

Film Appreciation
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Lecture - 25
New Hollywood Cinema Part-II

Good morning, so we have been talking about the new Hollywood movement and the important name associated with it in a last class. We talked about various important factors that influence a growth and spread of this very important movement of new Hollywood according to many critics and film makes with this was the best time Hollywood cinema ever had or even world cinema ever had this was the culmination of all the great movements that have been taking place in Europe in Japan and in other parts of Asia and in the new Hollywood movement this is the culmination the peak of the various experiments by way of themes and techniques taking place.

So, we have been talking about the various important names and you might recall we talked about BBS and the production company that had produced a number of experimental and avant-garde films. We also talked about the decline and fall of the studio system and also the start system, which existed, which was celebrated for a while at least in Hollywood. We must also note that this was the period when great cinema was made throughout the world, so Poland, Czechoslovakia, Japan, Sweden and Latin America all these names and all these countries, where producing very significant works of cinema.

The key players of course, were Ingmar, Bergman, Akira, Kurosawa, Michelangelo, Antonioni and Federico Fellini. Apart from all this British cinema was also quite in influence on the American new wave. We have already talked about the British new wave cinema and one important film of that period was Alfie. Now, Alfie made in 1966 is a film with Michael Caine playing the title role Alfie, who is the charming role he is good looking and he knows how to seduce women he is also from the working class.

So, we have been talking about cinema representing the working class young men in Britain, when we talked about British new wave cinema. The Alfie is immoral, but at the end terms of the film he inflicts more on himself and less on the women he uses and disposes this was the 60s stake on feminism. Do Alfie was not the first British

representation or port real of male behavior the 60's that also seen you might recall films such as look back in anger Saturday night and Sunday morning a kind of loving and Billy liars.

So, we have talked about these films at length, when we where discuss discussing British new wave cinema. In spite of this came's Alfie is remarkable for his port real of nastiness and immorality Alfie was recently remade with Jude Lopez according to many film experts this for the very watered down ton down virgin of the original Alfie. So, here is a scene from Alfie watch it for the hero's characterization and also for the technique braking the fourth wall.

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So, you must have noticed that how Michael Caines character constantly talks to the camera this is known as braking the fourth wall this was introduced to rather or rather than using the word introduce I have would say it was quite perfected by John livo Goddard in breathless and later on ode Helen his made this technique quite his home. Now, indeed when the studios collapse the doors, where wide doping and people with fresh ideas could just walking and one, who had some experience making a short film or training from a film school head big chances of making it big and successful in Hollywood.

Produces we are now, ready to take risks, why because the new that the old idea and olds methods, where not working any more. This was now, what was is special about this kind of cinema new Hollywood cinema one important thing by way of plot was that the hero's

were not investigating a big case. So, it was no longer the humbriggod kind of a great detective charismatic detective, so there was nothing to investigate there were new women to learn.

So, that the essentially good man and good women that kind of era was more or less over there were no goals and more importantly the affirmative consequential module you know cause an effect module was replaced by openhandedness new wave cinema was also marked by streak of social defines and big your characters and as far as hero's were concern there was a shift from a classic mood, where hero's were morally motivate.

Now, the new way we hero was no longer morally motivated consider for example, the hero's of easy rider and the hero the hero of five easy pieces. So, they were defiantly not the heroic hero's they were the drifters the misfits people who would not take responsibilities for direction and that was the period. So, they capture the chief guest of that Iraq. So, that was the first wave and then, Hollywood enter its second new wave and, which was another great period for American cinema this was the time when we got films such as a clockwork orange the last detail paper moon they axis's American graffiti the conversation the godfather natural carry any hall and the star wars.

Now, one of the key names associated with the second wave Hollywood was Francis ford Coppola, Coppola attended film school at UCLA tried to the godfather Coppola had made here a big boy, now Finian's rainbow and rain people, which was a road movie. One of the four runners of front runners of the new Hollywood cinema he came into the live light, when he won an Oscar for the screen play for fleck tone, which is a warm movie, which released in 1970.

As far as the godfather was concern he was not interested in a big budget production and also adaptation it was based on a Mario Puzo Puzo's novel by seller a poll fiction and he was not impressed at all. Rather he considered himself an artist he was into new wave and felly new like most others of his generation his ambition was that of building of Zoetrope; that is an alternative studio he always taught bake and talk bake.

