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HARLEY PONCE

Cinema of Contradiction Edinburgh University Press

The 1960s was a rich decade for British cinema audiences. Alongside Hollywood films, from Westerns such as *The Man Who Shot Liberty Valance* (1962) and *The Dirty Dozen* (1967) were musicals including *West Side Story* (1961), *Mary Poppins* (1964) and *The Sound of Music* (1965), and epics such as *The Longest Day* (1962), *Cleopatra* (1963) and *The Greatest Story Ever Told* (1965) Towards the end of the decade, a new style of filmmaking emerged, with movies such as *The Graduate* (1967), *Bonnie and Clyde* (1967), *Butch Cassidy and the Sundance Kid* (1969) and

Easy Rider (1969). Although the total number of screens in the UK declined from over 3,000 in 1960 to little more than half this by the end of the decade, British cinema itself remained buoyant. The decade saw the release of many so-called 'kitchen sink' dramas including *Saturday Night and Sunday Morning* (1960), *A Taste of Honey* (1961) and *This Sporting Life* (1963), together with the 'Swinging London' films such as *Darling* (1965) and *Alfie* (1966). It witnessed the birth of the James Bond franchise with *Dr No* in 1962, followed by five other 007 films by 1969. The well-established 'Carry On' franchise produced many more films: 15 in all between 1960 and 1969. British director David Lean directed the epics *Lawrence of Arabia* (1962) and *Dr Zhivago* (1965). Drawing on first-hand memories from over 1000 cinema-goers, *Screen Memories* reveals what it was like to see these and other

films in British cinemas in the 1960s. The authors explore what the social experience of cinema-going was like during this decade. They consider how cinema-goers constructed meanings from the films they watched - through a complex process of negotiation between the films concerned, their own social and cultural identities, and their awareness of changes in British society. Their examination helps the reader envision what light the cultural memory of 1960s cinema-going sheds on how the Sixties in Britain is remembered and interpreted. Either, as many have argued, a period of transformative change, or, as an era marked by considerable continuity with the 1940s and 50s. Positioning their study within debates about memory, 1960s cinema, and the seemingly transformative nature of this decade of British history, the authors reflect on the methodologies deployed, the use of memories as historical sources, and the various ways in which cinema and cinema-going came to mean something to its audiences.

Nightmare Movies Oxford University Press

"A fascinating look at one of the most experimental, volatile, and influential decades, Film, Fashion, and the 1960s, examines the numerous ways in which film and fashion intersected and affected identity expression during the era. From *A Hard Day's Night* to *Breakfast at Tiffany's*, from the works of Ingmar Bergman to Blake Edwards, the groundbreaking cinema of the 1960s often used fashion as the ultimate expression for urbanity, youth, and political (un)awareness. Crumbling hierarchies brought together previously separate cultural domains, and these blurred boundaries could be seen in unisex fashions and roles played out on the silver screen. As this volume amply demonstrates, fashion

in films from Italy, France, England, Sweden, India, and the United States helped portray the rapidly changing faces of this cultural avant-gardism. This blending of fashion and film ultimately created a new aesthetic that continues to influence the fashion and media of today."--Publisher's description.

Film Posters of the 60s Alfred A. Knopf

British films of the 1960s are undervalued. Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty-headed. Robert Murphy's *Sixties British Cinema* is the first study to challenge this view. He shows that the realist tradition of the late 50s and early 60s was anything but dreary and depressing, and gave birth to a clutch of films remarkable for their confidence and vitality: *Saturday Night and Sunday Morning*, *A Kind of Loving*, and *A Taste of Honey* are only the better known titles. *Sixties British Cinema* revalues key genres of the period - horror, crime and comedy - and takes a fresh look at the 'swinging London' films, finding disturbing undertones that reflect the cultural changes of the decade. Now that our cinematic past is constantly recycled on television, Murphy's informative, engaging and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema.

