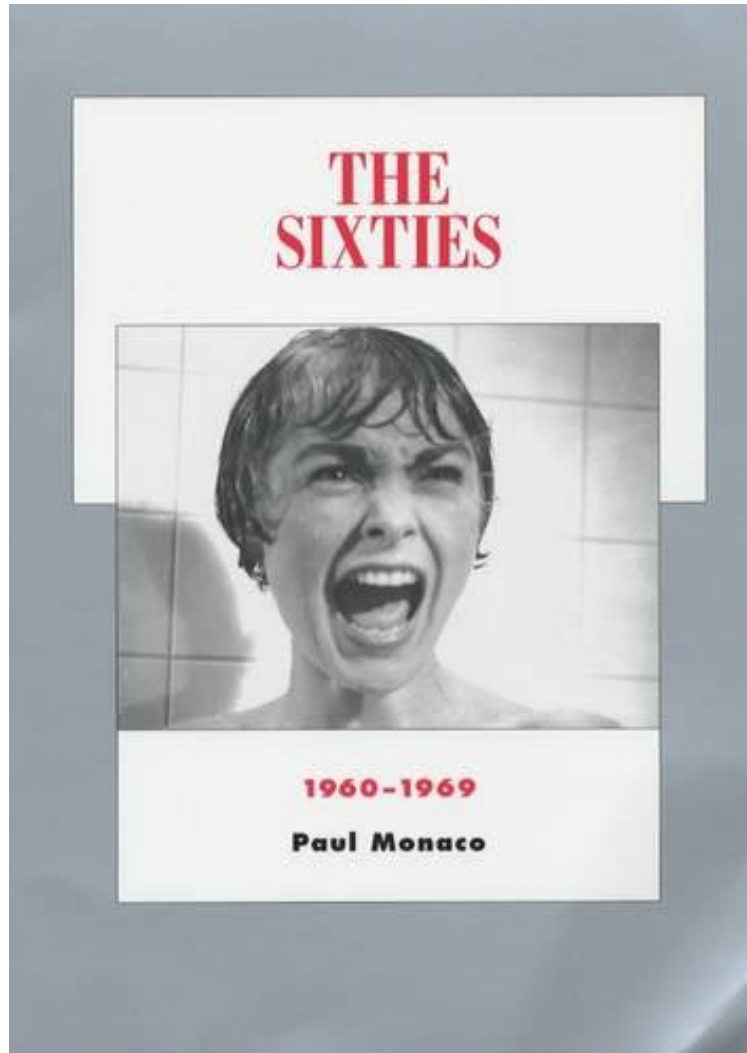


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The Sixties: 1960-1969

Paul Monaco

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Paul Monaco : The Sixties: 1960-1969 before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Sixties: 1960-1969:

7 of 7 people found the following review helpful. Not the Best of the Series But Still Worthy By J. Merritt Though I hesitate to criticize any portion of the "History of the American Cinema" series, just because the whole is so encyclopedic and overdue and absorbing, I would nonetheless have to agree with Mr. Samerdyke that this entry leaves some things to be desired. As compared to others in the set (particularly "The Emergence of Cinema," which discusses film up to 1907, and "Lost Illusions," which covers the 1970's), this edition comes off thin. The seminal films and major stars discussed seem selective at best, and there simply isn't the quantity of subtext that makes David Cook's "Lost Illusions" such a fascinating and enlightening read. A notable omission is the significance of passing film