Now, coming to the godfather when eventually Coppola agree to direct the film he try to bring about several changes and one big change was by way of screen play, where he tried to cut down the flag and decided to stick to the character of the godfather and his immediate family. So, in the godfather in a Coppola godfather we are introduced to Vito Corleone the don has played by the Magnisense Marlon Brando dons family in

particularly Michel Corleone as played by Al Pacino and perhaps some of few might be aware that Coppola had to put up a real fight to get Al Pacino for that role.

Because, the studio is particularly Robert Havens the producer he they were keen on cast in someone, who is already established someone like Robert Redford. But, Al Pacino, Al Pacino was not the first choice not a very popular choice, but Coppola decided to stick to him and of course, we all know the results. So, we are introduced to Michael Corleone who refuses to become a gangster he is an army man and we first see him wearing his army uniform as he enters with his wastage girlfriend as played by Kitten.

In the memorable opening sequence the don needs people from his community and you might, if you have seen the movie you would recall that there is a stark contrast between the lighting of the interiors and exteriors the studio was also not in favor of the casting of Alan Brando. But, then Coppola wanted Brando at any cost and Brando went through a great physical transformation he stuffed up his cheeks with cotton it is a cotton he stuffed his cheeks with cotton and he used the certain in characteristic draw that we are by now, all familiar with Marlon Brando gives the godfathers speak talk and his voice.

So, Brando went through great deal of preparation for that kind of role, because he also wanted to be a part of this film. But, he had to go, so the screen test and, so did the rest of the cast and most of them from the New York method school of acting, now for instance James Caan Diane Keaton Al Pacino and Robert Duvall. So, Brando was the only big star on the sets when the movie started.

Now, in the memorable opening sequence the don needs several people from his community as you all remember it opens in the dark interiors of the don's study, where he is trying to help someone in trouble at the same time in the all have outside his daughter Coni's marriage ceremony is in progress and you might recall, how what a stark contrast there is between the lighting's of the two sequences.

So, the dark Lostworld big world of godfather when he plays the part of his part of don and when he was family-man he is something else all together the contrast is well brought out through the camera effects the cinematography and the direction. Then, the characters as you know in the godfather they are not conventionally good or bad rather a strong sense of moral ambiguity permeates throughout.

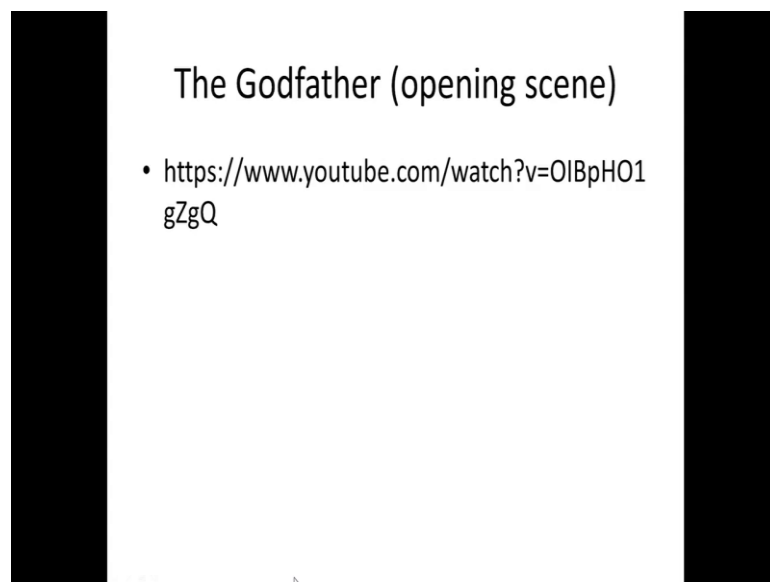
The key theme of the film is individual's conflict with himself and the society he lives in thus raising the questions of guilt responsibility and loyalty as you might have seen in Al

Pachino; that is Michael Corleone's character he starts off as something else and ends up becoming something else all together. Also we remember it is a world of authoritarian Patriarchy where women do not have much of a say in this world we do not even know the name of the godfather's wife.

The godfather is also remembered for its atmosphere and ambiance after all to recreate the forties meant organizing the period cast it is restaurants you might recall famous restaurants seen when Michael Corleone guns down a corrupt cop his very first murder and the restaurant is recreated in a way to mimic the forties the clothes the cars and the streets all these were painstakingly developed.

