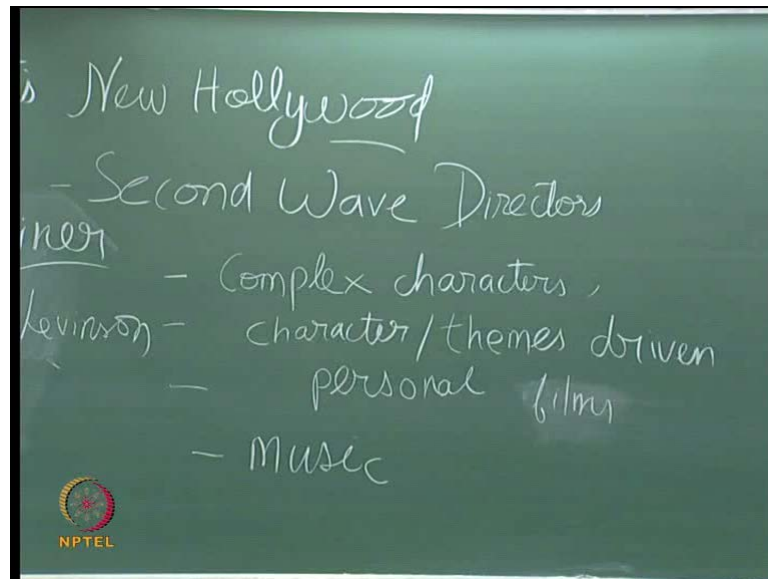


Introduction to Film Studies
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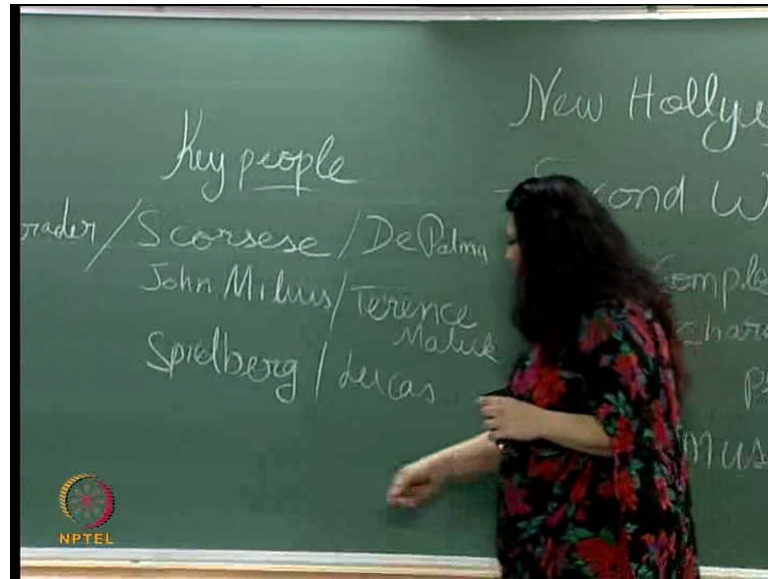
Lecture No. # 34
New Hollywood (contd...)
-Major Filmmakers
-Major texts

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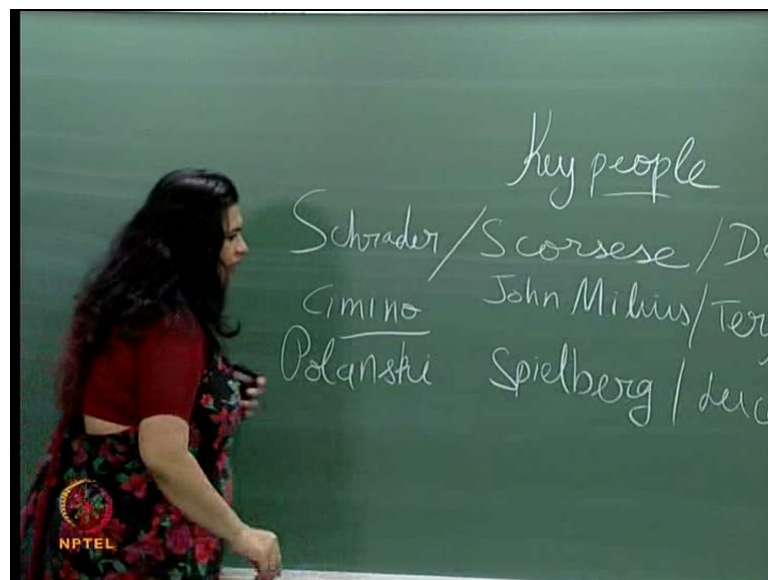
Good morning. So, continue our discussion of new Hollywood, second wave directors, so we have been talking about the first wave, Francis Coppola, (()), Arthur Penn and in several others of that period.