Hollywood in the Sixties Bloomsbury Publishing

How films of the 1960s and early 1970s framed therapeutic issues as problems of human communication, and individual psychological problems as social ones. *Rx Hollywood* investigates how therapy surfaced in the themes, representations, and narrative strategies of a changing film industry. In the 1960s and early 1970s, American cinema was struggling to address adult

audiences who were increasingly demanding films that confronted contemporary issues. Focusing upon five fields of therapeutic inquiry—therapist/patient dynamics, female “frigidity” and male impotence, marital discord, hallucinogenic drug use, and the dynamics of confession—Michael DeAngelis argues that the films of this period reveal an emergent, common tendency of therapy to work toward the formation of a stronger sense of interpersonal, community/social, and political engagement, counteracting alienation and social division in the spirit of connection and community. Prior to the 1960s, therapy had been considered an introspective process, one that emphasized contemplation and insight and prompted the patient to investigate memories and past traumas. In the 1960s, however, therapy would move toward more humanistic, client-centered, community, group, and encounter models that deemphasized the “there and then” of past feelings and experiences and embraced the “here and now” of the present. These kinds of therapy promised to heal the self through a process of reaching out, helping individuals to connect with communities, support networks, and other like-minded individuals who shared a needed sense of belonging. Drawing on a wide range of films, including *Marnie*, *The Boston Strangler*, *The Chapman Report*, *Carnal Knowledge*, *Divorce American Style*, *Diary of a Mad Housewife*, *Guess Who’s Coming to Dinner*, and *Five Easy Pieces*, DeAngelis shows how American culture framed therapeutic issues as problems of human communication, developing treatment strategies that addressed individual psychological problems as social problems.

The Sixties Univ of California Press

The Classic Film Series highlights movies from the past, forgotten, overlooked and cherished alike, selected for their influence, relevance and worth. In this edition, writer, musician and filmmaker Chris Wade looks at Italian cinema during the 1960s, an era which saw the release of immortal masterpieces like Federico Fellini's *La Dolce Vita* and *8 1/2*, Vittorio De Sica's *Two Women*, Michelangelo Antonioni's *La Notte* and *L'Avventura*, and a host of other films which have stood the test of time and continue to influence and inspire to this day. This book explores this magical period by focusing on 32 key movies, ranging from comedies and political dramas, to surrealist dreamscapes, Giallo thrillers and everything in between.

Sixties British Cinema Taschen

Surveys the major motion pictures against the social milieu of the decade and evaluates acting performances.

Film, Fashion, and the 1960s John Wiley & Sons

In 1967, Peter Bart, then a young family man and rising reporter for the *New York Times*, decided to upend his life and enter the dizzying world of motion pictures. *Infamous Players* is the story of Bart's whirlwind journey at Paramount, his role in its triumphs and failures, and how a new kind of filmmaking emerged during that time. When Bart was lured to Paramount by his friend and fellow newcomer, the legendary Robert Evans, the studio was languishing, its slate riddled with movies that were out of touch with the dynamic sixties. By the time Bart left Paramount, in 1975, the studio had completed a remarkable run, with films such as *The Godfather*, *Rosemary's Baby*, *Harold and Maude*, *Love Story*, *Chinatown*, *Paper Moon*, and *True Grit*. But this new golden era at Paramount was also fraught with chaos and company

turmoil. Drugs, sex, runaway budgets, management infighting, and even the Mafia found their way onto the back lot, making Paramount surely one of the most unpredictable, even bizarre, studios in the history of the movie industry. Bart reflects on Paramount's New Hollywood era with behind-the-scenes details and insightful analysis; here too are his fascinating recollections of the icons from that time: Warren Beatty, Steve McQueen, Robert Redford, Clint Eastwood, Jack Nicholson, Marlon Brando, Al Pacino, Francis Ford Coppola, Roman Polanski, and Frank Sinatra, among others. For over four decades, first on the inside as a studio executive and later as the longtime editor in chief of *Variety*, Peter Bart has viewed Hollywood from an incomparable vantage point. The stories he tells and the lessons we learn from *Infamous Players* are essential for anyone who loves movies.

