 2019's Oscar-winning "Joker," starring
Joaquin Phoenix as the titular future Batman archenemy. The new film seemed promising, with Lady Gaga joining the sequel as Harley Quinn, only quickly into its marketing, fans noticed that it was taking way too many creative liberties with the lore of the comic book franchise. In the end result, "Folie à Deux" ended up feeling pointless to a lot of
fans. As David Ehrlich wrote for IndieWire, "[I]t actively courts the disappointment of its own fandom in order to articulate how cruelly Arthur renounces the Joker persona publicly, and he's later stabbed to death by a fellow prisoner, who seems primed to be his
replacement. Among all the reasons why this ending is considered divisive, the fact that Arthur revealed to not be "the" Joker according to Todd Phillips makes us wonder... why does this film even exist? Sat 6 April 2024 14:15, UK Although most closely associated with the action genre, there's no rule that says fight scenes have to be solely restricted
to the realms of physically intense and violent movies that are legally and contractually obligated to feature at least one instance of people punching each other in the face. When deployed correctly in comedy or drama, the humble on-screen scrap can either be played for side-splitting laughs or heighten the tension between the two characters who've
been left with no other choice but to resort to trading blows, but in the wrong hands, they can be bungled into disaster. Not every hand-to-hand blitzkrieg is going to be remembered as among the best ever, but it's a lot easier to recall a terrible fight than it is a mediocre one. For the most part, bargain basement action cinema has been the easiest
place to find them, but one of the greatest directors of all time even managed to get in on the act. In their own unique way, the following ten fights have sunk to new lows in cack-handedly capturing fisticuffs in celluloid, with inadvertent guffaws as the order of the day, which is, unfortunately, the complete opposite of what their filmmakers find them.
nothing short of laughable when Robert De Niro's Frank Sheeran was beating a poor shopkeeper to a pulp. It was a one-sided fight, sure, but it was excruciating to watch. It's unintentionally hilarious to watch De Niro - moving, acting, and trying to cause physical harm very much like a man in his late 70s - inflict damage on the shopkeeper, who ends fight, sure, but it was excruciating to watch. It's unintentionally hilarious to watch. It's un
up left with no other option than to sell it like a beating for the ages when he's quite clearly being tickled by the toes of a pensioner. Written, produced, starring, and with music from Jon Mikl Thor, Rock n' Roll Nightmare was never going to be anything other than its creator's vanity project, who heartily embraced the preposterous fantasy with all the
seriousness of a heavyweight thespian. With spectacular hair, a supremely jacked physique, and studded leather underpants, the star's John Triton ends up engaging in hand-to-hand combat with a demon-type creature that looks as if it was created out of pipe cleaners and sticky back plastic, which appears to have favoured a rubber starfish as its
weapon of choice. They struggle - very slowly and laboriously - to gain the upper hand; bountiful slow motion is used, closeups of Mikl's glistening biceps are apparently obligatory, and the hero doesn't even win to rub salt into a wound that scraped the bottom of the barrel on its way to becoming a gaping lesion. One of the worst blockbusters even
made and a near-fatal blow to a career that once showed so much promise, M. Night Shyamalan's The Last Airbender is an egregious affront to adaptations in general, with the filmmaker woefully ill-equipped to tackle a project of such scale. When the earthbenders revolt against the firebenders, it's supposed to be a fist-pumping, epic moment that
signals the beginning of a rebellion against those who oppressed them, but in action, it comes across as a stodgily-paced rehearsal for an amateur dance theatre troupe. The earthbenders' choreographed movements are every bit as leaden as they are ludicrous, the action unfolds at a snail's pace, and there's nary a shred of excitement to be found, to
the point even the background extras look more bemused and confounded than terrified. The first Street Fighter was bad with the sole exception of Raul Julia's hammy performance as M. Bison, but it looks like The Godfather compared to the unmitigated nonsense that is The Legend of Chun Li. Whoever decided that Smallville star Kristen Kreuk
should anchor a martial arts-heavy action flick despite quite clearly knowing less than zero should have probably been fired, with the club showdown the pick of an altogether awful bunch. The editing is clearly so frenetic because Kreuk was incapable of doing anything of note herself, and there are two separate instances of the title hero spinning
round and round and round to illustrate her agility or something. It's hard to tell because the whole thing is a trainwreck, but that was to be expected of a video game adaptation that cast the guy from Black Eyed Peas nobody remembers as its main villain. It doesn't matter if the actors have no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, or fighting ability, Undefeatable has no skill, poise, grace, g
the next best thing: the removal of shirts and the addition of so much animalistic grunting it would make David Attenborough blush. It's got B-tier martial arts movie legend Cynthia Rothrock in the lead role, but she's not the main attraction of the centrepiece scrap, which finds the two combatants deciding that when neither can gain the upper hand, and the addition of so much animalistic grunting it would make David Attenborough blush. It's got B-tier martial arts movie legend Cynthia Rothrock in the lead role, but she's not the main attraction of the centrepiece scrap, which finds the two combatants deciding that when neither can gain the upper hand, are shown in the lead role, but she's not the main attraction of the centrepiece scrap, which finds the two combatants deciding that when neither can gain the upper hand, are shown in the lead role, but she's not the main attraction of the centrepiece scrap, which finds the two combatants deciding that when neither can gain the upper hand, are shown in the lead role, and the upper hand are shown in the lead role and the upper hand.
