

## Chapter 1 : History of Film: The Best Movies of the s | Movie Mezzanine

*These films, which wouldn't even get made now, were actually popular movies of the s. The s were a special period in film history and these are the decade's best movies. Vote for the movies you think are the best of the '60s and should be recognized as the best of the decade.*

Blake Edwards Honestly, this was pure sacrilege. Literary critics too were in arms, as the sparkling novella about an inimitable woman and her relationship with a gay man was turned into a conventional romantic comedy. And what a comedy it turned out to be. The hour is early, so early that even the mythical Fifth Avenue is deserted " until a yellow cab pulls up. A ridiculously lithe woman, clad in a gorgeous black dress designed by herself and Givenchy, walks to the store window. The film was groundbreaking not just because it remains the most sophisticatedly crafted romantic-comedy of all time, but more crucially because it is a landmark drama " a bitter and often cynical look at life, love and the Big Apple " hidden behind conventional smiles. Audrey Hepburn literally sparkles with an inimitable performance as George Peppard valiantly plays the straight guy trying hard to keep up. Appropriate to the leading lady, the detailing is astonishing. Hepburn, unable to find a dress for a party, saunters around wrapped in a bedsheet, looking drop dead unbelievable as she places a novel decoratively next to a bottle of champagne. Her insanely fashionable couch is a traditional bathtub sliced halfway down the middle. The dialogues are plain delightful. Here, then, is the mentioned scene with Audrey at the party in her sheet, while Paul " whom she constantly calls Fred " tries to get a glimpse into her world. Click here for video. Martin Balsam is in fine fettle as OJ Berman. And as for Audrey, well " she even makes a cigarette look sexy. Lawrence Of Arabia Release Date: David Lean There are times women need to hush up. Each crewmember seems to be trying to outdo the others with their detailing, drive and passion " and the effort shows. Anthony Quinn, for example, was so immersed in his role as Auda abu Tayi, the fearsome Huwaytat chieftain, that he spent ages looking at research photographs to replicate the look, doing his own make-up. Legend goes that the first time he showed up on set in full Auda regalia, Lean was thunderstruck and, assuming him to be a native, immediately asked an assistant to inform Quinn that he would have to be replaced. A truly, truly special film. Robert Mulligan It had to be Gregory Peck. Atticus Finch, the character widely referred to as the greatest heroic protagonist in American cinema, needed a solid actor who could be both firm and honourable as well as spirited enough to be a folk hero " and all this while being a lawyer. The film works on several strongly-delineated layers: Click here for the video. The dialogues are to die for, as are each of the characters. Owing to an extremely cerebral script that started out as a serious drama before finally metamorphosing into a nightmarish comedy, this take on the theory of Mutually Assured Destruction remains the finest satire ever made. While very tempted to link you to the marvellous End Credits, I choose not to play spoiler and show you this lovely clip instead, with the dialogue between the Soviet and American Presidents. Robert Wise How do you describe a character like Maria? You cast a phenomenal performer like Julie Andrews in the lead, give her a lush Austrian backdrop, Christopher Plummer to squabble with and seethe for, and, most importantly, arm her with music and lyrics by a couple of gentlemen called Richard Rodgers and Oscar Hammerstein. The film is sheer magic. Family films featuring children, to this day, suffer from a Sound Of Music hangover. Andrews plays Maria, a nun-in-training who ends up being governess to seven children living with their widower father, Captain von Trapp Plummer. But of course you know the story, and how smoothly the narrative goes from clothes cut out of curtains to an anti-Nazi family on the run. The plot progression is a work of wonder. The Graduate Release Date: December 21, Director: Mike Nichols Robert Redford wanted to play the kid. Really, Red wanted the part of young, naive Benjamin Braddock. Redford wanted a better answer. In fact, with him at 29 and the glorious Anne Bancroft playing the mids Mrs Robinson at just 35, the six-year difference seems ludicrously small. Not that we could tell. Or that it made any difference to just how well this film seduced us. Nichols, embracing deeper issues at every bend, goes at the Charles Webb novel with gusto, crafting a sensationally funny yet poignant coming-of-age story that turns into more universal a drama than anyone could expect from a story this outlandish. Techniques from The Graduate are ripped-off on a pretty frequent basis, even over 40