Italian Horror Films of the 1960s Random House Value Publishing

Word Search Series for Movie Lovers (Release 1) 1960s Movie Word Search Large Print Word Search Refresh your memories with some key information of top movies from 1960s. The key information includes Movie Rating by IMBD Genre Directors Stars Release Date Run Time Movie Budget Box Office Revenue. This Word Search book includes top 80 movies from 1960-1969. Solution is given at the back with red box around the word for ease of checking. Large print paperback series will be a great brain exercise for people from any age, specially seniors. Features 8.5"x11" size- Large Size 120 pages Premium Soft cover paperback Full color matte finish with gorgeous print quality.

The Good, the Tough & the Deadly Taschen

This book covers the 1960's as part of the definitive history of

American cinema from its emergence in the 1800s to the present day.

The Working Class in American Film McFarland

This is a filmography of not only all of the English-language movies made during the 1960s that had a theatrical release but major foreign films exhibited in the United States as well. The films are listed alphabetically and the following information is provided for each: year of release, nation of origin if other than the United States, production/distribution company, black and white notation (if not in color), running time, genre, production credits, cast and characters, and a brief synopsis. This turbulent decade is unusually interesting in the history of cinema. Those films released in the early part of the decade were similar to those of the 1950s, but as the years passed, the offerings changed in many ways.

A History of American Movies Hachette Books

Los sesenta, situados en una extraña posición entre los rígidos años cincuenta y los liberales setenta, supusieron una década de transición en la industria del cine. Mientras el arte, el consumo de masas y la cultura popular se unían y creaban un verdadero estilo de arte pop, el cine rebosaba energía psicodélica. Este libro es una guía que recopila las mejores películas de la época y explora el proceso de creación y la maestría de grandes éxitos como *El gatopardo*, *Los pájaros*, *Bella de día*, *Por un puñado de dólares* y *Doctor Zhivago*. Con la audiencia cada vez más pendiente del televisor y la relajación de las normas sobre lo que era "admisible" en el cine, los cineastas aprovecharon esa libertad para explorar sus posibilidades como forma de arte. Como solía suceder, los europeos abrieron el camino: los

franceses con directores de la Nouvelle Vague como Godard y Truffaut, y los italianos con películas innovadoras como *8 1/2* de Fellini y *El eclipse*, de Antonioni. A mediados de los sesenta, Estados Unidos también empezó a tomarse más libertades creativas, sobre todo en películas de jóvenes directores underground como Russ Meyer, John Frankenheimer y Sam Peckinpah. Entretanto, *Mary Poppins* y *Sonrisas y lágrimas* pusieron el broche de oro a la grandiosa era de los musicales de Hollywood mientras los spaghetti western se convertían en un fenómeno al instante. Bond, James Bond, apareció por primera vez en la pantalla y Kubrick estableció un nuevo nivel de calidad para el cine de ciencia ficción con *2001: una odisea del espacio*. Aunque probablemente el término feminismo aún no estuviese listo para asumir un papel estelar, esta década también trajo consigo uno de los principales avances en la representación femenina. Desde la *Barbarella* de Jane Fonda hasta *Holly Golightly* en *Desayuno con diamantes* o *Bonnie Parker* de Bonnie y Clyde, en la década de 1960 las mujeres pasaron de ser accesorios decorativos a personajes complejos y poderosos. Sobre la serie *Bibliotheca Universalis - Compañeros culturales* en formato compacto para celebrar el universo ecléctico de TASCHEN.

Dark Humor in Films of the 1960s Independently Published
Focusing on "dark" or black comedy films in the US and the UK, Wheeler Winston Dixon provides a comprehensive overview of a variety of films and filmmakers (*Vanishing Point*, Marcel Hanoun), whose work has largely been ignored, but whose influence and importance is clearly present.

World War II Films of the 1960s SUNY Press

This book examines a range of films that characterized the decade, including Hollywood movies, documentaries, and the independent and experimental films.

