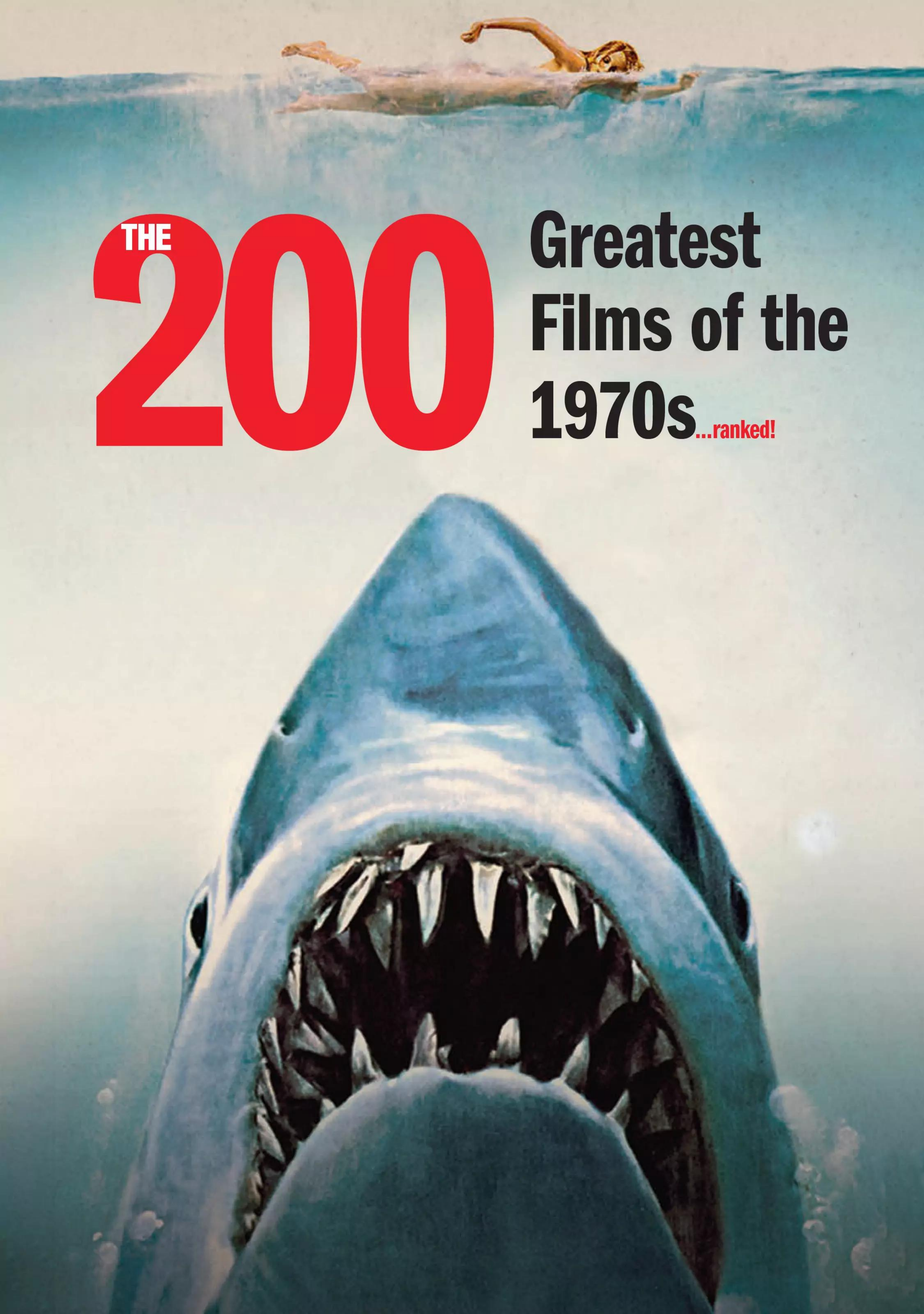




THE
200

**Greatest
Films of the
1970s...ranked!**



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WELCOME

to The 200 Greatest Films of the 1970s...Ranked!

WILLKOMMEN, bienvenue, welcome!, as the MC in Bob Fosse's Weimar Republic era Berlin set musical *Cabaret* so proudly announced with his gang of misfits for backup. The 1970s was a decade that redefined cinema and announced new names in Hollywood like Francis Ford Coppola, Martin Scorsese, George Lucas and Steven Spielberg. It was also an era that ushered in the weirdos in

there have been multiple retrospectives and reappraisals of the filmmakers who we have long admired and perhaps only recently rediscovered. We've tried to include a combination of the classic titles many hold dear and shine a light on the ones that may have got a little lost in history, but thanks to the hard work of archivists, programmers at film festivals and film clubs have been celebrated in modern times. Many of the films we've written about starred actors with a deep political conscience and were



independent film, horror and global cinema who all took audacious risks to make their pictures. The legacy of political assassinations from the 1960s and the continuing Vietnam War hung heavy in the air as did the Watergate scandal and with it came portraits of haunted men where innovative filmmakers summoned a claustrophobic ambience of paranoia and alienation. But it wasn't all introspective gloom. Comedy was alivvvve!! in Mel Brooks' parodies and satires such as *Young Frankenstein* and *Blazing Saddles*. Razor sharp wit hit hard in Elaine May's *The Heartbreak Kid* and warming observant humour brought ensemble comedies from Joan Micklin Silver to life. Since that period

written and directed by people who felt compelled to examine systemic ethical issues. Take for example, Marlon Brando's decision to refuse his Oscar for *The Godfather* at the 45th annual Academy Awards in 1973 – he sent Scaheen Littlefeather to deliver a civil rights message about Native Americans instead. It was a moment met with cheers and boos! Technically it was also a boundary pushing decade which is reflected in our top twenty choices. It was an exhilarating period in cinema where the paradigms of traditional filmmaking were shattered. We hope you enjoy reading.

KATHERINE MCLAUGHLIN, EDITOR

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Meet the Panel

MEET THE PEOPLE RESPONSIBLE FOR VOTING IN THE POLL TO DECIDE ON THE GREATEST FILMS OF THE 1970S

1. KIM NEWMAN

Kim Newman is a British critic, author and broadcaster. His books about film include *Nightmare Movies*, *Kim Newman's Video Dungeon* and BFI Classics booklets on *Cat People*, *Doctor Who* and *Quatermass and the Pit*. His fiction includes the *Anno Dracula* series, the *Drearcliff Grange School* novels, *The Night Mayor*, *The Quorum*, *Professor Moriarty: The Hound of the d'Urbervilles*, *Angels of Music*, *A Christmas Ghost Story*, *Something More Than Night* and *Model Actress Whatever*. He has written for television (Mark Kermode's *Secrets of Cinema*), radio (*Afternoon Theatre: Cry-Babies*) and the theatre (*The Hallowe'en Sessions*), contributed many commentary tracks and extra features to Blu Ray releases, and directed a tiny film (*Missing Girl*). His web-site is at www.johnnyalucard.com.

FAVOURITE 1970S FILM

"My personal favourite 1970s film is John Hancock's *Let's Scare Jessica to Death...* which has a particular sunstruck creepiness and sense of times changing, and several still-terrifying set-pieces. I admit I saw it at an impressionable age (14) and it has stuck in my mind ever since."

2. BECKY LIMA-MATTHEWS

Becky is a freelance arts and culture writer based in London, with a love of Agnès Varda, Martin Scorsese, 70s thrillers, Brazilian cinema, Mike Leigh, Bruce Lee and contemporary independent films. Her writing has been published in *Live For Films*, *Screensphere*, *London Cheapo*, *Village Raw*, *Girls On Tops* and *Digital Spy*. She also writes film guides for *Into Film* and is a scriptwriter. Her debut short film as writer-director *Double Word Score* won Best Comedy at The Open Door Short



Film Showcase in 2015 and was screened at several film festivals including Brooklyn Girl Film Festival in New York the same year.

FAVOURITE 1970S FILM

It's so hard to pick from such an incredible decade of movies. My choice is deeply personal though, because a favourite isn't the same as deciding something is the best. So with apologies to my favourite filmmaker, Martin Scorsese – I'm going for *Enter the Dragon*. It's one of my all-time favourite films. I've loved it since I was 15 years old. Shout out to my old school pal Rosie, who brought in a whole bag full of her brother's prized Bruce Lee VHS collection (yes, it was the 90s) for me to watch. From then on, I was obsessed. *Enter the Dragon* is such a hallmark of the early 70s: the fantastic haircuts, Bond

pastiche with an Asian lead and a side of Blaxploitation, Lalo Shifrin's brilliant soundtrack. But most of all, Bruce Lee's masterful, beautiful fighting. Bringing martial arts into the international mainstream, it's left its mark on action films ever since its release.

3. DAVID JENKINS

David is editor of Little White Lies magazine, is a regular collaborator with Blu-ray labels such as Indicator, Radiance, Arrow and Second Run, and recently edited a huge monograph on David Cronenberg.

FAVOURITE 1970S FILM

My favourite film from the 1970s is *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* by Chantal Akerman because when I first saw it, I recall how it very tangibly altered my perception of what films could look and feel like, what shape they can take, and how filmmakers with something important to say – with righteous intent – can make a masterpiece out of dust.

4. PHILLIP CONCANNON

Philip is a film writer based in London. He is a regular contributor to Sight & Sound, Little White Lies and The Skinny, and he curates film screenings as part of The Badlands Collective.

FAVOURITE 1970S FILM

Five decades on, the sprawling brilliance of Altman's endlessly rewatchable epic, *Nashville*, remains astounding. A rich tapestry of complicated humanity, and a poignant portrait of a nation in flux. It is the great American film.

5. KATHERINE MCLAUGHLIN

Katherine is the Features Editor for SciFiNow magazine, and regular contributor to Little White Lies, Sight & Sound, BFI and The List. She also works with film distribution company Other Parties in an advisory capacity and edits film trailers.

FAVOURITE 1970S FILM

A film that I tend to revisit at least once a year is Joan Micklin Silver's *Between the Lines*. It's a beautiful and bittersweet love letter to a bygone era of independent journalism with a fantastic ensemble cast including Jeff Goldblum in an early role as a continually skint music writer.



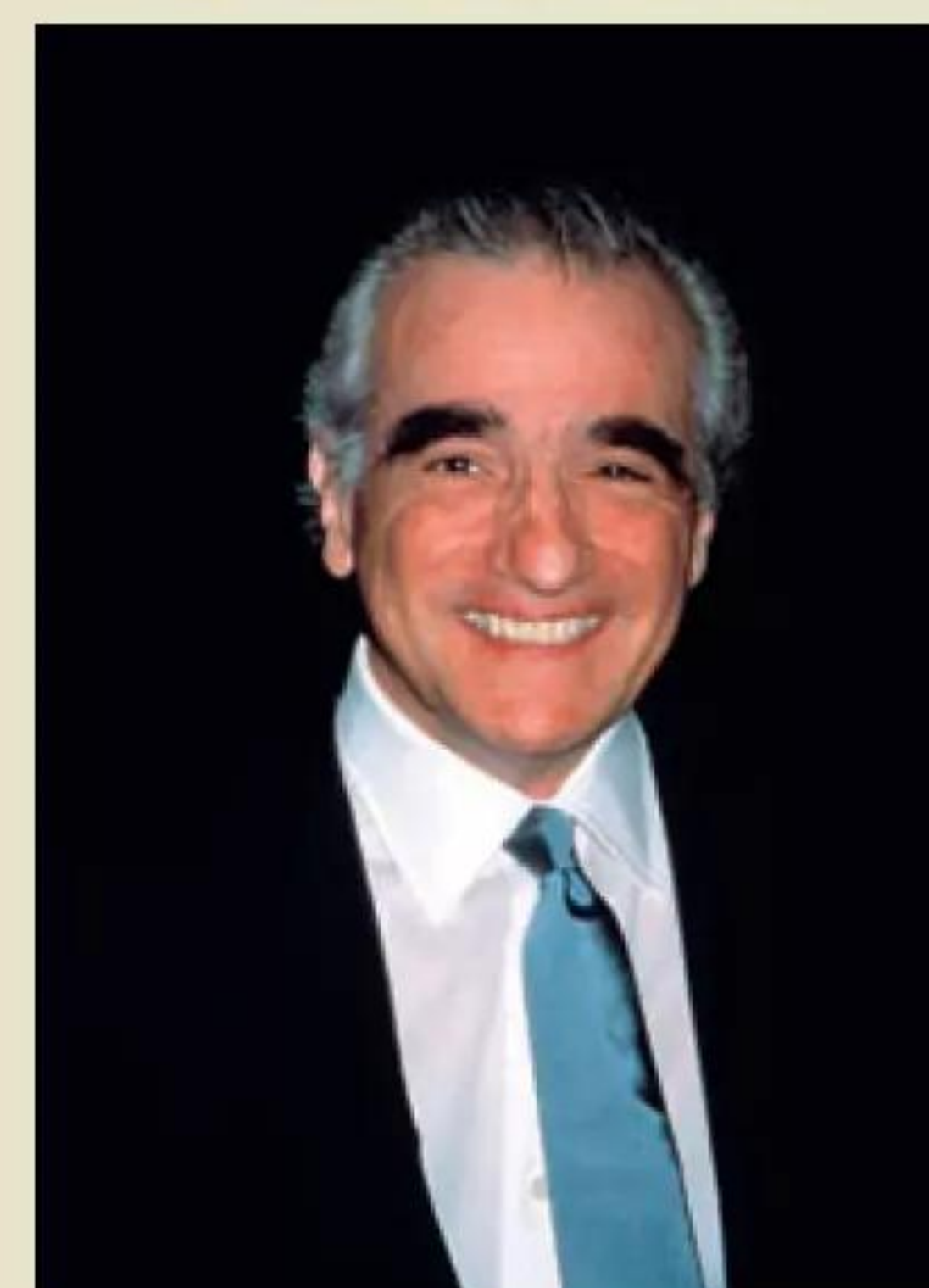
He sells his free records to make rent and uses his minor celebrity to get free drinks at his local boozier. Comedy is a difficult genre to perfect, but in this, the honest observations of a group of people trying to balance making a living with their passions, is brought to hilarious life. ●

MEET THE DIRECTORS WHO TOPPED OUR POLL

1. Francis Ford Coppola



2. Martin Scorsese



3. Ridley Scott



4. Steven Spielberg





1970S CINEMA: A TIMELINE OF TRANSFORMATION

A Timeline of Transformation

The 1970s were a revolutionary period in filmmaking, often referred to as the birth of “New Hollywood.” This timeline covers the major developments year by year. They marked a profound turning point in cinema. In the wake of the declining studio system and the cultural upheaval of the 1960s, a new generation of directors emerged, challenging norms and reshaping the industry. This era, often called the New Hollywood or American New Wave, saw films grow darker, more personal, and more politically charged. Here’s how the decade unfolded:



1970 – SEEDS OF A REVOLUTION

The 1970s opened with a mix of anti-establishment sentiment and new creative experimentation.

- **MAS*H** (Robert Altman) premiered to critical acclaim, blending dark comedy and anti-war themes. Altman’s improvisational style and ensemble casts would

become hallmarks of the decade.

- **Five Easy Pieces** (Bob Rafelson), starring Jack Nicholson, captured the alienation of the American middle class.
- Foreign cinema continued to influence U.S. directors. Akira Kurosawa’s **Dodes’ka-den** was his first in colour and symbolized a transition for global auteurs.

1971 – BREAKING BOUNDARIES

A bold shift in content marked 1971, as directors tackled controversial and explicit themes.

- **Dirty Harry** (Don Siegel) introduced Clint Eastwood’s iconic antihero, tapping into American anxieties around crime and justice.



- **A Clockwork Orange** (Stanley Kubrick) caused uproar for its graphic violence and dystopian critique of social engineering.
- **The French Connection** (William Friedkin) brought gritty realism and frenetic editing to police procedurals. It later won the Academy Award for Best Picture.

1972 – THE RISE OF THE AUTEUR

By 1972, young directors had taken centre stage, signalling a shift in creative control from studios to filmmakers.

- **The Godfather** (Francis Ford Coppola) redefined the gangster film, combining operatic tragedy with a deeply personal story of family and power. It



was a massive critical and commercial success.

- Werner Herzog's **Aguirre, the Wrath of God** exemplified the boundary-pushing spirit of German New Cinema.
- John Waters released **Pink Flamingos**, an underground cult classic that pushed the limits of taste and censorship.

1973 – TENSION AND TRANSITION

The early 1970s were ripe with experimentation and political engagement.

- **American Graffiti** (George Lucas) looked nostalgically at 1960s youth culture while pioneering the use of pop music in film soundtracks.
- **The Exorcist** (William Friedkin) shocked audiences with its special effects and religious horror. It became one of the highest-grossing films of all time.
- Ingmar Bergman's **Scenes**



from a **Marriage** examined relationships with psychological depth, influencing both film and television formats.

1974 – DARKNESS AND DEPTH

1974 was a golden year for complex storytelling and moral ambiguity.

- **The Godfather Part II** deepened Coppola's saga, becoming the first sequel to win Best Picture.
- Roman Polanski's **Chinatown** (written by Robert Towne) blended noir, politics, and personal betrayal into a haunting American tragedy.



- **Blazing Saddles** (Mel Brooks) lampooned racism and Western tropes, pushing boundaries for comedy.



1975 – NEW VOICES AND GLOBAL SUCCESS

Filmmakers gained international prestige, and blockbusters began to emerge.

- **Jaws** (Steven Spielberg) essentially invented the summer blockbuster. Its masterful suspense, score, and marketing transformed Hollywood distribution models.
- **One Flew Over the Cuckoo's Nest** (Milos Forman), with a powerhouse performance by Jack Nicholson, explored individualism and institutional control. It swept the top five Academy Awards.
- French cinema saw a resurgence with films like **Jeanne Dielman** (Chantal Akerman), a feminist landmark.



1976 – POLITICS AND PSYCHOLOGY

The mid-70s reflected America's post-Watergate disillusionment and social unrest.

- **Taxi Driver** (Martin Scorsese) followed a mentally unstable Vietnam vet, played by Robert De Niro, in a raw portrait of urban alienation. The film cemented Scorsese's status as a key voice of the decade.
- **Network** (Sidney Lumet) predicted the rise of infotainment



and media sensationalism.

Its famous line "I'm as mad as hell..." became a cultural slogan.

- **Rocky** (John G. Avildsen) offered a working-class underdog story that contrasted with the decade's cynicism, appealing to mainstream audiences.



1977 – THE BLOCKBUSTER IS BORN

This year marked the mainstreaming of genre films and the dominance of spectacle.

- **Star Wars** (George Lucas) revolutionized science fiction and special effects, introducing merchandising and franchise filmmaking on an unprecedented scale.
- **Annie Hall** (Woody Allen) won Best Picture, blending romance, neurotic comedy, and experimental narrative structure.
- **Eraserhead** (David Lynch) gained cult status for its surreal, nightmarish imagery and hinted at Lynch's future influence.