The film was lit photographically by Gordon Willis and much of the film is shot in closed spaces and dark shutter rooms giving a feeling of claustrophobia big world of the godfather or don Corleone. The memorable lines we all know and the dialogues have become a part of a collective consciousness I will make him an offer he cannot refuse I believe in America that is my family cannot be do not ever take sides against the family and one with an abiding universal wisdom. The man who comes to you to set up a meeting that is the theater here is a scene the opening scene from the godfather, watch it.

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You might have recalled, you might have noticed how dark and claustrophobic the entire scene is and also of course, the opening line I believe in America the godfather at some level is also an indictment of the great American dream. The godfather is a trilogy there is a gap of two years between the first and the second godfather, where the two

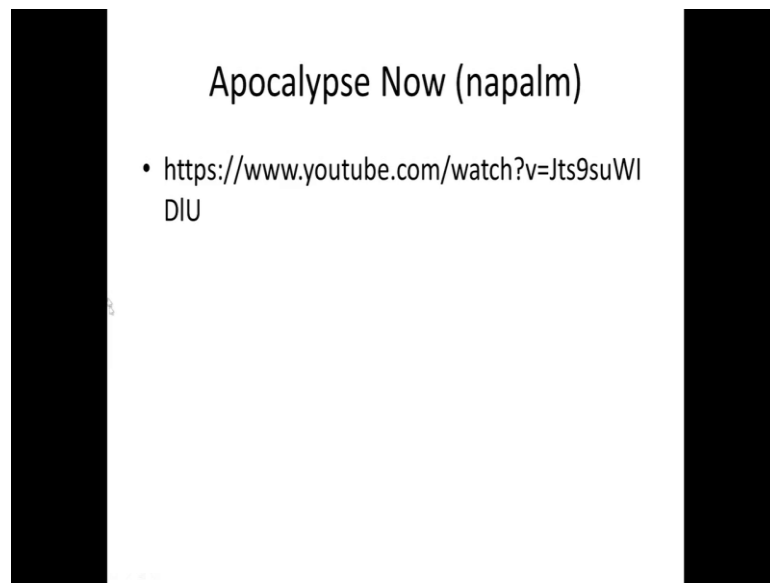
great method actors, where brought together all though they never come face to face Robert de Nero, who plays the young Vito and Al Pachino, who is who, now assumes the mental of the don he is don Corleone, now Michael is now don.

At the end of the second part of the film we find Michael sitting alone in a chair in his alone. And solve evident on his face, which embodies also the corruption the dike of the American story the success story and also the down fall of that disillusionment with the American dream as well. For more about the 70's and the making of the godfather as I just you read Robert Evans the kid stays in the picture it is a wonderful film it is a documentary as well as a book the kids stays in the picture by Robert Evans.

Coppola's next movie was an ambitious went I am talking not about the conversation, but about a apocalypse now. The loosely based on Joseph Conrad's heart of darkness the films dark heart it tale is unsurpassed as it follows and undercover US army officer as played by martin sheen sent from Saigon we attempt to assassinate a park raises special forces kernel as played by Marlon Brando, who has flipped and set himself up in his own native kingdom deep in the Cambodian rainforest.

Now, apocalypse now was a bloated epic he it went over budget mainly, because of Coppola's up session with perfection it he tried to give it in extremely sychaderlic, so realistic treatment. Observe for instance we opening shorts with martin sheen an any his drug induce state, Coppola was very clear what he wanted and how he wanted apocalypse, now to look like. The general will look cycadillic florescent blue yellows and greens the war is essentially a los Angeles export like acid rock that was what he wanted to capture on screen. Here is a scene with Robert Duvall I love the smell of napalm in the morning famous scene from apocalypse now, please watch it.

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The slide features a white background with two thick black vertical bars on the left and right sides. In the center, the title 'Apocalypse Now (napalm)' is written in a black, sans-serif font. Below the title, there is a bullet point followed by a YouTube URL: 'https://www.youtube.com/watch?v=Jts9suWlDIU'.

