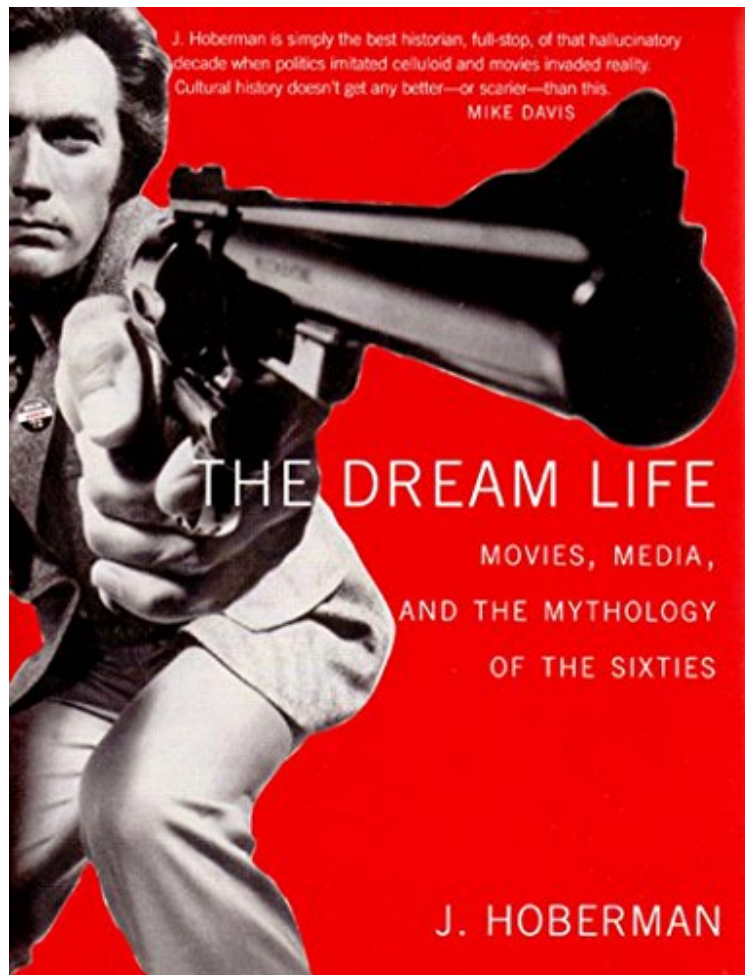


The Dream Life: Movies, Media, And The Mythology Of The Sixties

J. Hoberman

*DOC | *audiobook | ebooks | Download PDF | ePub*



[Download](#)

[Read Online](#)

#1089318 in Books 2005-07-06Original language:EnglishPDF # 1 7.90 x 1.41 x 6.02l, 1.33 #File Name: 1565849787461 pages | File size: 72.Mb

J. Hoberman : The Dream Life: Movies, Media, And The Mythology Of The Sixties before purchasing it in order to gage whether or not it would be worth my time, and all praised The Dream Life: Movies, Media, And The Mythology Of The Sixties:

0 of 0 people found the following review helpful. Five StarsBy carol a mambrunoQuick processing and copy better than advertised.0 of 0 people found the following review helpful. Book for classBy JennyI needed this book for class, it arrived quickly and in perfect condition It really gives a perfect representation of American Cinema9 of 10 people found the following review helpful. Magical Mystery Tour of the SixtiesBy Jonathan R. NelsonThis is a wonderful book (I devoured it over a weekend). It examines the relationship between American social and political life and the movies during the turbulent decade of the Sixties, although the book actually covers films well into the Seventies. The book argues that this relationship was a two-way street, with the movies being influenced by what was happening in society, but also that the movies influenced politics and society. For example, Hoberman asserts that Kennedy's

fascination with James Bond and secret agents and Nixon's obsession with the movie Patton to some extent influenced the style and substance of their presidencies. Another overarching theme of the book is how the Western, that most American of movie genres, evolved almost beyond recognition through the course of the Sixties and early Seventies (from *The Alamo* to *Pat Garrett and Billy the Kid*). Among the films prominently covered in the book are *Blowup*, *Spartacus*, *The Manchurian Candidate*, *Bonnie Clyde*, *Easy Rider*, *The Wild Bunch*, and *Dirty Harry*, but the book also discusses more obscure films such as *Tell Them Willie Boy is Here* and *Wild in the Streets*. That most quintessential of all Sixties films, *Woodstock*, is oddly absent from the book. A couple of quibbles: Hoberman quotes Norman Mailer far too often and it would have been nice to have a true bibliography rather than having to rummage through the source notes. That aside, I strongly recommend this book to anyone interested in either the social history or films of the Sixties--you will not be disappointed!