1978 – REACTION AND RETROSPECTION

With blockbusters booming, some filmmakers doubled down on counterculture and character studies.

- **The Deer Hunter** (Michael Cimino) portrayed the Vietnam



War's psychological impact, winning Best Picture and stirring controversy over its portrayal of Russian roulette.

- John Carpenter's **Halloween** helped codify the slasher genre, using minimalism and suspense to terrifying effect.
- **Grease** (Randal Kleiser) capitalized on nostalgia for the 1950s, becoming a global musical phenomenon.

1979 – A DECADE CLOSES IN UNCERTAINTY

The final year of the decade encapsulated its themes of artistic ambition and growing commercial pressures.

- **Apocalypse Now** (Francis Ford Coppola) was a chaotic, visionary adaptation of *Heart of Darkness*, representing the high-water mark, and the cost, of auteur cinema.
- **Alien** (Ridley Scott) blended horror and sci-fi into a groundbreaking cinematic hybrid, launching another blockbuster franchise.
- **Kramer vs. Kramer** (Robert Benton) explored divorce and fatherhood with sensitivity, winning Best Picture and reflecting changing gender roles.

The 1970s was a decade of paradoxes. It birthed the personal, director-driven "New Hollywood," while also laying the foundation for the modern blockbuster. Directors like Spielberg, Scorsese, Coppola, Altman, and Lucas reshaped the industry. At the same time, audiences began to crave both intense psychological dramas and larger-than-life escapism. This era's influence remains immense: today's independent films owe much to 70s character studies, while modern franchises trace their roots to *Star Wars* and *Jaws*. Above all, the 1970s proved that cinema could be art, commerce, and cultural mirror all at once. ●



HOLLY

The 200 Greatest Films of the 1970s

...ranked

A photograph of a hillside with a large radio tower and the Hollywood sign. The hillside is covered in dry, brownish vegetation. In the background, a tall radio tower with many antennas stands against a blue sky with some clouds. The Hollywood sign is visible on the left side of the hill.

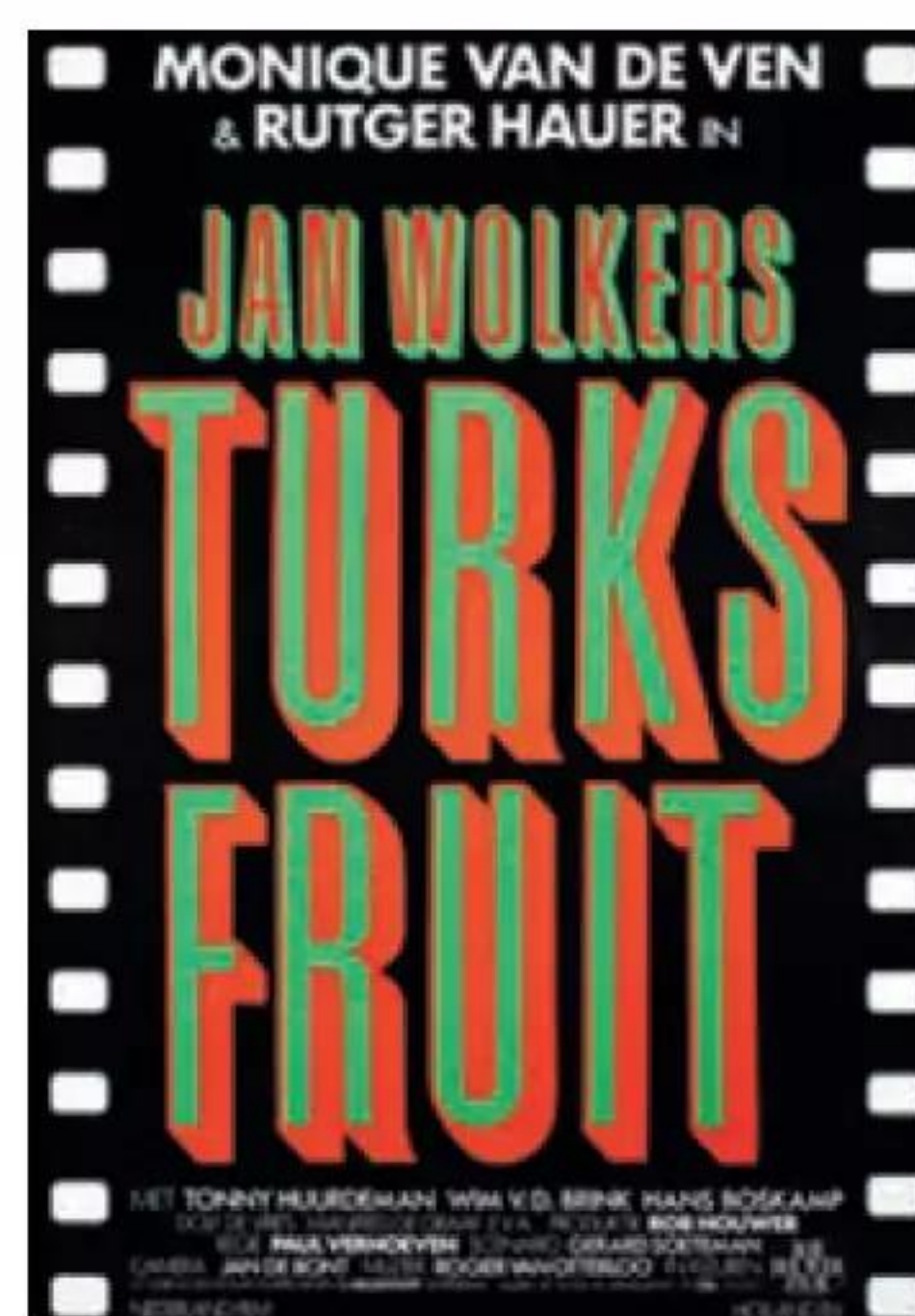
WOOD

200-51



200 LAST TANGO IN PARIS BERNARDO BERTOLUCCI, 1972

As a man wallowing in grief, Marlon Brando gives arguably his finest performance. Two lost souls engaging in anonymous sex, as Vittorio Storaro's camera prowls around them. It's a sad, haunting picture and a magnificent achievement, though one forever tarnished by the betrayal of Maria Schneider. **PC**



199 TURKISH DELIGHT PAUL VERHOEVEN, 1973

For all the sex in *Turkish Delight*, it's not a sexy movie. As horny artist Rutger Hauer pursues his desires, Verhoeven tells a story that's hilarious and bleak, romantic and rotten. A breakthrough for the star and director, and once voted the greatest Dutch film of all time. **PC**



196 MY BRILLIANT CAREER GILLIAN ARMSTRONG, 1979

This sophisticated and gorgeously shot adaptation of the 1901 feminist classic by Miles Franklin was a milestone of Australian cinema. Judy Davis's performance of a headstrong woman striving for independence in a patriarchal world is laced with multiple discerning qualities which makes the film an undeniably moving experience. **KM**



195 MANILA IN THE CLAWS OF LIGHT LINO BROCKA, 1975

A turning point in Brocka's career and Philippine cinema. With this story of a provincial young man seeking his girlfriend in the big city, Brocka achieved a startling degree of realism. He immerses us in Manila, and makes us feel all of its dirt, noise, violence and corruption. **PC**



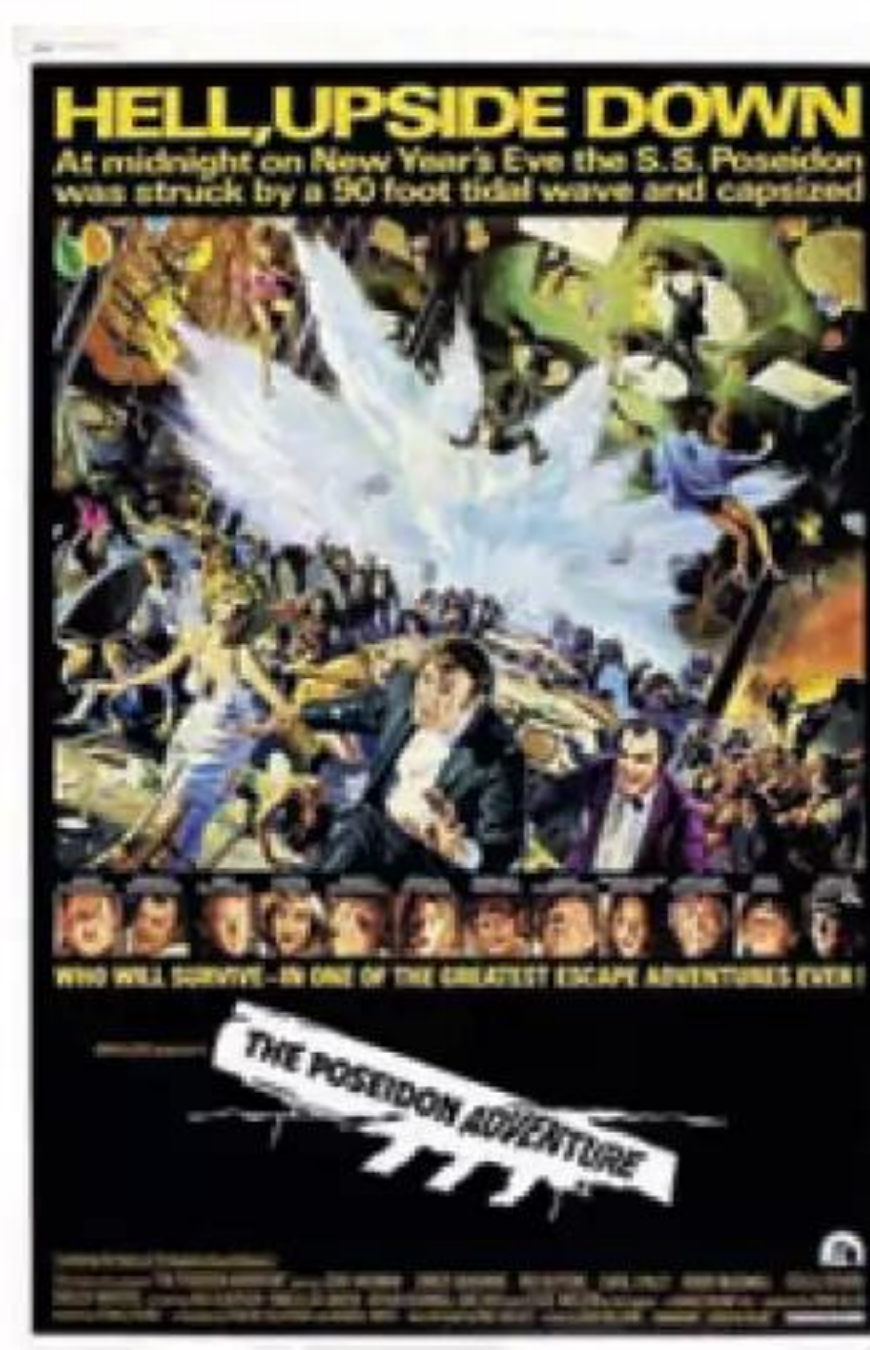
192 MURMUR OF THE HEART LOUIS MALLE FRANCE, 1971

Taking the teenage boy coming-of-age movie to its Freudian conclusion (parental incest), Louis Malle's jazz-inflected study of testosterone-fuelled misadventure in postwar Dijon has retained its vaunted reputation by presenting a potentially hysterical subject with droll sensitivity. Benoît Ferreux excels as the eminently gawky Laurent whose time in a sanitarium due to a heart murmur draws him ever closer to his glamorous, protective mother (Lea Massari). **DJ**



191 EL TOPO ALEJANDRO JODOROWSKY, 1970

Surreal and arresting in its visuals, this avant-garde masterpiece rejects ideas of Western civilisation in brutal and unexpected ways. It's a confounding horseback ride through the desert which on release was the first successful 'midnight movie' embraced by the 1970s counterculture for its reflection of a morally corrupt society. **KM**



188 THE POSEIDON ADVENTURE RONALD NEAME, 1972

This top-drawer disaster thriller set at sea is full of high-stakes action and a classy ensemble cast of actors, including Gene Hackman and Shelley Winters, who convincingly sell fear, dread and a survival spirit. A performance of the 'The Morning After' by Carol Lynley before the ship goes down is a superb precursor to tragedy. **KM**



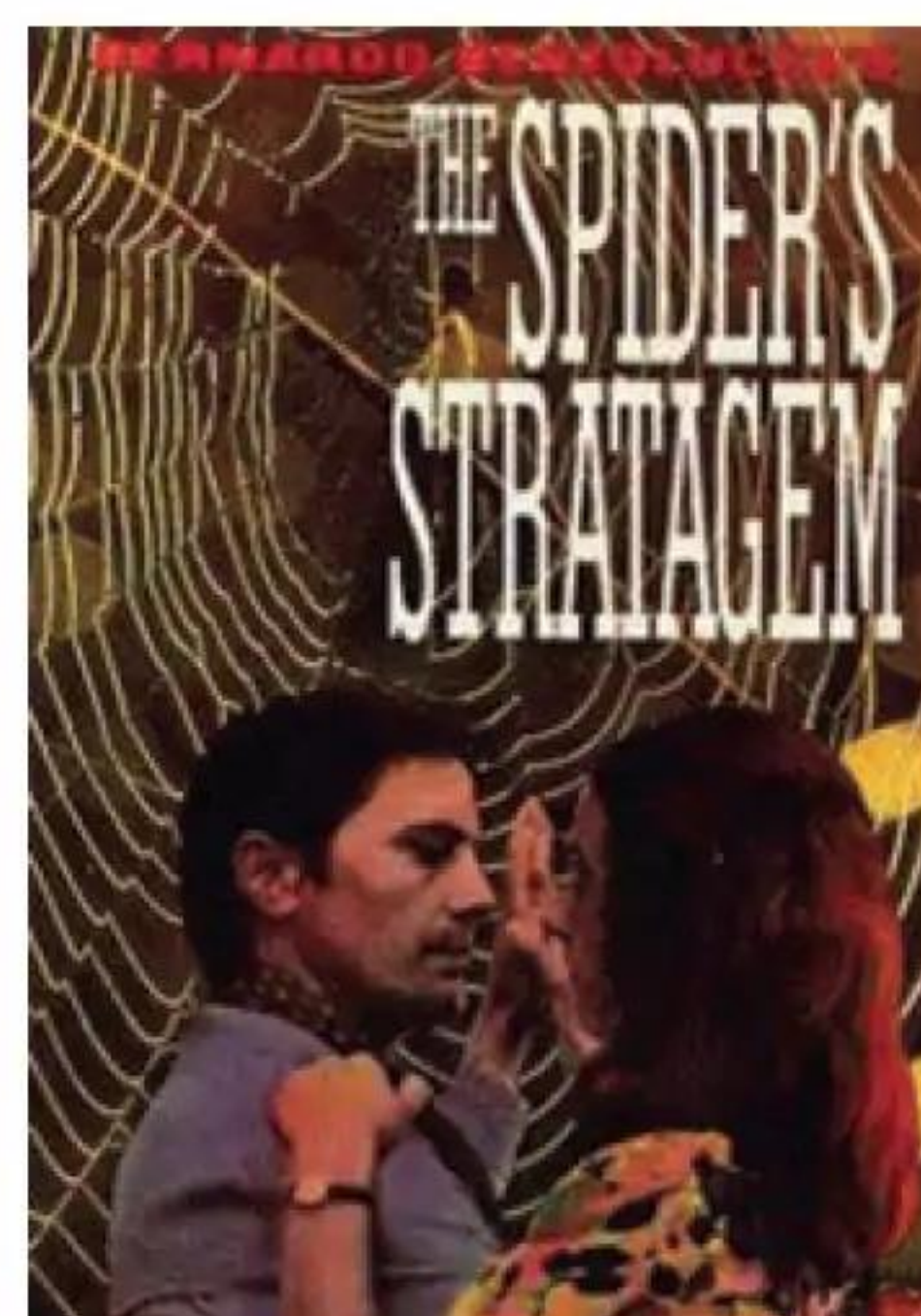
187 STROSZEK WERNER HERZOG, 1977

Immigrant life in the US is very much front-and-centre of the contemporary news agenda, but Werner Herzog had a fair bit to say about the mirage of the American Dream in this blackly comic treatise in which a harried West German street performer seeks but very much does not find cosy refuge in the rural outlands of Wisconsin. **DJ**



184 REAL LIFE ALBERT BROOKS, 1979

Brooks plays himself as a narcissistic filmmaker setting out to make a documentary about an ordinary American family. Employing ridiculous (and always funny) helmet-cameras, Brooks only succeeds in recording the family's disintegration, his own meltdown, and Charles Grodin accidentally killing a horse. A sublime comedy. **PC**



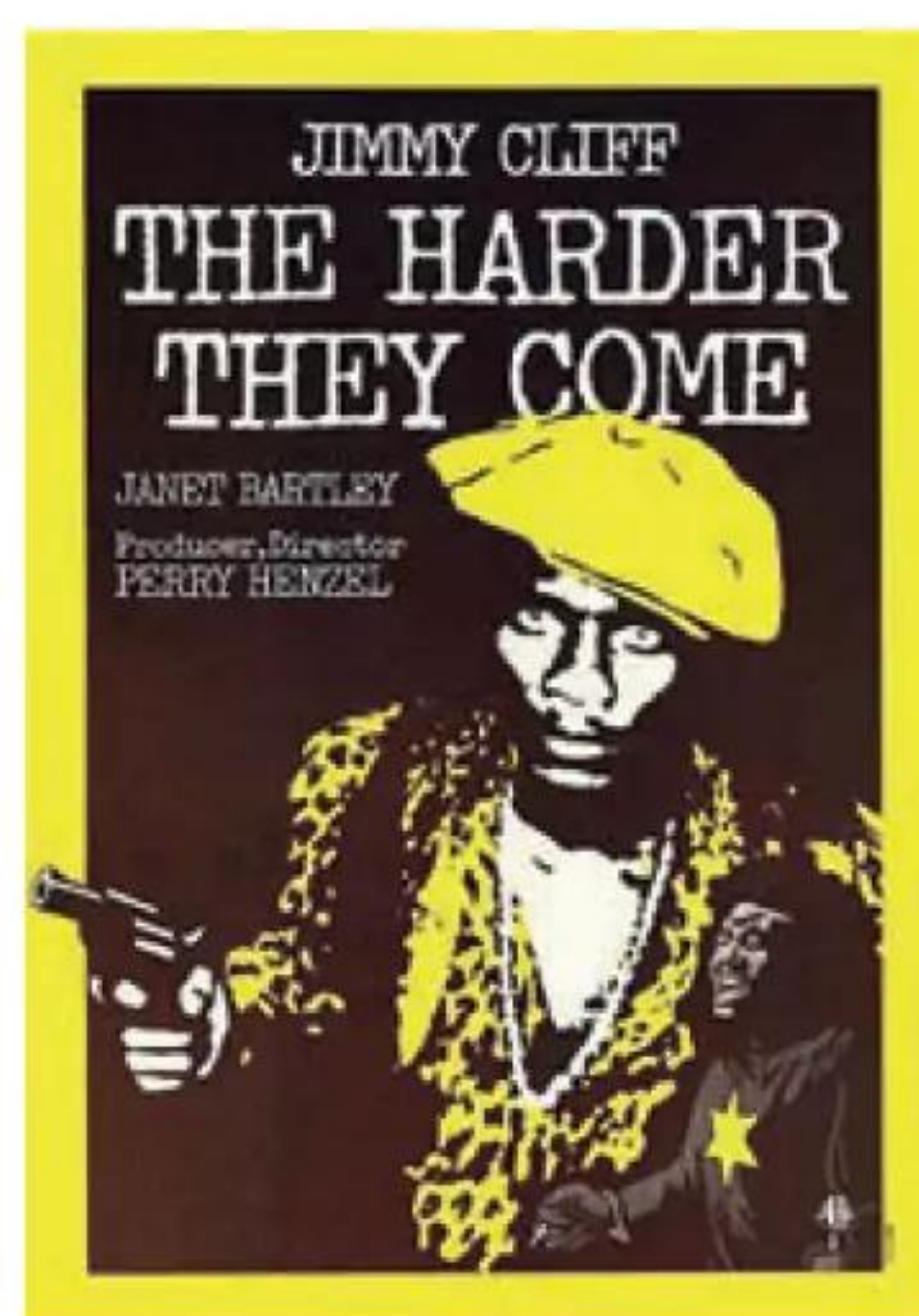
183 THE SPIDER'S STRATAGEM BERNARDO BERTOLUCCI, 1970

The past and present bewilderingly collide in this dreamily shot mystery thriller where a history of fascist rule repeats itself. A mesmerising Borges adaptation set in Italy is rich in puzzling images, humour and experimental editing as it traces a man's investigation into his father's death. **KM**