state of undress and glacial hand-to-hand exchanges will suffice. It wasn't supposed to be funny, but it really is, and not just because witnessing it is more akin to seeing a couple of six-year-olds fresh from watching Power Rangers try and enact its fights on the playground. Bless them, the actors are trying, but some turds will always remain incapable
of being polished. Despite bombing hard and losing an awful lot of money for Warner Bros, Halle Berry's Catwoman spent 13 years as the highest-grossing comic book adaptation with a female title character until Wonder Woman came along. For shame. Instead of featuring any of Gotham City's many iconic villains, Berry's Patience Phillips is instead
tasked to defeat the incomparable threat of deadly skincare, with Sharon Stone's Laurel Hedare the evil mastermind behind murderous moisturiser. It all builds to a head in the climactic set piece, which features dire choreography edited to within an inch of its life, a flagrant disregard for the laws of physics, the liberal use of exaggerated wirework,
below-par CGI, and not a single ounce of urgency. It's a bad movie with good actors, but the grand finale might even be worse than the basketball scene, and that's saying something. If anybody ever wanted to know what would happen were a kickboxing champion to go toe-to-toe with the guy who played Lurch in Barry Sonnenfeld's Addams Family
movies in a low-rent action movie that also stars Adam West, then look no further. Andy Bauman's limitations as an actor were clear, but he could at least be relied upon to deliver in the fight scenes that were promised right there in the title Night of the Kickfighters, surely? Surely...? Nope, the sequence is stuck in treacle in terms of pace, with Carel
Struycken hardly the most nimble of opponents. It does end in some style when Bauman gets launched clear out of a window and goes soaring through the night, so there is at least some comedy value, but the downside is that this was supposed to be a serious fight happening in a serious film, which is probably even more concerning. There are many
things to have been said about Tommy Wiseau over the years, but it's hard to imagine anyone would ever consider describing the actor, director, producer, writer, and all-around very strange man as remotely threatening. Well, maybe except himself, which may explain this scene. Apparently, a push that doesn't have enough force behind it to topple a
house of cards contains enough venom to send a full-grown man sprawling backwards to leave a shocked look upon their face, as if they've been stricken by the realisation Wiseau's Johnny is some kind of Herculean demigod. People love The Room because it's irredeemable trash, so at least the mano-a-mano display of peacocking and figurative dick-
measuring is in sync with the rest of the film. Wiseau never planned on making a comedy, but it's easy to imagine him being convinced by his own badassery after shooting such embarrassing handbags at dawn. It's that man Godfrey Ho again, who clearly harboured ambitions to conquer the ninja business by making so many martial arts films in such
a short period of time, the majority of which were less-than-stellar, to put it nicely. Beginning with two dudes sitting around in office wear talking about ninjas, things suddenly give way to an ornately-costumed battle to the death, replete with countless zooms, stilted choreography, and a great deal more backflipping than is necessary for one to go
about their day. Trying to describe it doesn't really do true justice to the insanity on display, but the transition from wooden actors hammering out a 9-to-5 straight into a daylight display of martial arts mania is enough to cause whiplash. Kurt Thomas won six medals at the 1979 World Championships and competed for the United States as a gymnast at
the 1976 Olympics, which somehow convinced somebody in Hollywood that he had the chops to headline his very own action extravaganza. The character of Jonathan Cabot wasn't too much of a stretch, to be fair, seeing as he too was an Olympic gymnast, except under the circumstances of Gymkata he was dispatched to the fictional and vaguely
cheese-sounding country of Parmistan at the request of the American special forces to partake in a deadly tournament. What happens when a real-life gymnast gets hired for a movie role based on their skills? That's right, an entire action sequence revolving entirely around a pommel horse. Thomas uses it, and for whatever reason, enemies keep
stepping up to be kicked in the face. Tactical mastery wasn't their strongest suit, then, but Gymkata doesn't care about logic. It only wants to sing the praises of gymnastics... deadly gymnastics... deadly gymnastics... deadly gymnastics... deadly gymnastics...
