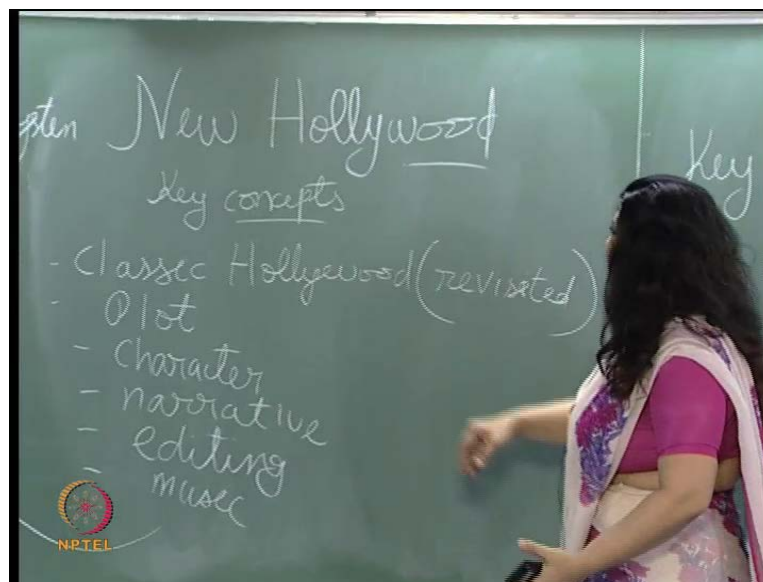


Introduction to Film Studies
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Lecture No. # 32
New Hollywood
-Major filmmakers
-Major texts

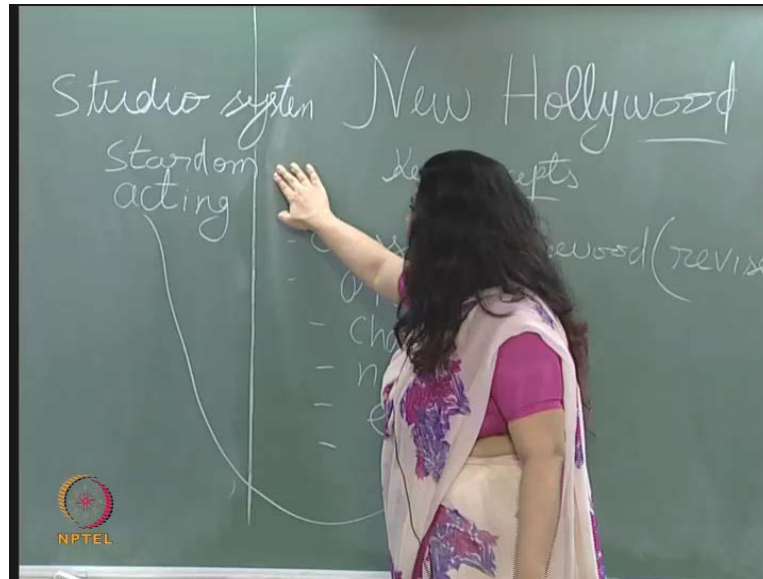
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Good morning. And this is about all our lectures have been leading us towards the new Hollywood. And what was this Hollywood new wave, so-called Hollywood new wave. And in one of my earlier classes, I have mentioned that if there is a new Hollywood, then there has to be an old Hollywood as well. So, what was that old Hollywood? Classic Hollywood. Any other term for that? Good. “Golden Age of Hollywood”.

And when you look at key concept that we are going to revisit today, so classic Hollywood, of course we will revisit very briefly today. So, remember what was the features of the plot, how was the story told, the narrative, how was the character is caught in old Hollywood system. What was the concept of stardom all about, think close ups, think photography, think the acting style; the studio system.