198 THE MUPPET MOVIE JAMES FRAWLEY, 1979

The first of many film outings for the loveable muppets is a cornucopia of comedic talent and an Oscar winning song with 'Rainbow Connection'. The gang set out on a chaotic road trip to Los Angeles in a film that is big on laughs and technical puppetry ingenuity. **KM**



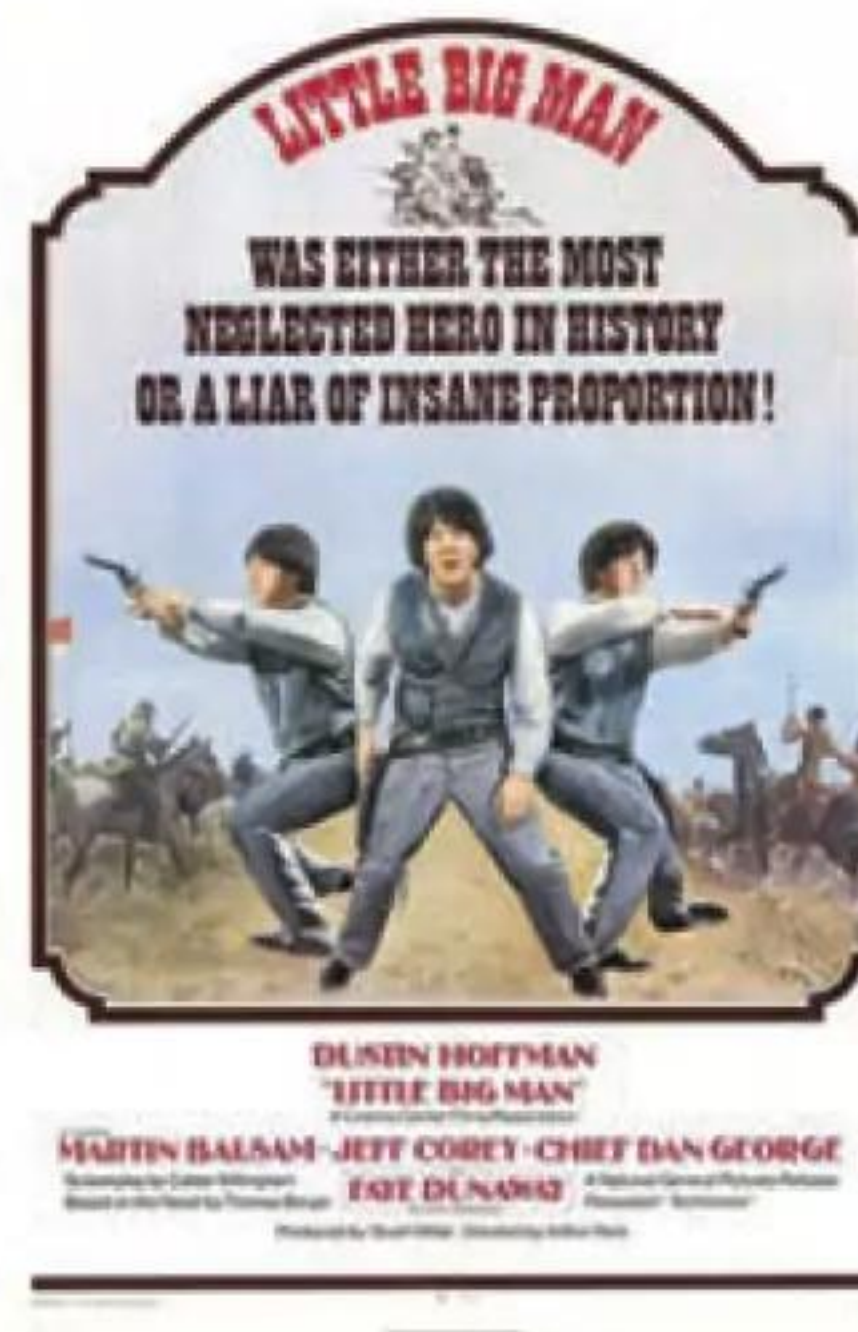
197 THE HARDER THEY COME PERRY HENZEL, 1973

Musician Jimmy Cliff's own life acted as inspiration for this Jamaican set crime thriller set in the music world. Cliff stars and also provides the soundtrack for a violent delve into corruption and the drug world. The first Jamaican feature film proudly wears its culture and patois on its sleeve. **KM**



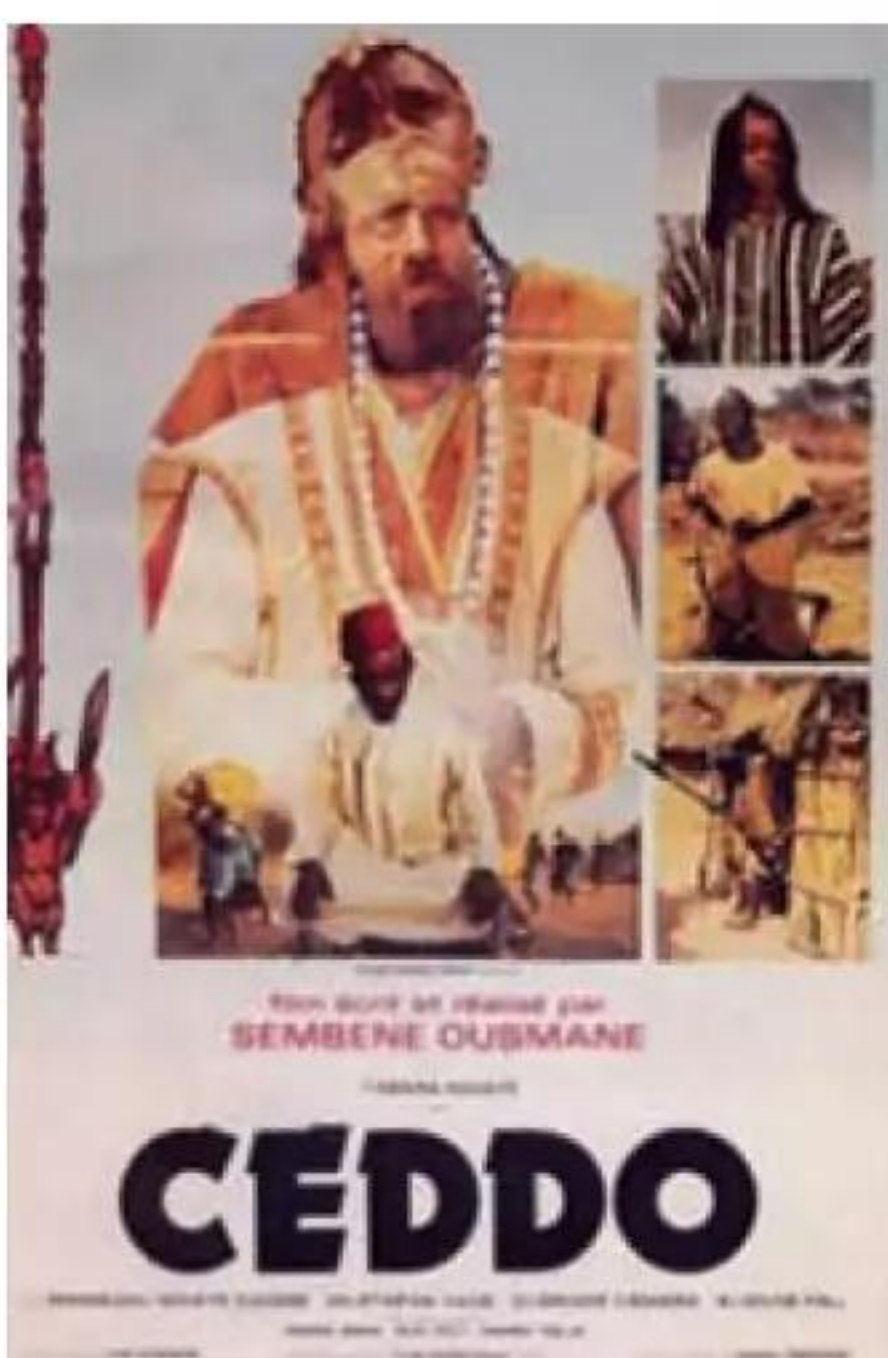
194 MARATHON MAN JOHN SCHLESINGER, 1976

Laurence Olivier as a Nazi is quietly evil in a film that examines the impact of McCarthyism and WWII war crimes. His performance juxtaposes brilliantly against Dustin Hoffman's passionately anguished turn as a New York history student who gets embroiled in an international scandal. A tense conspiracy thriller with an impressively torturous centrepiece. **KM**



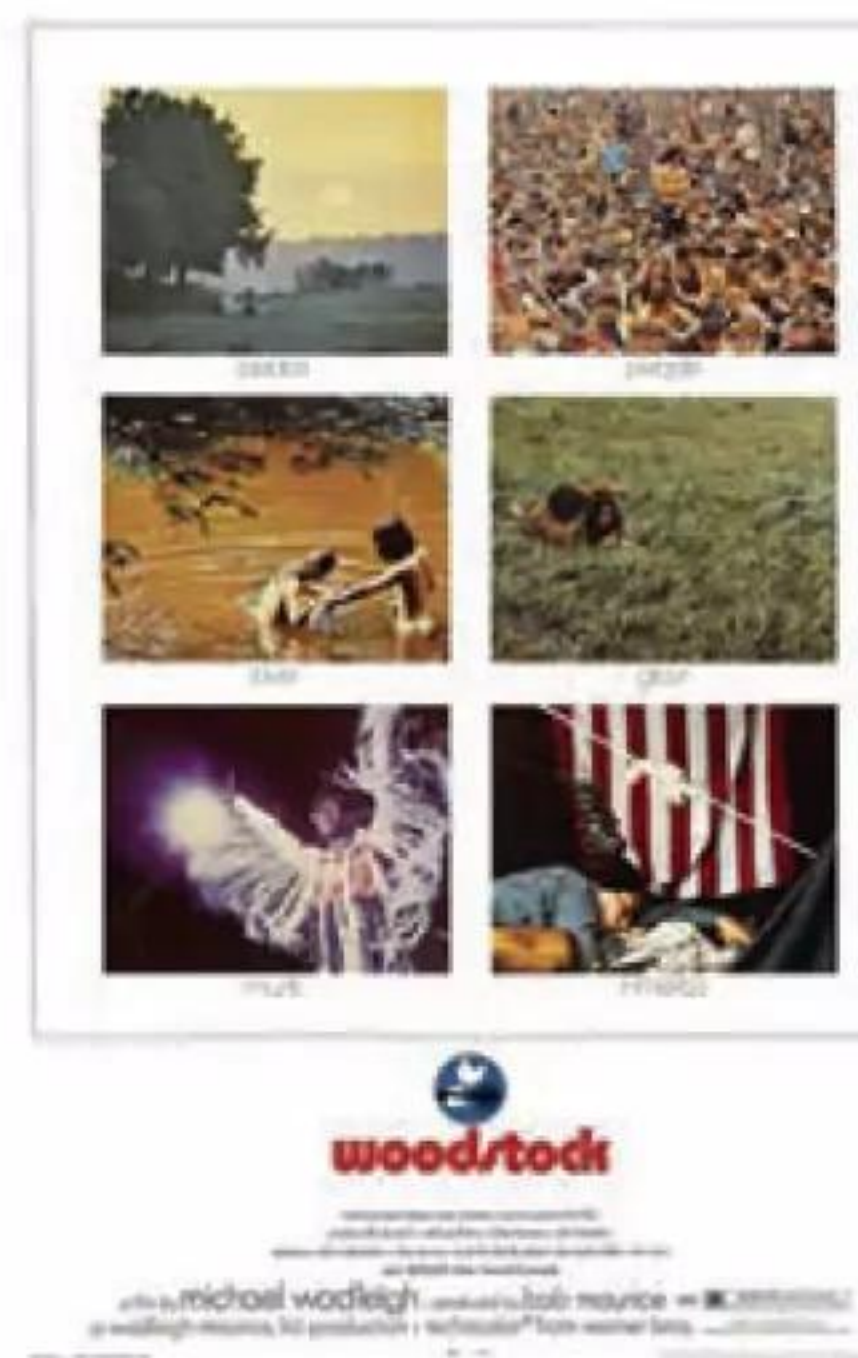
193 LITTLE BIG MAN ARTHUR PENN, 1970

Dustin Hoffmann plays a man raised by Native Americans in a comical takedown of white privilege and hypocrisy. A Western told from the POV of an extremely old survivor of Custer's Last Stand takes aim at sickening acts of genocide while cleverly sending-up conventional film tropes and genres. **KM**



190 CEDDO OUSMANE SEMBÈNE, 1977

Banned in Senegal in 1977, Ceddo is a scathing satire on the influence of religious ideology in pre-colonial Africa. "Is religion worth a man's life?" Sembène's film asks, and he is forthright in his condemnation of all sides. Brilliantly made, with an indelible ending. **PC**



189 WOODSTOCK MICHAEL WADLEIGH, 1970

Split screens, slow motion and disorientating dissolves of invigorating musical performances from The Who and Jimi Hendrix work exquisitely well alongside low-key interviews and aerial shots of the iconic musical festival. This is a verité concert film that truly captures the scale, chaos and excitement of an inaugural event. **KM**



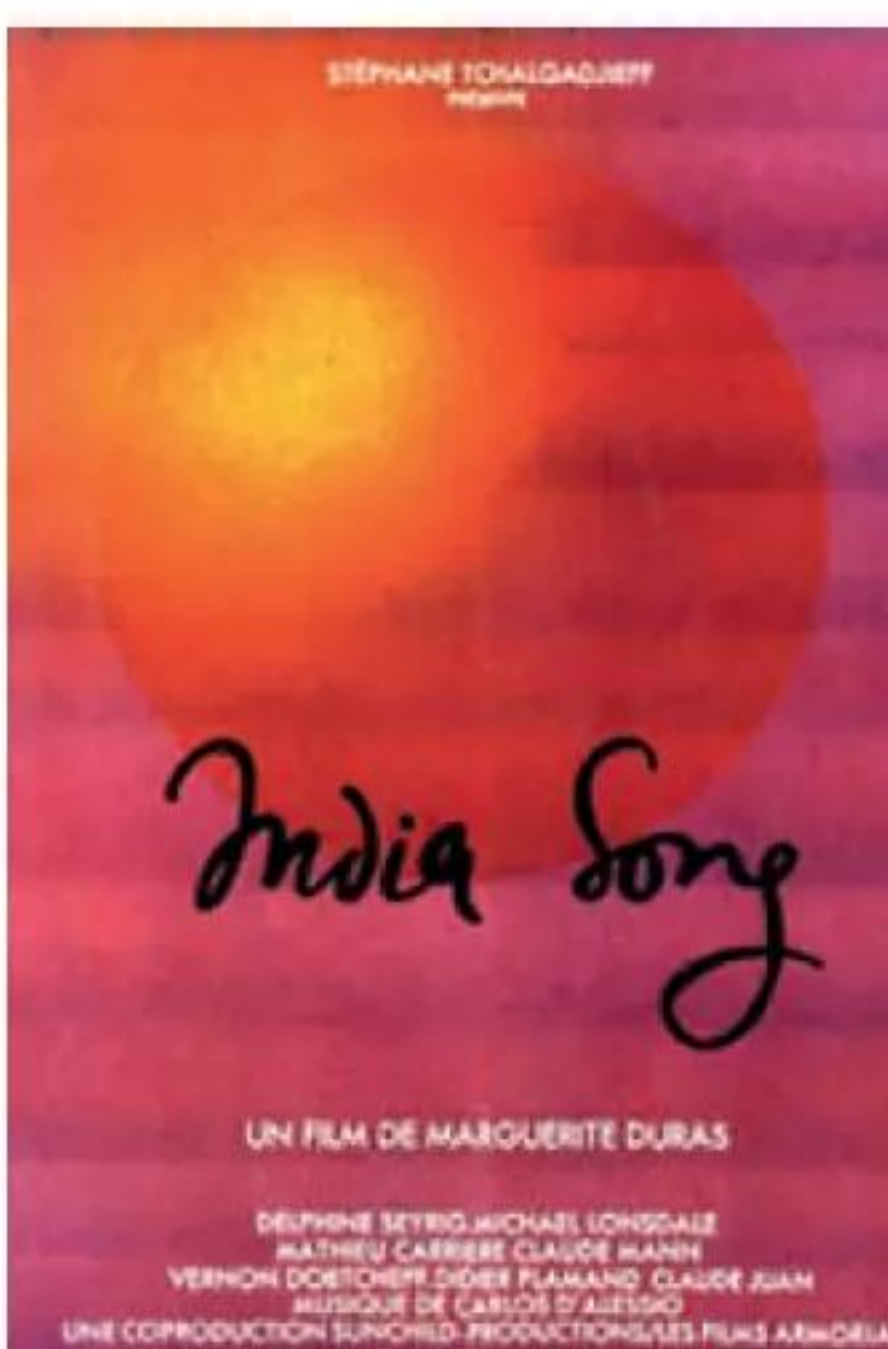
186 SOLDIER OF ORANGE PAUL VERHOEVEN, 1977

