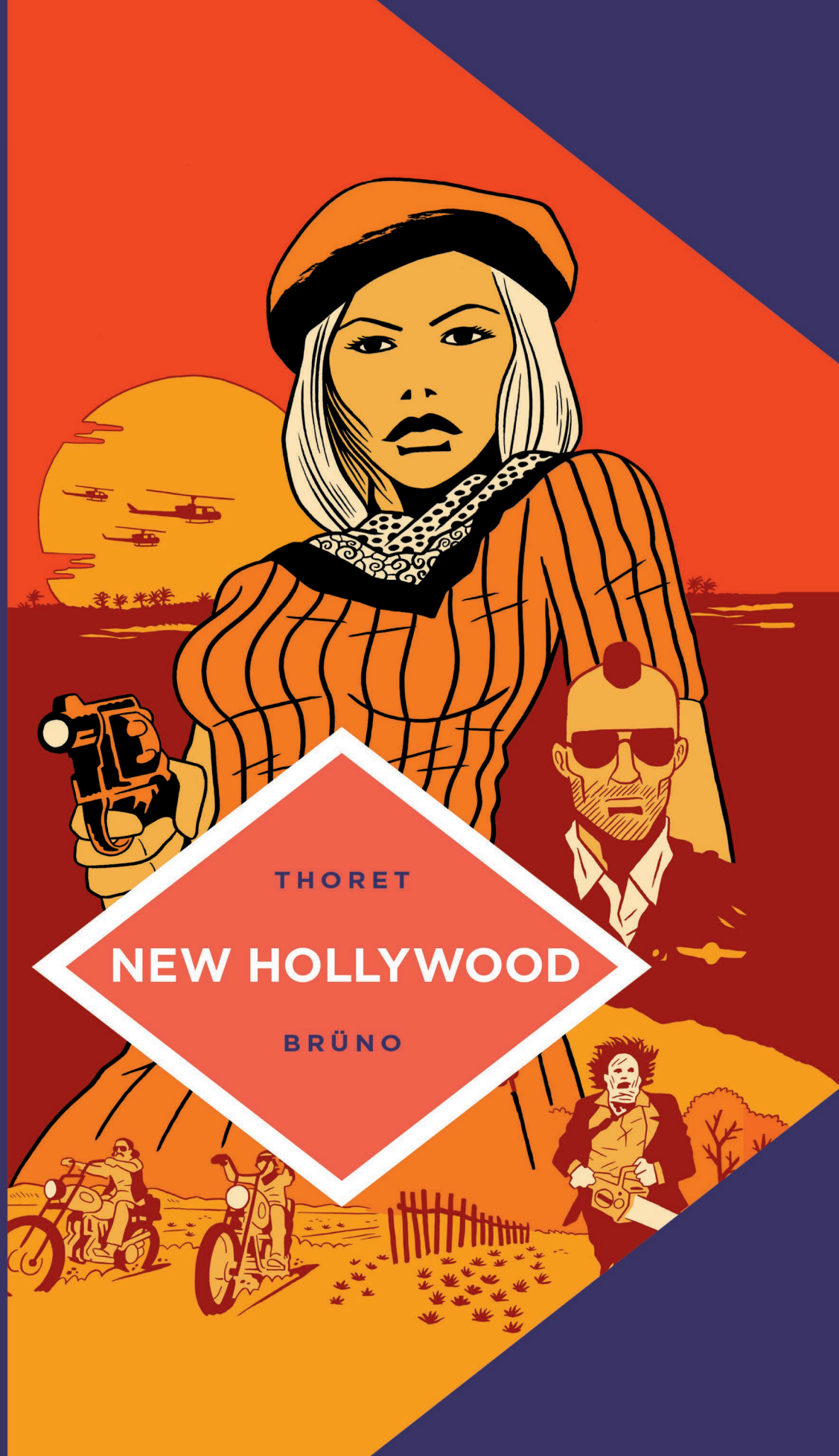


THE LITTLE BOOK OF KNOWLEDGE



THORET

NEW HOLLYWOOD

BRÜNO



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ISBN: 978-1-68405-068-0

21 20 19 18 1 2 3 4

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Created for Editions Du Lombard by David Vandermeulen and
Nathalie Van Campenhoutd.

