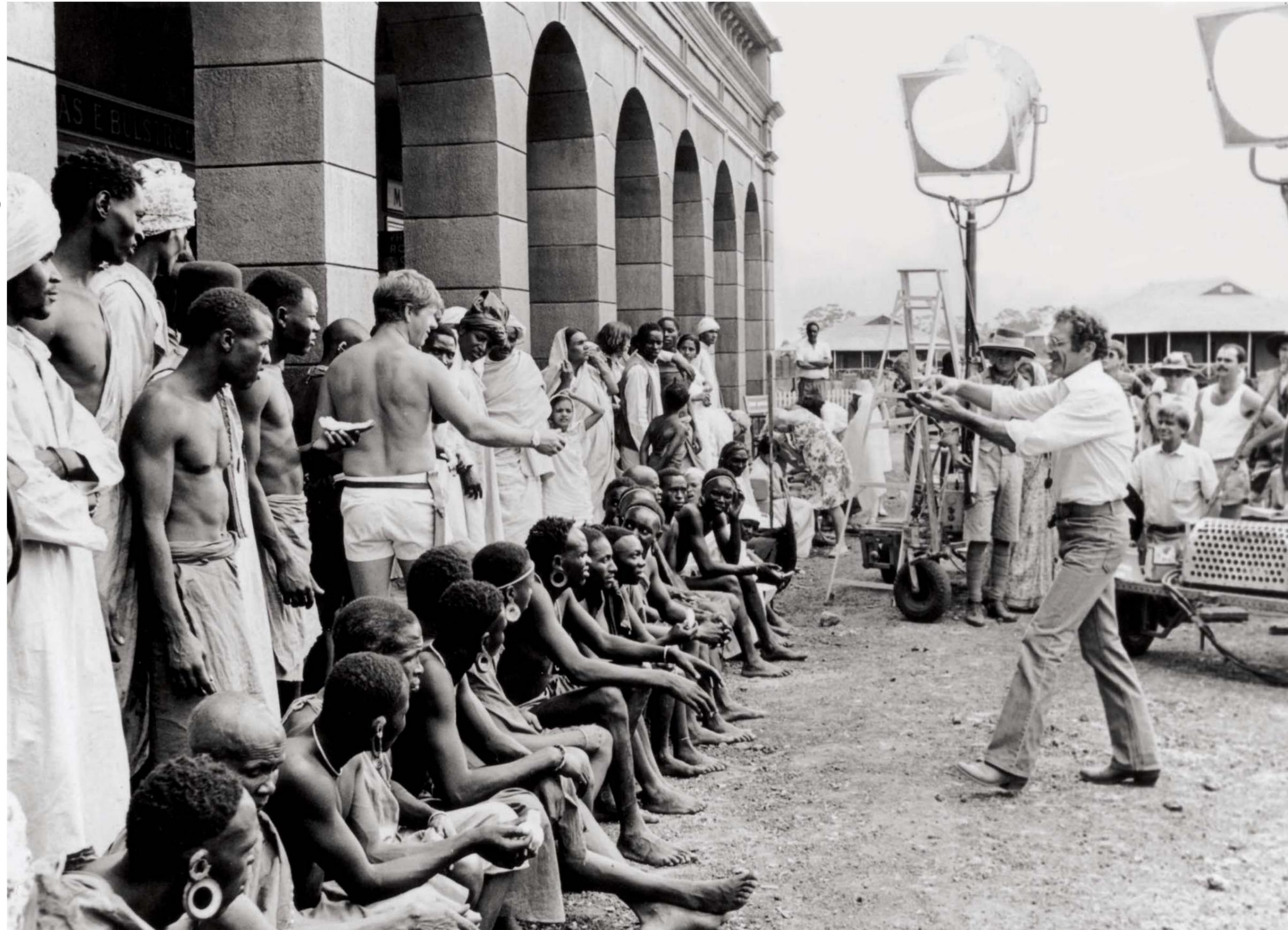


# GAME CHANGERS

Directors broke new ground from 1965-1989—politically, socially, and sexually. These were no longer your father’s pictures. Here’s a cross section of some of the most memorable work of the period.