"A spot of war might be exciting," states one character in *Soldier of Orange*. It certainly is in Verhoeven's hands. His adaptation of Dutch resistance hero Erik Hazelhoff Roelfzema's memoir is a wholly absorbing WWII epic. A thrilling tale of heroism, but also luck and timing. **PC**



185 SCARECROW JERRY SCHATZBERG, 1973

This lilting buddy road movie from Jerry Schatzberg is notable for the combustible chemistry between its leads: a lovelorn sailor played by Al Pacino (on the softer end of the dynamic register); and a brittle ex-con played by Gene Hackman (whose hair-trigger aggression keeps the viewer on constant high alert). **DJ**



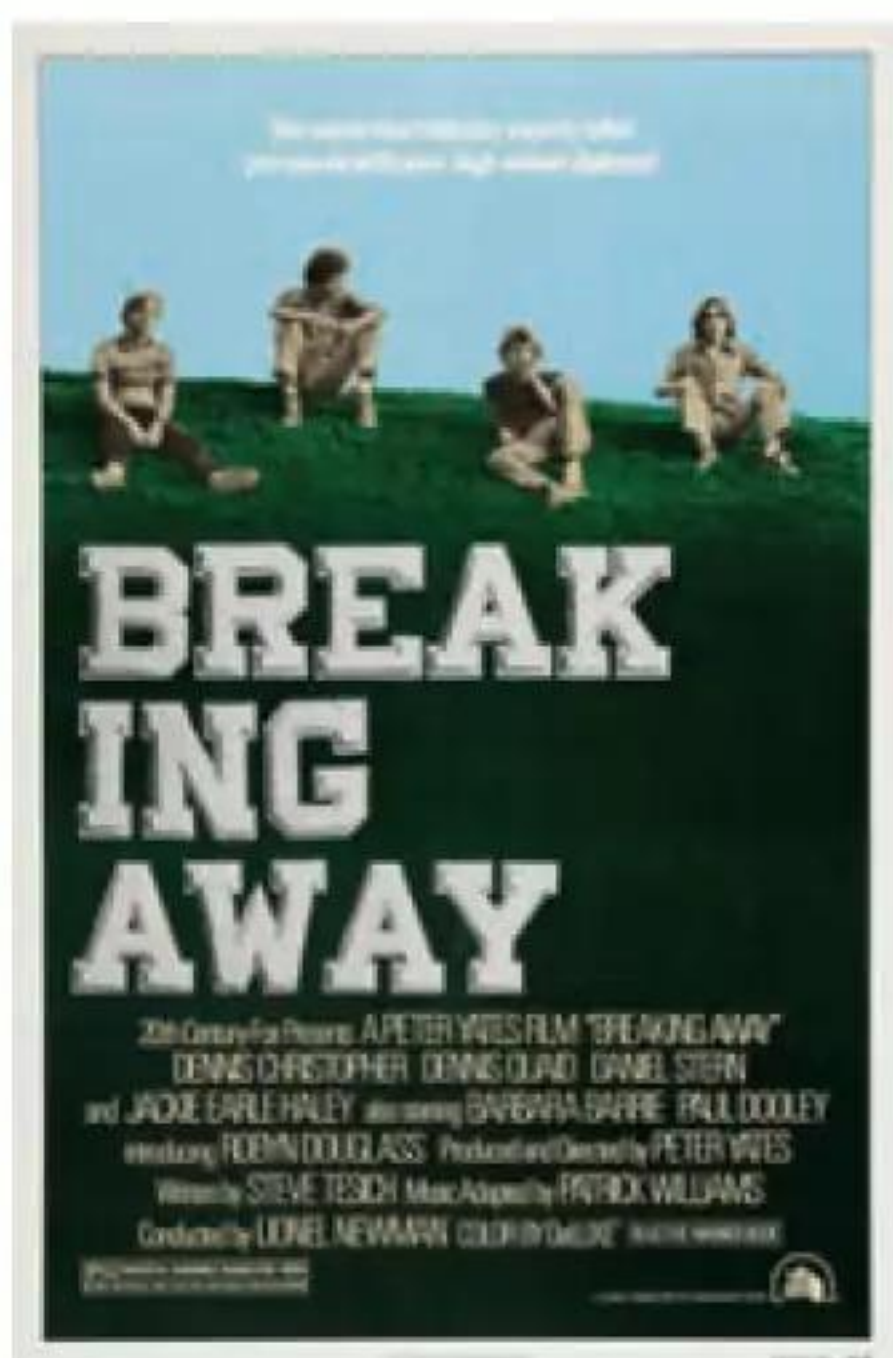
182 INDIA SONG MARGUERITE DURAS, 1975

The wife of a disgraced French diplomat languishes in her boredom in an experimental evocation of 1937 Calcutta which was actually filmed mostly near Paris. This disorientating and fragmented portrait of colonial guilt starring Delphine Seyrig uses disjointed sound and images of wealth to quietly convey a descent into madness. **KM**



181 GREASE RANDAL KLEISER, 1978

This vibrant high-school musical has captured hearts ever since its release thanks to memorable upbeat numbers and melancholic ballads such as 'Hopelessly Devoted to You'. John Travolta and Olivia Newton-John as Danny and Sandy, respectively, completely inhabit their unsure teen roles in a definitive portrayal of young love. **KM**



180 **BREAKING AWAY** PETER YATES, 1979

Shot entirely on location in Bloomington, Indiana this sweetly amusing coming-of-age comedy tackles themes of class and education with endearing humour through a main character obsessed with cycling and Italian culture. It's a charming reflection on the aspirations of post-school life and the dwindling opportunities of adulthood. **KM**



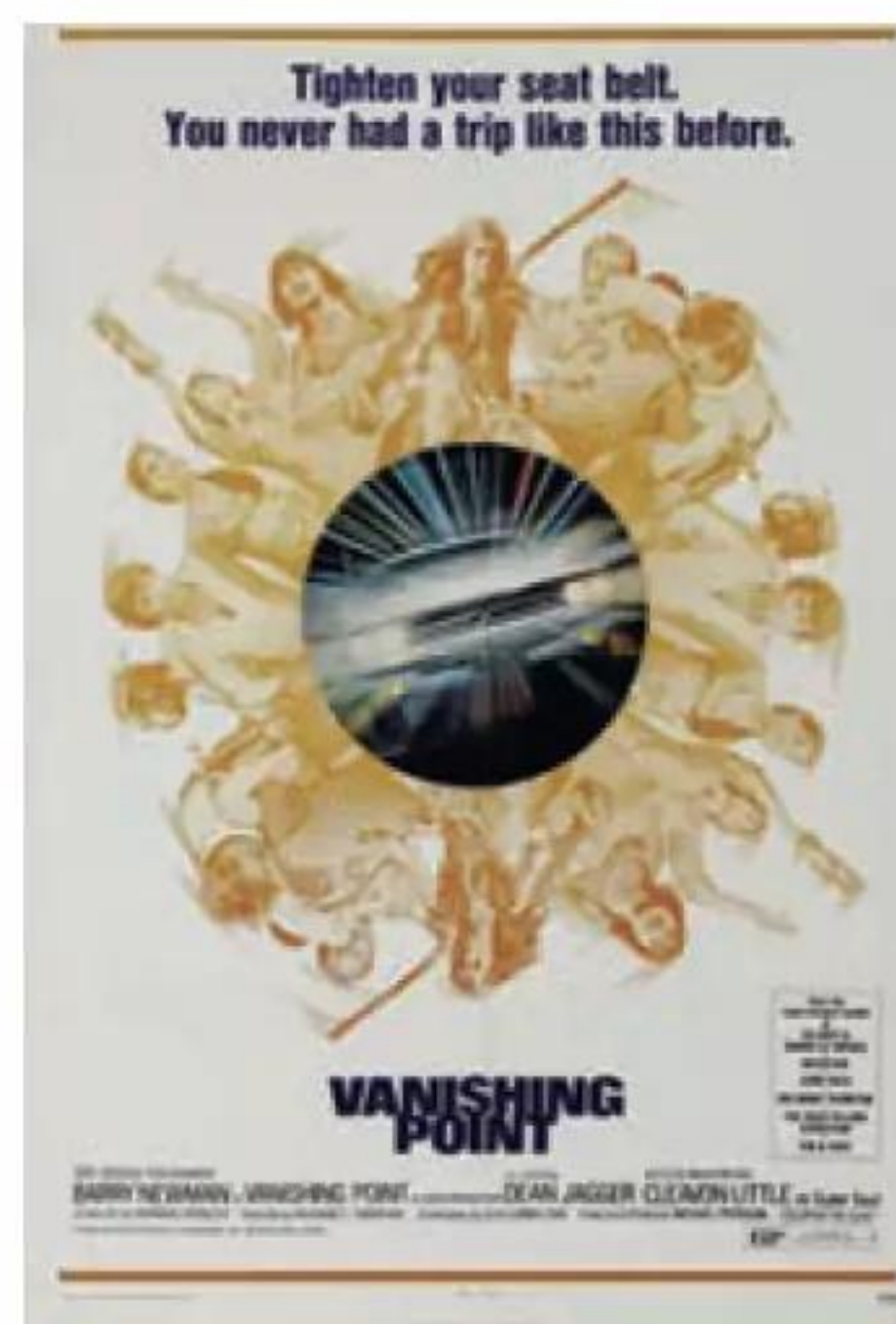
179 **BEING THERE** HAL ASHBY, 1979

Peter Sellers penultimate film role before he passed away is a fine example of his mercurial comedic talent. He plays a gardener who is wrongly considered a genius, thrust out into the world after his wealthy employer dies. This satirical comedy sizzles on the folly of man in the political arena. **KM**



176 **WEST INDIES** MED HONDO, 1979

In one of the most expensive African films ever made, Med Hondo condenses 200 years of slavery and colonialism into a two-hour musical that takes place on the deck of a slave ship. Under Hondo's audacious direction, the film pulses with vibrancy and rage. **PC**



175 **VANISHING POINT** ALLEN SMITHEE, 1971

Delivering a souped-up Dodge Charger from Colorado to San Francisco while juiced up on pep pills sounds easy enough, but not when you're hauling the baggage of disgraced cop and Vietnam veteran Kowalski (Barry Newman), the morally ambiguous star of Richard Safarian's highly-fetishized petrolhead chase thriller. **DJ**



172 **THE DEVILS** KEN RUSSELL, 1971

Russell at his most sacrilegious. A feverish attack on religious hypocrisy that throbs with lust and madness. Oliver Reed is the priest who inspires impure thoughts. Vanessa Redgrave is unforgettable as a deformed nun. It's such a potent brew, Warner Brothers is still terrified of releasing the uncut version. **PC**



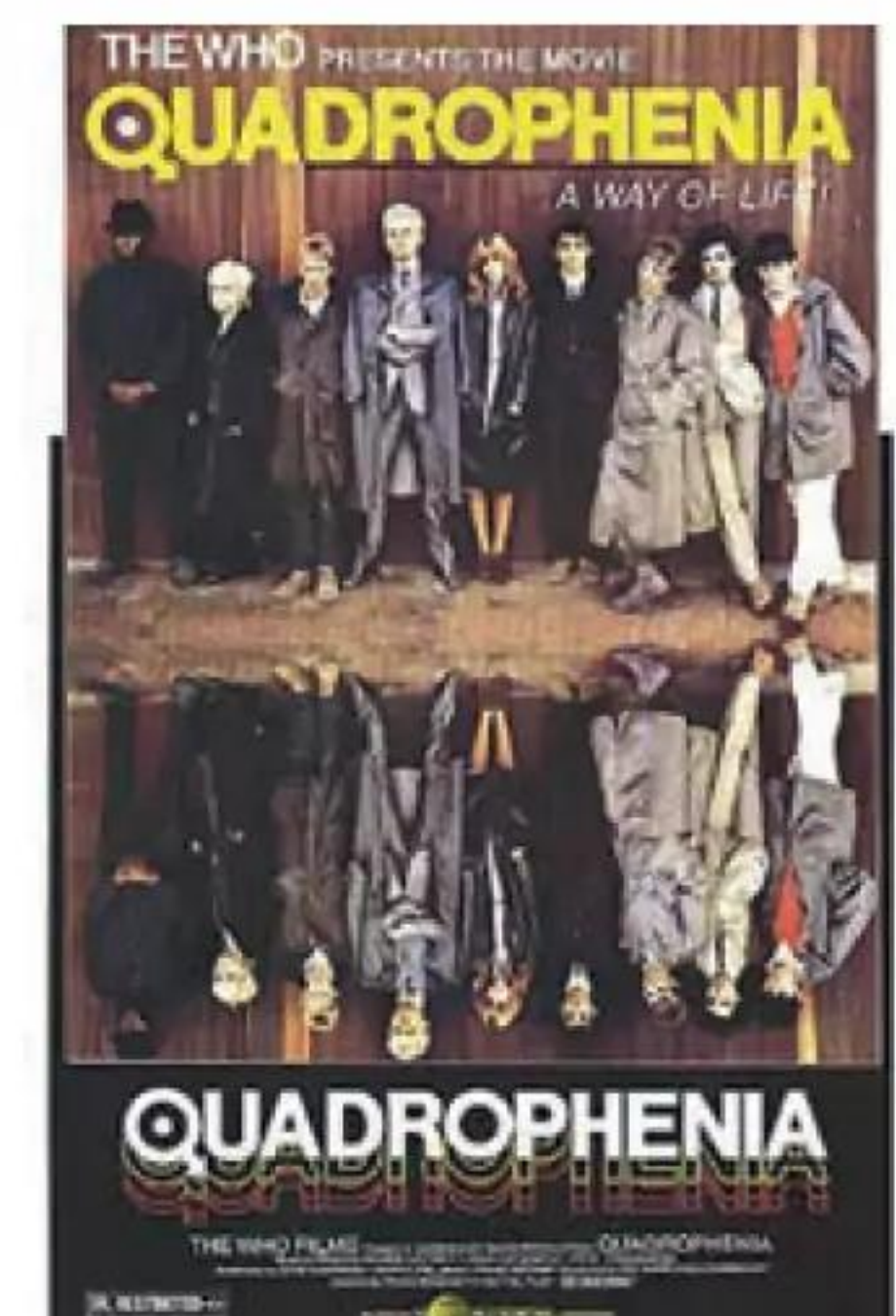
171 **THE CHESS PLAYERS** SATYAJIT RAY, 1977

Ray's allegorical tale observes two men fixated on the game in front of them and oblivious to the changing times they are living through. "A man with his eyes on the chessboard is lost to the world." A deft political satire and a poignant study of flawed humanity. **PC**



168 **SLEEPER** WOODY ALLEN, 1973

Funniest of Woody Allen's 'early, funny films'. A nebbish wakes up 200 years in the future, where rebels expect him to lead a fight against dystopia. Typical of Allen's approach to sci-fi is the inevitability that genetically-altered giant bananas will set up a giant bananaskin pratfall gag. **KN**



167 **QUADROPHENIA** FRANC RODDAM, 1979

The 'Mods' and 'Rockers' face-off on Brighton Beach in this bracing snapshot of a British subculture set against The Who's high-concept album. This depiction of the hope and disillusionment of the working-class youth revels in the fashion and music while also playing out as warning that it can't be a panacea for life's ills. **KM**



164 **M*A*S*H** ROBERT ALTMAN, 1970

This technically innovative satirical comedy set in a medical base in Korea spawned a popular spin-off TV series that captured a feeling of discontent in the shadow of the Vietnam War. The irony of healing amid senseless destruction isn't lost in a film where everyone is close to losing their minds. **KM**



163 **LOVE IN THE AFTERNOON** ERIC ROHMER, 1972

The sixth and final chapter in Eric Rohmer's 'moral tales' series is a bittersweet Parisian romance of marital infidelity shot through with compelling dilemmas on commitment and love. Its nuanced approach to human behaviour and keen eye on the games people play is bolstered by the naturalistic performances. **KM**



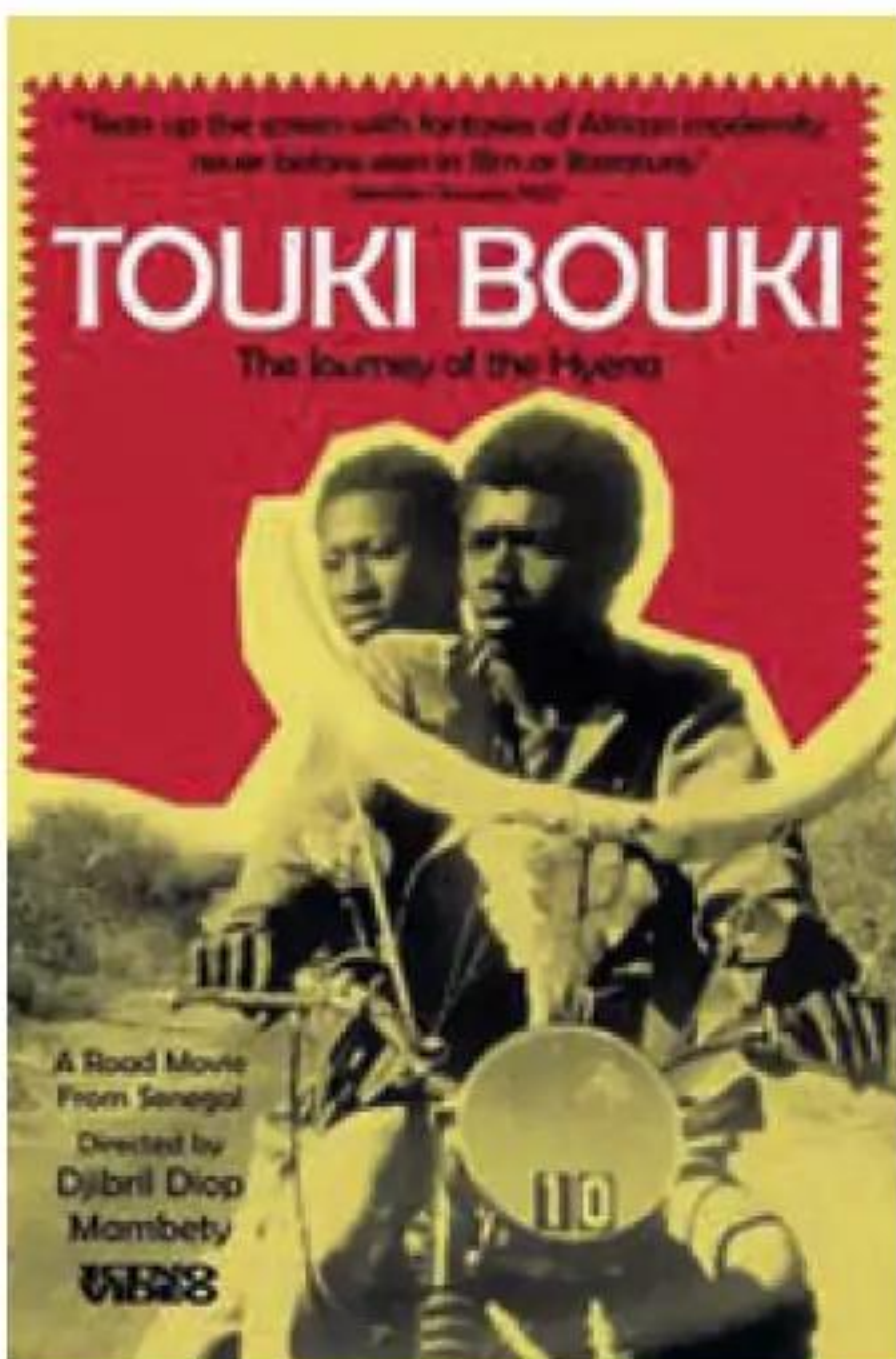
178 AMARCORD FEDERICO FELLINI, 1973

The febrile and earthy denizens of Borgo San Giuliano near Rimini during the burgeoning years of Italian fascism are fondly mocked and lovingly romanticised in Federico Fellini bawdy comic fresco about the levers and mechanisms of community, but also his attempt to offer an objective definition of what it means to be Italian. **DJ**