Original layout by Elhadi Yazi, Eric Laurin, and Rebekah Paulovich.

THE LITTLE BOOK
OF KNOWLEDGE:

NEW HOLLYWOOD

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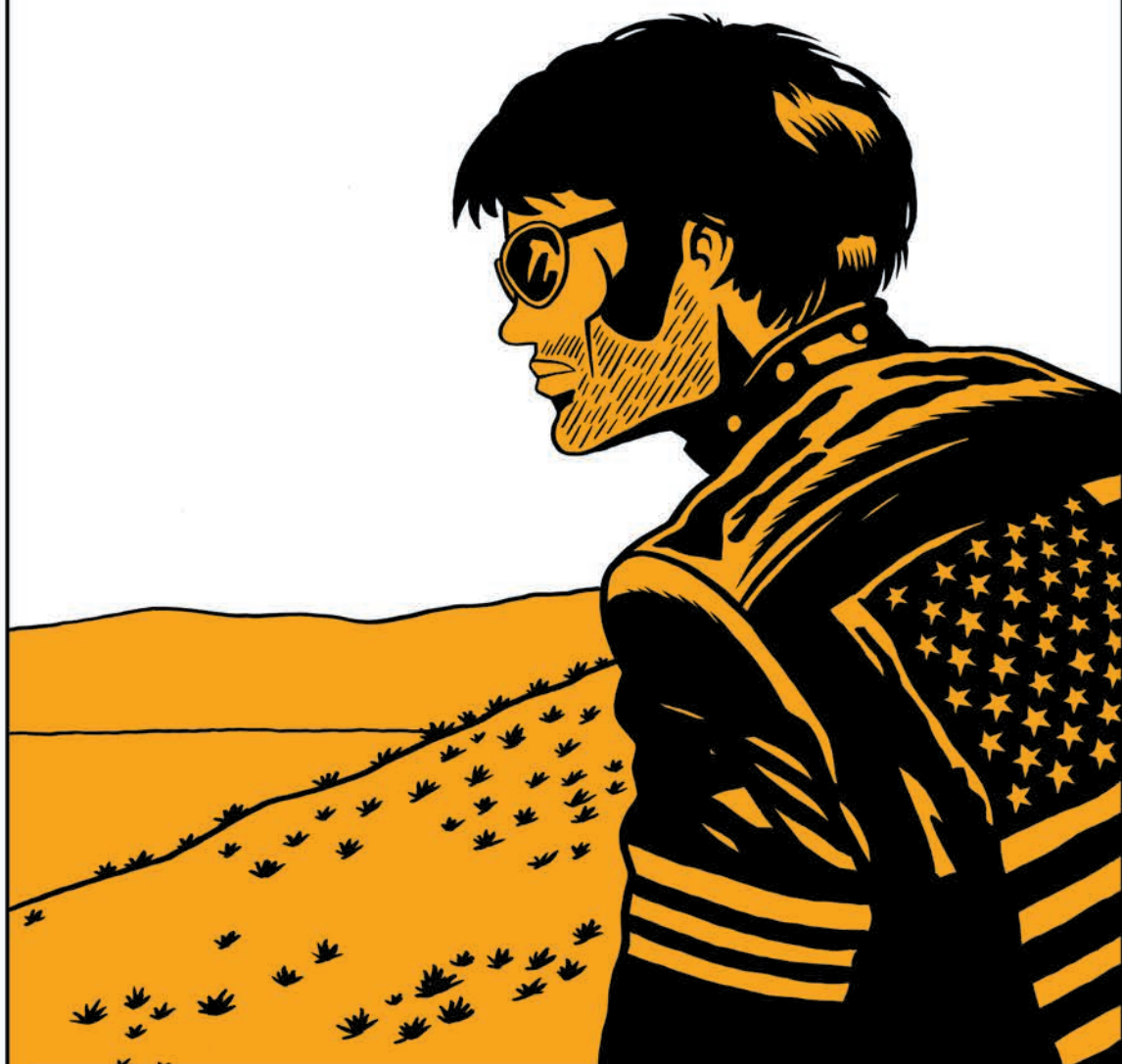
COLLECTION DESIGN BY
RON ESTEVEZ

