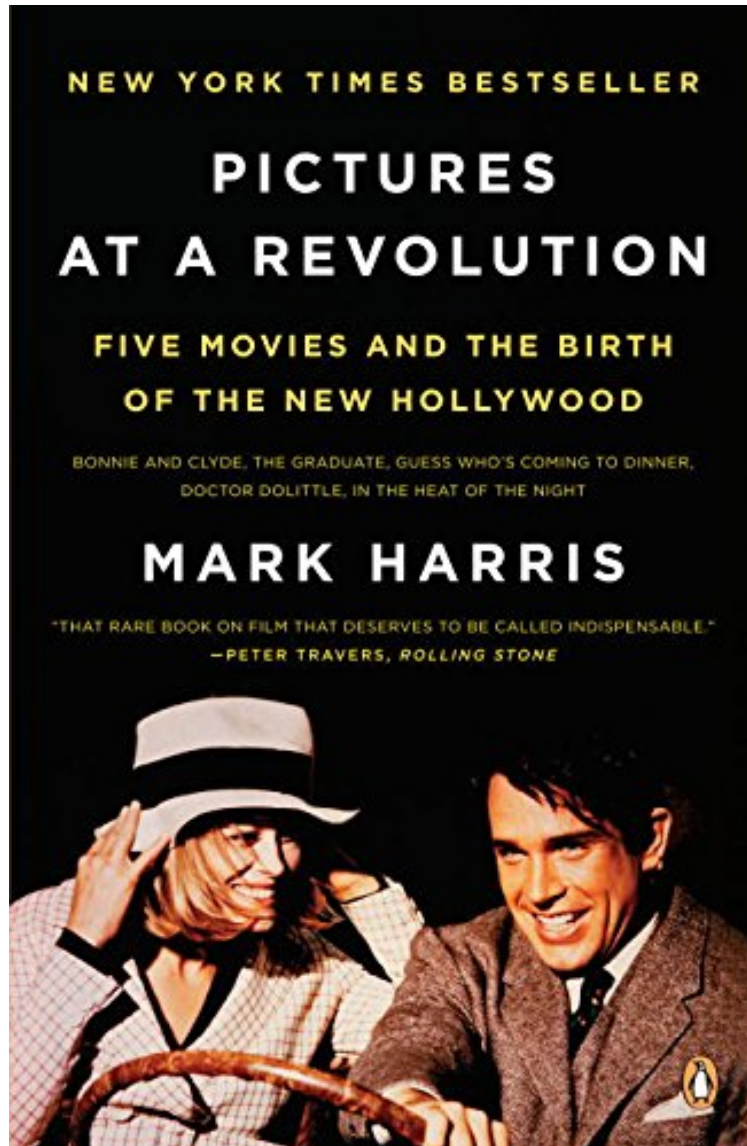


# Pictures at a Revolution: Five Movies and the Birth of the New Hollywood

Mark Harris

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**Mark Harris : Pictures at a Revolution: Five Movies and the Birth of the New Hollywood** before purchasing it in order to gage whether or not it would be worth my time, and all praised Pictures at a Revolution: Five Movies and the Birth of the New Hollywood:

3 of 3 people found the following review helpful. Good history and a good read  
By CEN-SFHarris's book is well-written and manages to present its material without pandering or (the other extreme) becoming nerdy. That's high praise for any book these days, no matter what the topic. As promised, "Pictures at a Revolution" does tell the stories of the five films nominated for the 1967 Best Picture award, from conception of the films through the awards night, with a quick "Where are they now?" (or more accurately, a "Where did they go immediately after?") section at the end. The organization is loosely chronological, swapping among the story lines of the movies in question. Since the films were only connected by their place in time (there was no common director or writer among the five, they weren't all from the same studio; that sort of thing), the interlacing of the stories does lead to a mental stop-start for the reader. But Harris's style keeps it all entertaining enough that it is well worth remembering just where "Dr. Dolittle" was when we last had a sighting of it. The book has received high praise from other reviewers with deep knowledge of the industry and the art, and the good news is that those recommendations hold up for the casual reader. I give the book four stars rather than five because I, at least, did not come away with any new way of looking at that time in moviemaking or model for understanding it. Perhaps the word "Revolution" overpromises. Harris does a wonderful job of capturing the sense of the new and the sense of change that was afoot in 1968, as the awards were being given. The fact that following that landmark year some good "big" movies were made and many very bad "little" movies were released is undeniable. And in looking at those years, that may simply be a case of art imitating life: it felt like a revolution at the time. Highly recommended.

1 of 1 people found the following review helpful. Hollywood's Changing of the guard  
By Dr. Michael CallahanI had read it and had a copy out of the library but decided would be the perfect place to get my own copy. Basically, the book covers the Oscar nominated films of 1967--a watershed point for American cinema. The five nominees were Bonnie Clyde, The Graduate, In the Heat of the Night, Guess Who's Coming to Dinner, and Doctor Doolittle--the latter costing far more than the other four combined and then tanking in every respect. Having just returned from Paris where I visited the grave of Francois Truffaut, my favorite director, I wanted to read again the sections about him as he was supposed to direct Bonnie Clyde--my favorite American film--it could not have been as great. The creative and challenging ins and outs of getting these five films made and shown is fascinating. A great book for film fans.