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And second wave directors, key people are Paul Schrader, Scorsese, Schrader was of course also a screen writer who was collaborated with Martin Scorsese on a couple of major projects. We have De Palma, who was hugely influenced by it is cock's style, John Milius basically a screenwriter and we will discuss his work also. Terence Malick, a very significant filmmaker, who has a very restricted body of work and we look at some of his major films. And then in between we have someone called Michael Cimino who made the great, one and only great movie of his career that was the Deer Hunter.

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We will also discuss at length some major films of Roman Polanski, and then we will see how the new Hollywood movement, it was all neatly tied up with the advent of Spielberg and George Lucas. So, these are the key people.

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And just to recap whatever we have been doing so far, what was new Hollywood all about? First wave as well as, second wave directors, they aspired to become auteurs, we have to remember that and what was auteur theory? It was basically driven by directors, director heavy films; director is the key figure in, in these movies rather than the producer or the star. So, they were not a star, they were not high budget films, which was produced by a big studio, but the director name, director's name carried the film forward. That was the idea of auteur theory, especially in America these films were characterized by complex characterization. This is, you know, more and more characters on screen, they became inwardly conscious, more and more like Dostoyevskian characters. The Dostoyevsky was a huge influence on most of these second wave directors, for example Paul Schrader, the way he conceptualized Travis Bickle's character in Taxi Driver, so it is all based on works by Dostoyevsky, especially notes we understood it, sorry.

New wave, new Hollywood movies, also character and theme driven, rather than plot driven, so plot was not that important, but it, they were more steady in characters and more centered on particular idea, rather than building a very cohesive plot, very well structured plot around it. New Hollywood films were all about building up a character

and doing an in-depth study of that character. For example, the other day we were looking at main streets and someone rightly pointed out, that how we (()) 03 53 character is torn between his fascination or the street life, the gangster's life, as well as, his commitment towards his catholic upbringing. So, main streets, on the other hand, like most movies of new Hollywood period, was extremely character driven, that is what we have to remember. They were not plot heavy, the way studio movies, classic Hollywood movies used to be.

New Hollywood movies were extremely personal in nature; director's own personality came to the fore. Now, consider people like Coppola, consider people like Roman Polanski, and we will soon look at his major features. Consider people like Schrader and Scorsese, they made personal films, auteurs, all and they made personal films, films, which were a reflection of their own character, personality, extension of their personality. This you cannot say about the films of the older Auteurs, for example Howard Hawks or even John Ford, those things were not found in... So you cannot say, oh John Ford is like this because you are, you look at John Wayne characters, such as that is not the case. But here, when you see Harvey Keitel is like this, you know that Martin Scorsese himself is like that. So, therefore, we are talking about new Hollywood movies intensely personal in nature.

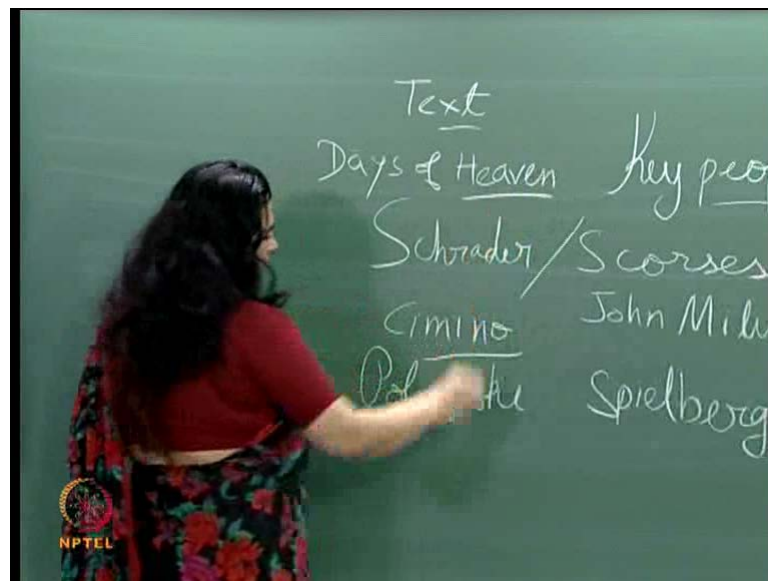
We have already talked about music, most of it, most of, which was sourced and they did not believe in creating an original sound track for that that came much later, of course. There were movies, which, which, which became major blockbusters even in the late 70s, but that is not the major, that is not the key element in the new Hollywood period.

