

Introduction to Film Studies
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Lecture No. # 33
New Hollywood (contd...)
-Major filmmakers
-Major texts
-The French Connection (1971)
-Case study: opening sequence of Mean Streets (1973)

Good morning. So, we will continue discussing New Hollywood period, and we have been talking about New Hollywood period for quite a while; Easy Rider - Dennis Hopper and several other people of that era. We also talked about the BBS -Schneider, Bob Rafelson and Stephen Blauner. And what role did they play in bringing about a cinematic revolution. We also talked about certain socio-political cultural happenings of that period, and what role did those factors play on shaping the cinema of that particular period. We were talking about Bonnie and Clyde, and A Hard Day's Night. So I am just helping you to revise what we have been doing all this while.

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Today's key concepts would be first wave of cinema, that is Hollywood directors. So we have already talked about the first wave.

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Today, we will discuss two major filmmakers of the first wave - Hal Ashby and William Friedkin. And then we will move on to the second wave of directors, so first wave included Francis Ford Coppola as well, Warren Beatty, Arthur Penn. We have done Bonnie and Clyde; we have at least understood what it was all about, and key text would be Shampoo, directed by Hal Ashby. The French Connection and The Exorcist - both directed by Bill Friedkin; Rosemary's Baby and Chinatown by Roman Polanski, good.

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Socio cultural concept that we will be looking at the music scenario. So Rolling Stones, Hell's Angels, and Charles Manson, who was serial killer a dreaded serial killer and we know what this place is, if you do not know much about Charles Manson or about any of these people, please look them up.

So we have just watched the clipping of Martin Scorsese's first major success, of course, first movie was - Who is that Knocking at my Door, but Mean Street got him into limelight. So, the scene that you just watched, how does that fit into that entire scene of New Hollywood period?

Exactly; that is very good; hand held lightweight camera.

The sound, the color, the background...

Real life, yes, so to as how we (()) most towards the window and it is a very stream of consciousness kind of dialogue, you know, very internal kind of monologue; he is thinking to himself, thinking something is happening in his mind, some, there is some kind of conflicts, some kind of anxieties, which he shares with us, so the very stream of consciousness, very interior. So that is what Scorsese meant by making personal films, very psychological and psychologically driven personal films. So you can hear the street sound, certain New York, what else?

It is not a very polished look. Yes, the titles are not very polish, but they given impression of... give me the word...

Documentary...

Not exactly like documentary; it is like.

Home video...

Exactly, home video look, and is deliberately done so. the home video look is deliberately given, so that you give the impression that it is a very personal picture, and then have a Keitel going to through the motions. What are, what is he doing?

It is somebody's baptism.

Yes, it is somebody's baptism; so Martin Scorsese again taking you back to his very Italian-American kind of background, that see this is the way I grew up. So Harvey Keitel is nothing but his own person. Harvey Keitel channels Martin Scorsese at several levels. Yes. He is at, in fact if you look at him he is a Scorsese, whereas Robert DiNiro, who plays the Johnny Boy, he is a complete opposite of Harvey Keitel. Have you watched the movie? You know the movie? We did screen it here the other day.

So, Robert DiNiro something that he would like to be -he is aggressive, he is impulsive, he can throw himself in a fight; whereas, Scorsese always ran away from fight. Why, why was that? He was very shot to begin with; he was also sickly child. He grew up in a very strong Catholic Italian-American household, and where the emphasis was always on following certain code of conduct, and the neighborhood was vastly criminal. So he had grown up among guns and knives people, but inside people were extremely religious. So he is... there were no criminals in his family, but he had grown up, his friends were all from that kind of back ground. His parents, on other hand, were deeply religious and they wanted him to become a man of the clothe, but somehow, because he was an asthmatic child, most of the time he was restricted at home; he was not allowed to play too much; he was always seen with a pump, inhaler and all.