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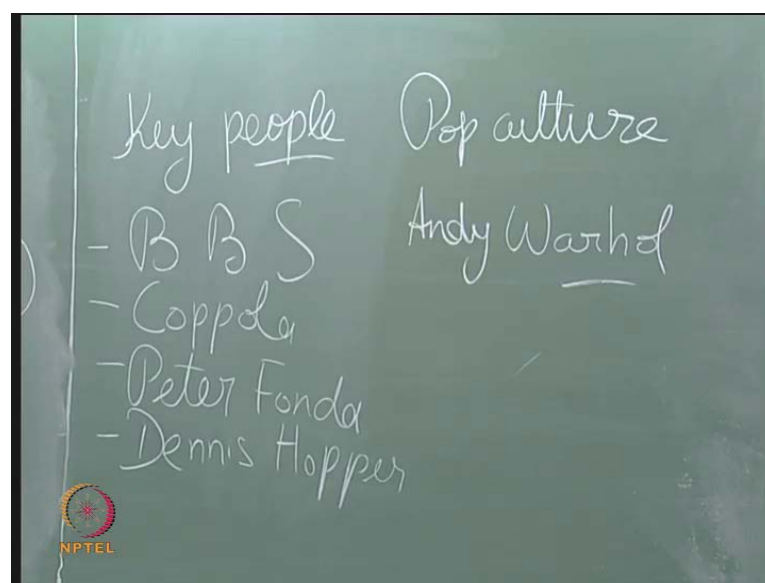
You remember the studio system, how studios controlled stars and everything that came with it. The complete act of movie making, editing style, music; so, these are the key concepts that we will be thinking and talk, discussing today with reference to new Hollywood. But you should always be able to revisit classic Hollywood also, again this background, because that is where we come from.

So, what was the back ground of new Hollywood? There was a motor cyclic club established in 1953 by Rocky Grace. It was called Hells Angels motor cyclic club. And they were known for the free spirited, iconic and bound by brotherhood and loyalty tendencies. When you watch a movie like Marlon Brando's, which movie we have been talking about? The biker movie, "The Wild One". When you think of "The Wild One", came somewhere in early fifties. Peter Fonda and Dennis Hopper's definitive, the seminal movie. This is the movie that already age of new wave Hollywood; "Easy rider". And when was this released? In 1967. But biker movies were nothing new. We had "The Wild One" and after that, we had several 'B' categories. The so-called 'B' movies of biker... Peter Fonda himself is starred in a movie called "The Wild Angels", which was yet another biker movie. So, that preceded this. So, Peter Fonda was anywhere a biker star. You know a biker star as we call as. So, John Wayne was the ultimate western on a, western hero on horseback. Here, we had another kind of hero always on a bike.

So, that and Dennis Hopper, let me tell you he hated bikes as much as Peter Fonda loved them. You know Peter Fonda come from Hollywood royalty. His father is the great “Henry Fonda” and sister is another great “Jane Fonda”. So, that is his back ground. So, this is one thing that ushered in the era of the new Hollywood movement. So, why are we interested in Hells Angels and motor cyclic clubs, things like that because they suggested free spiritedness. And, that is how we will... And, that is what Hollywood new wave is all about, how it came about. Now, that was also period when certain cultural revolutions were taking place in America.

And the music scene, who are the people in foreground? Bob Dylan and... So, that is one thing the kind of music they wrote. The kind of performances that they would excel in. It all suggested revolution of sorts from what was happening before. Elvis Presley; many people quoted Elvis Presley also. But he was very tamed, very orthodox as compared to these people. I will wish after all apart from his dance movements, he was quite conservative; he appealed the traditional values and beliefs; but not Bob Dylan, not the Dorse. So, that is the importance of that, the period, the music of that period. We also had people like Rolling Stone... David Bowie and the Warhol, the ultimate in cool in popular culture, in popular art. You know the Campbell... the entire story? Yes. If you do not know please do that. The Marilyn, the Elizabeth Taylor, Prince; “Google and the Warhol” and you will understand.

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So, that is the another name that you should know. In popular culture, now we are talking about pop culture and Andy Warhol. Thus an important name. So, influence of these people; so, we are going towards this kind of cinema. And, we are looking at the socio-political, historical context in which new Hollywood cinema can be located. So, these things are very important. When you look at something, if there is a new Hollywood, then there has to be a background. So, these were the factors that led to the emergence of new... There was not something radical happening. There were no single factor, but variety of factors; which where all belong to popular culture, politics as well as other things, even cinema.

So, Europeans cinema was yet another major influence of on new Hollywood cinema. For example, "Blowup" was a cultural revolution in terms of cinema. Of course, we had "Eight and a half" by Fellini, of course we had Godard. But then, "Blowup" by Antonioni was his first English movie in English language. It was made in Britain with British actors. Remember that Vanessa Redgrave and... So David Hemmings. So, that is the background.