So, Terrence Malick, major film or first major film was Badlands, based on, is again is a bornea kite kind of story, based on the real life, 1958 Midwest killing spree of Charles Starkweather and his 14 year old girlfriend, Caril Ann Fugate. So, these were real life people on whose escapades the movie was made. So, think Bonnie and Clyde, think Natural Born Killers and Terrence Malick.

This, so this was also a period when filmmakers were looking around for original stories, which can, which they can, you know, explore around rather than developing a screenplay, which was based on someone else material. Remember, the apprehensions Coppola had before making the Godfather. What were the, what were the, what were the

issues they had with the Godfather? Because it was already made, it is based on a novel and nobody, they are so called auteurs. So, people who had ambitions of becoming auteurs, they did not want to make films based on someone else's material, but they wanted to develop their own materials. So, Terrence Malick was highly original in that way. Do you remember any other movie? I think Ranjith watched of his movies in earlier (()), Days of Heaven; so another major movie, a Terrence Malick is Days of Heaven. Where should I write it?

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Do not confuse it with Days of Thunder, that is Tom Cruise, that is a high concept film; we were talking about Tom Cruise and Nicole Kidman. Now, while all these things were happening in Hollywood, we had another major talent emerging, George Lucas, George Lucas, who we all know as the director of Star Wars. His first film was sci-fi movie, 1971, THX, which is into 25th century, goes a step beyond Matrix and Lucas, remember we have often mentioned Lucas and Spielberg in the same breath.

(())

They collaborated on Indiana Jones of course, why, what else?

(())

Yeah, science fiction movies, they were also interested in making the so called science fiction genre of film, and these films do not come cheap, they are always big budget.

And what was the new Hollywood concept all about low budget movies, yes. So, you have to remember why they stand out among the plethora of other movie, Hollywood filmmakers.

Another point and another feature, which both Lucas and Spielberg had in common was they both came from small towns; they were not like New Yorkers, of people who are born in LA. Coppola and Scorsese are New Yorkers, remember, other film makers are all majorly from LA. Both, Lucas and Spielberg come from small towns and this reflects in their movies, why? These peoples grew up on those classic Hollywood kinds of films. So, the movies, that their small town theatres would show, would be those classic movies, which talked about American individualism, heroism and strong thoughts. So, this is, this is a major contention, that Lucas had against new Hollywood cinema. He said, every movie in the last 10 years has pointed out how terrible we are; that Americans are terrible people, in the last 10 years that is all we have been doing. How wrong we were in Vietnam, how we have ruined the world.

And Lucas said it is time to go back to a more Utopian kind of cinema. So, further, he said I want to preserve what a certain generation of Americans thought being a teenager was really about, from between 1945 and 1962. Now, John Kennedy was assassinated, after this period, 1945 is the period of America's peak, America was at its peak in terms of economy and its political, became a major super power post 2nd world war, right, and this is the best period in American history. There were no political assassination, there was no Vietnam and he wanted to hark back to those times, the result was American Graffiti.

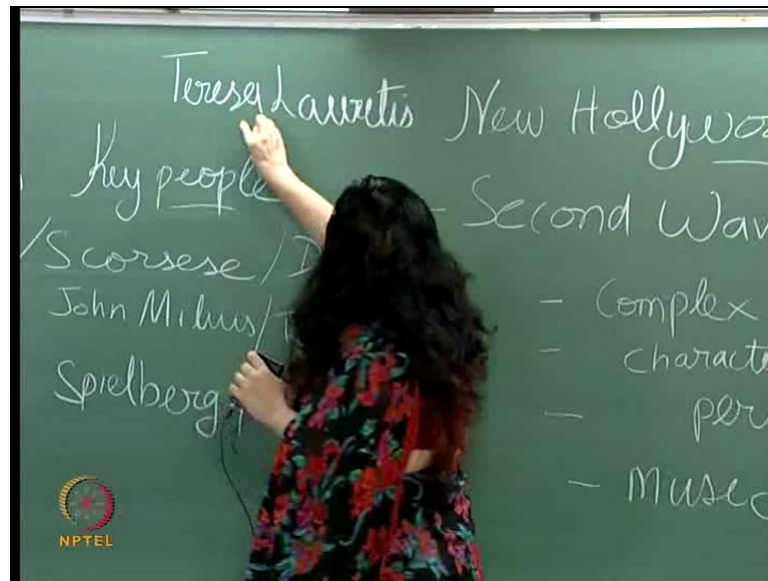
How many of you have watched the movie? No, watch it, this is the must watch for anyone who is interested seriously in films, American Graffiti, 1973. It is set in 1950s America, small town king. For that matter, even Spielberg's ET is set in a small town. It is a nostalgic take on America's glorious past.