generations during this decade; giants such as Gable, Grant, Tracy and Hepburn virtually (or literally) passed out of the industry during the 1960's, yet the impact of this warrants scant if any mention. That having been said, there are strong points, such as the discussion of nonfiction films and the analysis of the more groundbreaking films from these years (and the book definitely told me some things about Jerry Lewis that I didn't know). On the whole, I would recommend "The Sixties" as a worthwhile introduction to the cinema of this period, or for completists (such as myself) who want to own this entire, wonderful series. For the hardcore film student looking to learn something new, however, this will be an interesting read but will likely come up a little short in terms of fresh perspectives. 0 of 0 people found the following review helpful. Vol.8 of Ten Volume Series By Charles H. Harpole Volume 8, "The Sixties," is a part of the ten volume History of American Cinema series from Editor, Charles H. Harpole's Cinema History Project. The series is often listed in a bundle of ten separate books under Harpole's authorship. Some advertisements for one book imply the sale is for all ten books, beware, and some imply sale of all ten books as a set. Read carefully. The series contains ten individual books. The paperback versions are exact reprints of the hardback books except for the paper binding. The hardback paper is library grade. All illustrations or photographs are in black and white in the entire set. The set remains as the standard history of American cinema from 1895 to 1990. Due to the virtual collapse of serious book publishing, this series will likely remain the last of its kind. In a way, it represents the end of several eras: end of the movie industry distinctive from its merge with TV and video games, end of this kind of book publishing*, and end of the writing of history that is basically chronological and not undercut by theoretical deconstructions of meaning. The research and documentation are scholarly and the text is synthetic in that it is a narrative of a period in time useful as a reference work and as an understanding of the interrelationships of factors, as well. *2013: the current copyright holder, Centgate, is in bankruptcy proceedings, and the ownership of the series went through at least six publishing companies as one company closed/sold off assets after another as each tried to survive in the computer age. 7 of 8 people found the following review helpful. Good Material Badly Organized By Michael Samerdyke Mr. Monaco does a good job explaining the changes that American film went through in the Sixties. However, although I agree with a lot of what he says, the organization of the material in this book baffles me. He has a chapter on landmark films of the Sixties. There is a still from Psycho on the front of the book, but he discusses Psycho AFTER he has discussed landmark Sixties films from David and Lisa to Easy Rider. He discusses The Wild Bunch before he discusses Bonnie and Clyde. And that is just one chapter. Elsewhere, he discusses the TV broadcast of the Oscar ceremony in a different chapter than he discusses the films that won the Oscar. I can't see the logic in that. He does a good job in detailing the contribution of editors, cinematographers and composers to changing American film in the Sixties, but there is no comparable section on directors. Another glaring omission is when he talks about male stars who became prominent in the decade, and never mentions Clint Eastwood. (The only time the spaghetti westerns are mentioned is when he discusses changes in sound technology.) Again, Monaco's conclusions and judgments are fair and on the money, but the organization of this book drives me nuts.

Amid the turbulence of political assassinations, the civil rights struggle, and antiwar protests, American society was experiencing growing affluence and profound cultural change during the 1960s. The film industry gradually redirected its energies, resulting in a distinctive break from traditional business and stylistic practice and emergence of a new "cinema of sensation." Feature films became faster-paced and more graphic, the antihero took his place alongside the classic Hollywood hero, and "downer" films like *Midnight Cowboy* proved as popular as those with upbeat fare. Paul Monaco gives a sweeping view of this exhilarating decade, ranging from the visceral sensation of *Bonnie and Clyde*, to the comic-book satire of *Dr. Strangelove*, to the youthful alienation of *The Graduate*.

From *Library Journal* Nowhere was the cultural upheaval of the 1960s more dramatically expressed than in the motion picture industry. Groundbreaking films such as *The Wild Bunch*, *Dr. Strangelove*, and *Easy Rider* marked a sharp contrast to the predominately tame, conventional fare of the previous decade. Monaco (cinema and video, Montana State Univ.) skillfully delineates this transformation. While the big studio system faded, the old downtown movie theaters and outdoor drive-ins were gradually replaced by a proliferation of multiplexes owned by corporate conglomerates. Adherence to the time-honored Hollywood "Production Code" significantly relaxed, resulting in more sexually frank films, such as *Blow-Up* and *I Am Curious (Yellow)*, and an increase in screen violence, exemplified by *Bonnie and Clyde*. The author provides detailed analyses of the technical aspects of filmmaking innovations and advances in editing, such as the jump-cuts and fast/slow motion so effectively used in *A Hard Day's Night*. He also explores the changes in soundtrack music, caused by the termination of studios' in-house orchestras, and the disappointments of the avant-garde film genre. Highly recommended for cinema collections. Richard W. Grefrath, Univ. of Nevada Lib., Reno Copyright 2001 Reed Business Information, Inc. From *Booklist* Latest volume in this "scholarly investigation of the genesis and development of American film and the American film industry." Among the topics that are considered are the rise of the ratings system, the decline of the movie theater audience, the dominance of male actors, and the trend toward more powerful visuals. RBB Copyright American Library Association. All rights reserved "Nowhere was the cultural upheaval of the 1960s more dramatically expressed than in the motion

picture industry. Groundbreaking films such as "The Wild Bunch, Dr. Strangelove, "and "Easy Rider "marked a sharp contrast to the predominantly conventional fare of the previous decade. Monaco skillfully delineates this transformation."--"Library Journal"