177 WHAT'S UP, DOC? PETER BOGDANOVICH, 1972

This energetic slapstick romp revived the screwball comedy and is a love letter to Howard Hawks's 1930s classics. Barbara Streisand stars as the brash Judy alongside the more refined Ryan O' Neal in one of her best comedic roles. Her delivery of the line "Love means never having to say you're sorry," is a beaut. **KM**



174 TOUKI BOUKI DJIBRIL DIOP MAMBÉTY, 1973

Senegalese filmmaker Djibril Diop Mambéty channelled the revolutionary spirit and rhythmic zeal of the French new wave into this 1973 classic about a pair of star-crossed lovers who attempt to break free from the chains of oppression and high tail it to the mythical nirvana that is Paris. **DJ**



173 THE WAY WE WERE SYDNEY POLLACK, 1973

Sydney Pollack's melancholy, decades-spanning romantic drama is a weepy classic. The soft, nostalgic lighting and cheesy theme tune verge on soap opera. But the central performances by Barbara Streisand as Jewish communist Katie and all-American jock Hubble by Robert Redford are heartbreaking and flawless. **BLM**



170 SWEET SWEETBACK'S BAAD ASSSSS SONG MELVIN VAN PEEBLES, 1971

A super-potent black man on the run from corrupt white cops has a series of hallucinatory adventures, often sexual, often violent. Star/director/producer/writer Melvin Van Peebles set out to make 'the first Black Power' film and delivered a rough, jagged, cinematically (and politically) innovative experience. **KN**



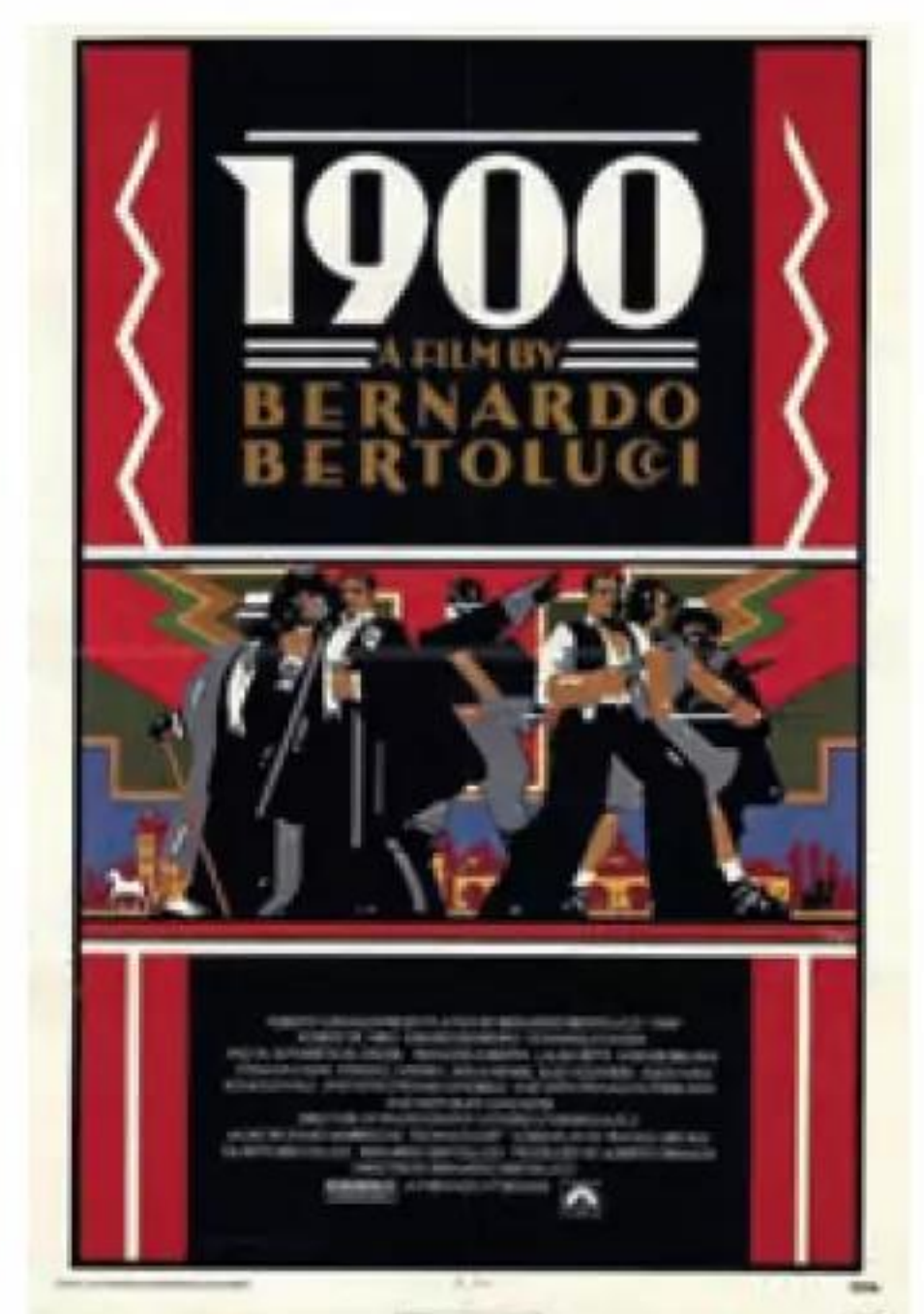
169 SMILE MICHAEL RITCHIE, 1975

An eclectic array of characters gather for a teen beauty contest in Michael Ritchie's masterpiece. From car salesman Big Bob (Bruce Dern) to the hopeful girls, they all carry some pain and insecurity behind their fixed grins. An incisive and hilarious satire on smalltown Americana. **PC**



166 PAPILLON FRANKLIN J. SCHAFFNER, 1973

Back for another daring prison-break, Steve McQueen steals scenes as the real-life Henri Charrière aka 'Papillon.' Wrongly convicted of murder, he's sent to a brutal penal colony in French Guiana, forming an unlikely bond with prisoner Louis Degas (Dustin Hoffman). It's one of Hoffman's most underrated performances. **BLM**



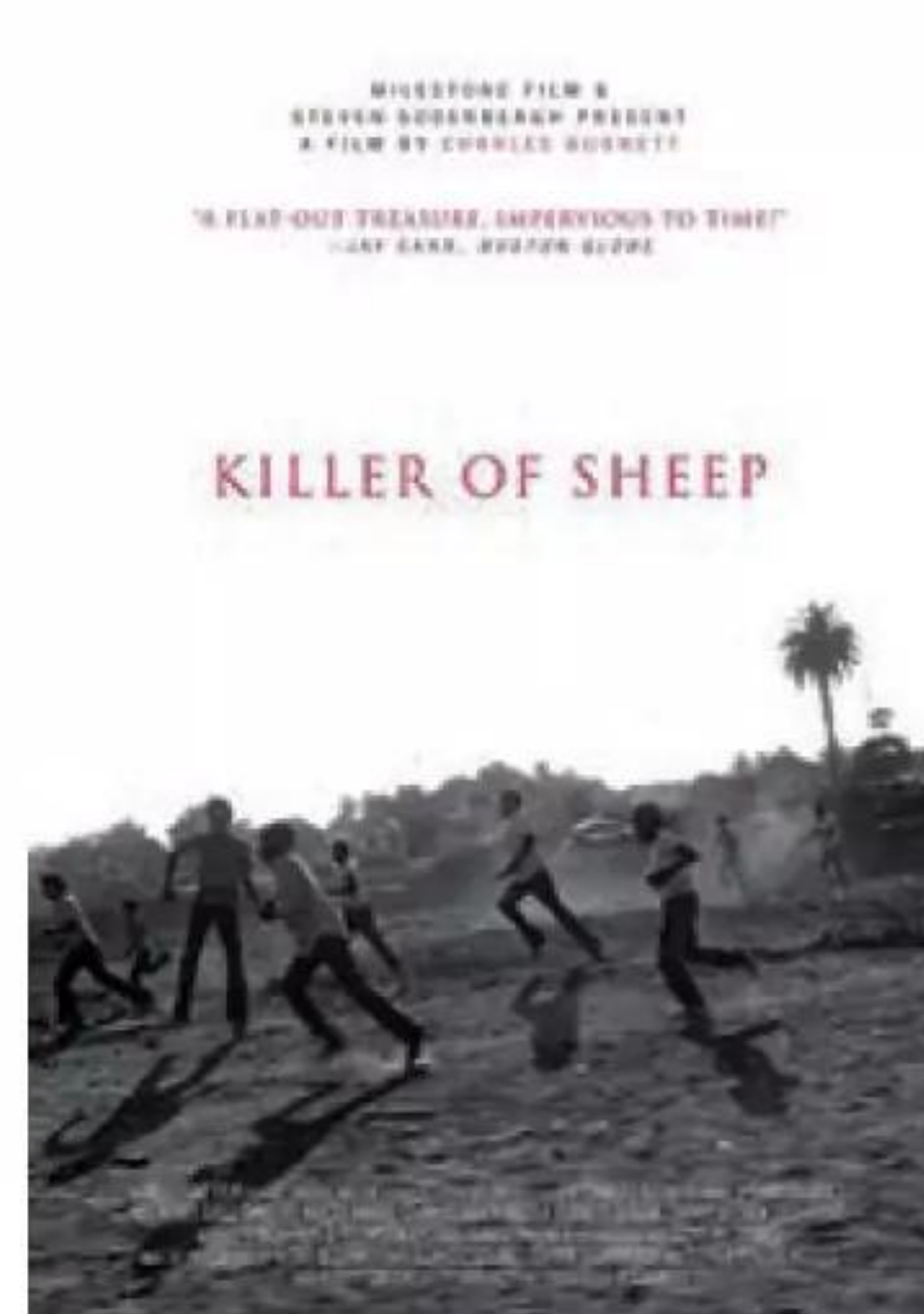
165 NOVOCENTO BERNARDO BERTOLUCCI, 1976

Two sons were born on the same day in 1901. One is a peasant (Gerard Depardieu), one is a bourgeoisie (Robert De Niro), and through them Bertolucci charts the rise of fascism in Italy. Spanning five hours, *Novocento* is a truly epic endeavour, made with passion and conviction. **PC**



162 THE MOTHER AND THE WHORE JEAN EUSTACHE, 1973

The burnished jewel in the crown of the post-nouvelle vague, Jean Eustach's sprawling, tumultuously verbose chronicle of a left bank menage a trois between a callous bounder (Jean-Pierre Léaud), a bubbly shop girl (Bernadette Lafont) and a nymphomaniac nurse (Françoise Lebrun) remains a transcendent experience nearly half a century after its creation. **DJ**



161 KILLER OF SHEEP CHARLES BURNETT, 1977

A masterpiece of post-neorealist melancholy, "LA Rebellion" lynchpin Charles Burnett's intimate character study of an introspective abattoir worker striving to make ends meet in LA's deprived Watts district brings together documentary-like social urgency with a dreamlike, jazz-fuelled vision of a landscape in gorgeous disarray. **DJ**

Gene Hackman
in The French Connection

Gene Hackman

1930-2025

A Tribute to Gene Hackman

A Legacy of Grit, Grace, and Greatness

IN the ever-shifting landscape of Hollywood, few actors have left a mark as indelible and authentic as Gene Hackman. With a career that spanned over four decades and included some of the most iconic performances in American cinema, Hackman carved a niche for himself not by playing it safe, but by consistently choosing roles that demanded depth, subtlety, and an unflinching honesty.

Born Eugene Allen Hackman on January 30, 1930, in San Bernardino, California, Hackman's early life was marked by turbulence and a restless energy. He left home at 16 and lied about his age to enlist in the Marine Corps. That spirit, equal parts defiant and determined, would follow him throughout his career. After studying journalism and working a variety of odd jobs, Hackman eventually enrolled at the Pasadena Playhouse, where he was infamously voted "least likely to succeed" alongside fellow future legend Dustin Hoffman. That irony wasn't lost on either of them. It only seemed to fuel Hackman's fire.

His big break came in the 1967 classic *Bonnie and Clyde*, where his portrayal of Clyde Barrow's brother, Buck, earned him

his first Academy Award nomination. It was a performance full of nuance and empathy, the kind that would become a Hackman hallmark. He wasn't just playing a character; he was excavating something raw and real from within the man, giving audiences not just a performance but a revelation.

But it was in 1971, with *The French Connection*, that Hackman's name became etched in cinematic history. As NYPD detective Jimmy "Popeye" Doyle, Hackman delivered a performance that was both electric and deeply human. Gruff, flawed, and unrelenting, Doyle was the kind of anti-hero that had rarely been seen on screen at the time—and Hackman embodied him with a startling realism. The role earned him his first Oscar for Best Actor and redefined what a leading man could look like in the gritty, post-studio system era of American filmmaking.

Over the next three decades, Hackman proved himself a master of versatility. He could just as easily play a weary cowboy as he could a villainous tyrant. Whether he was starring in sprawling epics like *The Poseidon Adventure*, crime dramas like *Night Moves*, or ensemble pieces like *The Royal Tenenbaums*, Hackman

brought an emotional intelligence to his work that made every character feel lived-in and real.

Perhaps one of the most remarkable aspects of Hackman's career was his refusal to be pigeonholed. He was never the classic Hollywood leading man in the traditional sense. He didn't possess the matinee-idol looks or the flashy charisma that often defines stardom. And yet, his magnetism was undeniable. Hackman was utterly believable, whether as the villainous Lex Luthor in *Superman*, the morally ambiguous sheriff in *Unforgiven*, or the washed-up patriarch *The Royal Tenenbaums*. He made you believe in the people he portrayed because he believed in them.

Directors loved working with him not only for his talent but for his seriousness and work ethic. Clint Eastwood once praised Hackman's ability to say more with silence than most actors could with a page of dialogue. Wes Anderson called him "larger than life but always grounded." Even as Hackman stepped back from acting in the early 2000s, his influence never waned. In 2004, Hackman officially retired from acting, choosing a ➤



“Reflecting on Gene Hackman’s legacy, we’re reminded of a rare kind of artistry”

CELEBRITY TRIBUTES TO GENE HACKMAN

Francis Ford Coppola

“The loss of a great artist, always cause for both mourning and celebration: Gene Hackman a great actor, inspiring and magnificent in his work and complexity. I mourn his loss, and celebrate his existence and contribution.”

Dustin Hoffmann

“He brought something unprecedented to our craft, something people didn’t immediately understand as genius. He was expelled from our school after three months for ‘not having talent.’ It was the first time they ever did that. He was that good. Powerful, subtle,

brilliant. A giant among actors. I miss him already.”

Mel Brooks

“I was privileged to know Gene Hackman because he played tennis with another Gene - Gene Wilder. And that Gene told him about a little role called ‘The Blind Hermit’ in our movie *Young Frankenstein*. He said, ‘Do you think Mel would let me play it? I’ve always wanted to do a comedy.’ Needless to say, I was over the moon and he was perfect.”

Tom Hanks

“There has never been a ‘Gene Hackman Type.’ There has only been Gene Hackman.”

quieter life of writing and photography in Santa Fe. Hackman gave us over eighty films, each one marked by his signature integrity and craft.

The beauty of Hackman’s work lies not only in the roles he took but in how he inhabited them. He didn’t just act; he *disappeared* into his characters. He played heroes and villains, victims and victors, with equal commitment. He brought dignity to the broken, flaws to the noble, and a sense of humanity to everyone in between. In an industry often driven by image, Hackman stood for substance. He reminded us that great acting isn’t always about grand gestures, it’s about honesty, empathy, and truth. His performances continue to inspire actors, writers, and directors alike, serving as a benchmark for excellence.