years later. *A Space Odyssey* Release Date: Stanley Kubrick The music happened pretty much by accident. Kubrick had commissioned a score from his regular composer, Alex North " who worked on both *Spartacus* and *Dr Strangelove* " but the director used classical music on the sets and during editing, only as guides. When MGM, concerned about this high-profile project, harangued the filmmaker for some footage, he slapped together a quick showreel cut to a classical soundtrack. A film made with infinitesimal precision, was always meant to be a visually striking, aurally operatic experience, one that eschewed conformity towards narrative technique. An alarming tale of extraterrestrial life and artificial intelligence cloaked in a spellbinding array of special effects and music, has perplexed as many as it has enchanted. The film initially opened to a ridiculously polarised critical response, but over the years it is widely acknowledged that the film is indeed a visionary one, and its impact on cinema " and, indeed, science-fiction itself " cannot be denied at all.

*Midnight Cowboy* Release Date: Hoffman insisted on a meeting, and called the auditioning executive to a Manhattan street corner. Dressed in rags, Hoffman successfully worked the corner for spare change while the executive stood around, waiting. Finally Hoffman walked up to him and introduced himself, and the part was his. Casting actually fell into place with great serendipity for Schlesinger. Speaking of Oscars, it is important to note that while this is indeed the only X-rated film to win an Oscar, the rating was subsequently changed to an R for Restricted " with no cuts or changes " following the stigmatisation of X-rated films by the porn industry. There is a milestone every couple of scenes in *Midnight Cowboy*. George Roy Hill It was actually the other way around. Meanwhile, Newman and Redford threw around razor-sharp repartee with irreverence, cheekiness and the kind of chemistry that ensured many, many repeat viewings. A disclaimer, from the author: Phew, that was some ordeal. It was horrendous to create a list from such a dynamic decade in cinema, leaving out masterpieces in an ambitious rush to choose only the finest. See what I meant about tough decisions? Next week, we tackle the 70s.

### Chapter 2 : The films that shocked people in the '60s - CNN Video

*Historical drama films continued to include epics, in the style of Ben-Hur from , with Cleopatra (), but also evolving with 20th-century settings, such as The Guns of Navarone (), Lawrence of Arabia () and Doctor Zhivago ().*

Sound In Psycho – FilmSound. Hitchcock transposed it to Bodega Bay, California, and turned a simple tale of the malevolence at the heart of nature into a morality play. Melanie Daniels Tippi Hedren is a bad girl. The extent of her badness is never fully revealed, but we know that she has spent her time frolicking naked in fountains in Rome, and impersonating pet shop assistants in San Francisco. She is also prepared to clear her diary and follow home a man she fancies. Her arrival in Bodega Bay, in hot pursuit of Mitch, coincides with the beginnings of strange behaviour from the birds. Later in the movie a townswoman screams at her "What are you? Melanie does not answer. Whoever or whatever has caused them to attack, the birds are fearsome opponents. A variety of special effects much blue screen work and some animation provided by Disney technicians plus the spooky soundtrack - a combination of deathly silence and artificial bird noises - create a many-headed monster, flapping and screeching and pecking. The corpses that are a by-product of their rampage farmer Dan and schoolteacher Annie are grotesque mannequins presented to us in still life. And the way the film ends, with resolution for our antagonists, shows that Hitchcock was aiming squarely for an adult audience, who would think about the film for long after the final shot had faded from the screen. While some of the special effects could be improved upon, there is no reason to remake this other than as a soul-less, creatively bankrupt, audience-insulting money-making exercise. These films can be seen as a reaction against the elaborate creature features of the late s. They are simple stories that only require the audience to suspend disbelief in increments, and often, as in The Haunting operate from a position of skepticism. The characters do not believe that they are being affected by supernatural forces until too late if at all and the horror lies in the journey the protagonist takes between sanity and psychosis. These screen stories reflect a preoccupation with change, with women on the frontlines, the first and often the only ones to be destroyed by the erosion of the old order. Were these movies subliminal warnings to women, an exhortation to behave, or suffer the consequences? These ghost stories depend on more than an ambiguous spectral presence for their thrills; they throb with psychosexual tension, and take a sadistic satisfaction Hitchcock made it fashionable in the suffering of the beautiful heroine. The protagonist is a final sacrifice rather than a Final Girl. From the opening drag race which could in itself be a PSA warning teens against this dangerous activity entitled "The Chicken Run Straight To Hell" to the muddy finale, every frame is pervaded with a sense of isolation and disassociation. Candace Hilligoss described by Roger Ebert as "one of those worried blonds like Janet Leigh" plays Mary Henry, church organist and only survivor of the car crash at the top. From the moment she crawls from the river, an inexplicable survivor, she is dazed and disconnected. Now, she might be tagged as suffering from post-traumatic stress disorder but that diagnosis was not available in The only things that rattle her unconcern are the apparitions which follow her: He seems intent on luring her out to the abandoned pavilion, a structure which fascinates her, notwithstanding the specific warnings of her boss, the vicar. Ultimately, she answers the call of the undead. Fellow travellers En route, she has several strange episodes, where the people around her suddenly disengage totally from her world: Desperate for some semblance of human connection, she endures a date from Hell with alcoholic, lecherous fellow lodger John Linden Sidney Berger. But even his salacious attentions are better than being left alone take note, single women the world over with the apparitions: Carnival of Souls is an eerie experience, one that resonates long after the last frame has faded. The organ music Mary plays, hears it on the radio and absence of dialogue give long sequences the rhythms of a silent movie, and it is sometimes startling to hear diegetic sound including human voices return. The special effects are minimal, but the atmosphere is palpable: The ghouls, a combination of simple make up and old clothes, are nightmarish, especially in the speeded up sequences is this the first use of fast zombies, predating 28 Days Later by forty years? Avoid the "reimagining", which somehow involves a pedophile clown in the story. Although he had a reputation for cruelty towards his actors, those who worked for him agree that he managed to extract career-best performances, however he went about it. He recognised that horror, sex and laughter are