An "Alfie" with Michael Caine; again, what is "Alfie" all about? It is about a free spirited young man of a particular society. So, entire age, the entire movement was influenced in one; if you, if there has to be a take away, what is that take away? Anti-establishment, Anti-authoritarian and free spiritedness; those were the three features that characterized the entire movement. And, Vimal would know that, from eighties onwards it was a throwback to the earlier times; eighties onwards, when we had cinema of Sylvester Stallone and Schwarzenegger. So, it was actually hacking back to the John Wayne category.

But, in between there was period which was very radical. And, Hollywood...let us be very clear about it. Much of the respect that Hollywood enjoys is centered or it emanates from this cinema, this particular period, the so-called new Hollywood cinema; the ten, fifteen years of excellence in cinema, so golden age years, Otto Preminger years. Very important Hitchcock, Billy Wilder, they were always there. But then after that there was a lull. And, what caused, what brought about the lull, those are also the factor that we will be looking at.

Ok. Now, political causes that led to the emergence of new Hollywood cinema; people were feeling a kind of unrest with the political system, the war in Vietnam and there were protest against the war, lots of antiwar feelings. You should also know the demo something about the 1968 democratic convention in Chicago, where students came out in University campuses and protested against many of the US foreign policies. Major political assassinations: Martin Luther King and Robert Kennedy. So, that is Robert Kennedy. And then, stonewall riots, also J F K. But that came before. Robert Kennedy was in late sixties along with Martin Luther King; back to back two major political assassinations.

So, what was, what did they suggest, what did they symbolize? Robert Kennedy and Martin Luther, what did they stand for? Yes. Liberalism. And, there are regressive forces which do not want liberals to take part or take the center stage. That is the idea. Therefore, they have to be eliminated and assassinated. So, the move, this entire Hollywood new way cinema was also responds to these things. And, of course you know stonewall riots, anti... riots. And, what happened and we have response that also in the form of "Dog Day Afternoon". Yes. We have seen that movie.

Now, Hollywood new wave the immediate causes, of course there was a socio-political and cultural causes. But the immediate factor was of course money, like most of the time. And, the reason was that in the mid-sixties because of the invasion and proliferation of so many television channels. Television became very big that time.

So, people chose to stay at home and watch films at home, instead of going out to the theaters. So, even in US, theater attendance was declining fast. So, the film makers wanted to give them something new. Give the public, bring the public back to the theaters. So, what do they give them, what can inspire, what can motivate these people to come back to the theaters; that is the idea.

And, what was the reason why people did not want to go to the theaters anymore? Well, there were mindless star..., just you know putting together bunch of stars and making a movie around them without much attention to the narrative, the plot, the acting styles. But it was just like that. Musicals, for example, "Doctor dolittle" which follow that tremendous success of "My Fair Lady" straining again Rex Harrison. "Doctor Dolittle"; not EdieMurphy, but Rex Harrison version of it, which bombed badly. Bloated epics, for

example, “Cleopatra”; so, these were the thing and “Cleopatra” almost led to the closing down of Twentieth century Fox Studios. It was such big battle.

So, studios were sinking. And, what happens when studios are sinking? The producers thought that we have to think of new way of a story telling, give chance to the newer people, new actors, new directors and experiment with new forms of a story telling, new forms of movies. That was the idea. And, they started looking towards Europe. There is a revolution happening in Europe. That is Fellini. There is a movie called “L’Avventura” where nothing actually happens, but it became big.

“Blowup”; what is the plot of “Blowup”? We do not know. Well, you can think about it. But there is no story as such; much of it is in style. So, they thought why not focus on style and give audience something to think over without telling them too much, giving them too much of melodrama. That was the idea.

Another major influence was development in Science and Technology. And, there were people, documentary specialist; who practiced something called cinema verite. That means real life cinema, realistic cinema; verite is real.

So, these people Richard Leacock, Pennebaker and the mezcak brothers, what did they do? They developed cheap, lightweight and easily accessible equipments. And, what did this is lead to? What Goddard did and what people like Vittorio De Sica did in “Bicycle Thieves”. They could take these equipments out of the studios and shoot real people and real life on streets; so, development of lightweight equipments.