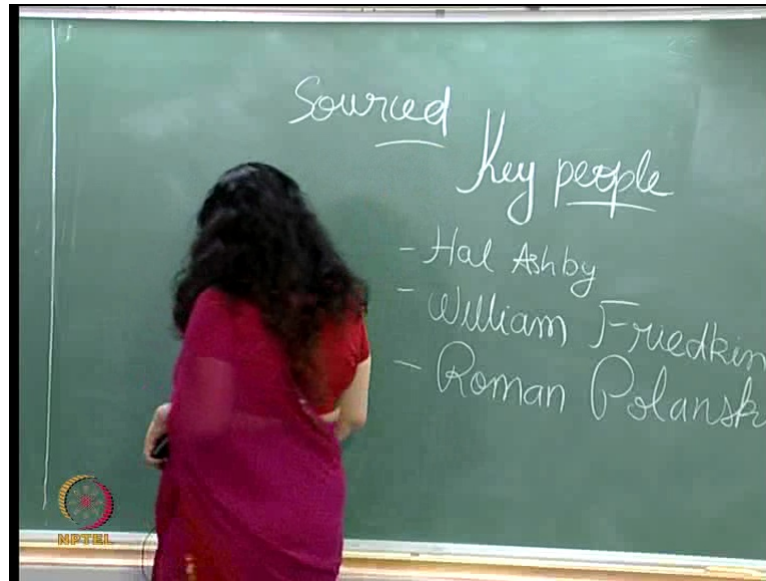
So he grew like most lonely kids, he developed the fascination for the movies and then he started watching them. He did not come from a very educated background; there was no such cultural scene at home that would introduce him to best of world cinema. He

would just go to the neighborhood theater. He attended NUY .So that generation, that second generation of film makers, were film literates. That is what you have to understand and that showed in their films.

Now tell me about this sound track. I am extremely interested in the sound track of that period, especially in Martin Scorsese, *Be My Baby* by Ronettes. Now what kind of sound track is that? What? Give me the word for it; is it an OST - original sound track for this movie? Then what is it? It is a sourced music. So this is one, that one expression that you have to remember, when you watch a movie a musical like *My Fair Lady*, are you aware of that, *My Fair Lady*? No? Please do watch it; it is classic Hollywood, Classic Hollywood, coming to an end. It is that period, where people sings songs in their own voices and songs are specially composed for that film. *The Sound of Music* -are you at least aware of the movie, even if you have not watched the movie? *The sound of Music*. Now, the people would sing songs; songs would be composed specially for the film. The last movie that followed this pattern, you know, great Hollywood musical, which bombed badly, and after that, it was the end of Hollywood musicals for a very long time was *Doctor Do Little*, starring Rex Harrison.

The other day, I got a mail from one of our students, that she is acting in a play -*Blithe Spirit* by Noel Coward - and suddenly I was transported to those days. *Blithe Spirit* is a very, very interesting, very funny play by Noel Coward, starring Rex Harrison - a very young Rex Harrison - a great British actor who starred in *Cleopatra* as Caesar. He also starred in *My Fair Lady*, *Professor Higgins*. He also starred in *Doctor Do Little*, where he would sing songs; so that is an original sound track, but people like Scorsese etcetera, they sourced music.

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Now there are several instances of sourced music in a Scorsese; particularly in Mean Streets. Taxi Driver has a background score by Bernard Herrmann; you remember that, right? But we do not have songs; in this movie, we have songs -Please Mister Postmen is another scene; do you remember when it is played? Ranjith you have watched the movie the quite recently.

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Yes. Tell me, why? So there is a Rolling Stone sound track also; tell me why? When Harvey Keitel enters this very sleazy shady bar, night club, and it is all bathed in reds and golds, and (()) - devils colors. He comes from a very catholic back ground, so where everything is bathed in nice colors, and also lights -very bright lights - but the moment he enters the bar, it is all bathed in blacks and reds. And then you have standard Scorsese signature shot; which shot is that? Harvey Keitel entering the nightclub; yes and where is the camera focused? On the subject or on Harvey Keitel's face or something else, at the back of Harvey Keitel's head, so what is, what is Scorsese doing? He is talking us along Harvey Keitel. What is it? It is long shot, and a very strong, and this you should know, now you are going to do a, do presentations on key concepts - point of view shot. And what is the point of view shot? We are looking at this world from Harvey Keitel's point of view; therefore, back of his head. So, Scorsese wants us to see what our actor is seeing; this is important.

In Taxi Driver, he takes it to another level; tight close ups of Robert Di Niro's eyes; eyes, that mean, again one way of showing his point of view. And what is his point of view? The world is disgusting, yes; some day the rains would come and wash the scum away - famous lines from Taxi Driver; remember those? Bernard Herrmann's very intriguing music playing in the back ground, and when you are giving tight close up of the actor's eyes, what are you showing, on the other hand? Apart from point of view, the inside of his mind, see it is not a Being John Malkovich, it came much later, where you are actually taken inside somebody's head. Remember, please do watch Being John Malkovich. Coffman Brothers made the movie.