It is about teenage rights of passage and it kick started the careers of Ron Howard and Richard Dreyfuss and Harrison Ford. The basic plot is very simple, two school boys, they have just finished, just out of high school and they are admitted to city college and they are ready to fly out of their small town nest, the anxieties they both go through before joining college. It is a movie, which is very tightly structured within a span of 24

hours and what they think, discuss their anxieties, discuss their concerns, there discomfort with losing something, which is so comfortable, you know, warm, cozy environment and seeking out careers in an unknown world, old, unknown city, no one knows it. So, all those and it is lot of talk and lot of music and lot of boys bonding. So, that is the movie all about and one reason for its enormous success and popularity was that sound, it was out-and-out soundtrack driven, every major incident has a score for it, also was the music. And during the 50s there was a popular teenage Rock band Bill Haley and his Comets rock around the clock and that is the theme, music theme score of American Graffiti.

Again, we were talking about Scorsese, his very first feature included was, Who's that Knocking at my Door and using that picture of Harvey Keitel coming out of a theatre, and what is that movie, Rio Bravo, Howard Hawks, Howard Hawks, starring John Wayne and Dean Martin. It is again Scorsese making a very personal, very first feature, very personal movie, homage to Howard Hawks. That is, we are looking business, what they have been doing. This is the kind of cinema they made, which was an extension of their own personality after Mean Streets, which we have already discussed at some length yesterday. So, after Mean Streets, Scorsese became real big, many people wanted to work with him and the studio gave him the script of Alice does not live here anymore, which is only movie, which is so called, you know, woman-centric in Scorsese's (()). So, it deals with that trials and anxieties of a woman played by alien bursting. She won academy award for this.

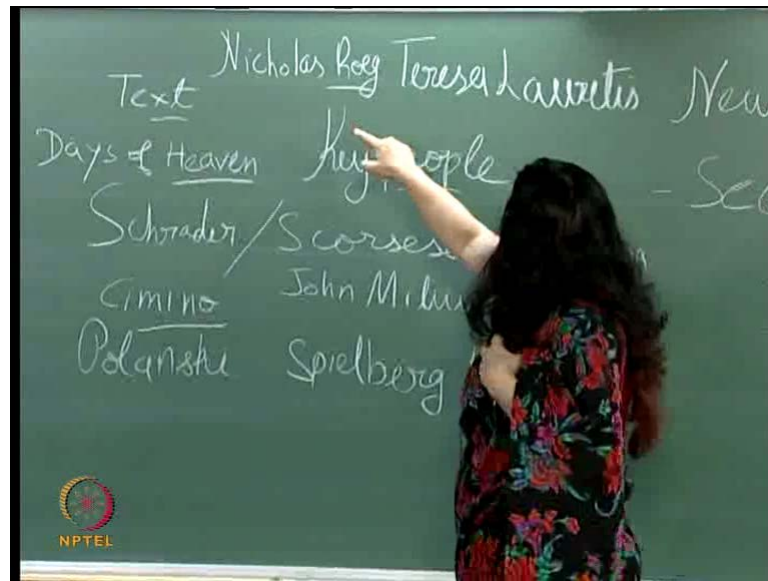
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The movie had become so popular because of its strong feminist overtones, that there is a feminist critic called Teresa Lauretis, who has written a book called *Alice Does not*, *Alice Does not* by Teresa Lauretis. It is a book about feminist representation in Hollywood cinema of the 70s.