So, new Hollywood cinema just did not happen in a vacuum. There were socio-political, cultural reasons, also technical causes and political causes. So, it was a combination of several factors that led to the emergence of the so-called new wave Hollywood cinema. Otherwise, we would not have movie like “Easy rider”. If big movies, big budgeted movie, big star vehicle are still doing well, then why do you need to invest in a movie like “Easy Rider”. That is the thing, so “Easy Rider” is at the center of the entire movie.

Now, there was also a movie which came a few months before “Easy rider” and this is called “Bonnie and Clyde”. We have already talked about it. And, because of its anti-authoritarian, anti-establishment theme, it came as the shock to the system. Andrew Sarris, who we have already discussed; he referred to the movie as cinema of alienation,

anomie, inner key and upset issue, but all these things in very positive context. And, who was Arthur Penn? The director; and he famously said we are in the Vietnam War and that is the way movies have to be made. This film cannot be immaculate and sanitized and bangman. It has to be bloody. And, why it should be bloody? Reflects the sentiments of that period. So, you cannot just have gunshots. ... just hear a gunshots somewhere on screen and then see a long take, a long shot of a dead body without any blood. That is how murders would be shot on screen.

You were talking about “Laura” an Otto Preminger. It is about a murder that happens. And, Laura is a supposedly murdered. You never see any dead body, you never see any bloodshed, you do not, you just hear a gunshot going somewhere. That was the maximum violence. “The Big Sleep was considered a very violent movie for its times. Howard Hawks, “The Big Sleep”, but where is the blood there? So, here the movies cannot afford to be sanitized any more. Why? After all, there were world war; a First World war, Second World war, then also America had been through serious bloodshed. All these movies were in one way a response to Vietnam; “Taxi driver”, me... “Deer hunter”, “Apocalypse” now, of course goes to the heart of the action.

So, this is the movie in 1967. “Bonnie and Clyde”; Warren Beatty, Faye Dunaway, directed by Arthur Penn. Robert Towne worked on the screen play of “Bonnie and Clyde”. At the same time, you also had a movie like the “Graduate”. Again, extremely anti-authoritarian starring Dustin Hoffman and Anne Bancroft, directed by Mike Nichols

The first wave directors; here, you see a still of the great, which director is he? John Cassavetes. He was also an actor. In which movie he was the leading man? “Rosemary’s Baby”. Yes. So, the first wave directors; here is the list and the hall of fame like list. Peter Bogdanovich; we will talk about him. We have already discussed Francis Ford Coppola; extensively “The God Father”. Dennis Hopper, Peter Fonda, “Easy rider”; John Cassavetes several movies which need attention; Arthur Penn; Mike Nichols and Kubrick. So, this... there was two waves of new Hollywood cinema directors. This is the first wave.

Second wave, of course you know is Scorsese at the fore front. Cassavetes, for example, in one way became a mentor to Scorsese. He was the one who encouraged him to go on when he first watched his movie, “Who’s that knocking at my door”.

Now, what was happening here in the new Hollywood scenario? Directors, rather than studios or producers or stars, directors enjoyed more power, more prestige and consequently greater wealth. So, the attention was now on the directors. And, they did not call them themselves just directors, they were not... remembering those words... just putting together a scene. But they became auteurs. So, they prided themselves on becoming auteurs. Therefore, they assumed the mental of the artist; they are not merely... developed personalist styles distinct from that of other directors. And, this is something you will find like we have been talking about auteurism in Hitchcock extensively. You have to understand that auteurism always existed, but here it was taken to another level because greater degree of freedom existed.

Now “Bonnie and Clyde”, it need some attention. And, the story was original. It is a real life story. There were bank robbers called Bonnie and Clyde during the depression era. And, this story appeared in a magazine called “Esquire”, which is still in circulation, by Robert Benton and David Newman, Bonnie Parker and Clyde barrow.

And the story, the screenplay was much appreciated by Warren Beatty who also wanted to produce the film. And therefore, he was in conflict with Warner brothers because Warner brothers till that time were not used to having told what to do. But then Warren Beatty convinced them this is that, this is a new kind of a story which needs to be told using new technology. All those things that we have been talking about; shooting on locations and held cameras, showing lot of blood and... violence, graphic violence on screen. So, Beatty somehow convinced Warner brothers that is, this movie needs to be produced. But then they said that, “we will pay you very little for this”. He said, “Fine. I will take, I will have share in the profits of the movie”. And, they naturally thought that anyhow this movie is not going to make any profit. So this, they signed away the profits of the movies to the actor. And then, we all know what happened to the movie. It became a huge hit, the phenomenal hit. Warren Beatty became an iconic figure.