John Cusack, and have actually, we have John Malkovich, and we are taken inside John Malkovich's head, and there is an opening in his head, and people would walk in and walk out; it is a very meta physical; you do not have to take it literally, you cannot jump inside Scorsese's head and come out, but when you show a tight close up Robert De Niro's eyes, you are actually been transported inside his head; that is one way of showing that you are looking at this character's psyche, psychology. So that is standard Scorsese shot.

And then later on, he perfected it in The Good fell as, where there is a long take, the camera just tracks this couple, and while they are, while the man wants to show the women how powerful and how important he is; he is a gangster; that is his life's ambition - to be a gangster; that is all he wanted to be, remember? That is all. In Good fell as, our hero wants to be nothing but a gangster; he was fascinated by glamorous life, style of these people - throwing about money, driving in Cadillacs and what not, this and guns. So he said - this is life; I mean; who cares about my very lower middle class parents, their hardworking ways, but you, you must be like them. So when he makes it big, so he takes his girl, through this passage, it is at the back of the restaurant, where the best table is laid out for them, although there are no tables free at that point, but he wants to show her, show off actually, and the camera will just track them. So again, a point of view shot and the girl is as awestruck as this man; so they fit; they complement each other, because she is as fascinated by the lifestyle as him.

Scorsese's favorite shot -point of view shot - he followed it again in his next movie -The Age of Innocence. Remember the scene as Newland Archer as played by Daniel Day Lewis; he works inside a huge ballroom, and it is, camera again focuses at the back of his

head, and by that time - the movie was released in '93 - I had watched enough of Martin Scorsese, and I felt, yes, here it comes again, because that is Martin Scorsese.

So we were talking about auteurism, and yes, so auteurism directors deliberately tried to develop a personal style. In, Mean Streets, one of his very first movies, he tries to develop a deeply personal style by showing, by showing the credits in a home video format; he did it again in Raging Bull - that is the only part in the movie, which is shot in color. So look at all these things, there is always a pattern there.

Anything else you would like talk about?

(Audio Not Clear 15:14 to 15:23)

Yes, you have talked, you pay for your sins.

Yes in streets, in streets and not in the church, no matter what anyone tells you, but then he is like Scorsese; he is a man torn between Mean Streets and his deeply catholic bringing; that is Scorsese; that is the way he always he made. And films offered him a haven to escape these two contradictions, where he can combine the best of two. So, see, all his movies are about this resolving a conflict, a dichotomy between religion and crime. So that is about Mean Streets, and we will do Scorsese again in detail. We will take a particular movie from him, by him, and then we will discuss it later.

But then let us look at what was New Hollywood all about. So we have been doing it for quite a while, and let me take you to something that happened on December 8th, 1969, where Rolling Stones were doing the show, near somewhere near San Francisco, and Mick Jagger famously sang, performed Sympathy for the Devil; now this is quite telling - Sympathy for the Devil. Have you watched the...

I have watched the...

Exactly and we have already talked about the makers of Give me Shelter, the Massey Brothers. We were talking about, they were the people who developed this documentary, an handheld lightweight equipment, which was very contusive to making documentaries. And Hell's Angels were invited to augment the security quotient for the Rolling Stones; and they came on the Harley David sons, and they would wear brass knuckles, and carry their usual (()), that knives and sticks, etcetera, sometimes even guns. So a riot broke out,

and a young black man was knifed; he was killed. So that was the... So all this was caught on film, and as Ranjith was saying a Massey Brothers made a documentary called Give me Shelter, based on these events.

So what are we talking about? Sympathy for the devil, and somebody is killed on the spot by Hell's Angels. So what are we talking about? That America was caught in some kind of a cultural revolution. So, therefore, this sudden interest in demonic possessions, I am just giving you the background for some of the great movies which are made, and some... All movies based on novels. So the Godfather, of course, it is not a super natural thriller, but people taken over by something extremely demonic; demonic forces, right? Not exactly super natural. Do you understand me, what I am trying to say? The way Michael Corleone's character, the way he is character graph is changed; he is slowly taken over, you know, he is possessed by demonic forces; not necessarily super natural, but this hunger and obsession for power is also a kind of satanic force.