PUBLISHER:
GREG GOLDSTEIN

THERE WAS MADNESS IN ANY DIRECTION, AT ANY HOUR. IF NOT ACROSS THE BAY, THEN UP THE GOLDEN GATE OR DOWN 101 TO LOS ALTOS OR LA HONDA... YOU COULD STRIKE SPARKS ANYWHERE.

THERE WAS A FANTASTIC UNIVERSAL SENSE THAT WHATEVER WE WERE DOING WAS RIGHT, THAT WE WERE WINNING. AND THAT, I THINK, WAS THE HANDLE - THAT SENSE OF INEVITABLE VICTORY OVER THE FORCES OF OLD AND EVIL. NOT IN ANY MEAN OR MILITARY SENSE; WE DIDN'T NEED THAT.

OUR ENERGY WOULD SIMPLY PREVAIL. THERE WAS NO POINT IN FIGHTING - ON OUR SIDE OR THEIRS. WE HAD ALL THE MOMENTUM; WE WERE RIDING THE CREST OF A HIGH AND BEAUTIFUL WAVE.



SO NOW, LESS THAN FIVE YEARS LATER, YOU CAN GO UP ON A STEEP HILL IN LAS VEGAS AND LOOK WEST, AND WITH THE RIGHT KIND OF EYES YOU CAN ALMOST SEE THE HIGH-WATER MARK - THAT PLACE WHERE THE WAVE FINALLY BROKE AND ROLLED BACK.

HUNTER S. THOMPSON, *FEAR AND LOATHING IN LAS VEGAS*, 1971.

FROM THE LATE 1950S TO 1967, AMERICAN CINEMA ENTERED A DARK AGE, BESET BY DYING CLASSICISM, FALLING TICKET SALES, GROWING COMPETITION FROM TELEVISION, THE RISE OF DRIVE-INS, AND ABOVE ALL, THE EMERGENCE OF YOUNGER AUDIENCES WHO DEMANDED OTHER THINGS THAN WHAT THE STUDIOS KEPT PUTTING OUT. AND SO, UNSURE OF THEMSELVES, AMERICAN FILMMAKERS CAST ABOUT, BORROWING AT FIRST FROM THE ITALIAN AND FRENCH NEW WAVES (*WICKY ONE*) AND PSYCHOANALYSIS (*THE LEFT HANDED GUN*).



AT THE TIME, STUDIOS WERE STILL HEADED BY SEPTUAGENARIANS WHO'D GOTTEN THEIR START IN THE SILENT ERA, MUCH LIKE JACK WARNER. IN RESPONSE TO THIS NEW STATE OF AFFAIRS, STUDIO HEADS EMBARKED ON EVER COSTLIER AND MORE GRANDIOSE PROJECTS, SWAN SONGS OF PHARAONIC SPLENDOR, WHICH THEY BELIEVED WOULD LURE AUDIENCES BACK INTO THEATRES.