good scenes and bad scenes. A scene could be called bad for a number of reasons. Maybe the scene felt out of place or perhaps it just doesn't drive the narrative in any ways. But bad scenes irreparably damage the film which is why trimming out the excess or unwanted is quite essential to the process of filmmaking. And as cinephiles it pains us to see
a single bad moment in a good film. So I've managed to sit down and come up with a list of worst movie scenes ever that, I feel, should have been deleted. Many of these are actually worst movie death scenes. 15. Casualties of War - "Final Scene" 'Casualties of War is one of Brian De Palma's best films. With the Vietnam war as the backdrop, the film
is a deeply humanistic tale of determination, power, resilience and humanity. But I was quite underwhelmed by the film's ending. The plot revolves around a soldier who single-handedly fights for a Vietnamese girl who is being tortured by a group of American soldiers. The entire events happen in the mind of the protagonist as a result of his
overwhelming guilt over not being able to save the girl. But towards the end, a woman resembling the same Vietnam girl walks out of the train and has a moment with him outside. This dreamy sequence seems like a misfit in a film that is otherwise very powerful, gut-wrenching and realistic. There just could have been a different ending to the film
14. Kramer vs Kramer (1979) - "Phyllis Caught Naked" Honestly, I'm not sure how this scene was included in the final cut. Was the scene intended to be a light-hearted moment in an otherwise tense drama? Because if it is so, then it clearly fails on that note. 'Kramer vs Kramer' is quite simply one of the best family dramas of all time. And I could
probably recall every single scene in the film and each of them play well to the narrative except for this one. It just feels so abrupt, embarrassing, awkward and terribly out of place. 13. Planet of the Apes (2001) - "The Lincoln Scene" Yes, we all know what Tim Burton did with the 1968 sci-fi classic. So everything goes well in here. We have
Wahlberg's character coming out against all odds, surviving the atrocities of the apes and travelling back in time to the Earth. Here, he is shocked to find out that they have gained power over the earth too as he sees General Thade, the most evil one of all the apes, in place of the Abraham Lincoln statue. Apart from how terrible the ending was, the
scene itself is laughably bad and comes off as hilarious instead of being shocking and terrifying. 12. Django Unchained - "Quentin Tarantino Scene" I've often wondered why Quentin Tarantino makes these silly appearances in his films. It sure doesn't affect the film in any way but can sometimes be quite annoying considering his limited abilities as an
actor. His turn as an Australian in 'Django Unchained' has to be one of the most cringe-worthy cameo appearances of all time. The accent is terrible and he seems visibly out of place in a scene that could have been a very tense moment in the film. 11. Forrest Gump - "Dorm Room Scene" 'Forrest Gump' is one of the loveliest cinematic experience I'd
love to cherish for a lifetime. It's naive, simplistic and stupid at many places but it's undeniably endearing charming and speaks about life in a very simple yet effective manner. I wouldn't love to nitpick but there's this one scene that I thought was totally out of place. It's the scene where Jenny and Forrest stay in her dorm room on a rainy night and
the two set off to bed. Jenny removes her clothes, holds Forrest's hand and places it on her breast. The scene feels unnecessary considering how it affects our view of Jenny's character and we feel every bit as awkward as Forrest in that moment. A bad scene in an otherwise lovely film. 10. Gravity - "Kowalski Returns" Alfonso Cuaron's breathtaking
sci-fi masterpiece is the kind of film that redefines our perceptions of the art form. 'Gravity' is an astonishing achievement in filmmaking and is possibly one of the movie. When Ryan loses all hope of surviving, we see Kowalski entering the capsule
inspiring her to not give up and fight for her life. It turns out that the scene was just Ryan's hallucination and Kowalski is long gone. It just feels so naive and cliched to have such a sequence in a film that is otherwise very clinical and precise in its approach. 9. Return of the Jedi - "Jedi Rocks" The third and final installment in the original 'Star Wars'
trilogy is probably the last good film of the entire series. But I am not quite sure what the makers were thinking when they included this scene in the final cut. I couldn't possibly analyse the scene because it's outrageously bad, childish, stupid and unbearably cringeworthy. The use of music is laughable and feels miserably out of place. 8. The Matrix