So, in other words, America was ready for creepy tails of demonic positions and William Peter Blatty wrote his novel, The Exorcist, in 1971. Earlier we had relevance Rosemary's Baby. So Polanski had already made a movie based on people who are taken over by the demonic possession, forces, but before we go on to do The Exorcist and other works by Friedk in, I just wanted you to get introduced to Hal Ashby. Hal Ashby had already made a movie called Harold and Maude, which was very experimental and avant-garde. Do you remember we were talking about Harold and Maude; Maude is 80; Harold is 20, and both of them are in love; so that is, that is a very, very unconventional love story.

So Hal Ashby who started his career as an editor, he made a couple of great movies. The Last Detail, which was an honorable flop, starring Jack Nicholson; then Shampoo, starring Warren Beatty, Goldie Hawn and Julie Christie. So Shampoo is also reworking of a restoration comedy; restoration period was an important period in the British history and the theater of that period was marked by drawing room comedies, the so-called comedy of manners; life style of the rich and famous as we see today. So drawing room comedies, where ladies and gentleman of that period would act out, you know, their loves, and their dreams, etcetera. So Shampoo is partly based on William Wycherley, who was a prominent writer, playwright of the restoration period and his comedy, The Country Wife - does anyone know what it is all about? What is Country Wife all about?

Wycherley's - The Country Wife?

What is Shampoo about? See Wycherley's, The Country Wife is all about a gentleman, who pretends to be impotent, and why does he want to do that, so that other men do not feel threatened by him. So a very bold theme, particularly for those periods; I mean we are looking at restoration period; so yes, that is the period we are looking at, and a theme like that.

Shampoo is all about a hair dresser played by Warren Beatty. Now, generally what are hairdressers known for? Of course, they have, they are experts, but in their own craft; but there is also a cliché about hairdressers; that they are, yes, most of them are gay. Warren Beatty's character plays on this cliché, this stereo type, and he spreads the gossip about himself that he is gay. And then all men, all men, all men – Beverly Hill types; you know what is Beverly Hill? Very posh, very rich area and all men entrust their wives with him, because they feel, yes what can he do after all? And then he has a string of affairs with everybody's wife; so that is Shampoo.

Shampoo was scripted by Robert Town, and it was a huge, smashing success, directed by Hal Ashby. He also directed Coming Home in 1978. Shampoo is considered a classic; just ignore all these raunchy stuff about it and watch it as a serious movie; it is a comedy, but it does have very strong political subtext about the Nixon era. So watch the movie, Warren Beatty, after all, after all was a very political kind of an actor.

Now, you are just talking about Sympathy for the Devil, and then William Friedkin, he arrived on the scene. He was born in 1935; he had made a couple of documentaries and art house films. So he was stuck with that image, he is an art film maker; most of the films were huge flops and while he was making his television shows, he had also done work on a program called the Alfred Hitchcock Hour, sometimes it is also called Alfred Hitchcock Presents; so it was a TV show, which began in 1965.

Success came in the form of the French Connection, starring Gene Hackman. I think we did the French Connection in one of our earlier courses. This was followed by The Exorcist. Then he made a movie called Sorcerer. Sorcerer is based on Henry Clouseau's movie, Wages of Fear, a French movie. Remember, we are talking about the New Hollywood directors who were heavily influenced by Europeans; yes so that influenced remained. The Sorcerer was a reworking of Wages of Fear by Clouseau.

Later on, he made Rules of Engagement, it is a pretty recent movie, and then Killer Joe, as recent in 2011, but his reputation rests on The French Connection and The Exorcist. So he was also influenced by the film - French films - like Diabolique and Wages of Fear. We have just talked about by both by Clouseau. And Citizen Kane changed the way, he perceived films. He said, this is like, you know, James Joyce's Ulysses. It is as important a text as Joyce's Ulysses; here is to literature. He admired European cinema and some of his all time favorite films were Blow Up. We have often been talking about Blow Up by, yes, Antonioni. A Hard Day's Night - The Beatles picture; Juliet of Blithe Spirit and (()).