never very far apart, and managed to imbue his pictures with all three. His delicious sense of irony comes out in some of the titles: Corman spent just enough on his movies to get them in the can, but managed to provide audiences with what they wanted to see buxom women, blood, a bit of monster make-up. He churned out B movies, at an incredible rate, always pulling in enough cash to finance his next venture, and kickstarting the careers of various Hollywood luminaries Jack Nicholson, Robert Towne, James Cameron, Francis Ford Coppola, Jonathan Demme et al along the way. Whereas Psycho had shocked just three years previously by offering glimpses of a knife and someone falling down the stairs, Blood Feast served violent and bloody murder up on a well-lit plate. The story is almost non-existent - the gore is the reason why people still watch this movie. It was the first in the considerable subgenre of splatter movies, and paved the way for directors like John Carpenter and Wes Craven in the s and Rob Zombie today. The Cinema of Herschell Gordon Lewis - Images Journal Hammer Horror In Britain, Hammer Films, a company founded in with a spotty track record of success, adopted the tactics of Corman and Lewis and produced a slew of horror pictures between and In their golden years, during the s, they achieved considerable success thanks to a reliable formula of melodramatic story-telling; beautiful, scantily-clad women; graphic violence for the era ; barely subdued eroticism and solid craftsmanship. Although their first real success was The Quatermass Experiment , a sci-fi venture, they soon decided that monsters in human form were better Also, the glut of monster pictures in the s meant that audiences, as ever, sought a new direction. Hammer began to rehash all the gothic horror stories so beloved of Universal in the s: Dracula, Frankenstein, The Mummy etc etc, but added a touch of erotica in keeping with the mood of the times. Male Hammer stars Peter Cushing and Christopher Lee were direct heirs of Lugosi and Karloff, and played a similar succession of villains and monsters. They too have become paradigms of the genre along with Vincent Price, who was busy with low-budget Corman and Castle fare in America. The location became an integral component of the typical look of a Hammer production. The Rocky Horror Picture Show, in itself a tribute to Hammer production style and values, was filmed here in Hammer Films proved that horror could be aimed at an adult audience and still turn a profit. The movies and their stars are remembered with great fondness by generations of fans. Various attempts were made in the s to bring back the Hammer banner, and saw their first theatrical feature of the millennium, Let Me In.

