



SILVERSCREEN
PRIMARY
EDUCATION

1970s Cinema: The Rebirth of Hollywood

By Adam Pepper

Session 3



Welcome to Session 3 of this '1970s Cinema: The Rebirth of Hollywood' course!

Over ten weeks, we will journey through over 30 years of cinema to find the secrets behind some of the most iconic, ground-breaking, popular and culture-changing stories and movies from this, the grooviest of all decades!

We will study the directors, writers, actors, stories and history of the time to uncover how the 1970s created such a shift in film and storytelling, and gave us some of our most legendary film-makers.

We will look at their childhoods, their experiences, their first film experiences and the news they lived through to chart a path to some of the greatest films ever made.

Session 3:

We pick up in Week Three fresh off the disaster that was 'THX 1138', George Lucas's experimental sci-fi epic which almost destroyed Francis Ford Coppola's film company and the careers of at least six other directors.

From now on, studios would be less inclined to trust these young, brash, 'new guys' with their money, cameras and time.

But, while people like Roger Corman continue to give opportunities and freedom to these young creatives, there are still flames to be kindled!

This week, a certain Mafia-based novel, selling more copies than The Bible, is ripe for adaptation; if only the film studios could find the right director/right cast/right time/right period setting/right approach to get it made!

And as our younger directors leave film school and try to find their first paying gigs, what choices will they make?

The early 70s is such an exciting time for these film-makers and actors to begin to strike out and make their mark with some of the best, most exciting and most game-changing movies in history!

Useful information for Session 3:

Peter Bogdanovich (July 30, 1939 – January 6, 2022) was an American director, writer, actor, producer, critic, and film historian. He started his career as a film critic for *Film Culture* and *Esquire* before becoming a prominent filmmaker as part of the New Hollywood movement. He received accolades including a BAFTA Award and Grammy Award, as well as nominations for two Academy Awards and two Golden Globe Awards.

Bogdanovich worked as a film journalist until he was hired to work on Roger Corman's *The Wild Angels* (1966). His credited feature film debut came with *Targets* (1968), before his career breakthrough with the drama *The Last Picture Show* (1971) which earned him Academy Award nominations for Best Director and Best Adapted Screenplay, and the acclaimed films *What's Up, Doc?* (1972) and *Paper Moon* (1973). Other films include *Saint Jack* (1979), *They All Laughed* (1981), *Mask* (1985), *Noises Off* (1992), *The Cat's Meow* (2001), and *She's Funny That Way* (2014).

As an actor, he was known for his roles in HBO series *The Sopranos* and Orson Welles's last film *The Other Side of the Wind* (2018), which he also helped finish. He received a Grammy Award for Best Music Film for directing the Tom Petty documentary *Runnin' Down a Dream* (2007).

Bogdanovich directed documentaries such as *Directed by John Ford* (1971) and *The Great Buster: A Celebration* (2018). He also published numerous books, some of which include in-depth interviews with friends Howard Hawks, Alfred Hitchcock, and Orson Welles. Bogdanovich's works have been cited as important influences by many major filmmakers.

Robert Evans

Robert Evans (born Robert J. Shapera; June 29, 1930 – October 26, 2019) was an American film producer who worked on *Rosemary's Baby* (1968), *Love Story* (1970), *The Godfather* (1972), and *Chinatown* (1974).

Evans began his career in a successful business venture with his brother, selling women's apparel. In 1956, while on a business trip, he was by chance spotted by actress Norma Shearer, who thought he would be right to play the role of her late husband Irving Thalberg in *Man of a Thousand Faces* (1957). Thus he began a brief film acting career.

In 1962, Evans went into film producing instead, using his accumulated wealth from the clothing business, and began a meteoric rise in the industry. He was made head of Paramount Pictures in 1967. While there, he improved the ailing Paramount's fortunes through a string of commercially and critically acclaimed films.

In 1974, he stepped down to produce films on his own. In 1980, Evans's career, and life, took a downturn after he pled guilty to cocaine trafficking. Over the next 12 years, he produced only two films, both financial flops: *The Cotton Club* (1984) and the *Chinatown* sequel *The Two Jakes* (1990). In 1993, he produced films on a more regular basis, with a mixed track record that included both flops (such as *Jade* in 1995) and hits such as *How to Lose a Guy in 10 Days* in 2003, his final film credit.

Films to look out for:

Who's That Knocking At My Door? (1967)

The Last Picture Show (1971)

Harold And Maude (1971)

The Godfather (1972)

Boxcar Bertha (1972)

American Graffiti (1973)