So these were his films; these were his favorite films that went on to influence him deeply. He has been quoted as having said - that the plotted film is on the way out. You know what is a plotted film? A movie with a strong plot, the other day, we were talking about - does Easy Rider have a strong plot? And we agreed no it does; no it does not. So that is what? So style is more important, substantial style, should take over the plot; that was the idea. Plot was important in Classic Hollywood period. So it is no longer of interest to a serious director. A new theater audience, which is, who is under 30, and they are largely interested in abstract experience; that is what he believed in that audience, the age, demography has changed and they are interested more in abstract experiences, rather than give them more concrete, more plotted stories.

However, at that period, at that point he was also seeing the great Howard Hawks. So, you people know who Howard Hawks was, right? And he was seeing his daughter Kitty Hawks who was a model, and they met the great Howard Hawks, and Howard Hawks said that, what kind of movies you people make? They do not make much sense to me; in my time, there were the good guys and the bad guys, and the good guys would always win, and it brought us a lot of success. So why do not you people go back to making that kind of cinema. And those words remained with William Friedkin. He said, yes, this is an advice, which comes from one of the great auteurs. So perhaps there is something to it. So, later on, he said, after condemning the plotted films and all that, he said American films of that 30s and 40s had clear story line and strong characters. The new wave of European filmmakers took over and we have all went out and copied Godard and Fellini, forgetting where are routes are; that means, going back to our routes.

So how many of you are familiar with The French Connection? Only one or two; please do watch it; watch it as your necessary viewing. So The French Connection was a result of all these golden pieces of advice by Howard Hawks, starring Gene Hackman, and also Fernando Ray, who is the antagonist. Gene Hackman is the protagonist, and this is a still from the French Connection, where after a famous car chase scene, Gene Hackman shoots down the person who is escaping.

So what is the French Connection all about? This is one of the key texts of the New Hollywood period. So it is a facts-based thriller; it is based on real life events about a drug ring busted by the NYPD. It is adapted from a novel by Robin Moore and contrary to what Godard's and Fellini's were doing all along, Friedkin stuck to whatever Howard Hawks advised him to do and followed a linear narrative story.

Earlier he had planned it in a non-linear more experimental style, but then he met Howard Hawks, fortunately, who advised him to follow the Classic Hollywood style of making, but it is not Classic Hollywood. If you watch it, it has his experimental moments; it is quite avant-gardish, but basically followed a traditional, linear, more accessible kind of story line.

Bullitt a movie starring Steve McQueen. Please watch it; you can take it down, which was released a few years earlier; it has one of the most breath taking car chase sequences; a very lengthy, very dare-devilry, devilishly shot scene. Steve McQueen on a chase, and that movie, that scene was one of the contributing factors in making Bullitt such a smash hit, and the producers of The French Connection insisted that since you are making a cop drama, you know, there is a subgenre of action adventure movies -the cop drama. So, Friedkin was advised by the producers to insert a scene. It is like today, our film makers advised to insert a good, an item number; if you have a Kareena Kapoor or Katrina Kaif doing something, you know, an item number, in a middle of a very serious film, a very gloomy film like Agni path, then the chances of success automatically increase. So let us have a car chase sequence in The French Connection, and then let us see. The French Connection, if you Google it, if you look it up, and just type in top ten car chase sequences of all time -Bullitt is number one, followed by The French Connection.

So it became very popular, and of course, *The French Connection* was his homage to the French masters, who he admired so much. Fernando Ray, as we were just talking about actor was *The Frog*; *The Frog* is the code given name given to these drug dealers, to these European drug dealers, by the NYPD cops; does he mean anything to you? Have you watched him in any of his European films? He was a favorite of Bunuel; he appeared in many of his films - Fernando Ray

The car chase scene which was actually shot on location; it was not something that was shot on the sets or a studio thing, but it was a real scene, shot on real locations, and William Friedkin was recently, you know, there is a documentary, William Friedkin takes you again, you are walking to where of those, exactly those areas, those locations, where this scene was shot.