Revolution! Overlook Books

A key decade in world cinema, the 1960s was also a crucial era of change in Spain. *A Cinema of Contradiction*, the first book to focus in depth on this period in Spain, analyses six films that reflect and interpret these transformations. The coexistence of traditional and modern values and the timid acceptance of limited change by Franco's authoritarian regime are symptoms of the uneven modernity that characterises the period.

Contradiction--the unavoidable effect of that unevenness--is the conceptual terrain explored by these six filmmakers. One of the most significant movements of Spanish film history, the 'New Spanish Cinema' art films explore contradictions in their subject matter, yet are themselves the contradictory products of the state's protection and promotion of films that were ideologically opposed to it. *A Cinema of Contradiction* argues for a new reading of the movement as a compromised yet nonetheless effective cinema of critique. It also demonstrates the possible contestatory value of popular films of the era, suggesting that they may similarly explore contradictions. This book therefore reveals the overlaps between art and popular film in the period, and argues that we should see these as complementary rather than opposing areas of cinematic activity in Spain.

British Horror Films of the 1960s Rutgers University Press

The Shrieking Sixties sets out to document and comment upon the British horror boom of the 1960s. Edited by Darrell Buxton (U.K. horror expert and critic whose work has appeared in

publications including *Samhain*, *Creeping Flesh* and *Giallo Page*) and written by a variety of contributors, including Mike Hodges (*Fangoria*), Steven West (*Is It...Uncut?*) and Christopher Wood (*British Horror Films website*), the book features informative and lively reviews of 150 creepy, macabre and downright scary movies. Additional appendices cover the short films of the era, borderline titles and a study of how the censors handled an onslaught of on-screen shudders. From Hammer's *Brides of Dracula* and *Plague of the Zombies*, to cult classics like *Witchfinder General* and *Scream and Scream Again*, *The Shrieking Sixties* runs the gruesome gamut. Of particular note is the book's coverage of Lindsay Shonteff's 1969 shocker *Night, After Night, After Night*, revealing daring new information about this ahead-of-its-time proto-slasher, and the rarely seen and even more rarely discussed *The Return of Dracula*, a specialist vampire movie presented in British Sign Language. In the tradition of recent successful publications such as *English Gothic*, *Fragments of Fear* and *Ten Years of Terror*, *The Shrieking Sixties* seems set to become a vital, essential addition to any fright film fan's library

Swinging Single Rowman & Littlefield

Critics and defenders alike connect today's widespread anxieties about sexuality and culture to the political activism of the 1960s and the counterculture's preoccupation with the individual pursuit of pleasure/ In contrast, the essays in *Swindling Single* attribute the new sexual mores of that era not to its political upheavals but to a confluence of social, cultural, and economic factors that encouraged personal gratification and altered traditionally defined gender roles. Contributors analyze a broad range of topics: the commercialization of avant-garde and exploitation

films; new visions of female sexuality in *That Girl* and *The Avengers*; the social context of such cultural icons as Hugh Hefner and Charles Manson; the intersection of race and sexuality in *Eldridge Cleaver's Soul on Ice*; and depictions of sexual pleasure in pornography and scientific films.

Medium Cool Schiffer Publishing

In *Roadshow! The Fall of Film Musicals in the 1960s*, film historian Matthew Kennedy explores the downfall of a beloved genre caught in the hands of misguided creators who glutted the American film market with a spate of expensive and financially unrewarding musicals between 1967 and 1972. In doing so, it offers an alternative view of this era in the world of American popular entertainment, telling of the cultural importance of the studios' death grip on the film business rather than dwelling on the failures of the flops themselves.

Rx Hollywood Running Press Adult

The cinema of the 60s reflected the mood of a decade when everything - art, fashion, politics, philosophy - seemed to be in flux, and the film posters of the period provide a kaleidoscope of images that capture the very essence of a turbulent decade. From french 'new wave' to british 'kitchen sink', from Sergio Leone to Andy Warhol, from Bond to Barbarella, the cinematic ethos and icons of the 60s are all represented here as they were first perceived by audiences in London and Los Angeles, Tokyo, Turin, Berlin and Bangkok.