**Chapter 3 : 10 great films set in the swinging 60s | BFI**

*The 80 Best Long Movies of All Time Best "Popcorn" Films of the Last 30 Years Game of Thrones Actors in Film ( Movie Challenge) Complete List of Walt Disney Movies Reddit's Top Movies 50 Favorite Movies of the 21st Century Jeff's Most Hated Movies So Far Complete List of Disney Channel Original Movies The 50 Greatest Psychological Movies of the s (So Far) Girly Teen Movies*

This second aspect was an outcome of the rise of the Japanese New Wave, which started in the 50s and continued into the 70s, but flourished in this decade. Young directors, most of whom were previously employed by major studios, left or were fired, since they decided to abandon the dominating forms, themes, and opinions, as they devoted their works to questioning, analyzing, critiquing, and at times upsetting social conventions. This new tendency would shape a large part of Japanese cinema in the following years, as the masters of the past, like Yasujiro Ozu and Mikio Naruse, shot their last films in this decade. Here are 20 of the best films of the 60s, with a focus on diversity. I have made an effort to place the titles in order of quality, but due to the number of masterpieces included, the order could easily be different. The film starts at a wedding party and gradually it is revealed, through their speeches, that all the guests know each other from their political past. Using flashbacks, Oshima presents the past of each member, and then through heated dialogue, he presents their points of view regarding Zengakuren and the AMPO treaty. The film retains a theatrical style, but as time passes, Oshima focuses on the discussion, leaving all film aspects to the side. The same applies to the technical department, since the movie is visually captivating in the beginning, but then just focuses on the dialogue. In that fashion, it becomes evident that the director, a former leftist activist himself, chiefly wanted to present his opinion regarding the two aforementioned subjects, and simply used film as his medium. Four boys carry Poppo, a teenage girl, against her will onto a rooftop, where they rape her. A fifth boy, Tsukio, witnesses the incident; however, he stands passively on the side watching it happen. Although the other boys leave, he remains through the night waiting for her to wake up. In the morning, the two of them begin discussing their lives. Wakamatsu deals with themes of sex and death in adolescence, portraying the former as something awful and violent, and the latter as the only form of solace. Additionally, revenge, the omnipresent subject of the exploitation genre, is also present. The film is nihilistic, a characteristic primarily emerging through the dialogue of the two protagonists. Technically, Wakamatsu uses his usual approach of shooting chiefly in black and white, splashing color when he wants to underline a scene. Heibei lusts after Sadako, and one night he rapes her and then convinces her father to let her marry him. The film then follows the story of their family for three decades. Kinoshita directs a film based on a complex and quite abnormal relationship, since Sadako and Heibei stay together because they hate each other, in a never-ending effort to make each other miserable that even extends to their son. However, due to the wonderful direction, and the great performances by Tetsuya Nakadai and Hideko Takamine, the whole situation makes sense in an almost incoherent way. Scattered Clouds Mikio Naruse, Shiro accidentally kills another man in a car accident, and despite his innocence, his company sends him to a remote branch in a small city. She decides then to move back to her hometown to recover. Naturally, the town is the same one where Shiro has been transferred, and a romance begins between them. Mikio Naruse directs a film about a doomed relationship with his distinct patience, rhythm, and attention to realism. In that fashion, he presents the two protagonists connected with everyday life, and the other people of the town, instead of detached, in a world of their own, as is usually the rule in similar films. His unpretentious style of shooting is present, with minimal camera movement, and each frame a masterpiece by itself. Hirayama, a widower, is an ex-Navy officer who currently works as manager of a factory. He lives with his year-old daughter, Michiko, and year-old son, Kazuo. His older son, Koichi, is married to Akiko and has moved out. The teacher has fallen on hard times; he has become a drunkard, and is reliant on his bitter daughter, who missed the chance to marry when she was young and is now too old. Seeing the analogy between him and Michiko, he decides to marry her as soon as possible. Ozu directs a very tender film, which is mostly based upon the tragicomical effort of Hirayama to marry his daughter, despite her protests. As both of them are willing to sacrifice their happiness for the sake each other, the film also takes a

dramatic turn. His regular themes of family, dependence, marriage, and the relationship between parents and children are once again present. What is impressive, though, is how personal the film is, with Ozu identifying with Hirayama, since he lived for 60 years with his mother, and when she died, he was dead a few months later. *The Insect Woman* Shohei Imamura, Tome is a lower-class girl born out of wedlock in a rural farming village in . The girl soon realizes that her mother is promiscuous, although her foster father loves her dearly. Perplexed by fate and men, she jumps from one relationship to another and eventually becomes the mistress of their neighbor, who employs her in his mill. She has a child with him, but soon abandons it to her father and leaves for Tokyo. However, at one point, he seduces her illegitimate daughter.

