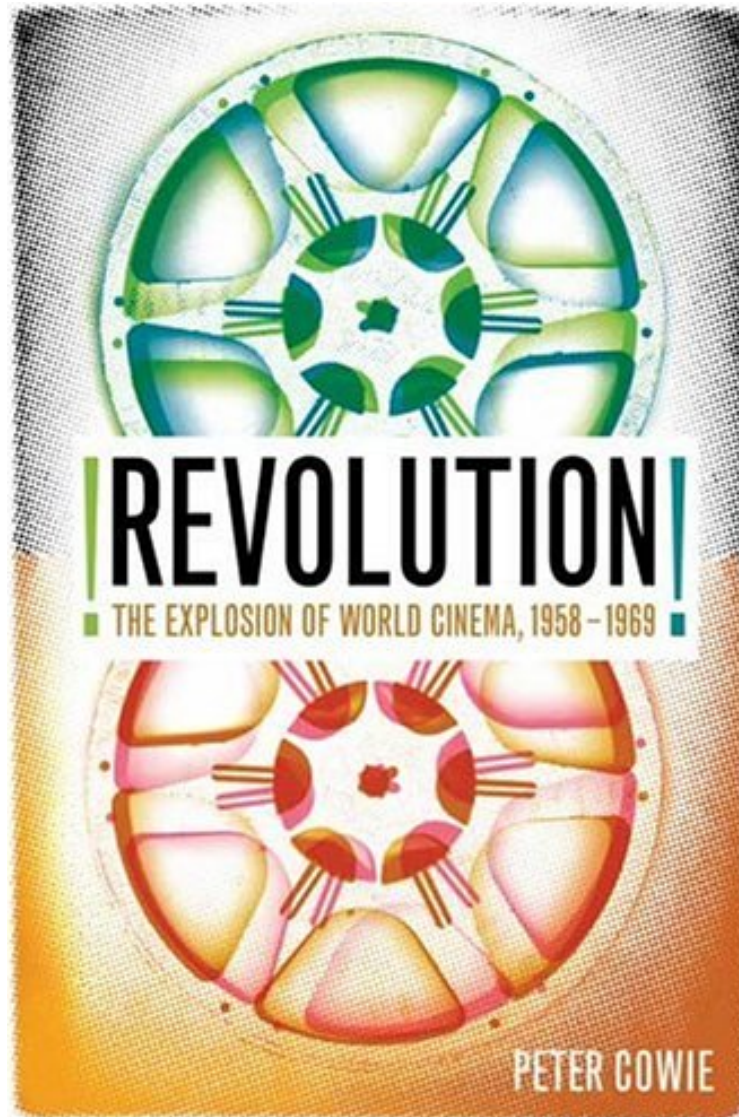


(Ebook pdf) Revolution!: The Explosion of World Cinema in the Sixties

Revolution!: The Explosion of World Cinema in the Sixties

Peter Cowie

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Peter Cowie : Revolution!: The Explosion of World Cinema in the Sixties before purchasing it in order to gauge whether or not it would be worth my time, and all praised Revolution!: The Explosion of World Cinema in the Sixties:

0 of 0 people found the following review helpful. Present at the creation By Dr Ren Codoni Peter Cowie-Revolution!: The Explosion of World Cinema in the Sixties 62 bw illustrations, 304pp Faber and Faber 2005 Peter Cowie is the author of more than twenty books on film. He served as international publishing director of Variety for many years. I apologise to the estate of Dean Acheson for having used the title of his memoirs for this review without first

asking. Contents: Acknowledgements Introduction 1 Once Upon a Time in the Fifties 2 Cinphiles to Cinastes: France in Transition 3 The Realist's Eye 4 The Big New Wave 5 Burying 'Papa's Cinema' 6 Towards a Fresh Aesthetic 7 Commitment Comes in from the Cold 8 1968 and All That... 9 Aftermath: The Impact on Hollywood 10 The Long Goodbye Notes Interviews Filmographies of Directors Interviewed Index

An evocative and unique exploration of the most important era in international filmmaking. In film history, the sixties are commonly known as the golden age of international cinema. The period from 1958 to 1969 saw a brilliant explosion of talent not just in Europe but throughout the world. From Sweden and Poland to India and Japan, from Brazil and Hungary to Spain and Czechoslovakia, young filmmakers seemingly sprang out of nowhere, challenging the stale conservatism of fifties cinema. With films like *Jules et Jim*, *8 1/2*, and *Breathless*, to name but a few, they flouted taboos both sexual and political while bringing sharper, fresher, franker, more violent, and more personal visions to the screen than ever before. In *Revolution!*, Peter Cowie discusses the themes, trends, and creative filmmakers of the period--including Antonioni, Bergman, Cassavetes, Fellini, Godard, Kurosawa, and Truffaut--while focusing on those whose voices still evoke the struggles and achievements of the sixties and set the creative and intellectual standard by which today's finest films are still held.