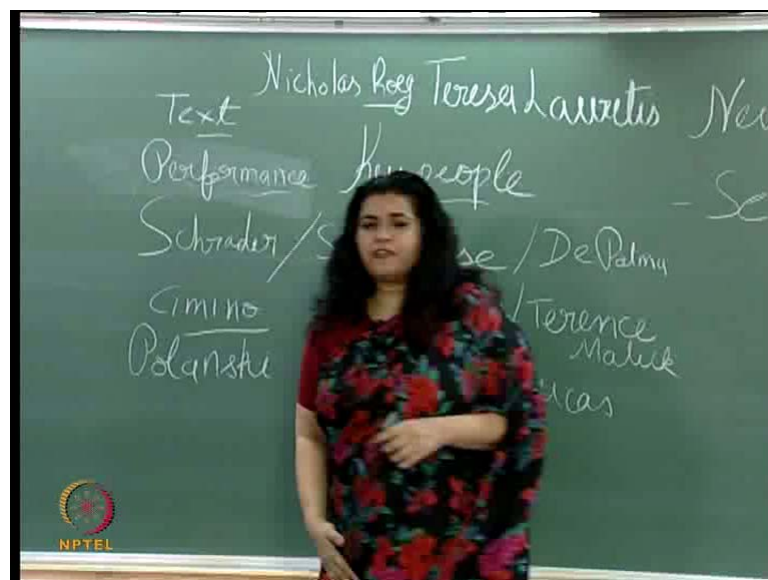
Another feature of this period was of course, influence and impact of method acting to, to some extent themes and characters, as we were talking about. So, characters were socially defined non-conformist. The proverbial outsiders were more inwardly looking, more inwardly conscious than socially conscious heroes. Directors believed in strong expression of their individuality, so the heroes now did not have any case to investigate, unlike the Humphrey Bogart, know I heroes; there were no woman to love and die for; there were no goals, defining goals, and that is so called affirmative consequential module that was totally astute. And this module was replaced by open-endedness. A good example of this open-endedness is the cinema of Nicholas Roeg.

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I write his name here, Nicholas Roeg, Do not Look Now, I am not asking you the title of the movie; do not Look now that is the title of the movie starring Julie Christie, and Donald Sutherland and another movie of his that I often refer to is Performance.

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So, Don't Look Now and Performance is just one or two of the movies starring the great Mick Jagger, the Rolling Stone, the Rockstar.

Yesterday, we were talking about the interest in the Monkism, Poltergasm and Satanism. So, two major blockbusters of that period, the Exorcist, William Friedkin movie, which

was preceded by blockbuster of The French Connection, we have already seen what a major blockbuster Exorcist was, and carried by Brian De Palma. So, both these movies, horror, belonging to the horror genre, and extremely interested in the super natural at the monic positions.

Movies of these time was also critical of the politics and media, this is the important. Andy Warhol gave us a, gave a mortal expression, what is that? Critique of media, fifteen minutes of fame, he said, in future any one can be famous for fifteen or any person can have their share of fifteen minutes of fame and what do you have to do for that? Say or do something absolutely inane or outrageous and you will be, you will be well-known, you do not have to really do anything significant. You do not have to be a great actor, a great political leader or a great economist to be splashed all over the place. So, that is what a network is all about. Network is about how media plays the celebrity game, how media hypes certain people just to up their TRPs and we are talking about this movie, which was made in during the 70s.

So very important movie, both Nashville and Network, and Network has a very impressive cast, Faye Dunaway, Robert Duvall, Peter Finch, William Holden, an excellent movie. Nashville, we have been talking about and set in small town called Nashville, directed by Robert Altman.

Now, Roman Polanski, another major director of that period, how many of you have seen his short film, Two Men and a wardrobe? Please do make a note of it, Two Men and a Wardrobe by Roman Polanski, and it tells you a lot about how Polanski is interested in exploring the twin issues of time and space. It is a very abstract film, not easy to understand, remember. When we were shown this movie, when I was at FTII, Pune and we spent an entire day discussing what it is all about, it is not very easy to understand, but that is the entire idea about him. Repulsion, starring the French actor is Catherine Deneuve, set in London and it is all about isolation and paranoia, two recurring features of Roman Polanski.

Do you know his background? We are still talking about new wave directors making intensely personal films; do you know anything about Polanski's background? His wife Sharon was murdered by the Manson family, but that was following phenomenal success of Rosemary's Baby. So, that is the, that is his life after he became big, but what was,

what happened to him earlier? He was a Polish Jew and some of you are already familiar with Sophie's Choice, William Styron, and during the peak of anti-Jewish anti-semitic feelings in Europe, Polanski, along with his family, I am talking about his parents, he was captured and they were deported to Auschwitz, and his mother threw the little boy, he was just 8 years old. Some Auschwitzer opens the door of the moving train and threw him out. After that, he never saw mother again while she died in Auschwitz, his father survived, but those harrowing memories always remain with him. Therefore, this constant feeling of paranoia, suspicion and betrayal is always there in his films. And then of course, following the tragic event of his wife's murder by a serial killer and that was another very, you know, harrowing period for Roman Polanski. Do you know any other movie by him? Chinatown, of course we will talk about, but anything else he has done? What else happened to him?