Reloaded - "Zion Party Scene" The Wachowski Brothers' sequel to the revolutionary sci-fi masterpiece did not quite receive the same kind of praise its predecessor received but was indeed a good film if not for a few plot-holes and this one scene. The Zion party scene is one big mess in an otherwise decently directed film. We have a whole bunch of
it just gets way too self-indulgent and caught up in its own ambitions. The film indeed has some great moments and thrills but the last two sequences ruin the film completely. The whole "Devil" monologue by Pacino is so badly executed and acted that you just can't help but feel it's totally out of place. It's over-the-top, hilarious and unbelievably
ridiculous. And what's worse? Towards the end we are revealed that it was all just Keanu's nightmare! 6. Outbreak - "Movie Theatre Scene" 'Outbreak' is just another case of a movie with great premise that could have gone on to become a genre classic but it just fails on many levels. The acting by the cast is superb but the script is so wrought with
cliches and sentimentality that you won't take the film any seriously. This particular scene by any means but the execution is way too over-the-top and lacks a good amount of subtlety which would have been far more effective. It just comes off as a very
juvenile, cliched approach and the impact hardly hits you. 5. The Godfather Part III - "Mary and Vincent Love Scene" 'The Godfather Part III is definitely a good film but as part of the trilogy, it is just plain awful and inexcusable. The whole Vincent-Mary relationship is
 pretty badly portrayed and feels awfully contrived, overly sentimental and tasteless. The scene, I feel, shouldn't have made the cut would be the one where Vincent and Mary make love. By the time Coppola establishes their relationship, we hardly care for them anymore and this scene does nothing but annoy us to no end. It is just the culr
everything bad that the film represents. 4. Lost in Translation - "Lip My Stockings" Sofia Coppola's 'Lost in Translation' is quite simply one of the best romantic films of the 21st century. However, what annoyed me the most in the film but there happens
to be a lot of moments when she tries to fuse elements of comedy but ultimately just comes off as annoying. One such moment I can recall would be the "lip" her stocking down. Murray is visibly embarrassed but she pulls him down to the
floor and she screams "let me go". It's just a badly done piece of comedy. 3. Cape Fear - "The People vs. Samuel Bowden" Unabashedly over-the-top and hilariously entertaining, Martin Scorsese's version of the 1962 classic is indeed a fun ride. De Niro holds the film with his charisma and is both funny and frightening. Lack of subtlety does not really
come off as in issue and for the most part the film is enjoyable except for the one where Cady holds Bowden at gunpoint and conducts a "trial". It is here where the over-the-top approach of the film becomes unbearable as De Niro hams it up and chews the scenery and we are nearly pulled out of the film. 2. Ocean's Twelve - "Julia Roberts Scene"
Steven Soderbergh's star-studded seguel is barely as interesting and entertaining as its original. It has its moment in the film is most definitely the scene where Julia Roberts plays herself in order to help the team with their heist
plan. It's an incredibly dumb scene, resorting to cheap manipulative tricks that exposes the thoughtless, juvenile script-writing. 1. Indiana Jones and the Kingdom of the Crystal Skull - "The Explosion" It's both sad and surprising to have a Steven Spielberg entry here because the man is a master at directing epic sequences. For the most part,
'Kingdom of the Crystal Skull' works brilliantly. It sure isn't without its share of plot flaws but a scene as glaringly ridiculous and stupid such as this is certainly inexcusable for a Steven Spielberg film. The town is being nuked and Jones realises this. It's creeping in, the tension builds and guess what he does? He hides in a refrigerator! The town
explodes and shatters into pieces. But Iones survives and gets his way out of the refrigerator after the explosion. Well, now that's one hell of a smart theory! Read More: Worst Movie Sex Scenes It's rare that a film ever truly deserves to be called "perfect". While the term is bandied around a lot in the world of cinema, how many films actually manage
to last two hours without a single questionable beat? Not too many. Even great films sometimes have a scene that fails to ring completely true, or a sub-plot that lets your attention drift a little. From Star Wars: A New Hope to Martin Scorsese's The Irishman, there are plenty of stellar films that could have almost been derailed by one bum note. See