So, they were bank robbers and most of the casting was done from New York as opposed to some Hollywood, a standard Hollywood assembly line productions. Violence was extremely real life. Real life like... And, one allegation and part of its charm was that it brazenly romantizes the outlaws, the misfits, the robbers and killers. Remember “Bonnie and Clyde” are robbers and killers. Later on, Oliver stone paid homage to this movie in the form of “Natural born killer”. This was the first time when audiences watched

blasting holes on the screen. And, there is a scene...The movie followed Robert Kennedy's assassination. His assassination had just happened and when at the end in the climatic shootout, when Warren Beatty and Faye Dunaway were killed on screen by the cops, we actually see Warren Beatty's head, part of his head shot off. That some kind; that kind of violence had never been shown on screen before. Heroes head being shot off part off it. How graphic would that be? Think of that.

So, initially when the movie was first released it was absolutely trashed by the right wing critics like Boslic author. He was a critic for the New York Times. And, he had a thing against violence on screen and he tried the movie. If you just look up the criticism on the net, then you will find you will see the language he uses for the movie. However, another esteemed critic Pauline Kael; she helped to revive its fortunes, its prospects.

So, the movie was rereleased and then it went on to become a block buster because Pauline Kael liked the movie a lot. And she... so, that is the reason,... one of our earlier classes we have been talking about how important a film writing could be, writing about films. Some of you can perhaps think of a career in film writing. And, it is a very prestigious, very important. And, you are not just doing some kind of a service to anyone; you are actually doing a very academic job. If you, writing is your thing, then film writing is a very serious profession. And, that is why we have so much respect for people like Roger Ebert and David Thomson and David Bordwell and Pauline Kael, who raised the... profession of criticism and film writing to the level of art.

A little before a "Bonnie and Clyde", you have a movie called "A Hard Day's Night". I think we have done from this movie, also the Beatles picture directed by Richard Lester. So, this movie in a way became a precursor to the entire movement starring the Beatles as themselves. The Beatles picture; why was it important because it was a kind of a movie that defied... It is not a musical; it has a music, but it is not a musical just to be a... for the Beatles. It is not. The Beatles who are already a publicity phenomenon has starred in it. And, again like all new wave cinema it was extremely an anti-authoritarian. Something that people like... had taught us "The 400 blows". Goddard had told us in "Breathless". So, it was continuing in the same tradition, the film is irreverent. You have seen how they treat the manager and all the older people in the movie. Extremely joys, they are being themselves and it is extremely original. There has never been any movie

like that before. There were Elvis Presley movies, musicals, but they are all not extremely theme. Not in the same way.

So, "A Hard day's night" is also known for its immortal music. I do not know how many of you are into popular culture and Beatles, John Lennon, the movie songs are absolutely on top. And, Richard Lester is credited for reinventing the grammar of cinema. And we, by the grammar of cinema again we mean the same things; classic Hollywood. So, there has to be a plot, character, strong focuses on characterization, there has to be a narrative. What narrative vimal? What? Linear narrative and continuity in editing. Remember, but in "Easy rider" as you just watched, how many of you have watched? Paid attention to the fact that editing was not linear, there were jumps there; so-called jump cuts. Why? Who did the cinematography? as loco as you should know that name. as loco. So, you have things like the movie has documentary look something which was unheard off till then. Used handheld cameras and so much of shooting was done on location, quick cutting, overlapping of dialogues, inter cutting of dialogues. The Beatles are always interviewed on the run and they are chased by fans as they are running on the street. And, music is under documentary action.

So, it is almost like as a documentary on Beatles, but it is not. But the feel is that as if it is a documentary. And it is shot in black and white, in the times of color. So, that is the background that two major movies that have...this new wave Hollywood cinema. One was "A Hard Day's Night" and much more graphic, much more powerful "Bonnie and Clyde".