## Chapter 4 : Movies in the s | RetroWaste

*Brode only discusses those films that he considered to be the most important ones from each year, and he draws conclusions about the popular themes of the films of the sixties. He explains how the movie themes reflect the interests and opinions of the public during that decade.*

To some, this is the best decade of horror. He tests it on a volunteer and it works. His angry and jealous wife, however, takes over the volunteer and uses him to do her bidding. She grows increasingly crueler, and the inventor seeks a way to stop her. It has led to tons of debates about the themes and what it really means. Whatever the director intended the main theme to be, *The Sorcerers* is still watchable and entertaining escapism. *Dracula Has Risen from the Grave* A young girl is found murdered in the local church, hanging with punctures in her neck. Even though has been dead for some time, Dracula is the main suspect. The Monsignor exorcises the castle. This causes a series of events which lead to Count Dracula reviving. It might not be as acclaimed as its predecessors, but *Dracula Has Risen from the Grave* is still an entertaining Hammer movie. The visuals are astounding, Christopher Lee gives another killer performance as the Count, and the opening and closing scenes are unforgettable. Their car breaks down and they are forced to stop at an abandoned gas station. There, they are captured by a sadistic psychopath and his girlfriend. The psychopath especially hates teachers. What follows is a lot of violence and torture sure to satiate any fans of exploitation films. That said, *The Sadist* is still an effective horror that shows what happened when good people are forced to experience the worst of humanity. *Jigoku* A college student and his friend run over a respected yakuza member and leave him to die. His only escape is Hell. Unlike other Japanese horror movies at the time, *Jigoku* went all-out on gore. The third act, taking place in Hell, is what makes the movie stand out, even among other gory films. *Carnival of Souls* Mary Henry is riding in a car with her two friends. Some men come and challenge them to a drag race. When they reach a bridge, their car plunges into the river. The police look for them unsuccessfully. However, Mary miraculously emerges, unsure of how she survived. Sometime later, she tries to put the incident behind her. She moves to Utah and works as a church organist. But she starts having visions of an evil man. As they become stronger, she realizes that an old, run-down carnival might have something to do with the visions and with the accident. The movie is a little like *The Twilight Zone*, with a supernatural occurrence affecting regular people. *The Haunting* Anthropology professor Dr John Markway invites two women to Hill House, a supposed haunted mansion, to determine if it is truly haunted. The women contrast each other, one bold and the other lonely, but they both share ESP. Then strange things start to happen in the mansion. We never see any ghosts, but the scenes are so tense and the atmosphere is so unnerving that we might as well have. Desperate for money after his landlord comes calling for rent, he decides to murder the landlord. However, his landlord has bouts of deathlike sleep, so this leads to a lot of hilarious situations where the seemingly dead landlord rises from beyond. *Spider Baby* Bruno is a patient servant who watches over three siblings. Ralph is a vegetarian but he eats anything he can catch, and Virginia imagines she is a large spider; she catches people with a large net and kills them. Two distant cousins visit, hoping to lay claim to the mansion and any remaining money. However, they start to regret their decision as soon as they meet the siblings.

## Chapter 5 : List of adventure films of the s - Wikipedia

*List of Greatest Movies of the s including the year, director, and leading actors. List of Greatest Movies of the s including the year, director, and.*

## Chapter 6 : Best Movies of the 60s | List of Top s Films

*The New Decade's Major Changes: Cinema in the s reflected the decade of fun, fashion, rock 'n' roll, tremendous social changes (i.e., the civil rights era and marches) and transitional cultural values. This was a turbulent decade of*

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*monumental changes, tragedies, cultural events, assassinations.*

### Chapter 7 : Greatest Movies of the s - How many have you watched?

*I've asked Kyle to expand his series as PJ Lifestyle begins offering more lists, articles, essays, and blog posts exploring cultur Kerry Rolled Out by DNC in 11th-Hour Pitch*

### Chapter 8 : The 25 Best Horror Movies of The s Â« Taste of Cinema - Movie Reviews and Classic Movie L

*The film follows a group of characters who barricade themselves in an old farmhouse in an attempt to remain safe from these bloodthirsty, flesh-eating monsters.*

### Chapter 9 : Memorable Films of the Sixties Quiz | 10 Questions

*So what follows is a collection of ballots from Movie Mezzanine staff and friends â€” from filmmakers to film critics to festival programmers to a publicist (yes, even a publicist). Of course, the most integral part of this process is you, the reader.*