(())

Good, yeah, he is still living in exile, self-imposed exile because in the US, he is a wanted man, he has been charged with a statutory (()). The woman, the people say, that she was not an exactly child, but a minor. So, the recurring theme, suspicion, human cruelty, were least expected, dark intrigue, (()) rituals, have you watched Rosemary's baby? Please do watch it, you will understand a lot about (()) rituals in New York. Rosemary's baby, based on irrelevant novel by the same name, it is, the entire movie is set in a New York apartment. The leading man is played by a great director, John Cassavetes. We have been discussing his films, in the movie he is a New York method actor and he is not doing too well, so the implication is that he has made a pact with a devil. So, the ironic subtext is that actors can go to any length to make it big.

Rosemary believes, Rosemary played by Mia Farrow, who later became Woody Allen's muse, wife and then the masseuse, she was many things, Rosemary baby, but after Rosemary baby, Rosemary baby was a big success, critical, as well as, commercial. This was followed by The Great Gatsby where she plays Daisy to, to, Daisy to Robert Redford, Gatsby, J Gatsby. The film was written by Coppola and after that her career was in hibernation till she was re-discovered by Woody Allen. Rosemary believes, that her husband is in league with Satan and that when she is pregnant, she believes her baby will be taken away from her by her demonic neighbours and believes, that her husband is also in league with her neighbours who are all followers of Satan, so do the (()) rituals

and has some gems and pieces of jewellery, which have strange fragrance emanating from them. All these things are dark, very intriguing film and it is open-ended. In the end she believes she has given birth to Satan, so it is called the year of the great Satan, 1966, it is believed the year of Satan. She believes she is the mother of Satan, at the end she looks at the baby's face, we are never shown the baby's face and that is where the movie ends. We do not know what the baby actually looks like, whether she was dreaming it all along or she is just going all paranoid because of claustrophobic surroundings or whether indeed, she has given birth to Satan, we are never given a satisfactory response to that.

His most successful movie, Chinatown in 1974, it has a number of great lines. The movie ends with the detective Escobar telling Jack Gittes, played by Nicholson, forget Jack, it is Chinatown. So, Jack Nicholson is a hardboiled detective, almost in the Nobel league of Humphry Bogarts and other detective heroes from film Nua, Chinatown is a new Nua, new Nua. How do we differentiate the classic Nua from new Nua? Are there any differences? If I tell you usual suspects is a new Nua, memento is a new Nua, Chinatown is the first of new Nua and what are the features of this genre, sub genre?

(())

Renewed interest in Nua, but are there any other defining features in new Nua? I am not just talking about the period, but are there any, new Nua is anyway different from the original Nua? Not exactly except, that in new Nua you have more, many more contemporary, than contemporary themes to reflect on. So, if there is a memento, then what are the themes? The construct of memory - that is the very important feature of new Nua. How memory plays its role defining characters and pushing a prompt? The basic theme is that of land grabbing in California. You should do some research on this, land grabbing in California. I think you would know Ranjith, you are into this kind of cities and all, so do look up land grabbing and developing of the entire California valley. And how did that city become so prosperous all of a sudden? What games did real estate people play in making, that particular valley so prosperous and rich that prices just sky rocketed? There is a history, there is a lot of a financial intrigue happening there, please look it up. Chinatown starred John Nicholson; John Huston was also director, what did he direct? The Maltese Falcon number with Humphrey Bogart, The Treasure of Sierra Madre, Freud, anyway.

The movie was produced by Robert Evans, Robert Towne officially, screen, wrote the screenplay for this. This is one of those movies where he was not just the screen, the script doctor but also the official writer. For the major part of the movie, this is the way Jack Nicholson look like (()), why? The thugs were involved in land grabbing, he is the detective, he is investigating a murder and the thugs catch hold of him, you are a very nosy man and you know what we do to people nosy? We cut off their noses. So, they try, and the hand that chops off Jack Nicholson's nose belongs to Roman Polanski himself, the director making an appearance as a thug, a very self-referential, self-conscious.