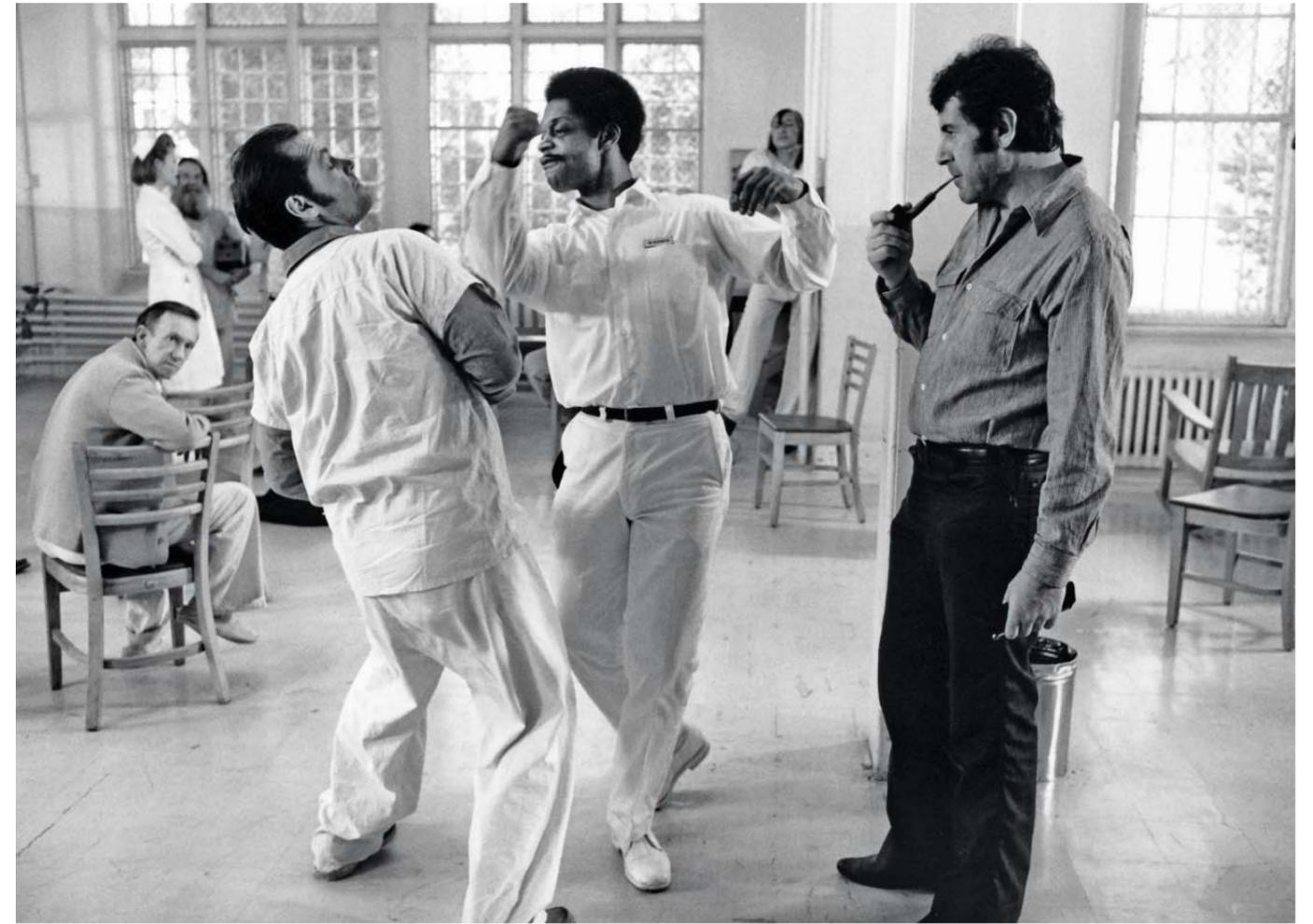


**DISTANT LANDS:** (above) George Lucas traveled to a galaxy far, far away (actually Tunisia) to shoot *Star Wars* (1977) and profoundly changed where films could go and what they could do. He wanted his new world to look lived in, not polished and shiny, so he had the cleaning crew leave the floor of the set scuffed and dull. (opposite) Sydney Pollack shot most of his Oscar-winning film *Out of Africa* (1985) in Kenya. “There isn’t any way I could have shot it anywhere but in Africa—it was the music and the place of the film.”





**POLITICAL:** Costa-Gavras (right), with legendary cinematographer Raoul Coutard, practically invented the modern protest film with *Z* in 1969 using a blend of neorealism, melodrama, and cinéma vérité. “We had to shoot quickly because we didn’t have much money. But it was important for all of us to make that movie.”



**MIND GAMES:** Milos Forman directed *One Flew Over the Cuckoo’s Nest* (1975) in a naturalistic style in response to “the totally stupid socialist rallies and movies which were made in those times” in his native Czechoslovakia. “I was fascinated just to see real faces on the screen. ... That’s what cinéma vérité taught me.”



**WELCOME:** Bob Fosse’s *Cabaret* (1972), starring Liza Minnelli, was not an uplifting musical. Set in Berlin in 1931, it used music and dance only as organic elements in the story, much of it in the famed Kit Kat Klub, which Fosse shot with odd angles and unflattering close-ups to create an atmosphere of decadence.