Apocalypse Now (napalm)

- <https://www.youtube.com/watch?v=Jts9suWlDIU>

Romans, roman Polanski is a Chinatown is another seminal film of this period starring Jack Nicholson the great director John Huston Faye dun away and it was produced by Robert heavens it is, now memorable for a several lines, but most importantly forget it Jake is Chinatown it is the that is the tag line thus the moral of the story. It was one of the first neon ova and revisits the classic nova of the forties, basically the theme deals with the land grabbing in California set during the 30's and the 40's here is the scene from Chinatown please watch it.

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Chinatown (Capable of anything)

- <https://www.youtube.com/watch?v=ppGd-2nEOVQ>

Martin Scorsese is yet another great director of that period along with Coppola Brian de Palma and woody Allen he is one of the most influential directors of that period with a

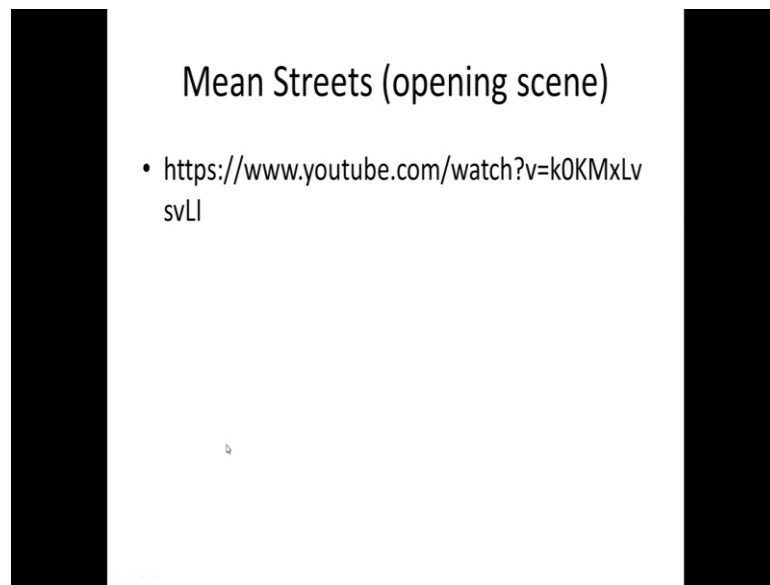
still making very interesting films. Scorsese he was born in little Italy new York in 1942 and studied at NYU, where he also taught films for a short while it is a presence of religion a key element of a Scorsese signature that sets in a part. He was basically turned of by church dogma and remain under, but it is still he remain under the spell of catholic ritual and iconography along with Coppola and woody Allen he is the most significant name at to associated with the new wave Hollywood.

His influences included the cinema of Ingmar Bergman and films such as *Allen Renez* *Hiroshima mon amour* on the water front and *east of Eden* both by Elias Kazan joint last year at Mario bomb and the misfits. He I realize directors as worried as John Ford, John Houston, Howard Hawks, Federico Fellini, Trufo Doodad Rane, Antonioni Rossellini and Michael Powell. His other influences include the include films such as the searches there at shoes citizen Kane and 400 blows he is a keens in a film and he often discusses films you can watch a number of his interviews.

And also the documentaries that he has been associated with documentaries on cinema most importantly someone title person personal journey with martin Scorsese, which is history on the great cinema the classic of his study is. His first well known film is whose that knocking at my door is staring have kettle, which is an essentially very personal film mean streets his major his first major success explode the doctrines of the catholic sect did believed in the idea of guilt and being annually he poses the question in the film can you really be a saint.

In this day in the spring of 1973 Scorsese is budget did not allow to shoot an everything in New York as he wanted to the interiors of mean streets, where shoot in los Angeles and the crew had only a week to do the exteriors in the sit streets of little Italy, where he grow up. The residents took objection at the title means streets, because they dint like the title and they felt it refer to their streets. A deeply personal coming of each film means streets was noted for it is rough documentary quality and also it is philosophy embodied in char lies convection Charlie as played by Harvey Keitel the pennons comes from action in this street and not in the church.

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Here is the opening shoot from means street and watch it for the home video effect and the documentary like fuel on the Scorsese extremely significant film is taxi driver which followed mean streets pool shredder the stream write a base travel that is played Robert de Nero on the un named man from dhathaves case notes from the underground. Traverse is state of Sedo masochism schizophrenia panorama are in this code by the absence of domestic life of any kind lack of connection with fellow cab drivers and the constant voice over that tells us, what is in his head, but fails to get communicated.