Reflecting on Gene Hackman’s legacy, we’re reminded of a rare kind of artistry, one that doesn’t shout, but resonates deeply. He was a giant of the screen. His presence still looms large, in every gritty cop, flawed father, complex villain, and quiet hero brought to life by those who follow in his footsteps. His death in 2025 marks the end of an era of one of the greatest periods in American cinema. ●

Gene Hackman
in Night Moves



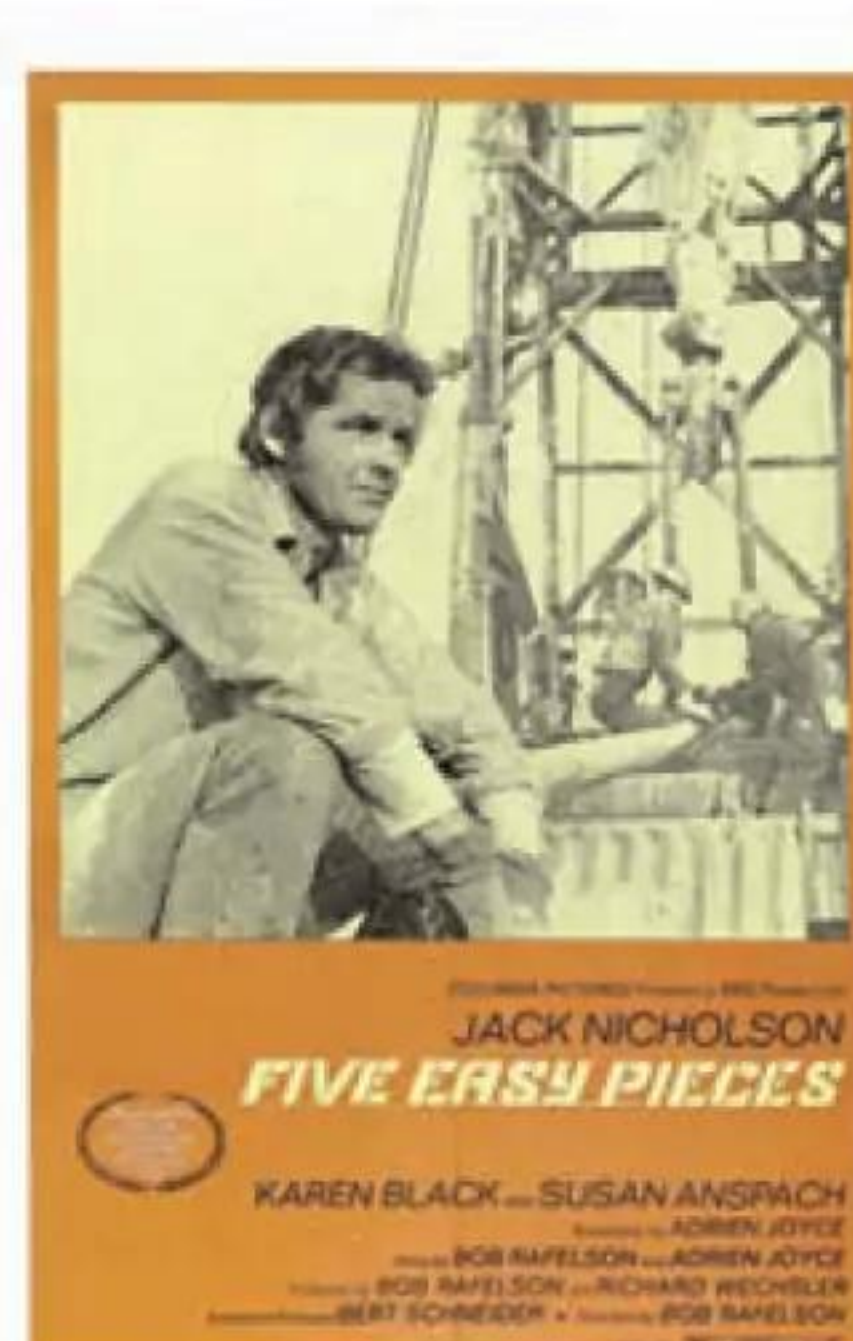
Gene Hackman in The
Conversation





160 HESTER STREET JOAN MICKLIN SILVER, 1975

Joan Micklin Silver's star rose to prominence after her death in 2020, and this haunting, monochrome-shot debut from 1975, about Jewish immigrants attempting to settle in New York in the late 19th century, is both a typical of her latter-years levity and also an extraordinary example of her skills as a storyteller. **DJ**



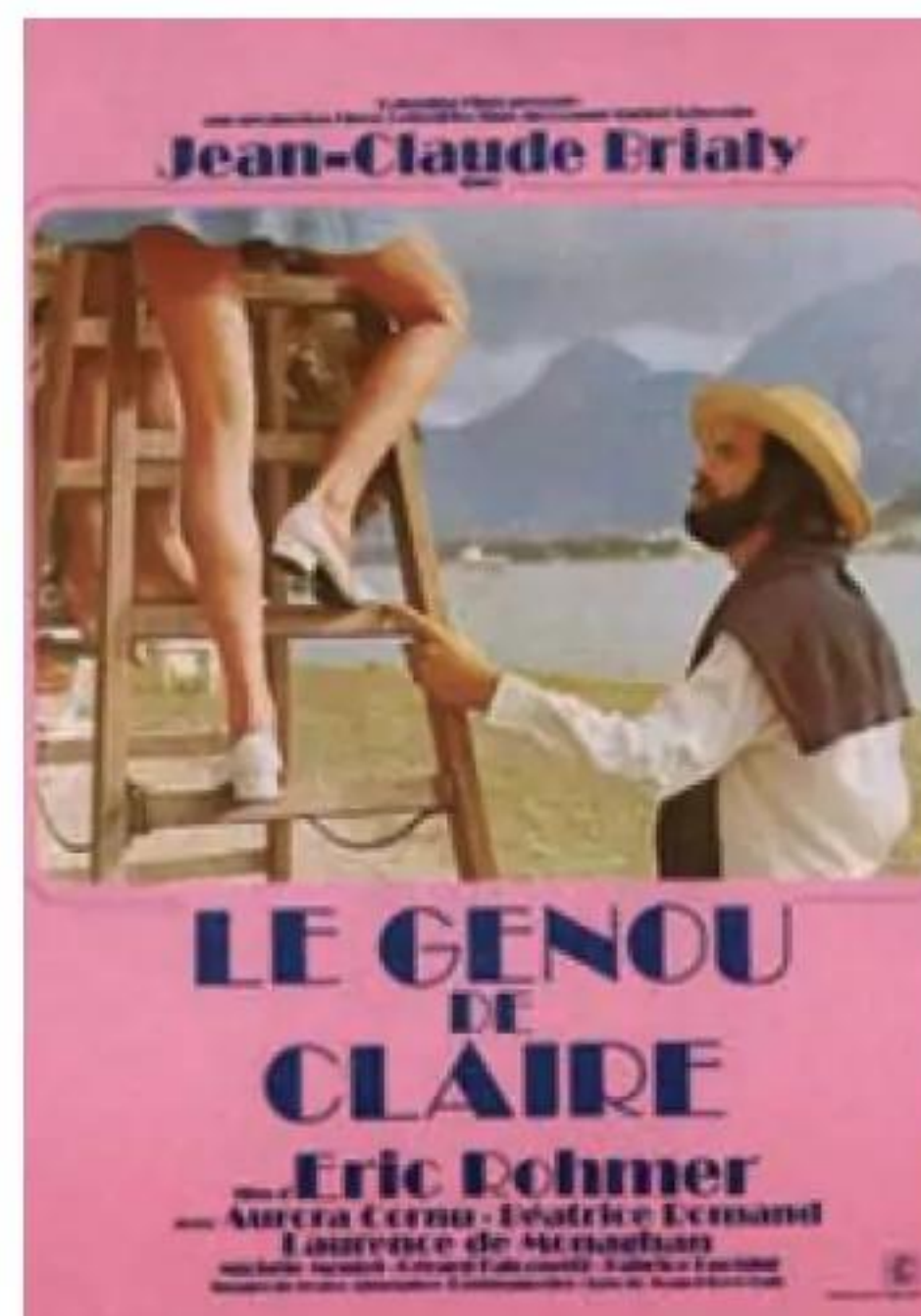
159 FIVE EASY PIECES BOB RAFELSON, 1970

Jack Nicholson stars in this riveting character study of a man running from his past and struggling to commit or connect to anything. It's a masterpiece of the New Hollywood movement with a piercing screenplay by Carole Eastman that casts a rueful eye over class and materialism in America. **KM**



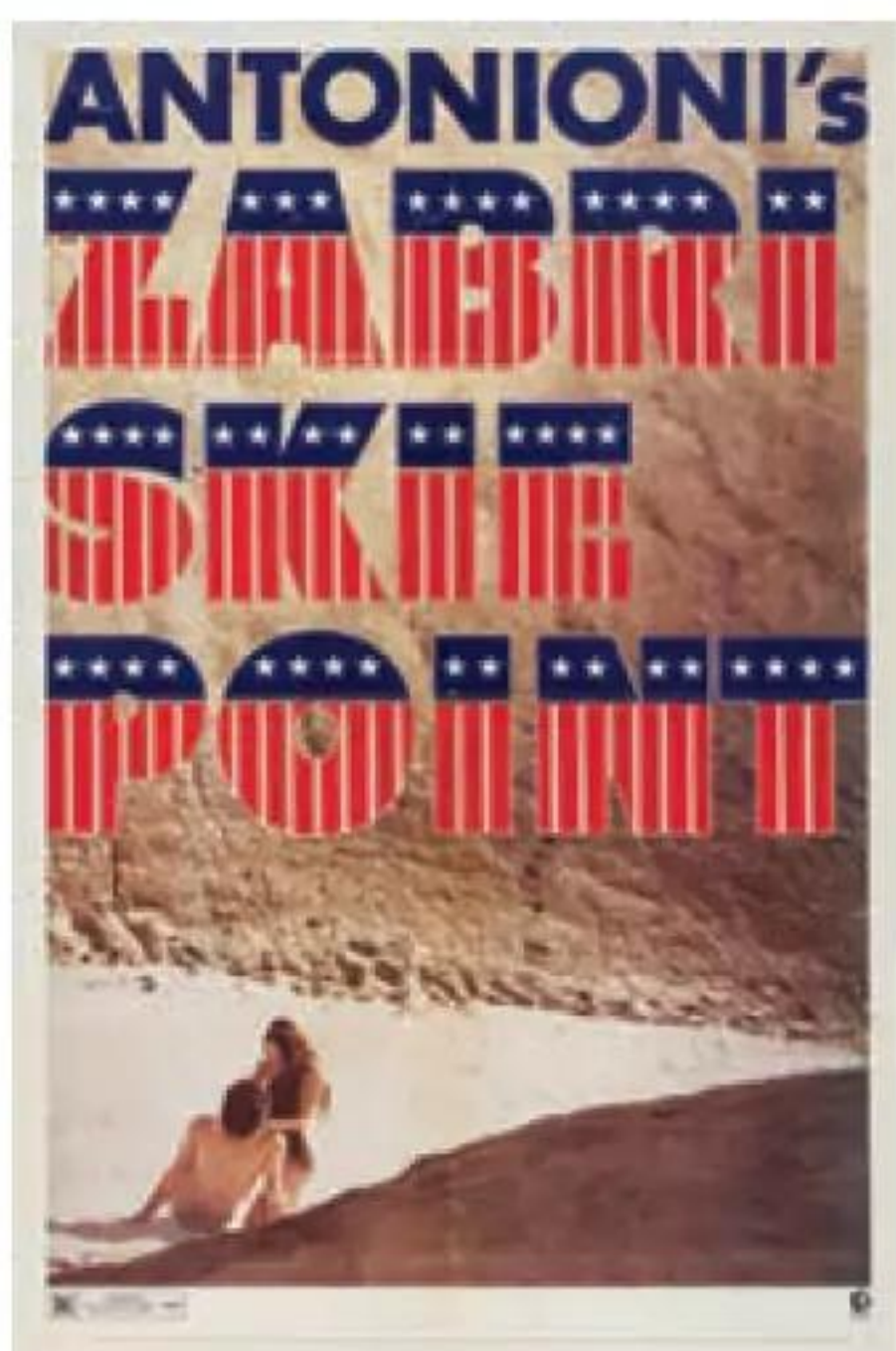
156 THE AMERICAN FRIEND WIM WENDERS, 1977

Highsmith's Ripley reimagined as a Stetson-wearing Dennis Hopper in '70s Germany. A fish out of water, but "what's wrong with a cowboy in Hamburg?" Bruno Ganz is the terminally ill art dealer manipulated by this shift American. Wenders develops a fatalistic mood and stages murders with Hitchcockian relish. **PC**



155 CLAIRE'S KNEE CLAIRE'S KNEE, 1970

Set in the sunny, Alpine-adjacent lake town of Annecy, Eric Rohmer's critical and box office smash attempts to locate the median point between innocent, inquisitive desire and inappropriate lechery as Jean-Claude Brialy's diplomat Jérôme desperately yearns to touch the knee of his lissom young neighbour. **DJ**



152 ZABRISKIE POINT MICHELANGELO ANTONIONI, 1970

This remarkably prescient film about the ideological realities of student protest sees Italian maestro Michaelangelo Antonioni bringing his markedly Italian brand of existential ennui to California for an erotic and explosive allegory on generational clash whose svelte visuals are supercharged by Pink Floyd at their psychedelic best. **DJ**



151 CRIES AND WHISPERS INGMAR BERGMAN, 1972

Bergman brings three sisters together as one faces the agonies of terminal cancer, in a film that is simultaneously among his most beautiful and lacerating works. The faces are pale, the walls are red. Bergman and Sven Nykvist create images that sear themselves into our memories. **PC**



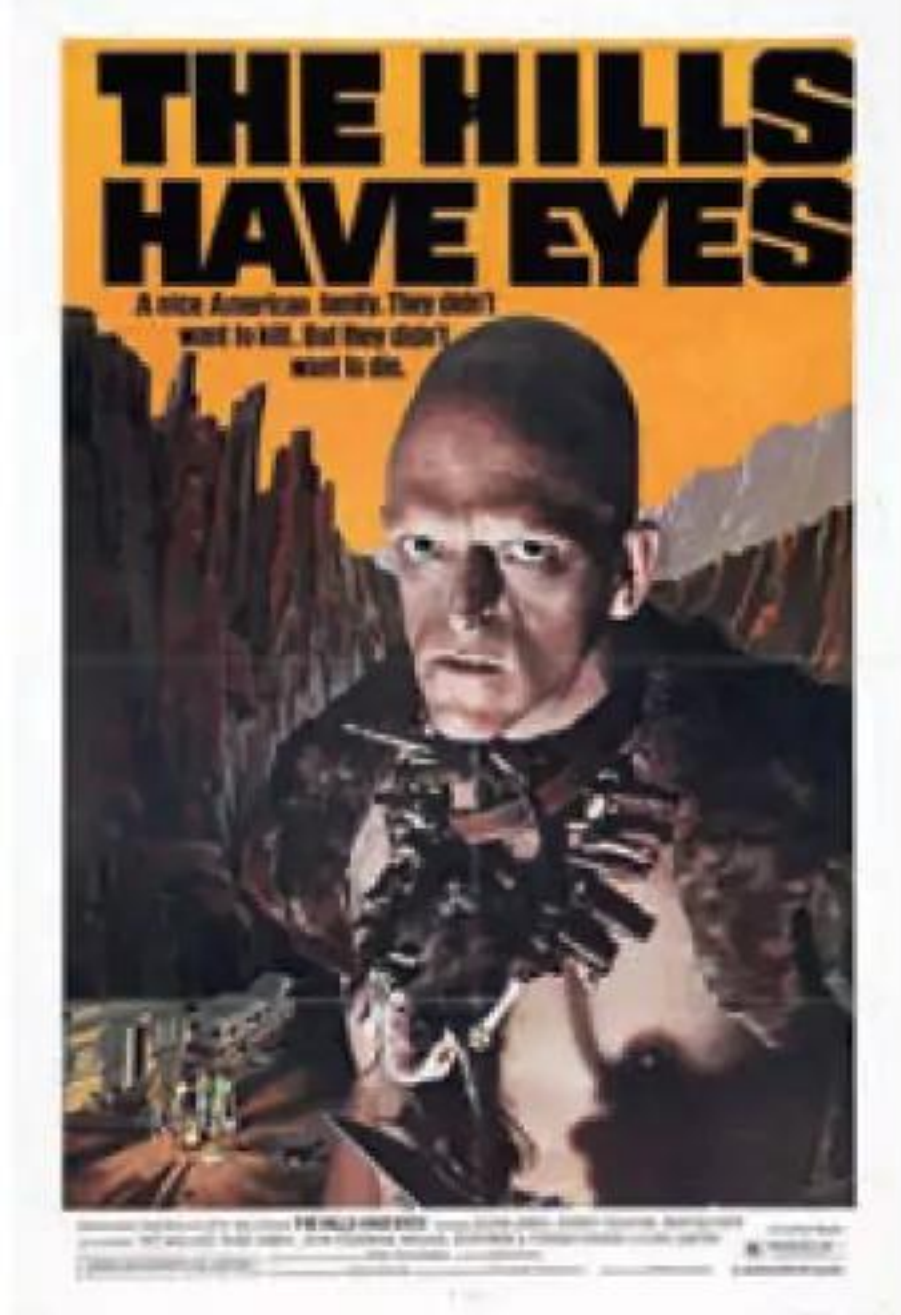
148 THE MARRIAGE OF MARIA BRAUN RAINER WERNER FASSBINDER, 1979

Fassbinder is simultaneously cynical and empathetic as he looks at conditions for women during war. Hanna Schygulla is magnetic as Maria, who does whatever it takes to survive and prosper as the world collapses around her. A marvellous melodrama, and one of the greatest films about wartime Germany. **PC**



147 THE MARGIN WALERIAN BOROWCZYK, 1976

Gaudy celebrations of so-called "human depravity" were grist to the mill for celebrated Polish filmmaker Walerian Borowczyk, and this 1976 deep cut starring Sylvia Kristal and Joe Dallesandro frames the sordid relationship between a sultry sex worker and an introverted industrialist as a blissful release from private woes. **DJ**



144 THE HILLS HAVE EYES WES CRAVEN, 1977

Wes Craven's mutant Western has city folk in the desert attacked by inbred cannibals. Very violent, but with an interesting, ambiguous attitude to horrors. The cast are solid, though the heroic dog steals the picture. Craven's razor-edged direction makes this a nerve wracking, horribly exhilarating thrill ride. **KN**



143 THE EXORCIST WILLIAM FRIEDKIN, 1973

Inspired by an alleged case of demonic possession, this classic horror written and adapted by William Peter Blatty shocked audiences on release. Director Friedkin blends documentary style method with visceral body horror and a legendary vomiting sequence. Linda Blair's performances as the young girl who undergoes an exorcism is unforgettable. **KM**



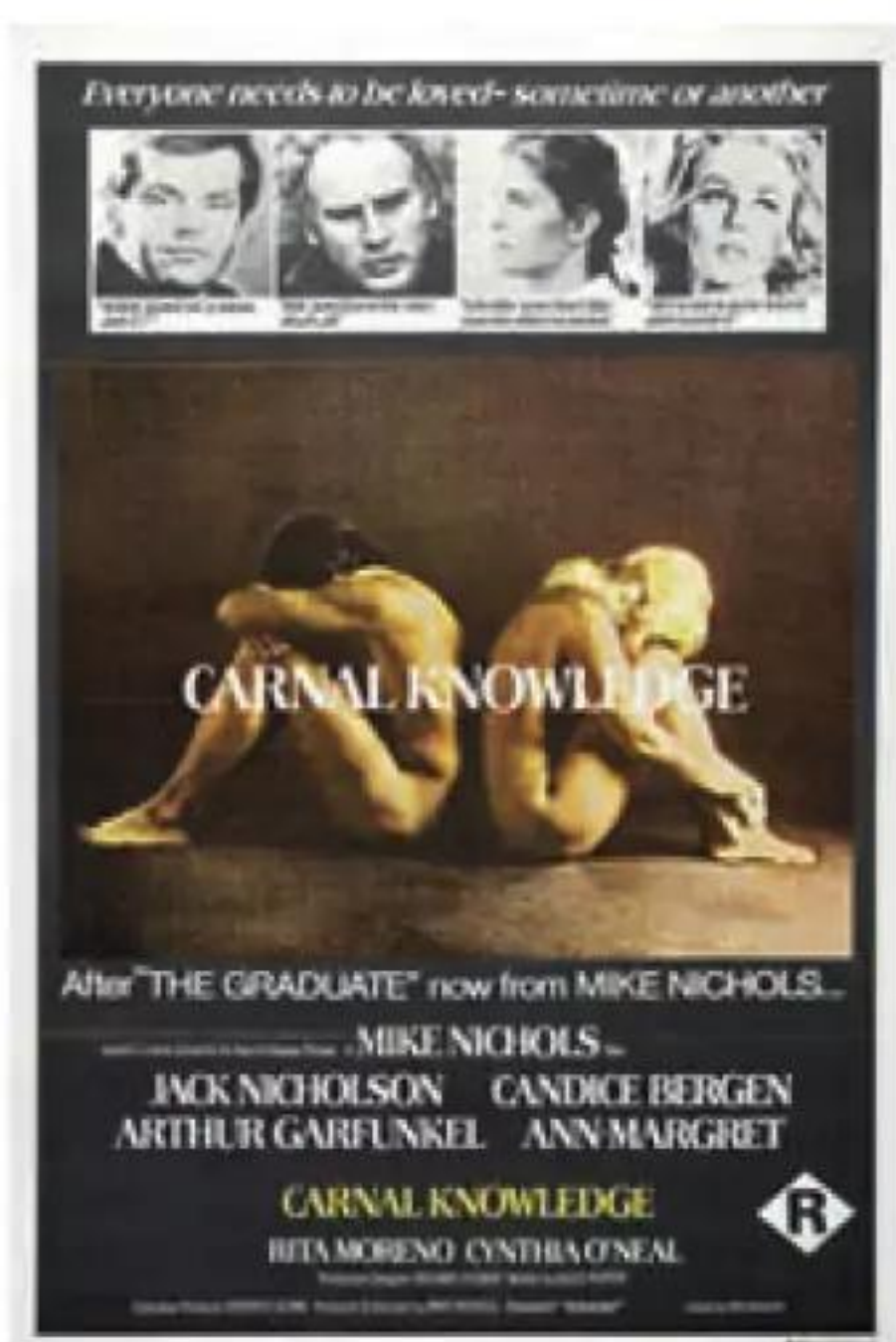
158 FOX AND HIS FRIENDS RAINER WERNER FASSBINDER, 1975

Often considered a watershed in unsentimental gay screen representation, Fassbinder's ironically-titled 1975 film is about the illusion of love and the prison of class. It sees the director playing a schlubby carnie who is conned out of a small fortune won on the lottery by a phalanx of manipulative male suitors. **DJ**