Now from here, we come to key people of new Hollywood period. B B S, three names; producer Bert Schneider. Now, usually in this course we have been talking about producers all that much. Right. We talked about a studio system; we also talked about to an extent Cecil Demille, David Selznick "Gone with the wind". So, we have been talking about some studio moguls. But we have been talking too much about producers and how important producers work in fostering the new Hollywood wave. So, Bert Schneider is at the top. He was a producer. And, they had a company called Raybert films which produced "Easy Rider". Bob Rafelson was his creative head and his partner, his friend and also director, Stephen Blauner. so, B B S comes from Bert, Bob and Steve; B B S. it was a company that enabled directors to make the kind of films they want to, without interfering and without trying to control them creatively.

So, they are often credited for assuring in the cinematic renaissance of the sixties. So, B B S is the name that you should remember. The great Bert Schneider, the very colorful personality known for several things is extremely innovative, extremely bold. So Bert Schneider, who won the Academy award for making a best documentary, recently passed away in 2011. And, he came into the limelight with his production of "Easy Rider". Bert Schneider had originally made his money by producing a television serial called "The monkeys", which was based along the same lines as "A Hard Day's Night". It was a musical television serial starring four young man who would sing songs and their lives almost in the same manner as the Beatles. They were called "The monkeys". And, it was a smash hit and then they made parts of money from "The monkeys" and then went on to produce some serious cinema.

So, what was, what did they do? They encouraged the kind of cinema that demanded improvisation, break down of the linear editing system, quite brushtian by the way they broke the fourth wall and free flowing loose narratives. Did you find that in an "Easy Rider"? Free flowing narrative? Is there a narrative in "Easy Rider"? You have watched the movie Vimal; is there a... focus on him please, is there a narrative in "Easy Rider"? How much of this? I mean is there a very strong plot, is it plot driven? There is a road movie. You cannot say that "Easy Rider" has a narrative because they never had a screen play of that movie. It was all improvised, done on location. They did not know what they were doing. They would just go shoot a lot of stuff on streets and then at the end, Bert Schneider set down and edited it out. And, the kind of movie that we see is there is a plot is thanks to Bert Schneider efforts not because of Dennis Hopper.

So, Bert Schneider, the producer did the editing. He was an extremely talented person and he took complete control over the movie because Dennis Hopper obviously was not... balanced enough to do, take control of such a monumental task like editing and Bert Schneider did it. You feel that there is a plot, but the fact is there is no story, no screenplay, they worked without any screenplay. Although, in the titles you find three people are credited with the story; Peter Fonda, Dennis Hopper and Darry southern. They must have done something. They must have thrown around bit of ideas here and there. But there was no screenplay.

So, fluidity. That is what we are talking about. flu fluidity and free flowing narrative which was again that was pioneered by European film makers. By the same logic, I can

even tell you that “Breathless”, does not have a narrative, it does not have a closure; it does not have a narrative. It just flows. It is basically, style is at the center, rather than plot. It is more about the kind of signature that you will leave behind, rather than creating a story unlike the Howard Hawks of the world, who, people who are extremely talented. But they were told to do a story. This is the story, stick to the screenplay, and make a movie out of it. New wave directors did not believe in the edit means appears very shocking to you, how such great cinema came out of certain indiscipline. But that was the kind, that was part of their, you know innovations.

And, B B S then went on to direct a list of great films of the Hollywood new wave era. Some of the most important films of this period are of course, “Easy rider”, “Head” which was directed by Bob Rafelson, “Lost and Found”, “Five Easy Pieces” starring who? Jack Nicholson is a very European in nature, “Drive, He Said”; who is the director of “Drive, He Said”? It is directed by Jack Nicholson; “A safe place”, “The Last Picture Show”.

We are going to talk about the film “King of Marvin Gardens”. So, that is the B B S list; very avant-garde, very experimental kind of cinema. And, when you get your Coppola and when you get your Scorsese and someone like Peter Bogdanovich, then you have to credit the B B S for this. They were the one who started it.

It was also the period when we have the movie by John Boorman “Point Blank” in 1967. And surprisingly, a very violent movie from the stable, from the house of MGM; it begins with a shot of a battered and almost dead Lee Marvin. It is extremely brutal, very oblique and most unlike any movie that came out of any old studio system. But that was a period when the studio heads thought that we have to encourage this sort of cinema in order to survive. Therefore, a movie like “Point Blank” came out.