below for The Independent's list of 11 bad scenes that came close to jeopardising otherwise brilliant movies. You can also click here to read The Independent's list of 23 secretly fantastic performances in otherwise bad films. 10 Cloverfield Lane is a taut, compelling psychological thriller, starring
Mary Elizabeth Winstead as a young woman trapped in an underground bunker with John Goodman and John Gallagher Ir. While she's told that the world above has been decimated by an alien attack, we never know if Goodman's sinister bunker-dweller is telling the truth. Until the ending, that is, when the film suddenly morphs into a full-blown
disaster movie. It's a good watch nonetheless, but one that is nearly derailed by the needlessly literal ending. Mary Elizabeth Winstead in '10 Cloverfield Lane' (Paramount Pictures) American Sniper go deeper than just one duff scene. But for all its questionable politics, Clint Eastwood's hit 2014 war drama was a
slick, well-made film - with one shockingly amateurish moment. The scene, in which Bradley Cooper and Sienna Miller talk while holding a transparently, unmistakably fake baby, was ridiculed and memed widely when the film was released. Django Unchained Django Unchained is a film with some truly remarkable performances. There's Christoph
Waltz's bounty hunter-dentist (a role which won him a second Oscar), Leonardo DiCaprio's loathsome Calvin Candy, and, at the centre of it all, a seldom-better Jamie Foxx. But there's one clear black sheep among the cast: Ouentin Tarantino himself, who plays an Australian slavetrader. The director is awful, in fact, that if he were on screen
for more than his brief appearance, the whole movie would have been thrown into jeopardy. Jurassic Park III was a thoroughly enjoyable dinosaur romp that puts all three Jurassic World movies to shame. Except, do you remember the scene with the talking velociraptor? It
turned out to be a dream sequence, of course, but the brief moment of dino-loquaciousness was so goofy you couldn't help but be taken out of the experience. Téa Leoni and William H Macy in 'Jurassic Park III' (Universal)Kingsman: The Secret ServiceThere was something about Kingsman that really struck a chord with viewers; its bombastic,
farfetched spin on the spy genre seemed to evoke a bygone era of James Bond. The film throughout leaned heavily into comedy, but the very final scene - which features a crude joke about anal sex - left many with a sour taste in their mouths. Licorice PizzaThe latest film from There Will Be Blood maestro Paul Thomas Anderson proved rather divisive;
to some, it was a work of pure genius, to others an uncomfortable endorsement of an inappropriate relationship. There was one thing pretty much everyone agreed on, however. A scene featuring John Michael Higgins as a white restauranteur speaking in a grotesquely caricatured Japanese accent to his wife - intended as a lighthearted anti-racist
satire - landed like a lead balloon, and put some viewers off the film entirely. Alana Haim in 'Licorice Pizza' (Universal) Let the Right One In Scandinavian coming-of-age horror Let the Right One In Scandinavian coming-of-age horr
room full of cats is rendered with such wobbly CGI that the whole thing comes across as an absurd, tacky comedy. Thankfully, it doesn't detract from the Rings: The Return of the King was an underiably great epic, filled with memorable set pieces and moments of
real fantasy awe. The last half hour, however? I'm not so sure. The film's schmaltzy epilogue was five times too long and dramatically inert - the scene with Frodo lying in bed, greeting his comrades one by one, is enough to have even the most loyal Tolkien-head checking their wristwatch. Star WarsThe 1997 Special Edition re-release of Star Wars:
Episode IV -A New Hope, quickly became infamous among the franchise's long-term fans thanks to one scene in particular. With just one small editing change, George Lucas made it so Han Solo (Harrison Ford) no longer shot the scurrilous alien Greedo before he could shoot him first. In that moment, a supposedly key piece of character-building was
lost. The controversial scene would kick off an argument that raged among Star Wars fans for decades. Greedo and Han Solo prepare to shoot one another in 'Star Wars: A New Hope' (Disney/Lucasfilm) The Dark Knight Rises Christopher Nolan's follow-up to the widely adored superhero thriller The Dark Knight was markedly less well-recieved than its
predecessor, and for good reason. But for the majority of its runtime, The Dark Knight is still a compelling, spectacle-fuelled romp. The character of Talia al Ghul (Marion Cotillard), however, sadly never quite came together, and her limp, head-rolling death scene provoked more laughs than gasps. The IrishmanMartin Scorsese's 2018 gangster elegy