Movies of the 60s Evergreen

Representing the commerce and culture of this era in films and capturing the mood of the turbulent decade when everything - art, fashion, morals, music, politics, philosophy - was in a state of

flux, the book showcases film posters for such classics as: French New Wave and the British Kitchen Sink; Sergio Leone's Spaghetti Westerns and Andy Warhol's underground movies; Hollywood blockbusters like Cleopatra and Psycho and art-house classics like Blow-up and Un Homme et une Femme; plus, of course, Bond, Bardot, Barbarella, the Beatles, and more. Moreover, the films are represented not only by the posters that were designed for their domestic markets, but also by posters from Japan, Eastern Europe, and elsewhere, often juxtaposed with their American or British counterparts to show just how differently audiences throughout the world perceived the movies and their stars. Full of the tension and energy that defined the decade, and with over 250 full-color posters from a dozen different countries and authoritative commentary from experts in the field, Film Posters of the 60s will delight all film buffs as well as anyone interested in graphic design, advertising, and American culture.

Movies of The 1960s U of Minnesota Press

From the early days of "worker films" that attracted working-class audiences to tiny, storefront theaters in the first decades of the twentieth century to the gritty films of social realism that brought audiences to theaters during the Great Depression and beyond, Hollywood has played a major role in defining the working class in America. This power of film to define the working class was never more apparent than in the Hollywood of the late 1960s and 1970s. Films from that epoch continue to have a profound effect on America's political and cultural lives decades later. Although the plight of the working class has been a Hollywood subject for more than a century, no significant work has explored Hollywood's role in shaping the modern working class. Most

studies of the films of the late 1960s and 1970s explore the "New Hollywood," or the "Hollywood Renaissance," a brief period of directorial creativity in the industry. Some studies analyze the emergence of the "blockbuster" film and "four-wall" distribution that rejuvenated Hollywood with films like Jaws and Star Wars, while others examine the effect of the Vietnam War on the film industry. This study, however, explains how Hollywood created a false binary of the counterculture vs. the working class in an effort to appeal to the largest possible audience and, in doing so, helped to draw the lines for cultural and political discourse four decades later. Through narrative repetition, film has the power to create a world that becomes accepted as "the way things are." This happened in the mid-1970s when several significant films depicted the white working class as victim of a system that privileged the broad "counterculture," creating a world view that still flourishes in some circles of the white working and middle classes. This study makes that connection for the reader through close readings of various films of the era. As the first study to establish a direct connection between popular films of the 1970s and right-wing populist movements of today, this book helps to provide context for the more extreme rhetoric and activities of the Tea Party and other more fringe groups of the 2010s. By analyzing the depiction of the working class in films of the late 1960s and 1970s, this study provides the first look at how films of the era changed how the working class is viewed by others and by itself. This study also examines the political climate of the Nixon and Carter eras and demonstrates how concepts like Richard Nixon's "Silent Majority" found their way to the big screen and helped to shape the future of the working class. Finally, this

unique study explores how Hollywood, given a choice of providing an honest rendering of the era or exploiting its tensions to ensure better box office, made the latter choice. By breaking down iconic films like *Easy Rider*, *Dirty Harry*, *Jaws*, and *Rocky*, character studies like *Scarecrow*, *Blue Collar*, and *Hard Times*, and cult favorites like *Joe*, *Billy Jack*, and *Medium Cool*, author Robert A. Marcink provides a comprehensive look at how Hollywood's choice played a significant role in shaping the modern working

class. By exploring films from both the Left and the Right, he also demonstrates that in Hollywood the message rarely strays too far from the ideological center. *The Working Class in American Film* is an important volume for all film collections. It is also an important volume for communications, sociology, political science, and history collections that explore the relationship between popular media and the shaping of American society and political discourse.