We have already done in one of our previous lectures are clipping from taxi driver and the close up shot of Robodian rose eyes and the opening scene. So, here you should recall that that he constantly talks to himself by way of wise over, but he is one of the most in communicative characters or controversial at the time of it is relies taxi driver is today regarded as a classic for his treatment of alienation urban Malay and exploration of dark area human cycle.

Now, Scorsese from the beginning of his carrier he had made his passion for world cinema obvious over the years his love of cinema has taken the form of constant concern to preserve and transmit his inheritance in 1979 he started sensitizing the film industry about the dangers to which, American films shot in colors since a 1950 was expose the east men process, which had replace technical quickly d grades both as negatives and as projection copies Scorsese conducted a successful campaign for the preservation of these films and establish good relations with Eastman Kodak is Scorsese is also collector of cinema at first he accumulate a 1000 of video cassettes employing an assistant to record

and classify this collection, which was suddenly enlarged by the appearance of cable TV.

We move on to talk about the next great film maker of this period Woody Allen. Now Woody Allen is also again like Coppola constantly associated with Golden Willows the cinematographer, who passed the very simply. His career took off with any Hall and he his association with Golden Willows also started with any Hall together they collaborated on 8 films together and they have created two visual masterpieces *Mad Hat* and *Selig*.

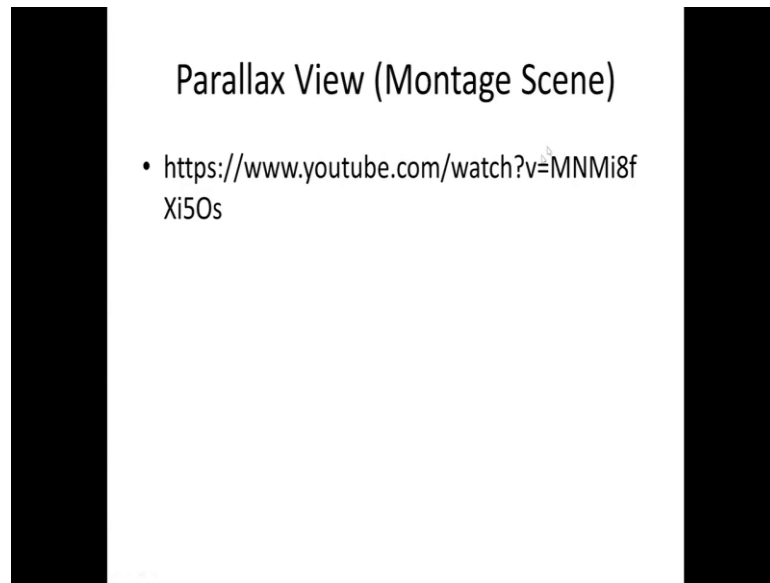
Woody Allen cinema is also notable for the use of it is narrative one of the best example for innovative narrative with any Holmic and the techniques that he uses in the films include breaking the fourth wall mixing the past and presents characters speaking in a sights to the camera or complete strangers in the film using subtitles that contradict the action and also some occasional use of animation. Breaking the fourth wall is the very common device as we are already seen in *Alphie* and before that we know *Joy Lio Go Dad*.

And this is one of the major contradictions of Woody Allen the narrative of course, his films are brilliantly acted also and most of the actors, who work with Woody Allen the end of getting the highest recognition for their actors. I would also like to mention the works of Alan J. Pakula, who is remarkable for his political kind of cinema. So, one major film is *Klute*, which was made in 1971 parallax view starring Warren Beatty 1974 all the president's men, which is based on nonfiction in 1976 his later works include *Presumed Innocent* and *The Pelican Brief* is starring Julia Roberts.

Pakula's political thrillers are remarkable for his skillful characterization and a paranoid sense of conspiracy in the *Klute* again, which is the neo noir the detective starts a romantic relationship with a call girl as played by Faye Dunaway, who is the killers the mysteries killers next probable victim in all the president's men he uses the docudrama style to uncover the water gate scandal that took place during president Nixon's time.

In parallax view Pakula uses extract in measures of large spaces with giddy heights in order to capture the scenes of *Para-no* here is scene *amonta damonta* scene from parallax view watch it.

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I have been talking about the great directors, but I no discussion of the second new wave can we complete without a mention of great actors of this time this is the time when we had a greatest actors of all time and they are associated is something called a method acting the method is school of acting. This is the time when new waves of film making made it necessary to have new are approaches towards acting.