157 DERSU UZALA AKIRA KUROSAWA, 1975

Following the commercial failure of *Dodes'ka-den* and a suicide attempt, Kurosawa returned with this life-affirming masterpiece. The friendship between Russian Captain Arsenyev and the nomadic hunter Dersu is a thing of beauty. This was Kurosawa's only 70mm feature, and his images of the Russian wilderness are awe-inspiring. **PC**



154 CARNAL KNOWLEDGE MIKE NICHOLS, 1971

One of the sharpest and nastiest comedies of the decade stars Jack Nicholson and Art Garfunkel as two life-long friends struggling with their masculinity and relationships with the opposite sex. They spend their time trying to get laid, ruining the women who show them any affection and eventually end up on a bitter road to nowhere. **KM**



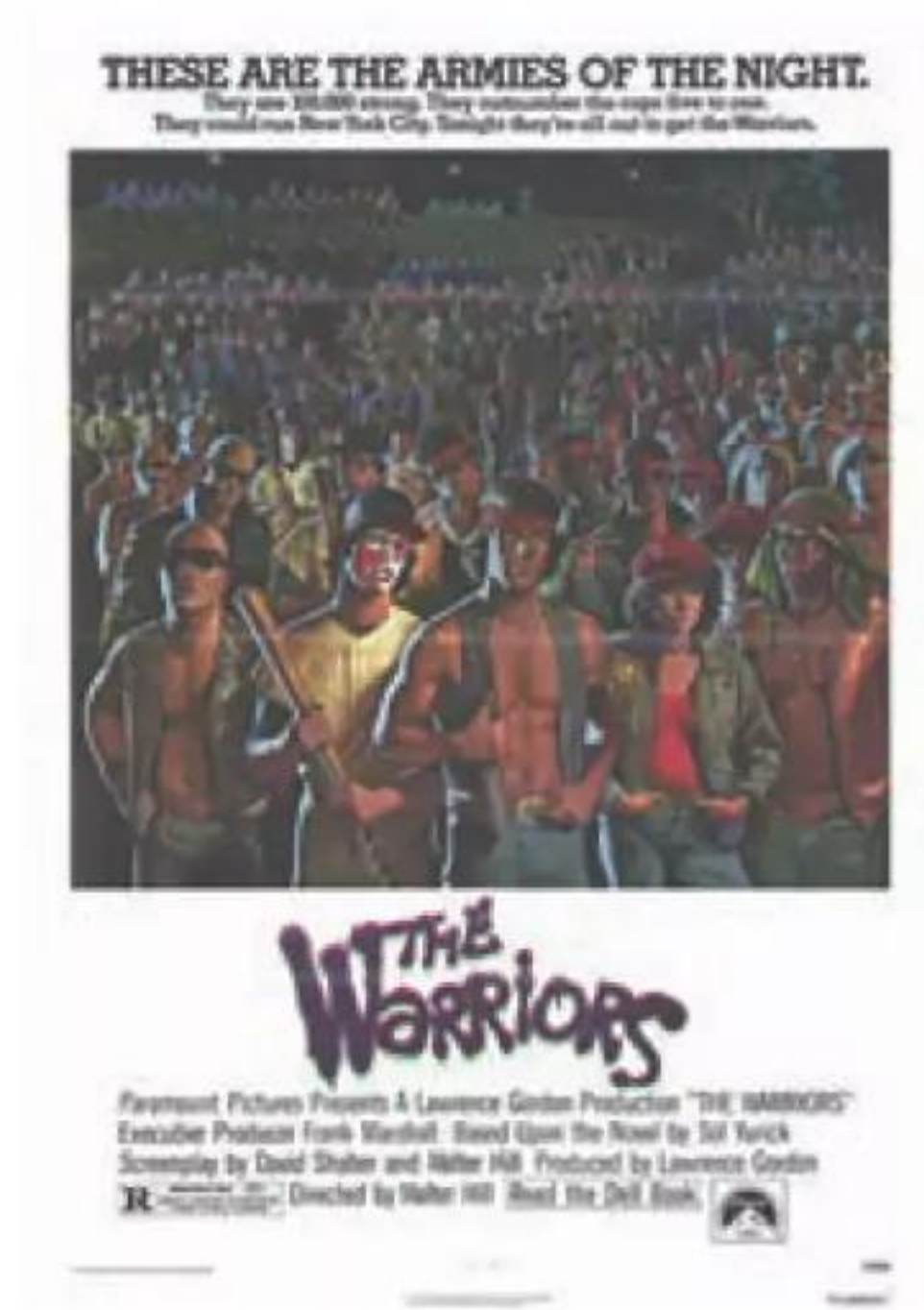
153 ALICE DOESN'T LIVE HERE ANYMORE MARTIN SCORSESE, 1974

Ellen Burstyn's Oscar winning portrayal of female emancipation as a widower who sets out on a road trip with her young son delivers one of Martin Scorsese's best pictures. It's a deeply funny and disturbing examination of the constraints of the time that powerfully depicts a mother's strength in the face of adversity. **KM**



150 TRISTANA LUIS BUÑUEL, 1970

The maze-like Medieval town of Toledo in northern Spain is the appropriate backdrop for Luis Buñuel's similarly labyrinthine study of a Fernando Rey's ageing nobleman, Don Lope, and his strange, febrile relationship with the beautiful, conflicted Tristana (Catherine Deneuve) for whom he takes great pleasure in overseeing after the death of her mother. It's one of the director's most austere and ambiguous works. **DJ**



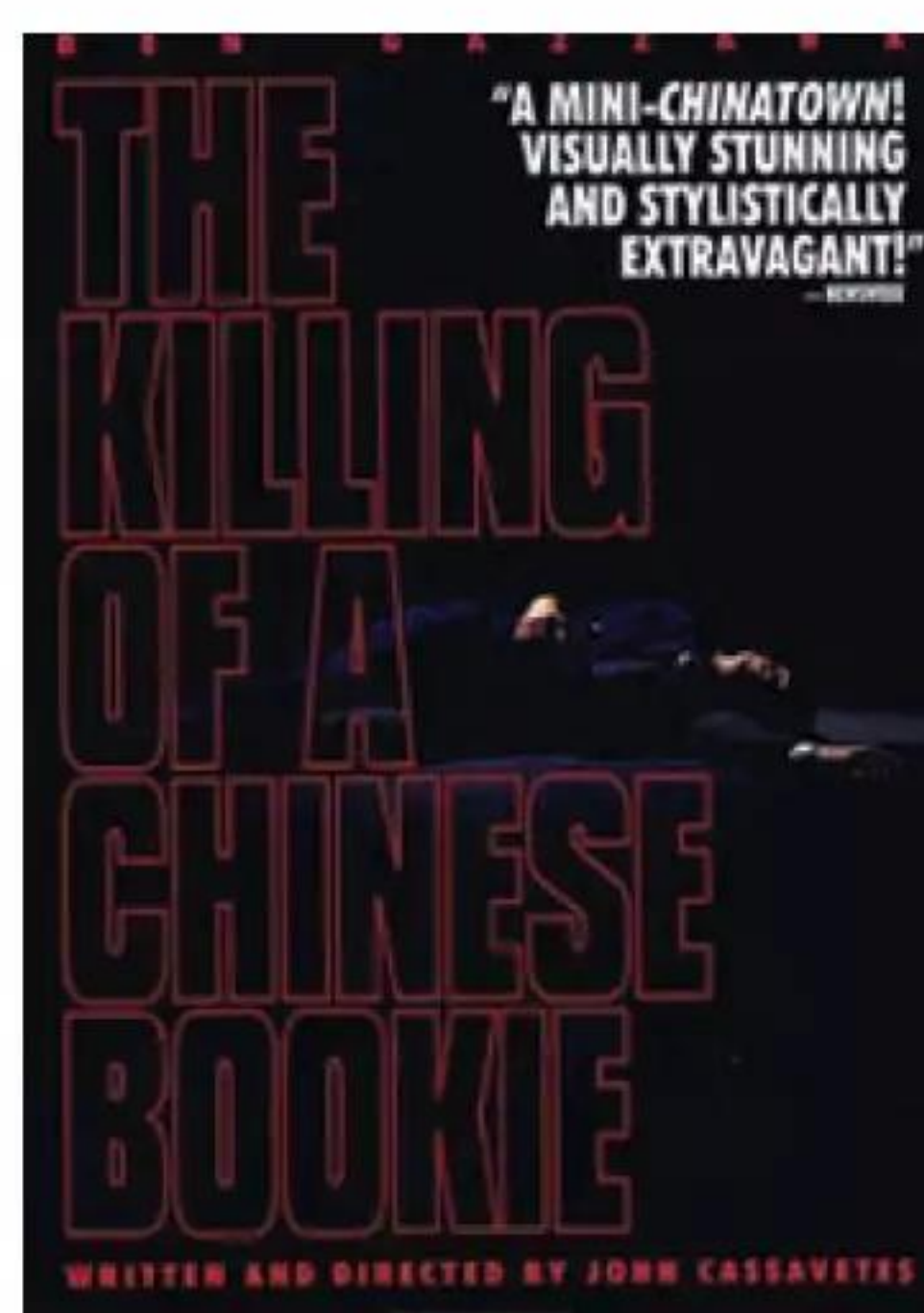
149 THE WARRIORS WALTER HILL, 1979

This pulpy, dystopian portrayal of a Coney Island street gang waging war on Manhattan rivals has its roots in reality and was controversial on release. Since then, it has been rightly reclaimed as a cult classic due to its superb costume design, memorable one-liners and location shooting in New York. **KM**



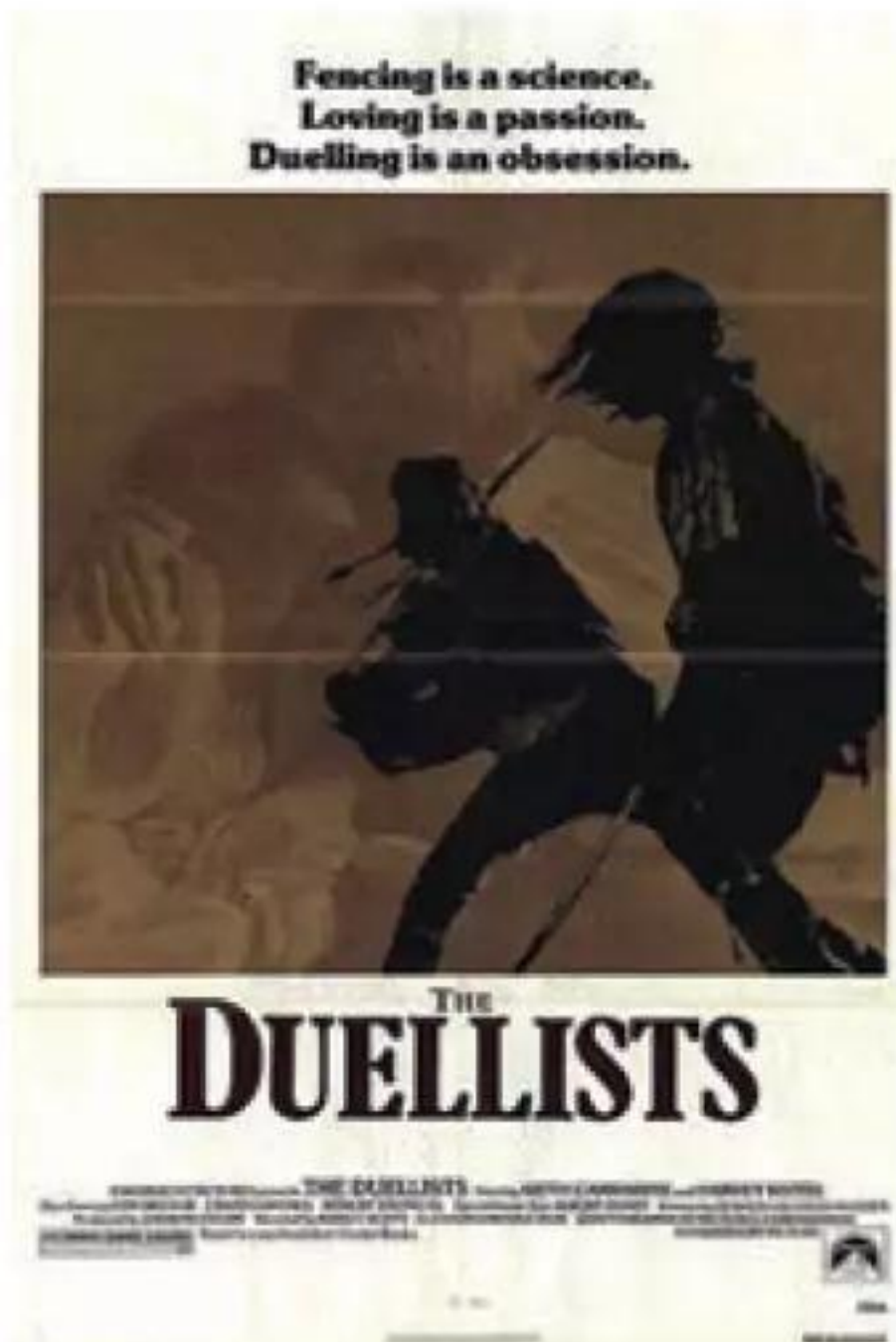
146 THE LAST DETAIL HAL ASHBY, 1973

Jack Nicholson stars as a potty-mouthed seaman who is asked to escort a naïve young man accused of theft to his eight-year-sentence. A bittersweet road movie comedy that follows a male rite of passage narrative as the fellas' head on one last bender before reality sets in. **KM**



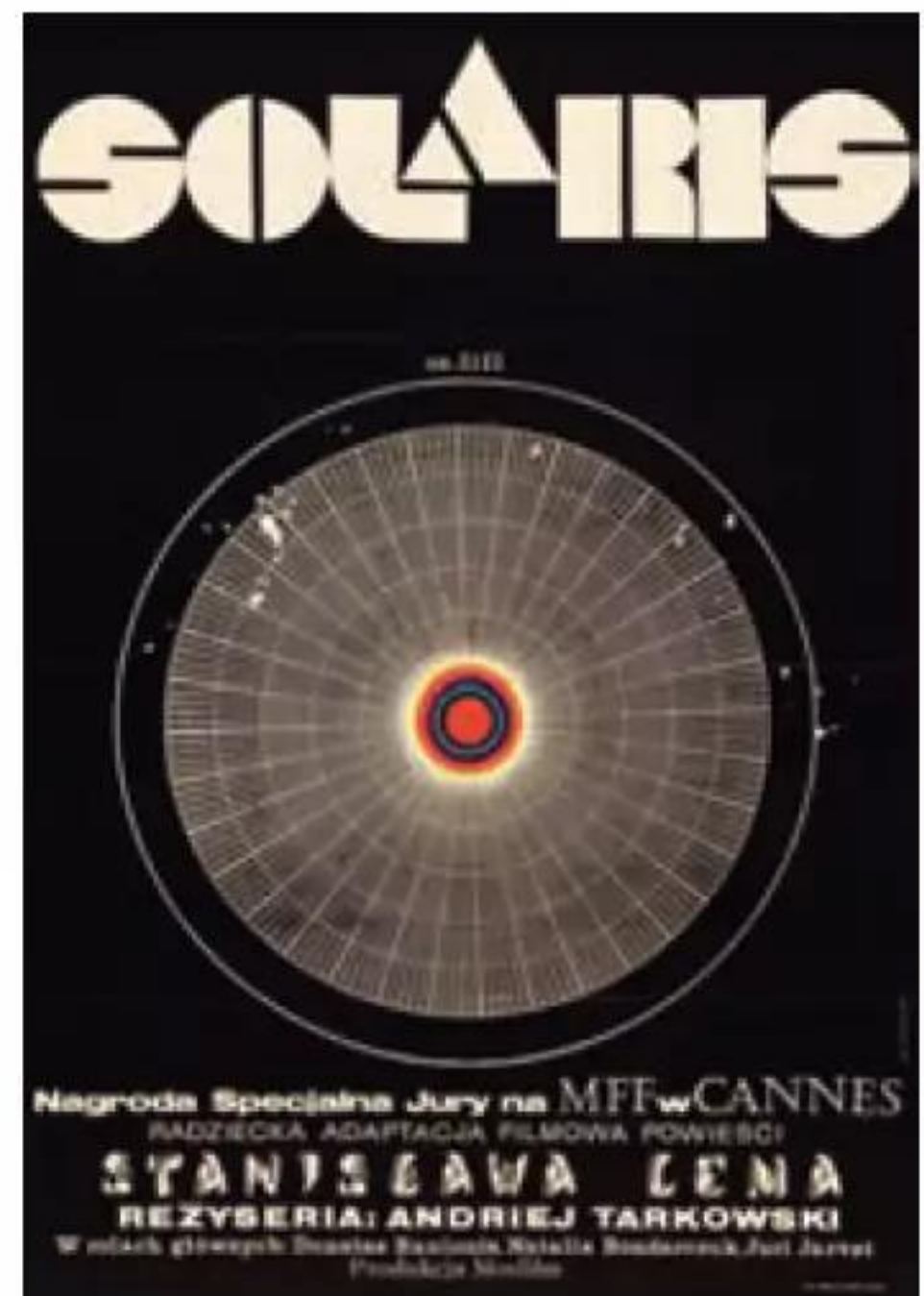
145 THE KILLING OF A CHINESE BOOKIE JOHN CASSAVETES, 1976

Ben Gazzara stars as the club owner whose gambling debts have pushed him into a tight spot in Cassavetes' most plot-driven feature. The director invests this noirish tale with a vivid sense of character, and he creates electric energy through his editing. Gazzara is simply perfect. **PC**