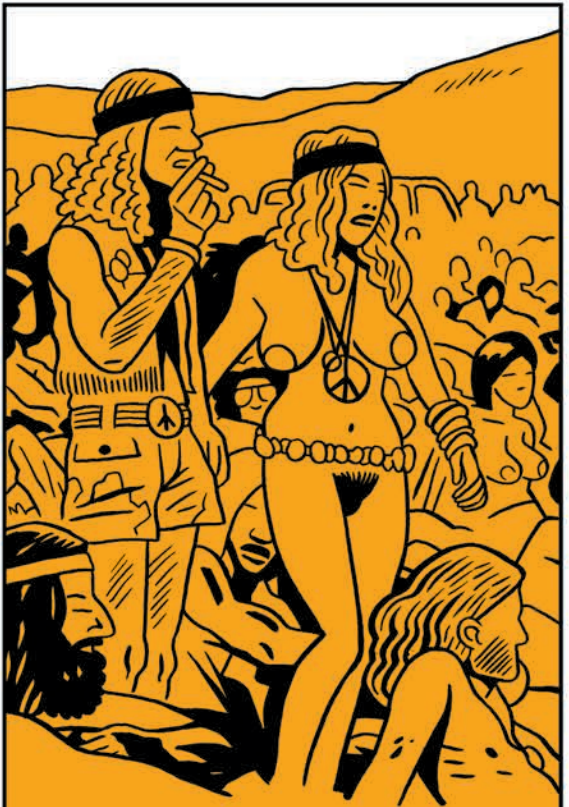
BUT FROM *CLEOPATRA* (1963), WHICH ALMOST RUINED FOX, TO *BATTLE OF BRITAIN* (GUY HAMILTON, 1969), FROM *HELLO, DOLLY!* (GENE KELLY, 1969) TO ROBERT WISE'S *STAR!*—ALL THESE MOVIES FAILED SPECTACULARLY.



THE RADICAL CHANGES THAT CAME ABOUT RIGHT FROM THE START OF THE '60S, THE WIDENING GAP BETWEEN THE STUDIOS AND THEIR AUDIENCES, ALLOWED A NEW GENERATION—THE MOVIE BRATS—TO TAKE CONTROL.



THE WORLD THEN SEEMED TO BE DIVIDED INTO TWO CAMPS. ON ONE SIDE: MINORITY UPRISINGS, POLITICAL ASSASSINATIONS, THE VIETNAM WAR, AND THE DAILY FEAR OF BEING DRAFTED. ON THE OTHER: THE HIPPIE DREAM, ITS PARADE OF LIBERATING PROMISES AND THE ADVENT OF FLOWER POWER. OLD HOLLYWOOD VS. NEW, A HANDFUL OF KINGPINS CLINGING TO OLD PRODUCTION METHODS VS. AN EMERGING GENERATION OF FILMMAKERS, SCREENWRITERS, PRODUCERS, ACTORS...



... AND AUDIENCES, WHO ONLY HAD EYES FOR THE VALUES EXTOLLED BY THE COUNTERCULTURE AND ITS NEW GURUS: TIMOTHY LEARY, BOB DYLAN, DENNIS HOPPER... SEX, DRUGS, PROTEST, ROCK N'ROLL, AND THE UTOPIA OF COMMUNAL LIVING WERE THE KEYWORDS OF THE DAY.

1967: THE YEAR ARTHUR PENN AND WARREN BEATTY
TEAMED UP TO SHOOT *BONNIE AND CLYDE*, THE MOVIE THAT
WOULD SHAKE THE VERY FOUNDATIONS OF OLD HOLLYWOOD.

A FEW MONTHS LATER, PETER FONDA, DENNIS HOPPER, AND BERT
SCHNEIDER WOULD DEAL IT A DEATH BLOW WITH *EASY RIDER*.

"NEW HOLLYWOOD" WAS BORN, AND FOR THE
FIRST TIME IN THE HISTORY OF AMERICAN CINEMA,
FILMMAKERS BECAME FULL-FLEDGED ALTEURS (THE
EUROPEAN NEW WAVES WERE PIVOTAL SOURCES OF
INSPIRATION FOR THEM), AND AS SUCH, IMPOSED
THEIR RULES ON STUDIO HEADS.



IT WAS THE
BEGINNING OF AN
ENCHANTED INTERLUDE
THAT LASTED THIRTEEN
YEARS, FROM 1967 TO
1980. IT SAW A SPATE OF
NEW NAMES—DIRECTORS,
ACTORS, WRITERS,
PRODUCERS—AND A
FLOOD OF FILMS THAT
REINVENTED AMERICAN
CINEMA AND HAVE SINCE
BECOME CLASSICS.



THE 1970S:
THE LAST GOLDEN
AGE OF AMERICAN
CINEMA, AND THE
GREAT ROMANTIC
FRONTIER OF
CONTEMPORARY
FILM.