So, even old guard started rethinking, renewing their strategies. That is the idea. Kubrick’s “2001”, if you watched the movie you will know what I am trying to tell you. It is extremely avant-gardes. Is there a plot? I am talking about the plot that we were used to in the golden age of Hollywood. Do you get that kind of plot in “Easy Rider” or “Drive, He Said” or “2001: A Space Odyssey”? You know, we are, remember cause and effect. Cause and effect, always go back to that. Do you find that cause and effect to the thing here, forget the closure; of course there was no closure in all these movies. But

things did not happen because of that cause and effect model, a complete disintegration of that earlier model. Therefore, golden age is golden age because there was, there were stronger stories that emphasize on narratives, on plot, not here. Cassavetes; so, "Faces" is his important movie and "A Women under the Influence" is yet another great movie for Cassavetes. New Hollywood cinema characterized by growth of independent, the so-called indie cinema, right Vimal, you keep on talking... indie cinema.

So, power shifted from the studio to directors; less to actors, more to directors. And, emergence of the something called "The road" movie coming, literally coming out of the folds of the studio. Another feature; now, we were talking about editing. So, old Hollywood: linear editing, new Hollywood: non-linear editing; this continuous editing; so fast motion, slow motion, long takes, jump cuts. And you just watch the clipping from "Easy Rider", where you have lots of... that watch, the scene of the wrist watch on the ground. What is that all about? How did that come about? Jump cut. We go back to that scene later on the movie; avoid the film.

So, editing was no longer unoppressive, but called attention to itself. An emphasis on sing sound method that is regarding the sound, while filming the picture and not while dubbing. In India, for a long time we had dubbing and we also had dubbing artist. The heroines they just look pretty, but they cannot speak. They have no sense of dialogue delivery. So, you use them for their dancing skills and for their beauty and get the dialogues, but they animate, they did not have much to do in the movie. So, a dubbing artist would dub all the dialogues. So, that was something that continued for a very long time.

"Klute" by Alan. J. Pakula in 1971. Jane Fonda, Donald Sutherland, those were the stars of that period. And, again it deals with the theme. And ... and theme of surveillance becomes very important in new Hollywood cinema. Why surveillance is important? Vimal can you tell me?

It was there two and cold war and all he is thinking of that. one but one very...factor watergate, Watergate... scandal. Therefore, Para nova in an American society, all of us are being inspired on. so surveillance; avoidance of closure, satisfactory closure, openness, ambiguity even about characters. So, no more good and bad people, but very morally ambiguous people; that is you find even it Hitchcock. But now more and more

wide spread, more and more common. Conversation by Coppola; again, along the same lines; Coppola was following in, it was one of his most personal film. So, he was following the water gate break an scandal and deals with the theme of surveillance. Gene Hackman is a harrick all. And movies, again less about the plot, more of character study of the man; is about him. And what he goes through the alienation of a man whose job is to spy on others. That is all. The famous toilet flushing scene is the homage to the shower scene in "Psycho". Have you seen the conversation? Have you?

So, we are told that a murder is taking place in hotel room next door to Harris. He does not want to interfere. He does not try to stop the murder. Later on, much later when he enters that same room flushes the toilet it over flows with blood. And that is the very shocking image.

Another important director of that period is Mike Nichols. First major film, successful film was "Who's Afraid of Virginia Woolf?" Richard Burton, Elizabeth Taylor based on Edward Albee's play. He became a hot shot director following the success of "the graduate"; and then, "Carnal Knowledge" with Jack Nicholson and Candice Bergen. He also made a very unsuccessful adaptation of "Catch-22", Joseph Heller's novel. The movie is "Catch-22", but it did not do well. Why did not do well because it was released simultaneously with Robert Altman's "Mash". And, look at the way "Mash" deals with war and "Catch-22" is quite theme as compared to the complete irreverence, irreverent treatment of "Mash".

Peter Bogdanovich is another important, very influential director of that period. He is also a film writer and scholar. And "Who the Devil Made It"; it is an anthology of interviews with Orson Welles, John Ford and Howard Hawks. You know these people right. By now, you know all these names. He wrote a book called "John Ford", is biography and a study of John Ford's works in 1978 and "this is Orson Welles in 1992.