was a slow-burn masterpiece, reuniting the director with Robert De Niro and Joe Pesci, and marking his first collaboration with Al Pacino. The actors were digitally de-aged for much of the film, to portray their characters at various stages of their life. It worked, more or less - but one scene, in which an ostensibly youthful De Niro beats up the man
who pushed his daughter, was too much for the digital effects to bear. There's no disguising the fact that De Niro moves, and fights, like a man in his mid-70s. In a film filled with great, affecting moments, this one was awkward to watch. This article was originally published in October 2022 Our World May 19, 2025 Technology May 19, 2025
Miscellaneous May 18, 2025 History May 18, 2025 Health May 17, 2025 Weird Stuff May 17, 2025 Miscellaneous May 16, 2025 Movies and TV May 16, 2025 Miscellaneous May 18, 2025 Jamie Frater Head Editor Jamie founded Listverse due to an
insatiable desire to share fascinating, obscure, and bizarre facts. He has been a quest speaker on numerous national radio and television stations and is a five time published author. More About Us History May 16, 2025 Movies and TV May 16, 2025 Animals May 17, 2025 Weird Stuff May 17, 2025 Weird Stuff May 17, 2025 Movies and TV May 16, 2025 Animals May 17, 2025 Movies and TV May 18, 2025 Movies 
Technology May 14, 2025 Movies and TV | April 11, 2008 I have wanted to do this list for a LONG time and I have finally gotten around to putting it all together. This is a selection of the absolute worst scenes in movies. Prepare to cringe! If horror movies terrify you, don't worry about this scene - it is about as scary as an episode of Sesame Street.
How they managed to get funding to make more movies after this mess I do not know. In this scene, the family parakeet kills its mate and then attacks the family. Here we see Linda Blair of Exorcist fame wearing extremely large shoulder pads, followed by a scene of some guy doing a lot of yelling for no apparent reason. Fortunately, when the yelling
guy harasses Linda, she remains completely calm... in fact, she remains about as calm as the piece of wood that taught her how to act. In this clip we have the Worst. Fight. Scene. Ever. You just have to watch it to believe it - there is really nothing I can say about it. The Beast of Yucca Flats Clash TV Short Stack In this scene we see the beast (a
Russian scientist transformed in to a monster by radiation) strangling Jim. The problem is - it kinda looks like he is trying to get it on with him! Eventually Jim's friend shoots the monster - though you wouldn't know it except for the sound effects. Best line: "Jim... are you alright?" Superman IV (7/10) Movie CLIP - Nuclear Man Weakens Superman
(1987) HD Superman IV has to be the worst of the Superman franchise of movies. In this one we see bad acting from otherwise good actors, as well as special effects that can only be called special in the sense of a "special" school. When the girl (or should I say doll) flies out the window it is hysterical. In this clip we see the big bad shark eating
people - lots of people, people on rafts, people on jetskis, people diving off boats. Basically, that is it. Om nom nom nom. In this scene we see what I would consider to be the worst car chase in movies. The production team obviously couldn't afford bullets or damage to the cars so the cops just wave the bad guy over. The best part, of course, is the
gravity defying driving - you need to see it to believe it. Best line? "Don't tell me you stole this car!" "I won't then." In this scene, the geeky friend of the teen witch is magically transformed in to a "hip chick" so she can impress the school badass. This scene features what I would consider to be the worst rap in history (yes - even worse than
Madonna's rap in American Life). Check out the hip moves and awesome lyrics. Best line? "Look how funky he is!" Deadfall Official Trailer #1 (2012) - Eric Bana Movie HD Warning: This clip contains tacky scenes of b-grade violence. Watching this clip it is hard to believe that Nicholas Cage is an Oscar winning actor! This is absolutely the pits. After
a ridiculously lame fight involving the tearing off of a fake beard, Cage simply loses control and basically screams a lot for no reason. Nice. Best line? "Come on bitch! Alright! Okay baby girl! Who sent ya?!" Here we have a combination of bad acting, bad script writing, insanity, and perhaps the most evil mother in film history.
Mama's behavior in this scene later caused the poor little girl (Sybil) to get multiple personalities. Best line? "Now don't worry, I'm not going to hit you this time. This time I'm only gonna kick ya!" fact checked by Alex Hanton
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