**ON TRACK:** William Friedkin’s *The French Connection* (1971), with Gene Hackman, ushered in an era of neorealist directors. The famous chase scene was shot out of sequence in freezing weather in Brooklyn. It took more than five weeks because the crew could shoot only between 10 a.m. and 3 p.m.

PHOTOS: (TOP) COURTESY OF CRITERION; (BOTTOM LEFT) EVERETT; (BOTTOM RIGHT) KOBAL

PHOTOS: (TOP) SAUL ZAENZIG COMPANY; (BOTTOM LEFT) COURTESY OF TAYLOR HACKFORD; (BOTTOM RIGHT) EVERETT



**WHERE THEY BELONG:** Taylor Hackford (left) kept Louis Gossett Jr. (center) in separate living quarters from the rest of the cast, including Richard Gere (right), while shooting *An Officer and a Gentleman* (1982). That way Gossett could intimidate the other actors more during his scenes as a drill sergeant.



**PROTEST PICTURE:** Hal Ashby’s *Coming Home* (1978), starring Jane Fonda, was the first major studio picture to deal with the Vietnam War. Ashby blended dramatic set pieces with documentary-style footage, most notably in the opening sequence where paralyzed vets improvised on their feelings about the war.



**PLASTICS:** Mike Nichols (back center), directing Dustin Hoffman and Anne Bancroft, tapped into the disillusioned mood of the nation's youth with *The Graduate* (1967).



**A MAN'S WORLD:** Barbra Streisand starred in and made her directing debut with *Yentl* (1983). She had been trying to make the film for 14 years and identified with the main character, who had to dress up as a boy to study Talmud. "The challenge of directing was an unknown. I had to prove myself all over again."

PHOTOS: (OPPOSITE) PHOTOFEEST; (TOP) MGM; (BOTTOM LEFT) PHOTOFEEST; (BOTTOM RIGHT) BFI



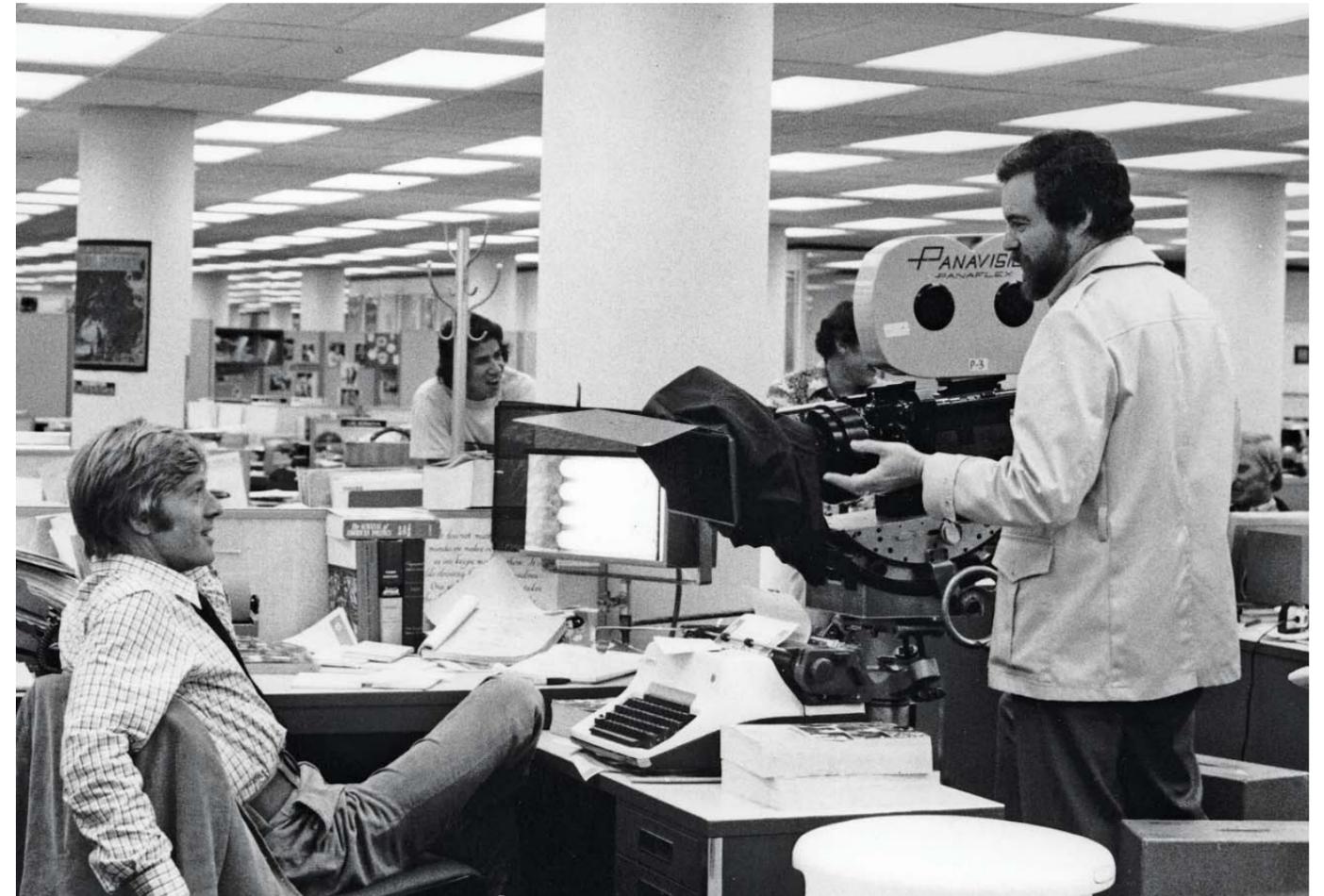
**FORGET IT, JAKE:** Roman Polanski captured the feel of classic film noir in *Chinatown* (1974), but staged much of it in the bright sunlight of Southern California. In keeping with the tradition of Raymond Chandler novels, he shot the entire film from the perspective of the main character, J.J. Gittes (Jack Nicholson).