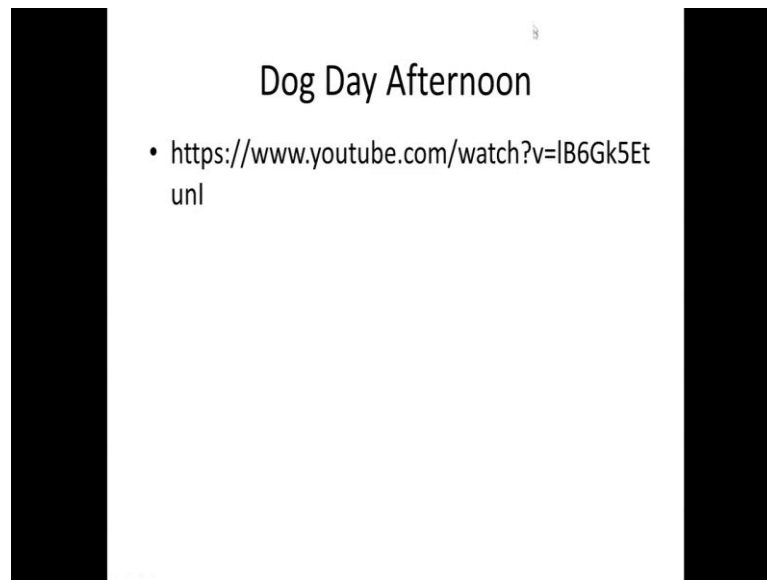
Now, according Orson Welles he says I am always making fun of the method, but I use a lot of things that are taking from it is a such is the impact and influence of a method. The premix this is school of acting were the Russian theater actor Stanislavski and this was known as the Stanislavski system, which held that an actor's main responsibility was to be believed is Stanislavski first employed methods such as emotional memory the method believed in preparing for a role that involve fear the for example, the actor must remember something frightening in attempt to at the part in the emotionally space of that fear they was felt.

In the US the Stanislavski system became popular as the method first made popular by the group theater in New York city in the 1930's in the US. And some of the stellar names associated with Lois trzeba along with a Stella Adler and Utah Hagen they were the most well known proponents of the approach. The method was the clear brakes from previous modes of acting that held that the actors job was to become the character and leave their own emotions behind.

The creation of physical entries into these emotionally states believing that the reputation

of certain acts and exercises could bridge the gap between life and of by stage was one of the key features of the method. The new group of actors included names such as Robert de Nero Al pachinko Jake Michelson Dustin Hoffman Fadanovi, Jinn Hackman, Harvey Keitel, Robert Duvall, Jane Fonda and also Meryl strep.

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Here is a scene from dog day afternoon starting Al pachinko and watch this same. Other great films and film makers of this period include Peter Bogdan on which, whose most memorable film is the last picture show. The films tag line said it all Anarene Texas 1951 nothing much his change a scene takes place outside town at the tank upon that briefly brakes the monotony of the flat Texas theory the Protagonist takes his friend fishing there even though there is nothing in the tank of titles.

But, Sam; however, does not like fish does not like to clean them does not like to smell them he goes fishing for the scenery the film focuses on the desserts dry lives desperation in loneliness of the people in a small town. The film introduced star such as jay bridges and Cybil shepherd to cinema and was photographed in beautiful black and white almost like in hacking back to those old a times.

William Friedkins the French connection even another monumental films of that time it is a fact based thriller about the drug ring busted up by the NYPD and it is adopted from a novel by Robert war fit can followed a traditional linear narrative and also inserted a scene following the success of violet starring Steve McQueen. The French connection expressed his admiration for the French masters fried can here also seen the film the

Greek film *Z*, which is film by directed by Costa Gavras and he wanted to you make a political trailer in documentary using a documentary technique thus like *Z*.

So, he captured street reality and gave the film loose hen held documentary like. He was also influence by *Drvolik* and wages of fear both by the French master an try charge a clues of Sikkim had grown up on films such as *citizen Kane* *psycho* and like most of the movie of Hollywood directors had might European films such as film glow up *Juliet* of the aspirates lag ova efini and a hard day's night.