So, Friedkin had seen *Z*; *Z* is also our *Shanghai*, our *Shanghai*, Dibakar Banerjee's great movie *Shanghai* is also based on *Z*. It is basically a 1966 novel by Veselica and which was filmed by Costa Gavras, in Greek, in 1969. It is a movie about political decay, corruption, intrigue and it is, it is based on hard facts, but then a film, after all, is not a not a documentary. So, in spite of being based on hard facts, you can always give it a fictional twist, so that is what Costa Gavras did to *Z* and that is what Friedkin wanted to do. So follow a documentary's approach, but still give a strong story line, and some strong characters, give it that touch of fiction. At the same time, he used, captured strong street reality; you know very gritty streets scenes, captured through handheld camera, that was the sort of rigueur of that period; Gene Hackman plays a hard-boiled cop-Popeye Doyle, Popeye Doyle - that is his name.

Again, there are no clear-cut heroes or villains; the villain is a, he is an esthete, he is extremely sophisticated. Popeye Doyle – Gene Hackman - is very gritty, very real life like cop, given to baser instincts and all; whereas, the villain, the so-called villain is very polished, very sophisticated. There is no effort to sentimentalize or romanticize Hackman's character; he is just shown as a hard-hitting cop and which is what he is. At the end, he also ends up killing his own partner, an FBI agent; whereas, the villain escapes. They manage to get the drugs, they manage to bust the drug deal, but still *The Frog* escapes, because he is, he have that kind of, you know, evolved and more sophisticated intellect, and he is able to out do, and out smart, all these and NYPD cops; that is the difference; that is the class difference between them; it shows; that the end he

is able to escape and they cannot do anything about it. So the villain does not get arrested at the end of the movie. Give me some instances. Focus on her yes?

(Audio Not Clear from 36:24 to 36:36)

You know, Dhoom is a very glamorous movie. Do we agree? Both Dhooms - part one and part two; and of course, now we are having the third part as well. So Dhoom happens to be a very stylized, very glamorized version of subgenre called the cops and criminal kind of cinema. And the fact, that invariably our top star plays the role of the master thief, that also says, says a (()).

Dhoom falls not under the category of a gritty hard-core, hear-hitting movie, but something (()) and that something we will do quite later on, in this course called High Concepts Cinema. High Concept Cinema and what are the qualities of an High Concept Cinema? Not, exactly free-style; stylized cinema. Dhoom, by the way, is inspired by the Saint. Val Kilmer, The Saint, where the master thief is a master of disguises. Saint is also a comic character, and later on, it was a TV series, yes, and then almost like Ocean series. Oceans also began with, it was during the 60s and the early 70s; it was a very successful TV series; you do not know that? Yes, Ocean was a TV series during the earlier decades, then we had George Clooney and Brad Pitt, Matt Damon, all of them coming together and making it; it is a very good example of High Concept Cinema.

Now I am giving you two instances - one from our own background, from our own scene Dhoom, and one from the Hollywood scenario, Ocean series Clooney, Brad Pitt, etcetera, and this is a good example of High Concept Cinema. Now give me what, what do you understand by High Concept Cinema? Louder.

(Audio not clear - 38:45 to 38: 50)

Not necessarily robbery.

Not necessarily about robbery or heist; it is not a heist movie. High Concept Cinema is where the look of the movie is planned before. High Concept Cinema is where the stars are signed before, and then the actual shooting begins; that, you know, we are going to spend unlimited amount of money of this particular movie, just get us all the stars together and the story will revolve around the stars. So get Hrithik Roshan and Amir

Khan and John Abraham; story will come later; that is the way many producers in India make movies.

Now, aboard, these concepts of having sequels and franchises, do not you think that is also one way of, another category of High Concept Cinema? Mission impossible. You need to have a mega star like Tom Cruise, and then publicize, look Tom Cruise is going up the Burj Khalifa, that is it. So there are set pieces. There are episodes, which are breath taking. So that is High Concept Cinema; not necessarily heist or robberies movie; that is Reservoirs Dog and you know Bob le flambeur, which Jean Melville did it; it was one of the earliest heist movies. Ocean is the heist movies, but Oceans idea is to bring together all these stars together, shoot in exotic locations, give them exotic leading ladies. So everything, you know, so you are starting with a block bluster, you are planning a block bluster, you are not looking at art, High Concept is purely commerce.

Cleopatra must have been a High Concept movie for those days; they were definitely not making it for artistic satisfaction. It was look Elizabeth Taylor is this Egyptian queen, and cover her in beautiful garments and beautiful jewelry, and present her this way to the audience; that is High Concept Cinema. So star is more important; stardom is more important. Therefore, when we think of High Concepts Cinema, we think stardom, and cores and millions and billions of money spent on that; whereas this kind of cinema is pretty different. So Dhoom, to answer your question, is High Concept rather than French Connection kind of movie, pardon me...

