

The New Wave

Spurred by social changes in the mid-'60s, a new generation of directors started exploding the content and pushing the boundaries of American filmmaking. It was a brief golden age that produced some of the most provocative and exciting movies since the heyday of Hollywood.



POOL PARTY: (above) Mike Nichols (left) shooting a scene with Dustin Hoffman floating aimlessly in the family pool in *The Graduate* (1967). Nichols used womb imagery like this throughout the film to suggest the character didn't know what to do with his life. (opposite) When *Bonnie and Clyde* came out in 1967, it was attacked for its bloodiness. Arthur Penn, working with Warren Beatty and Faye Dunaway, later said, "You had to be an ostrich with a neck two miles long buried in the sand not to see we were living in a violent time."



PHOTOS: MGM; (OPPOSITE) WARNER BROS.; SEVEN ARTS AND TATIA-HILLER



DON'T JUMP: Elaine May made her directing debut in 1971 with the screwball comedy *A New Leaf*, shot in Manhattan and Queens. The film was a critical success and Roger Ebert called it "one of the funniest movies of our unfunny age."



ROOM SERVICE: Alan Pakula (center), with Jane Fonda and Donald Sutherland, shooting *Klute* (1971) on a New York soundstage. The set had a working toilet so Fonda could spend the night there. "Once you've set your locations and have your sets designed," he said, "the look of the picture is locked in."



WORKING CLASS: Bob Rafelson (right), with Jack Nicholson on an oil rig, didn't move his camera for any exterior shots in *Five Easy Pieces* (1970). As a disenchanted child prodigy who passes up a career in music for a blue-collar lifestyle, Nicholson's character fit right in with the rebellious times.

PHOTOS: (TOP) WARNER BROS. INC. AND GUS PRODUCTIONS/MPTV.NET; (BOTTOM) EVERETT COLLECTION; (OPPOSITE) AMPAS



IN THE HOOD: Martin Scorsese, with Robert De Niro (left) and Harvey Keitel, shot *Mean Streets* (1973) in a handheld, documentary style, partially because the \$300,000 budget didn't allow for laying down lots of tracks. Half of the budget went for clearances on vintage rock 'n' roll songs.



ON THE ROAD: As almost a companion piece to *Easy Rider*, Francis Coppola's *The Rain People* (1969) followed a middle-aged woman as she set out to find self-fulfillment in America. It was partially shot in small towns in West Virginia and Nebraska on an estimated budget of \$750,000.



STREET SCENE: William Friedkin working with Gene Hackman (center) and Roy Scheider on *The French Connection* (1971). The famous chase scene was shot in the dead of winter in Brooklyn, where it was sometimes so cold the camera equipment froze and the train wouldn't start.



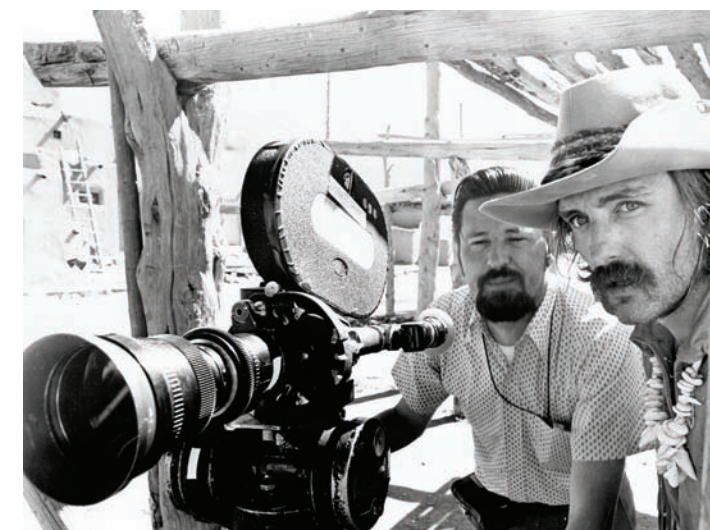
OLD SCHOOL: Peter Bogdanovich directs Cybill Shepherd in her screen debut on *The Last Picture Show* (1971). When Bogdanovich consulted with his friend Orson Welles about the viability of shooting in black and white, Welles reportedly told him, "Of course you'll shoot it in black and white!"

PHOTOS: (TOP) WARNER BROS.; (BOTTOM LEFT) AMPAS; EVERETT COLLECTION



HAPPY DAYS: George Lucas (center), with Ron Howard, encouraged the actors on *American Graffiti* (1973) to improvise, adding to the documentary feel. Universal gave him total artistic control and final cut as long as he stayed on budget—\$777,777.77. He shot the film in 29 days.

PHOTOS: (TOP) WARNER BROS.-SEVEN ARTS, INC.; (BOTTOM LEFT) UNIVERSAL; COLUMBIA PICTURES



NEW TIMES: Made on a budget of about \$340,000 (it made \$60 million worldwide), *Easy Rider* (1969) was one of the first films to target a counter-culture audience and helped ignite the New Hollywood. Dennis Hopper shot on locations including Louisiana, Arizona and Monument Valley.



WALKING WOUNDED: Robert Altman, with Elliott Gould and Donald Sutherland, had every reference to Korea removed from *M*A*S*H* (1970), so the setting would be mistaken for Vietnam and reinforce its anti-war statement. Altman later said, "This film wasn't released—it escaped."



BACK TO THE FUTURE:

Woody Allen originally conceived the story for *Sleeper* (1973), in which people in the future are forbidden to talk, as a modern silent film. The futuristic sets and costumes caused the picture to run behind schedule, but the final cost was still only \$2 million.



THE LAST SUPPER: Sam Peckinpah took the violence of the times to a new level in *The Wild Bunch* (1969), exploding 10,000 squibs for the film's bloody finale. He used 3,600 cuts (the average film then had 600) to give the audience "some idea of what it's like to be gunned down."

PHOTOS: (TOP) MGM; (BOTTOM) WARNER BROS.-SEVEN ARTS, INC.; (OPPOSITE) EVERETT COLLECTION