Chinatown has several great moments, but the subtext is (()), that is the very important part of the narrative, this is the, this is where the suspense lies. Faye Dunaway's character who is a John Huston's daughter in the movie and later on we are told, that she has been molested for her own father when she was fourteen or fifteen and has given birth to her father's child, a daughter. But at the end, Jack Nicholson confronts her and he asks her who is this girl tell me the truth, I want the truth, and she says, sister and he slaps her and then she says, she is my daughter and then he slaps her again, and then she blurts out, she is my sister and my daughter. And then she asks him if he is able to understand, but there is like no elaborate, like, express, explanation for that, just that one moment tells us the entire thing. And the depths to which this man, so called very respectful real estate person, played by John Huston, he can stoop to.

Polanski's later works, of course, he had those issues, the legal issues and he had to leave America, but then he made Frantic with Harrison Ford, it is again homage to Hitchcock, very suspensible movie. The ninth Gate, how many of you have watched the movie? It is like the da Vinci Code, that movie with Sean Connery, The Name of the Rose, remember, the Name of the Rose, based on Umberto Eco novel. He is a medieval priest, Sean Connery, and he is in search of a very enigmatic lost text by Aristotle. This is fictional, there is no enigmatic lost text by Aristotle, but the entire movie, the entire suspense built on that premise.

So, the ninth gate, Johnny Depp is a rare dealer and he is trekking down copies of a Satanic text. So, again, look at Polanski's interest in (()) rituals and Satans. He won the Oscar for The Pianist, I think, Adrien Brody through the best actor and through this movie he revisits the memories of Nazi occupied Poland. He made a musical Oliver Twist based on Charles Dickens novel and the Ghost Writer. I am sure the most of us

here are familiar with Pierce Brosnan, almost along the lines of Toni Blair, right, Ghost Writer, which is the tale of political intrigue.

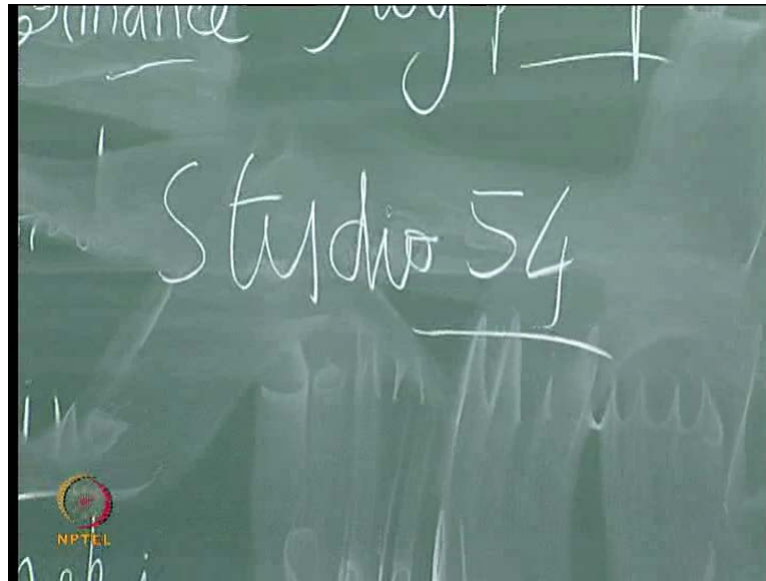
Another great director of that period, Alan J. Pakula and he has made a number of political trailers, Kluge, Parallax View, (()), all the President's Men is most popular movie starring Robert Redford and Dustin Hoffman and is based on which event, the water gate scandal, deep throat. Presumed Innocent is a murder mystery based on a Scott Turow's novel, the same name, Harrison Ford; the Pelican Brief, Julia Roberts and Denzel Washington.

We were talking about how the new wave Hollywood directors more interested in sourcing music and not in developing, creating an original soundtrack for the picture, but then one movie came along with change equation, but it was such a huge movie, such a great blockbuster, that it went on to influence a generation of, a music generation, which was hugely influenced by musicals all over the world. There was a period when everybody wanted to look like John Travolta in Saturday Night Fever, directed by John Badhan. Again, it is one of those coming of age, rights of passage movie. It tries to rework the musicals of classic Hollywood period. Who are the musical sensations, the musical stars of that period?

(())

Yeah, good, Ginger Rogers and Fred Astaire, Gene Kelly, Singin in the Rain, those were the musicals, the dancing heroes of the 50s, the 40s, and Travolta brought back the dancing, the category of dancing hero. Toni Manero is working class Italian-American, lower middle class family from Brooklyn. He has no ambition, remember, he leads a very mundane kind of life, works in a paint, in a hardware store, paint store, but he comes alive on Saturday nights where he dresses up and goes to a very gaudy discotheque, called 2001 Odyssey, homage to Kubrick of course.