In what the *New York Times* A.O. Scott called a suave, scholarly tour de force, J. Hoberman delivers a brilliant and witty look at the decade when politics and pop culture became one. This was the era of the Missile Gap and the Space Race, the Black and Sexual Revolutions, the Vietnam War and Watergate as well as the tele-saturation of the American market and the advent of Pop art. In elegant, epigrammatic prose, as Scott put it, Hoberman moves from the political histories of movies to the theater of wars, national political campaigns, and pop culture events. With entertaining reinterpretations of key Hollywood movies (such as *Bonnie and Clyde*, *The Wild Bunch*, and *Shampoo*), and meditations on personages from Che Guevara, John Wayne, and Patty Hearst to Jane Fonda, Ronald Reagan, and *Dirty Harry*, Hoberman reconstructs the hidden political history of 1960s cinema and the formation of America's mass-mediated politics.

From *Publishers Weekly* For a book that doesn't so much drive home an overarching thesis about its subject as unravel particular events that are dense with historical, political and cinematic import, this assessment of the 1960s and its aftermath by longtime *Village Voice* critic Hoberman packs a salient and unique wallop. Hoberman wants to remind readers that the '60s marked the first time in American history when "[m]ovies might be political events, and political events were experienced as movies." It is a lesson that by now seems fairly obvious, but the book's power lies in its assessment of how new and forceful the heady combination of politics and visual mass media was, as politicians began to stress their images in addition to their words, and the restrictive Hays Code, which had tightly governed mass media content, loosened. Although the book contains much political analysis, it's a rare history that also reveals the era's sensibilities. Hoberman does so by employing language of the time (when discussing Gordon Park Jr.'s *Superfly*, he describes the protagonist's "incredible pad" and his "mockery of the honky police") and by using a plethora of sources: Norman Mailer's contemporary writings, popular magazines like *Life*, the political news of the time, box office stats, etc. Hoberman's usual epigrammatic wit ("*Easy Rider* is, even in 1968, a costume movie") is on display here, making his long sections of political examinations more bearable. Copyright 2003 Reed Business Information, Inc. From *Booklist* In *The Magic Hour* [BKL Ja 1 15 03], *Village Voice* film critic Hoberman viewed 1990s movies through the lens of the decade's politics. Politics come further to the fore as he juxtaposes the events and the movies of the 1960s. Many of his juxtapositions are obvious--certainly the agendas of *The Green Berets* and *Easy Rider* vis-a-vis contemporary events are plain--and most are insightful and revelatory. In 1960, he says, *Spartacus* and *The Alamo* symbolized the New Deal and the Cold War; Brando's ineffectual sheriff in *The Chase* represented the failure of the Great Society; *Bonnie and Clyde* presaged the counterculture and the end of nonviolence; and the phenomena that soured the era--Vietnam escalation, the Weathermen, and Charlie Manson--are encapsulated in *Night of the Living Dead*. The events Hoberman chooses are familiar, and his knowledgeable perception of the films makes the book noteworthy as it suggests that, when the outlandish '60s become less comprehensible as they recede in time, the era's movies will remain vital. Gordon Flagg Copyright American Library Association. All rights reserved "One of the most vital cultural histories I've ever read. Hoberman's deceptively easygoing yet deliriously compacted prose threads history through movie lore through McLuhanesque media criticism. . . . An extraordinary publishing event." David Edelstein, *Slate* "So invigorating that I had to ration myself to a chapter a week." John Patterson, *The Guardian* "Nobody in America writes as well about culture and film as J. Hoberman." Peter Biskind "Packs a salient and unique wallop." *Publishers Weekly*