**TOUCH ME:** Steven Spielberg's *Close Encounters of the Third Kind* (1977) broke new ground by combining elements of a domestic drama with the mystical quality of UFOs. He used Method acting techniques to get the performance he wanted from Cary Guffey, who was just 3 years old when he was cast.



**THE GREAT ONE:** Richard Attenborough assembled 300,000 extras wearing white for the funeral scene in *Gandhi* (1982). Ben Kingsley (center) looked so much like Gandhi that some locals believed him to be Gandhi's ghost. The film won eight Oscars and "transformed my opportunity to work overnight," said Attenborough.



**DIRTY TRICKS:** Alan Pakula (right), with Robert Redford, recreated *The Washington Post* newsroom at a Burbank studio for *All the President's Men* (1976). The *Post* shipped several crates of actual newsroom refuse to the set. Just as Watergate changed the country, the picture signaled the loss of innocence on screen.



**X-RATED:** Pushing the bounds of sex in cinema, Bernardo Bertolucci's *Last Tango in Paris* (1972), with Marlon Brando and Maria Schneider, created international controversy. Pauline Kael famously likened its impact to the premiere of Stravinsky's *The Rite of Spring* and said it "altered the face of an art form."



**IN MEMORIES:** David Lynch's inspiration for the surreal film noir *Blue Velvet* (1986), with Kyle MacLachlan and Isabella Rossellini, came from three things: a childhood experience seeing a naked woman on the street, the image of a severed ear, and the mood of the Bobby Vinton song.

PHOTOS (TOP) AMPAS; (BOTTOM LEFT) EVERETT; (BOTTOM RIGHT) BFI

PHOTOS (TOP) KOBAL; (BOTTOM LEFT) COURTESY OF MICHAEL APTE; (BOTTOM RIGHT) AMPAS



**OPRY SINGER:** Michael Apte, working with Sissy Spacek on *Coal Miner's Daughter* (1980), brought a documentarian's eye to his biopic of country singer Loretta Lynn. Both Lynn and Spacek thought Apte's British outsider's point of view helped avoid the usual stereotypes of mountain culture.



**HIGH TIMES:** When first-time director Amy Heckerling, with Judge Reinhold, started shooting *Fast Times at Ridgemont High* (1982), she wanted to make a less structured comedy in the vein of *American Graffiti* where "if you woke up and found yourself living in the movie, you'd be happy. I wanted that kind of feel."



**ON THE STREET:** John Schlesinger's *Midnight Cowboy* (1969), with Dustin Hoffman and Jon Voight (left), is the only X-rated film to win an Academy Award for best picture. A studio executive sent Schlesinger a memo saying, "If we could clean this up and add a few songs, it could be a great vehicle for Elvis Presley."



**MAD AS HELL:** Sidney Lumet shot *Network* (1976) using a specific lighting scheme: The film's opening scenes had as little light as possible, almost like a documentary. Gradually he added more light and camera moves, and by the end of the film, it was as brightly lit and slick as he could make it.

PHOTOS: (TOP) PHOTOFEST; (BOTTOM) EVERETT; (OPPOSITE) AMPAS



**PSYCHED OUT:** *Carrie* (1976), directed by Brian De Palma (left), was called the *Psycho* of its generation. The climactic blood bath in the prom scene took two weeks to shoot.