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During the same period in Hollywood, there was something called Studio 54, look this up, this is your home work. You have to watch lots of movies and then you have to watch Studio 54. Studio 54 was kind of a very elitest discotheque, there only very rich, an influential can find an entry, but then in Travolta's Saturday Night Fever, because they come from a certain background you cannot go to a place like Studio 54, therefore they had to invent the place 2001 Odyssey, where people like Toni Manero could walk in. Of course, it brought back the musicals in fashion and in many ways it also reinvented men dress. For a very long time you would find every young man dressed up the way John Travolta's character would be dressed up in the movie. You have to look it up to understand his fashion.

Music by the Gibb brothers and then the legacy of the movie is that it gave birth to the modern dance films. Some of the most well known (()) Grease, again starring John Travolta, Olivia Newton-John, Grease is also a stage play; Footloose with starring Kevin Bacon, very young Kevin Bacon; Dirty Dancing Patric Swayze. And then there were several imitations including, you can think of movie like Fast Forward, you can say, that you know string of movie that followed, that imitated the success of Saturday Night. It is a very dark movie, in patches, is not like American Graffiti or even The Diner. Are you aware of the Diner? Berri Levinson, just note it down, I would not be able do so much new Hollywood.

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But you should know the Diner, which is again like American Graffiti, set in a small town in Baltimore, Berry Levinson directed. To you guys, Berry Levinson would be best known for Rain Man, Rain Man. So, he is the director and the Diner is very another beautiful coming of age movie, starring again Kevin Bacon and Mickey Rourke, very young Mickey Rourke.

So, this is the last movie today that I would be discussing, Michael Cimono's The Deer Hunter. Michael Cimono could never repeat the success of the Deer Hunter. I think we have already done excerpt on the movie Russian (()), is a classic Vietnam picture, came along the heels of coming home (()) the boys in company and go tell the Spartans, all Vietnamese pictures made in 1978. Francis was still shooting Apocalypse now, his magnum opus in Philippines in rain, in rain, water and thunderstorms that was released in 1979, the Deer hunter that if you have not already watched it, please do watch it; one of the most influential films of that period. It tells the story of a group of working class Russian Americans from Pennsylvania, such small steel town where most people work in steel industries and they, these, this group of young men and this enlist for the Vietnam war, but before there are enlisting, there are two rituals, that have to be followed, one is, one of their friend Steve, played by John Savage, he gets married to his sweetheart. Second is, the men take a trip, a deer hunting trip. The leader of the boys is Robert De Niro. The movie begins with the extended wedding sequence, again you know, playing homage to Coppola's Godfather, when all the characters are introduced and the plot is set

and then suddenly taken to the wars. It is in the middle of the wars, it is not, we do not see people firing away at each other, they just swing, that is, the film group of a young man we just watched getting married and participating in rituals, they are taken prisoners by group of Vietnamese and they are forced to play the game of Russian Roulette.

There were protests from many anti-war Americans that this actually did not happen. The Vietnamese did not force any one to play Russian Roulette, but then for Fortumino, that was metaphor for the brutality of war, just wanted to show you how evil war could be. Movie was hugely received, phenomenal reception to won four academy awards, best picture, best director, fortumino, supporting actor for who? Christopher Walken, and editing. Cimino became the toast of town and new auteur in the making.

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Chinatown

- “Are you alone?”
- -“Isn’t everybody?” (from *Chinatown*)
- Loneliness is often central to noir heroes;
- Chinatown is more about mood, atmosphere and the rot that surrounds us;
- It is less about an actual location, than a metaphysical dilemma.



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Chinatown

- Greed is yet another recurring theme in all noirs:

Jake asks Noah Cross:

“How much better can you eat? What can you buy that you already can’t afford?”

Cross replies, “The future, Mr. Gittes, the future.”



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Chinatown

- Roman Polanski’s dark worldview colored his films. In 1971 he directed an extremely dark version of *Macbeth*;
- He had endless arguments with Robert Towne whose original script had Faye Dunaway and Jack Nicholson getting together at the end;
- The director was determined to reflect the harsher, grittier aspects of the life.



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Contd...

- *Chinatown* had a sequel *The Two Jakes* (1990) directed by Jack Nicholson.
- *Chinatown's* influence can be seen on *Who Framed Roger Rabbit* (1988) and *L.A. Confidential* (1997), which was directed by Curtis Hanson with screenplay by James Elroy .



So, thank you very much, and we will continue tomorrow.