

## NEW HOLLYWOOD

### Hollywood in Decline:

1947 United States Vs. Paramount ruled that vertical control was monopolistic. Major studios forced to discontinue “block bookings”.  
Divest in theatre holdings

Expenditures in new technical innovations CinemaScope, 3-D, Stereophonic sound and color to challenge growth of TV. Big Budget movies:

Sparticus, Cleopatra, 10 Commandments, The Robe, Fall of the Roman Empire, etc

Competition from European Art Films (Italian Neo Realism, New Wave, New Neo realism, British) BERGMAN.- silence

Independent Producers- Houston, Zinneman, Kazan/  
1952- Burstyn V. Wilson over Rossolini’s *The Miracle* US Supreme Court affirmed the right of free speech for motion pictures under the first amendment allowed for more controversial subject matter. (Miracle one part of WAY OF LOVE..Italian film. New York State Board of regents bans film and shuts down the theatre revoking license 1950)

Without guaranteed incomes from Theatre studios stop producing pictures. Engage independent producers.. MIRAMAX/DISNEY (same thing happened in 90’s)

HUAC- BAD DAY AT BLACK ROCK  
HAYS CODE- THROWN OUT.

New Hollywood 1967 – 1976.

New Hollywood originated in the late 1960's, due to several economic and cultural factors, and involved new, young, innovative directors and actors breaking new boundaries in film. Key films of this period include 'Jaws', 'Easy Rider' and 'The Graduate'. They were considered so ground-breaking

because they mixed genres, and didn't stick to the old, traditional rules of film-making

## ANDREW SARRIS WRITES-Autuerist Manifesto- THE AMERICAN CINEMA 1963

At the end of the 1960s, the USA seemed to be erupting: Martin Luther King and Robert Kennedy were assassinated and the Vietnam War divided the nation; students began rebelling and Afro-Americans were becoming increasingly radical. Pop, rock and youth movements fused into a counterculture. The classic Hollywood film industry was suffering from a deep financial and creative crisis. A new film culture came into being and broken heroes took over the screens – suddenly, what had been inconceivable for “Old Hollywood” was now possible. An unease and concern about the world were being articulated, revealing the discrepancy between the official representation of socio-political events and people’s own real-life experiences. The big Hollywood studios were losing their audiences, while the new “independent” productions were being swamped at the box offices.

INFLUENCES – FRENCH NEW WAVE

BERTHOLD BRECHT

POP ART (NEO DADA) – WARHOL, STAN BRAKAGE

RAUCHENBERG, JASPER JOHNS

ANTONIONI’s BLOW UP

DADA- DUCHAMPS readymades....man ray, dali, buneel

MECHANIL REPRODUCTION/KITSCH

**Rebel Without a Cause (1955)**

**Directed by  
Nicholas Ray**

**Graduate, The (1967)**

**Faces (1968)**

**EASY RIDER 1969**

**WOODSTOC 1970**

**A CLOCWORK ORANGE 1971**

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Ignoring Corman's prolific output alone - 54 films as director, over 300 (!) as producer / executive producer - he discovered many young talents of the 1960's such as Jack Nicolson (5 films made together), Robert Towne (who would go on to write Chinatown) and Nicolas Roeg. Corman's place in cinematic history cannot be underestimated, as Leonard Maltin notes: "In 1970 Corman stopped directing to form his own company, New World, and produced a long string of successful drive-in fare, written and/or directed by such neophytes as Jonathan Demme, Joe Dante, Francis Ford Coppola, James Cameron, and Ron Howard; he also gave Peter Bogdanovich and Martin Scorsese their studio directing debuts. At New World Pictures he also, incongruously, distributed to American audiences such distinguished fare as Ingmar Bergman's *Cries and Whispers* (1972) and Federico Fellini's *Amarcord* (1974). After selling his interest in New World, he launched Concorde Pictures, which specialized in the kind of low-budget product with which he began his career. In 1990 he finally returned to directing with *Frankenstein Unbound* and has expressed a desire to do more. In his own way, he is as influential as any filmmaker who ever lived, and several of his "graduates" have acknowledged their debt by giving him cameo roles in such films as *The Godfather part II* (1974), *The Howling* (1980) and *The Silence of the Lambs* (1991). He published his autobiography, "How I Made A Hundred Movies in Hollywood and Never Lost a Dime," in 1990."