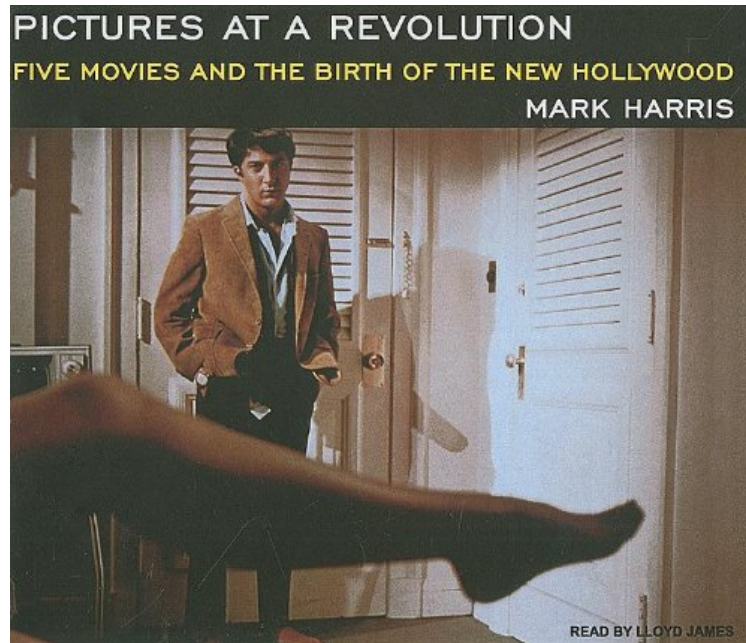


(Free download) Pictures at a Revolution: Five Movies and the Birth of the New Hollywood

# 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 Callahan I 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 Gonzalez This 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 epic human drama behind the making of the five movies nominated for Best Picture in 1967--Guess Who's Coming to Dinner, The Graduate, In the Heat of the Night, Doctor Dolittle, and Bonnie and Clyde--and through them, the larger story of the cultural revolution that transformed Hollywood, and America, forever. It's the mid-1960s, and westerns, war movies, and blockbuster musicals such as Mary Poppins and The Sound of Music dominate the box office. The Hollywood studio system, with its cartels of talent and its production code, is hanging strong, or so it would seem. Meanwhile, Warren Beatty wonders why his career isn't blooming after the success of his debut in Splendor in the Grass; Mike Nichols wonders if he still has a career after breaking up with Elaine May; and even though Sidney Poitier has just made history by becoming the first black Best Actor winner, he's still feeling completely cut off from opportunities other than the same "noble black man" role. And a young actor named Dustin Hoffman struggles to find any work at all. By the time the Oscar ceremonies roll around in the spring of 1968, when In the Heat of the Night wins the 1967 Academy Award for Best Picture, a cultural revolution has hit Hollywood with the force of a tsunami. The unprecedented violence and nihilism of fellow nominee Bonnie and Clyde has shocked old-guard reviewers but helped catapult Warren Beatty and Faye Dunaway into counterculture stardom and made the movie one of the year's biggest box-office successes. Just as unprecedented has been the run of nominee The Graduate, which launched first-time director Mike Nichols into a long and brilliant career in filmmaking, to say nothing of what it did for Dustin Hoffman, Simon and Garfunkel, and a generation of young people who knew that whatever their future was, it wasn't in plastics. Sidney Poitier has reprised the noble-black-man role, brilliantly, not once but twice, in Guess Who's Coming to Dinner and In the Heat of the Night, movies that showed in different ways both how far America had come on the subject of race in 1967 and how far it still had to go. What City of Nets did for Hollywood in the 1940s and Easy Riders, Raging Bulls for the 1970s, Pictures at a Revolution does for Hollywood and the cultural revolution of the 1960s. As we follow the progress of these five movies, we see an entire industry change and struggle and collapse and grow--we see careers made and ruined, studios born and destroyed, and the landscape of possibility altered beyond all recognition. We see some outsized personalities staking the bets of their lives on a few films that became iconic works that defined the generation--and other outsized personalities making equally large wagers that didn't pan out at all. The product of extraordinary and unprecedented access to the principals of all five films, married to twenty years' worth of insight covering the film industry and a bewitching storyteller's gift, Mark Harris's Pictures at a Revolution is a bravura accomplishment and a work that feels iconic itself.

From Publishers Weekly Starred . 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 Magazine Mark 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 Hollywoods quirkiest side (witness an account of Jane Fondas 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, its 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 Whos 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 didnt know or hadnt thought about in just that way. No contest, this is one of the best film histories ever written. Dont miss it. --Bill Ott