According to William fried kin the plotted film is on the way out and is no longer of interest were serious director and new theater experience is under 30 and largely interested in abstract experience the idea is that newer people the younger people want newer experience of the newer kind of cinema, which distinct newer kind of cinematic language. Fried kin is also known for his horror the *exorcist*, which was motivated by fried kins enemy of Coppola and the inventory success of the *godfather* he said that a good part of my motivation was to make a better film, then Francis the novel on which, the *exorcist* based on seemed unfilmable and thing such as scene such as levitations and poltergeist and positions, where difficult to show on screen.

It is also surrounded by controversies that he made it and *exorcist* today a horror classic john Luke is also another important filmmaker of that time he came into the lime light with a film thx set in the 25th century Lukes realize that every film in the last 10 years had pointed out how terrible be are how wrong we were in Vietnam how we have rule in the world. I wanted to preserve what a set in generation of Americans thought being a teenager was really about from 1945 to 1962 his response was thus American graffiti in 1973, which is set in the 50's and is a nostalgic take on Americas. past

It portraits teenage rights of passages in a small town in the 1950's and a stars Harrison ford Ron Howard and Richard Dreyfuss the plot is very frenzy to a school boys ready to fly out of there is small town home the film maps the universal fear of leaving the warm and known for something cold unknown. Another great an landmark film of the period is *Saturday night fever* directed by john bad ham it is it also is right of passage film and reverse the musicals of classic Hollywood period.

John Travoltas character Tony Monaro is a working class Italian American from Brooklyn, but on Saturday nights he is the king of the disco he dresses up and goes to the discotheque 2001 odyssey. The film had music and it was an normally successful music

by bags and it also is credited for reinventing men's fashion it also gave birth to the birth of the it also gave birth to the modern dance film such as Greece footloose dirty dancing and it is several imitations.

When of the most successful period films of this period was stiffness steel bugs joss this is about a killer shark in a beach resort town and it follows a traditional narrative and its theme is a re-clear good versus evil good represented by the heroes who fight the killer shark. It is, what mosquitoes call a simplistic entertainment and steel bugs and Lukes together are credited for taking cinema back also remember close and countas of the third kind, which is a 1977 film and steel bug is coated as I wanted to take a child's point of view the uneducated innocence that allows a person to take this kind of quantum jump.

We have to also consider the father figure in Lukas in his steel bug most families are fatherless and of the absence father longing for and the kids grow up longing for the absence dad critics have read this as an nostalgia for authority. The plots in both Lukas and steel bug they are set emotion by the moral and emotional vacuum at the center of the home resolve by father surrogates one director whose film sought of is stands alone in this period is Michael he may knows the deer hunt this was a period when Vietnam in the war with America became a frequently occurring theme in Hollywood cinema.

Some of these films are coming home by hall Ashby the boys in company seed by Cindy fury go tell the Spartans by tadpole and Coppola was also shooting apocalypse now in Philippines. The deer hunter is above the working class Russian American from Pennsylvania the film stars with two rituals the marriage of his steel and just slays a through back to the extended wedding sequence of the godfather and dear hunting tree before protagonist and list in the Vietnam war.

The film then cuts to write into the middle of the war with the Americans business of wars forced to play Russian roulette and depicts the groove some realities of war. So, one of the greatest films of this period Michael Ciminis carrier did not exactly take of the ways Scorsese Coppola Brandy Pama and woody Allen's did that he has made one great film of that period and it is defiantly over film worth watching. The new Hollywood period that start at till the late 70's and it has left us the some of the most innovative films ever made.

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Selected readings/websites

- Gair, Christopher. *The American Counterculture*. Edinburgh: Edinburgh University Press, 2007.
- Hodgson, Godfrey. *America in Our Time*. New York: Vintage Books, 1976.
- Perry, Charles. *The Haight-Ashbury*. NY: Wenner, 2005.

I like to draw your attention to the reading list Gair, Christopher guarantee American counter culture Godfrey Hodgsons America in a time Charles Perry the height Eshbare.

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Selected readings/websites

- Biskind, Peter. *Easy Riders, Raging Bulls*. NY: Touchstone, 1999.
- Christie, Ian & Thompson, David (eds). *Scorsese on Scorsese*. NY: Faber & Faber, 1989.

Peter Biskind easy raiders raging bulls and David Thomson and Christy's Scorsese on Scorsese, so these are some of the femoral books that you can refer to.

Thank you, very much.