Barnes Noble Cowie never captures the fervor of the period. In sweeping arcs, he moves from country to country--from Italy to France to Eastern Europe, Great Britain, and the US--as he surveys the films and directors whose work defines the period: Antonioni, Truffaut, Polanski, Godard, and many other auteurs. But as the innovative films of this time used the jump-cut to move without transition from one scene to another, Cowie also jumps from one director, one film, one country to another, often without making the kinds of connections that would give cohesion to his work. He offers, for example, interesting primary material (transcripts of his interviews with the period's major filmmakers) but merely drops their remarks into the text verbatim, adding little comment. He covers many significant films, but often too briefly--he terms *Deliverance* a "masterpiece," but devotes only a half-sentence to it. Anyone who has never seen the film, or the several others he glosses over, will not comprehend their influence. And his pedestrian prose fails to mirror the revolutionary style of the times. Hollywood exerts its "siren call," movements begin "with a vengeance," and Pier Paolo Pasolini lives "at the cutting edge of scandal." More a notebook than a vital history. (62 bw illustrations)

Agent: Laura Morris Kirkus Reviews I can only reiterate what Laura Morris put so succinctly: (In my phrasing,) It is all there, but the gas is out of the bag. Having lived through that period myself (I am only four years younger than the author), I have no problem following at all - I know all the names, seen nearly all the movies, knew some of the people like Glauber Rocha and Dusan Makavejev, so the flood of names and references is not inconclusive to me at all - please note that I am not belittling Miss Morris; on the contrary, I admire her honesty and insight. As regards Mr Cowie's "pedestrian prose", I agree, but then, I generally find most film critics (not to speak of music critics, who are worse) not to write particularly well, and always with lots of redundancies - yet for Mr Cowie's particular case, his erstwhile colleagues Richard Roud and Thomas Milne (Milne, of all places, was born in Malacca) did very stylish, elegant writing. For whatever it is worth, this is my one hundredth book review for (us or uk). I have reviewed many *Nouvelle Vague* and related period books, and I generally found that the "fervor of the period" (Miss Morris) was only really caught by articles and books written during the actual period - like Neupert's *NV*, or the fantastic account by Josef Kvořek: *All the bright young men and women, A personal history of the Czech cinema* (1972). Despite its imperfections, Peter Cowie's book, on top of being near free (its current trading price is next to nothing plus postage) is something of a prime source, and should almost be a must for anybody interested in film. Four star, but buy it, read it!

fbus 100 - Peter Cowie-*Revolution: World Cinema in the Sixties* - Present at the creation (2005) - 23/5/20136 of 6 people found the following review helpful. A wonderful survey of an entire era

By Sean Yeatts This is a wonderful, well-written and informative text on the cinema in the '60's. It's main focus is the European film industry, and through first-hand accounts, interviews and retrospective narratives, Cowie deftly examines the decade of revolution and how the cinema changed and the personalities who contributed to the art form's liberation. There are a number of names and films explored that are by now standard and should be studied (Fellini, Bergman, Wajda, "Persona," "L'Avventura") and a host of others who are more obscure but are deservedly mentioned (Schlöndorff, Makavejev, Glauber Rocha, "Black God, White Devil"). Indispensable for anyone interested in the era, or European cinema in general.

0 of 0 people found the following review helpful. Overview of '60s cinema

By Tom McDonough A very enjoyable overview of '60s cinema, written by a critic who witnessed it firsthand. The writing is rather impressionistic overall, but is supplemented by interviews with all the major figures he discusses. Well worth the time!

An evocative and unique exploration of the most important era in international filmmaking In film history, the sixties are commonly known as the golden age of international cinema. The period from 1958 to 1969 saw a brilliant explosion of talent not just in Europe but throughout the world. From Sweden and Poland to India and Japan, from Brazil and Hungary to Spain and Czechoslovakia, young filmmakers seemingly sprang out of nowhere, challenging the stale conservatism of fifties cinema. With films like *Jules et Jim*, *8 1/2*, and *Breathless*, to name but a few, they flouted taboos both sexual and political while bringing sharper, fresher, franker, more violent, and more personal visions to the screen than ever before. In *Revolution!*, Peter Cowie discusses the themes, trends, and creative

filmmakers of the period--including Antonioni, Bergman, Cassavetes, Fellini, Godard, Kurosawa, and Truffaut--while focusing on those whose voices still evoke the struggles and achievements of the sixties and set the creative and intellectual standard by which today's finest films are still held.

From Publishers Weekly
The 11-year span from 1958 to 1969 proved one of the most transformative and dynamic periods in cinema history, and film historian Cowie interweaves historical narrative and candid interviews with European filmmakers to chart the origins of this revolutionary celluloid expressionism and its later influence on American filmmakers such as Francis Ford Coppola and John Cassavettes. Movements such as Italian neo-realism, led by Luchino Visconti, Vittorio De Sica and Francesco Rosi, and the French New Wave reflected a post-World War II landscape brutalized by fascism and fascinated with the rise of communism. The periods benchmark films, by mostly European directors and writers, shifted the camera lens to the character of society and away from the man who lives in it. "Rewriting the grammar of film," according to Cowie, was Jean Luc Godard, who launched the French New Wave movement with his 1960 film, *a bout de souffle*. With this and the endeavors of Francois Truffaut, Claude Chabrol and others, French filmmakers introduced a more natural, autobiographical style of moviemaking that accentuated the minutia and redundancy of life. Cowie also profiles less publicized pioneers, such as Andrzej Wajda, considered the Ingmar Bergman of Eastern Europe, who helped put Polish cinema back on the map after the countrys years of foreign occupation. In Britain, directors John Schlesinger, John Boorman and Carol Reed captured the bleak factory life of the proletariat and rebelled against social norms and the European class structure under the nose of the conservative British government. A comprehensive and engrossing study, the book ably illuminates the path from the 1960s explosion of ideas to their not-so-subversive presence in todays art-house films. 62 bw illustrations. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "Possibly no writer has a better vantage point from which to survey the 1960s boom in European art cinema. Revolution! has the involving momentum . . . of a good TV documentary, shifting rapidly from country to country and innovation to innovation." --Godfrey Cheshire, *The American Scholar*