So, books by Peter Bogdanovich. Who is best remembered for his "The Last Picture Show" Jeff Bridges and Cybill Shepherd. So, early works by Peter Bogdanovich, they include; he actually collaborated with Roger Corman, who was a legendary bee movie film maker on the "Wild Angels". We were just talking about it starring Peter Fonda and John Wayne of the biker flicks. He debuted with a thriller "Targets" about a mad sniper and an aging horror film star played by Boris Karloff. Those were the earlier works.

Before “The Last Picture Show”, we had the “Wild Angles” on which he has worked on the script of the movie and then directed “Targets”. What is it all about? It is shot in black and white in 1971 movie; shot in black and white. Why do you think Bogdanovich uses black and white tone for the movie?

It is a throwback. It is a nostalgic piece. Therefore, perhaps he needed that kind of look. It is set during the depression era. Theaters are closing down and the movie hands on the very sad, very haunting note. Which is the last picture they watch? The closing down of the only film theater in that small town of Arlene, in Texas. The things are so bad that they have to shut down the only theater. And, this theater was once upon a time a have in; a place for escaping.

But now, things have become so bad that they have to close down the theater.” The Last Picture show”; which is the last picture that they get to watch? “The Red River” by Howard Hawks. Again this is a homage by a fan; Peter Bogdanovich to Howard Hawks. “Red river” starring John Wayne and Montgomery Clift. So, shot in black and white and the movie has a very space, very dusty look. If you watch it, it is not at all a pretty picture. Yes, it says a lot of serious thing is, basically it is like that coming of age movie. But then it is a very sad, very somber takes on coming of age. And of course, it has Peter Bogdanovich... was belonged to that group of directors who are heavily influenced by the European style of film making.

So, themes of laws and alienation; again you find this in this movie as well. Peter Bogdanovich, his other success included “What’s up, Doc?” It is a comedy; Barbra Streis and Ryan O’Neal. “Paper moon” is a real life father, daughter combination; Ryan O’Neal and Tatum O’Neal. Tatum O’Neal became really big after this movie.

So, she was called on stage to present the Academy awards to Robert De Niro for “Raging Bull”. I am sorry, not for “Raging Bull”, for “The Second God Father”. Yes. Peter Bogdanovich went through a very bad patch. But are you familiar with this movie “The Cat's meow”. It is like you know, gaining from last ground, but much later in 2001 “The cat's meow” starring a very young Kirsten Dunst. And, it is piece of historical conjecture where a William herds, do you remember William herds from our...? “Citizen Kane”. Yes. So, on a yacht where he had a group of celebrity guests including Loyola, Parsen and Charlie Chaplin, they are going for just to get away to the catalina and then

there is a murder on the yacht, plays a mix of comedy as well as the suspense thrillers in the Hitchcockian mould; Kirsten Dunst in “The Cat's meow”. So, that is Peter Bogdanovich for a you.

And then Robert Altman; Robert Altman is known for “Mash”. You can look at the still. It is extremely irreverent and anti-authoritarian. Just, look at the still very closely. And then, there was another great movie “McCabe and Mrs. Miller” starring Warren Beatty and Julie Christie, a British actress. Altman’s most prestigious movie is “Nashville”. It is an... It is a musical and it is also an extremely political movie without explicitly stating its politics; so, “Nashville”. So, those are the three must watch of Robert Altman; “Nashville”, “McCabe and Mrs. Miller” and “Mash”.

Do you know the story of the “McCabe and Mrs. Miller”? The hero is a gambler. The heroine runs a brothel. And, it is set in nineteenth century. The movie was shot extensively on location in Vancouver. And, they would have all these snow storms and Warren Beatty would insist on several retakes throughout the movie. At the end, the story demands that he became a killed. And, he is shown buried in snow. And, Robert Altman wanted to have his final revenge on Warren Beatty and he called for thirty one retakes for that shot. Because throughout the movie Warren Beatty had been demanding too many retakes; “No, I am not satisfied with this shot. We will redo it all over again.

So he drove Robert Altman crazy with his demand, persistent demand. So, he was called perfection actors munity. He was huge after “Bonnie and Clyde”. So, Robert Altman had a sweet revenge and when Warren Beatty had to shoot his death scene buried under snow, he made him go through many number of retakes. He said, “No, I am not satisfied with it, let us redo it again. After that, Beatty I am sure never demanded a retake. The movie was critically a claim, but did not do very well. But today it is an iconic movie. So, at this point we end and we will meet you next week. Thank you very much.