The avengers. Is it a high concept movie?

You know it is, its capitalizing what? On a formula. So High Concept Movies always manipulate a particular formula. X-men, you bring together James Macvoy, and all these Michael Fassbender; Hugh Jackman is in the earlier movie, but I am talking about the sequel, yes, X-men First Class; that is much more glossy, much more lavishly mounted; do not you agree? Because they have made so much of money in the first series, that they want to redo and make more money in the second part; that is the idea. Hugh Jack man makes a very fleeting appearance in the movie - a cameo - in the movie, but it is an out and out High Concepts film.

Most of these James Bond movies, they are High Concepts Cinema; they are capitalizing on what? Stardom, of course, and also on the image of this super successful British spy,

who is already a brand identity; so play on that, so Dhoom, Dhoom One, Dhoom Two, Dhoom Three; it is a successful franchise; so let us capitalize on that. Now they are making Krish One and Krish two; so it is an established brand. So, let us capitalize on that. In Hollywood, there are any number of examples, so definitely all these franchises are examples of High Concept Cinema.

Now Exorcist based on Blatty's novel, super natural thriller, sympathy for the devil, think of all those things, and I quote Friedk in again, he said - a good part of my motivation to do The Exorcist, because I wanted to make a better film than Francis; who is this Francis? Coppola. And what had Francis done? The Godfather. So if Francis can achieve super success, then why cannot I? So he was like a (()) for that generation of film makers - I want to be more successful than Francis. And the French Connection had already made him, in many ways, more successful than Francis, because he won all Oscars that year, all the academy awards. He was pitted against Peter Bogdanovich's The Last Picture Show, but then Friedk in ended up winning most of these; Gene Hackman won it for the best actor.

So The Exorcist seemed un filmable. There are certain novels, which people declare - this cannot be filmed, this cannot be made into a movie. Our Devdas is a very filmy novel. You read the novel. I have read it. It is in fact a novel art, start to finish read; read it. And you can see our great actors, like High Concept, if we like ... In one generation Dilip Kumar had played it; in second generation Amitabh Bacchan could have done this role, and now, we have our Shahruk Khan and Abhay Deol, reprising the roles. So, fitting a social context, so it looks like a high concept novel written for, made to order, High Concept Cinema; the beautiful women vying for his affection, what not. So everything is there; the raw material is there.

Give me some more examples of un filmable novels.

(Audio Not Clear: 45:21)

Love in the Times of Cholera. It has been made (()). Yes, so that is not an un filmable novel, but there is an un filmable novel called The Unbearable Lightness of Being, which was basically, everyone thought you cannot make it into a movie, but later on it was made into a movie with Daniel Day Lewis, it is a very young one. But there are certain novels which look as if they are made to order; for example, Gone with the Wind, the

author Margret Mitchell, she says, she has gone on record saying that while writing the novel, she had Clark Gable in her mind for Rhett Butler.

So *The Exorcist* was considered un filmable, because all these possession scenes and poltergeist and levitation. I mean, how do you show that on screen, especially for those times, when technology was not all that developed. It was also surrounded by controversies; can anyone can tell me what are those controversies?

I do not think anyone died while filming *The Exorcist*, but it has some, and this is more serious than people dying, because in our world fortunately or unfortunately religion is more important than people's lives. So it has some strong antichrist images, and if you look it up, you will understand what I am talking about, and it is, it is not a very progressive cinema.

Let me tell you, we talk about the New Hollywood cinema; we talk about *A Hard Day's Night*, antiauthoritarian; we talk about *Bonnie and Clyde*, and *Easy Rider*. *Exorcist* was not that kind; it takes you back to the old established patriarchal way of life, where the absence of father, in other words, leads to all these problems. The little girl, played by Linda Blair, she is possessed, because you see, she is growing up in a household where there is no father; mother is a single women, right? So what was happening? The reception was that people was just lining outside the theaters, the people were dying to watch this movie, what is this all about? The hype was phenomenon and while watching the movie, people were fainting, collapsing, and breaking into hysteria. The Catholic Church was besieged with request about exercising the demons inside. Everyone believed they are possessed now, having watched the movie. We will continue with this tomorrow. Thank you, very much.