1 of 1 people found the following review helpful. Movie Buff? This is the book for you.  
By Amanda GonzalezThis book is impressive to say the least. It is well written and excellently researched, the author realistically transports the reader back to the golden era of 1967. The book analyzes the five nominees for best picture at the time and does a great job of analyzing their effects on society at large. It is a fun walk down memory lane that is full of comical, social commentary. It is made more interesting by the fact that the latter part of the 60s was a notable time of social change and the movies explored in the book explore this. It is truly a masterwork of film analysis which is made evident by the authors expertise (Mark Harris). A great read for any movie buff.

The New York Times bestseller that follows the making of five films at a pivotal time in Hollywood history In the mid-1960s, westerns, war movies, and blockbuster musicals like Mary Poppins swept the box office. The Hollywood studio system was astonishingly lucrative for the few who dominated the business. That is, until the tastes of American moviegoers radically- and unexpectedly-changed. By the Oscar ceremonies of 1968, a cultural revolution had hit Hollywood with the force of a tsunami, and films like Bonnie and Clyde, The Graduate, Guess Who's Coming to Dinner, In the Heat of the Night, and box-office bomb Doctor Doolittle signaled a change in Hollywood-and America. And as an entire industry changed and struggled, careers were suddenly made and ruined, studios grew and crumbled, and the landscape of filmmaking was altered beyond all recognition.

From Publishers WeeklyStarred . While one might think that the films discussed in this book have been thoroughly plumbed (The Graduate; Bonnie and Clyde; In the Heat of the Night; Guess Who's Coming to Dinner?), Entertainment Weekly writer Harris offers his take in this thorough and engaging narrative. Instead of simply retelling old war stories about the production of these five Best Picture nominees at the 1968 Oscars, Harris tells a much wider story.

Hollywood was on the brink of obsolescence throughout the 1960s as it faced artistic competition from European art films and financial implosion due to an outdated production system and rising budgets. Harris doesn't shy away from complexity in favor of easy answers, and the personalities that he profiles among them Sidney Poitier, Mike Nichols, Warren Beatty and Richard Zanuck are certainly worthy of the three dimensional approach. Harris also peppers his narrative with moments that capture the rising cultural tide that broke in the late '60s: chipping away at the moralistic Production Code, and Hollywood's inconsistent engagement with the Civil Rights movement are continuous sources of interest throughout this fascinating book. (Feb.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From Bookmarks MagazineMark Harris, a former editor for Entertainment Weekly, combines his remarkable knowledge of film history with interviews and research that capture the Zeitgeist of the late 1960s, particularly the cloistered, changing world of Hollywood. The films that challenged the industry's expectations were, Harris writes, game changers, movies that had originated far from Hollywood and had grown into critics darlings and major popular phenomena. In the manner of Otto Friedrichs City of Nets, Peter Biskinds Easy Riders, Raging Bulls, and Ethan Morddens Medium Cool, the author does an admirable job of bringing that revolution to life. Drawing on

his deep knowledge and a sly sense of humor (and irony) about Hollywood's quirkier side (witness an account of Jane Fonda's Fourth of July party in 1965), he crafts what Charles Matthews deems likely to be one of the classics of popular film history. Copyright 2004 Phillips Nelson Media, Inc. From Booklist \*Starred\* Film critics and historians can turn out some of the deadliest prose on the planet, so when the odd Pauline Kael or David Thomson rises above the stereotype, it's always a cause for celebration. Add Mark Harris to the short short list of film writers who can tell a story. And what a story it is! Harris uses the Academy Award nominations for Best Picture of 1967 (Bonnie and Clyde, The Graduate, In the Heat of the Night, Guess Who's Coming to Dinner, and Doctor Doolittle) as the lens through which to view the cultural revolution of the late 1960s as it affected the movies. Moving back and forth in time in the manner of some of our best narrative nonfiction writers (from John McPhee to Laura Hillenbrand), Harris tracks the genesis of each of the five movies as they came to reflect the building war between Old and New Hollywood: Doctor Doolittle, of course, represents the old way, a mediocre, big studio musical determined to milk the last possible dollar from the cash cow that was Sound of Music, while Bonnie and Clyde, the brainchild of two precocious Esquire editors, was unquestionably the avatar of the New World. The backstory on the films never fails to fascinate a perfect blend of cultural commentary and film-business analysis but the miniportraits of all the personalities (from dying Spencer Tracy to fish-out-of-water Dustin Hoffman to wunderkind director Mike Nichols to dozens more) are unfailingly spot-on, always delivering something about these overexposed celebrities that we didn't know or hadn't thought about in just that way. No contest, this is one of the best film histories ever written. Don't miss it. --Bill Ott