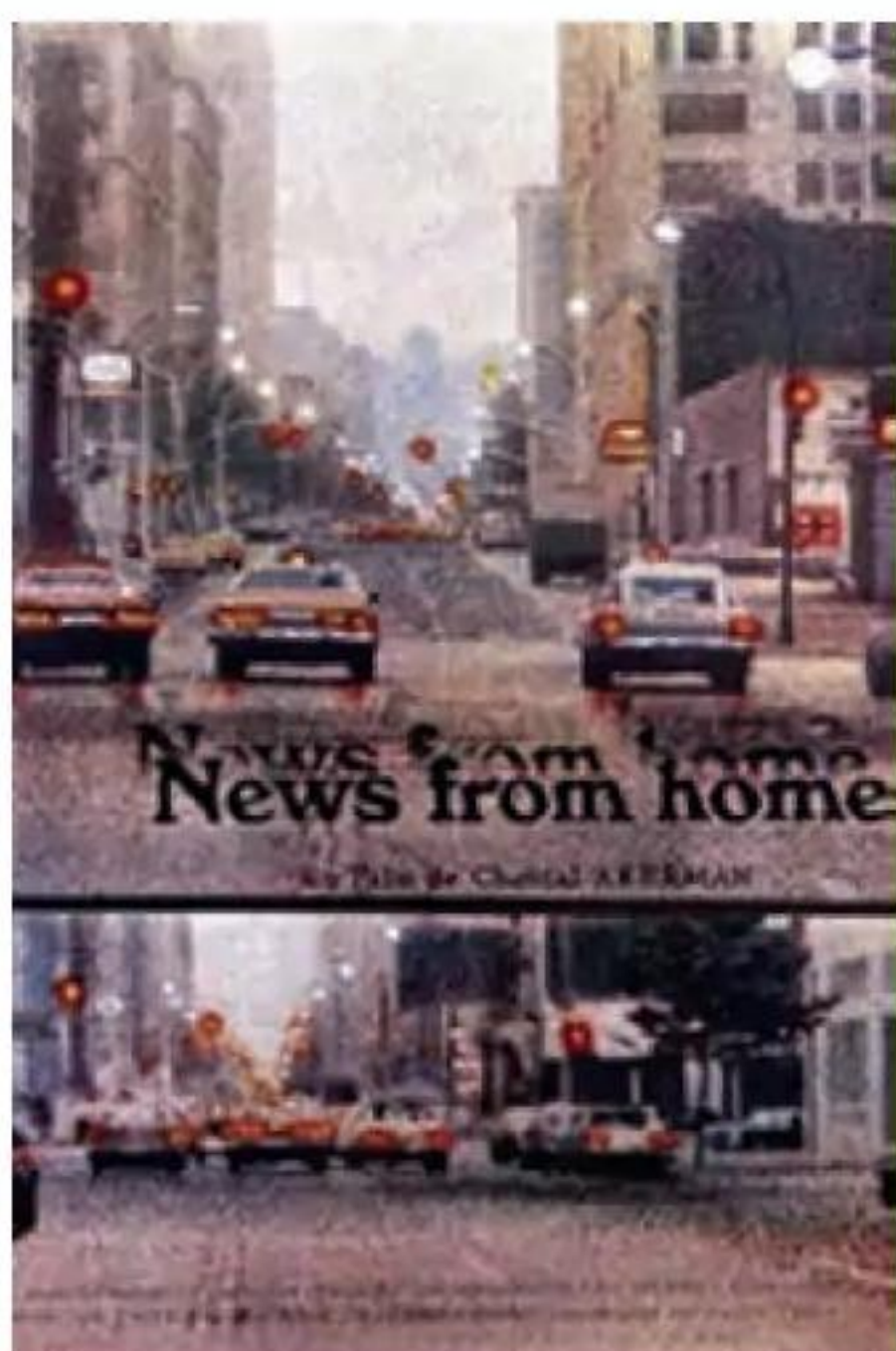
142 THE DUELLISTS RIDLEY SCOTT, 1977

Scott's keen eye for painterly compositions and a striking use of light was already evident in this directorial debut. The story of two men fighting endless duels over a minor slight has an inherent absurdity, but as the feud lasts twenty years, it takes on a tragic quality. **PC**



141 SOLARIS ANDREI TARKOVSKY, 1972

Even though Andrei Tarkovsky's operatic adaptation of Stanislaw Lem's 1961 novel has all the trappings of a soviet sci-fi genre movie, this backdrop serves as a prison-like stage for its protagonist's tortured philosophical postulations on grief and his battle with the sentient oceanic planet of the title. **DJ**



140 NEWS FROM HOME CHANTAL AKERMAN, 1976

This remarkable epistolary non-fiction hybrid work from Belgian filmmaker Chantal Akerman could perhaps be chalked up as one of the all-time great New York movies, particularly due to the coolly objective gaze of this young outsider's eye. It's a canonical, emotionally-wrenching mother-daughter movie too. **DJ**



139 NATIONAL LAMPOON'S ANIMAL HOUSE JOHN LANDIS, 1978

A raucous frat house comedy based on Harold Ramis's own college experience boasts not only a fantastic ensemble cast including John Belushi on fine improvisational form, but also a roof raising musical performance of 'Shout.' It's a fantastic early example of gross out humour in the mainstream. **KM**



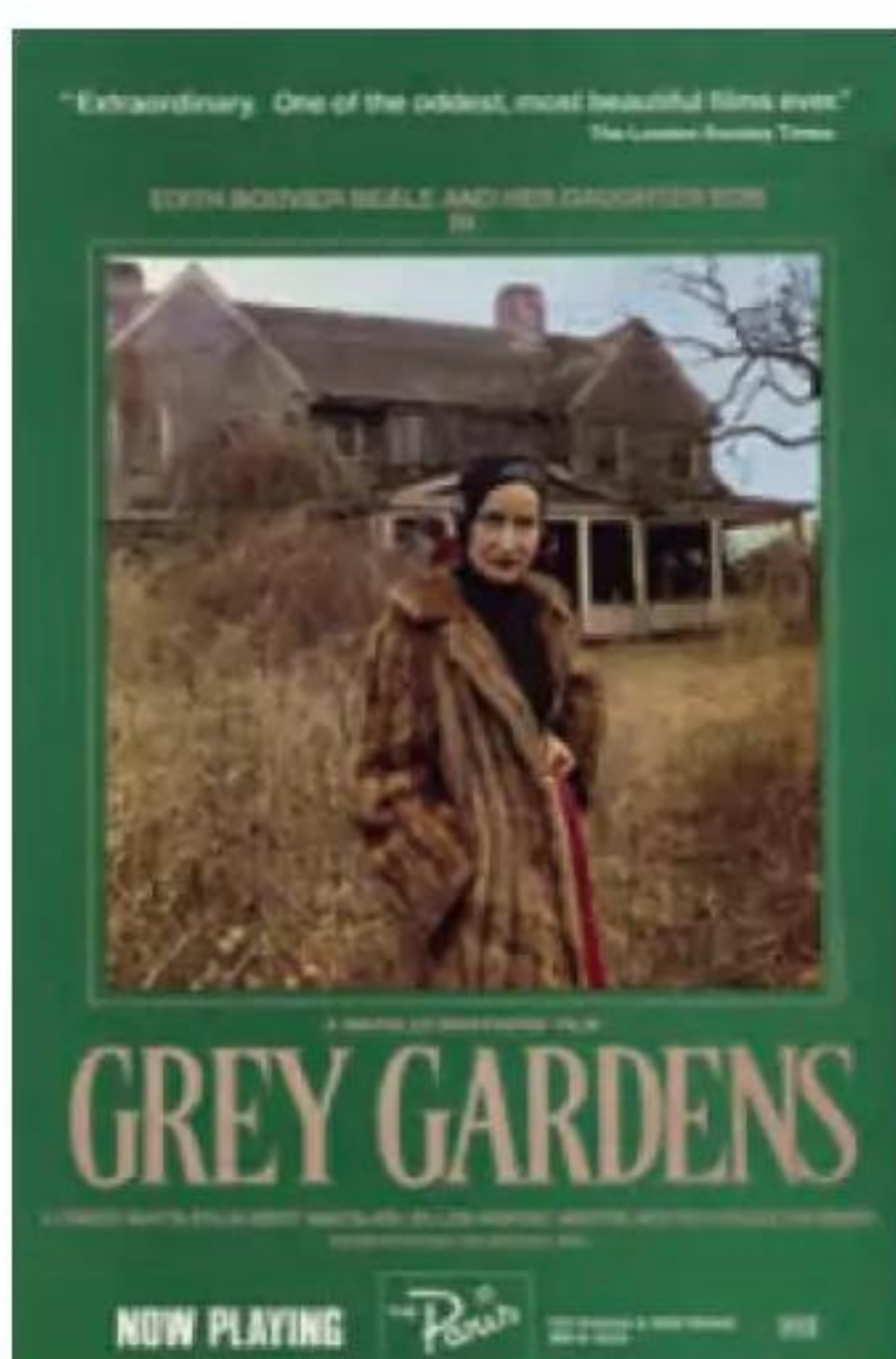
136 LADY SNOWBLOOD TOSHIYA FUJITA, 1973

Lady Snowblood (Meiko Kaji) is at once a revenge-seeking toughie like so many cowboy/noir heroes and a long-suffering women's pic heroine. Her mix of traditional Japanese feminine style with overly-phallic retributive aggression is signalled by her weapon of choice, a samurai sword scabbarded in a parasol. **KN**



135 KLUTE ALAN J. PAKULA, 1971

Jane Fonda won the Oscar for her nuanced performance as sex worker Bree who gets embroiled in a missing persons case when approached by the titular private detective played by Donald Sutherland. Bree is a fully realised character in a film that places an ambience of paranoia over plot. **KM**



132 GREY GARDENS ELLEN HOVDE, ALBERT MAYSLES, DAVID MAYSLES, 1975

The aunt and cousin of Jacqueline Kennedy (Big Edie and Little Edie) spend their days squabbling in a crumbling, racoon infested mansion in the Hamptons. This portrait of faded glory and delusion is both outrageously amusing and jaw droppingly depressing in equal measure thanks to a candid approach. **KM**



131 BLUE COLLAR PAUL SCHRADER, 1978

You can almost feel the sweat and frustration drip from the claustrophobic walls of a car factory in Detroit where three colleagues plan a union heist which exposes corruption. Famously, Richard Pryor, Harvey Keitel and Yaphet Kotto did not gel on set which only adds to the furious atmosphere that explodes from the screen. **KM**



128 WELFARE FREDERICK WISEMAN, 1975

Frederick Wiseman has spent his career visiting institutions and capturing humanity. *Welfare* is an illuminating portrait of a broken system and the people struggling within it. Everywhere he looks, Wiseman sees confusion, frustration, exhaustion and anger. It's a film that still feels as vital today. **PC**



127 WANDA BARBARA LODEN, 1971

Barbara Loden writes, directs and stars in her only feature film which follows a restless woman on a desperate road trip out of motherhood and matrimony. This working-class rejection of social norms is a startling examination of how women have to navigate rigid capitalist rules that hold them prisoner. **KM**



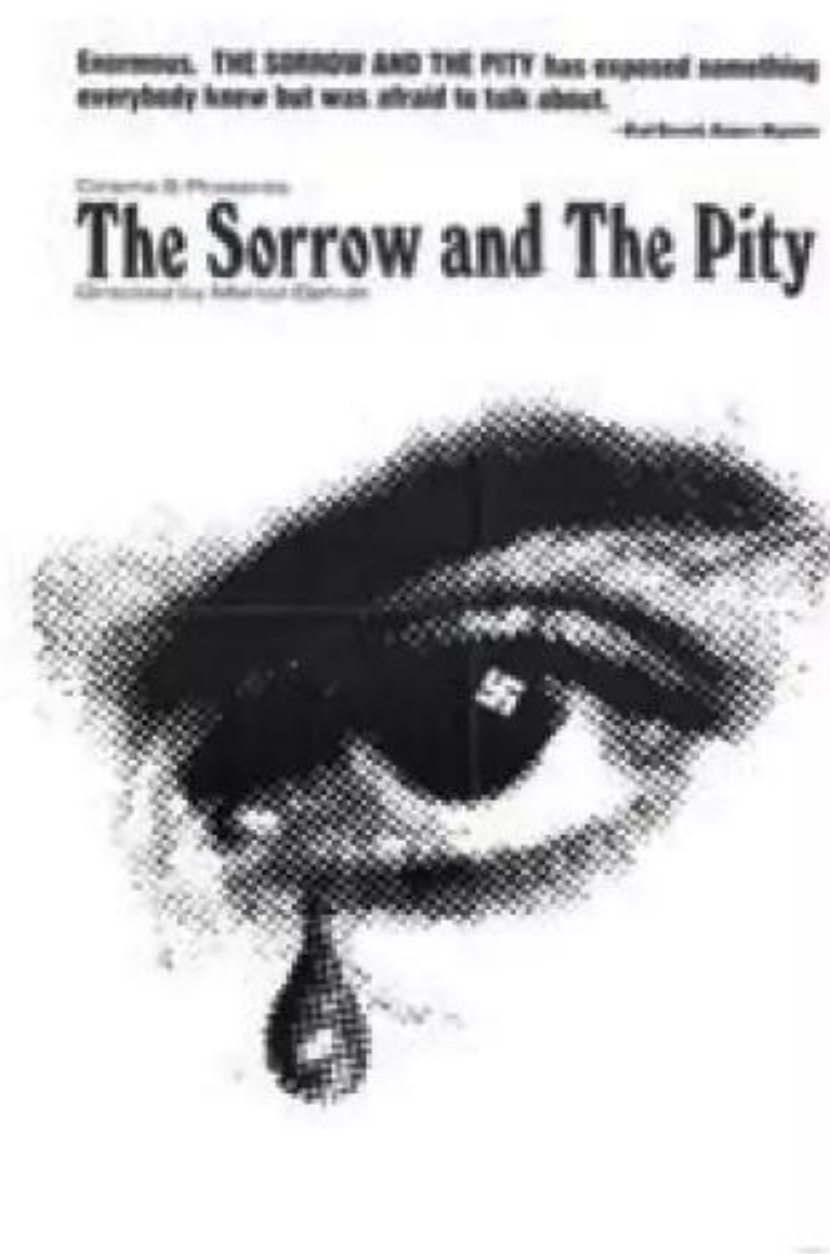
124 THAT OBSCURE OBJECT OF DESIRE LUIS BUÑUEL, 1977

One of the all-time great directorial swansongs, Buñuel's spry comic essay on where true desire sits on the spectrum between romantic love and masochism sees his avatar Fernando Rey once more lusting after a young woman, Conchita, whose emotional fickleness is illustrated by having her played by two actors. An apocalyptic masterpiece on heterosexual power relationships. **DJ**



123 SLEUTH JOSEPH L. MANKIEWICZ, 1972

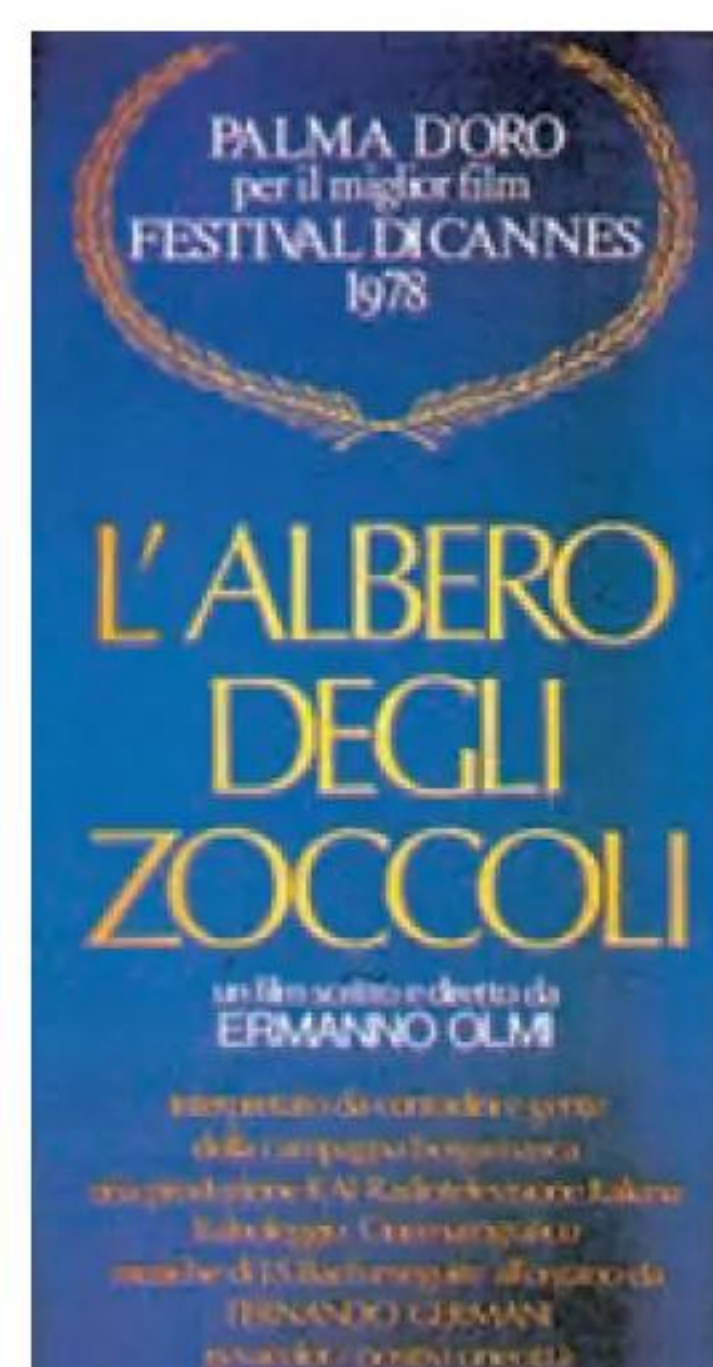
This tense two-hander starring Laurence Olivier and Michael Caine reverse engineers the whodunnit with wit, charm and smarts aplenty. Joseph L. Mankiewicz's swansong and adaptation of Anthony Shaffer's hit play is overflowing with hilariously barbed dialogue, plot twists and directorial flair as the two men at the centre play wicked games of one-upmanship. **KM**



138 THE SORROW AND THE PITY

MARCEL OPHULS, 1971

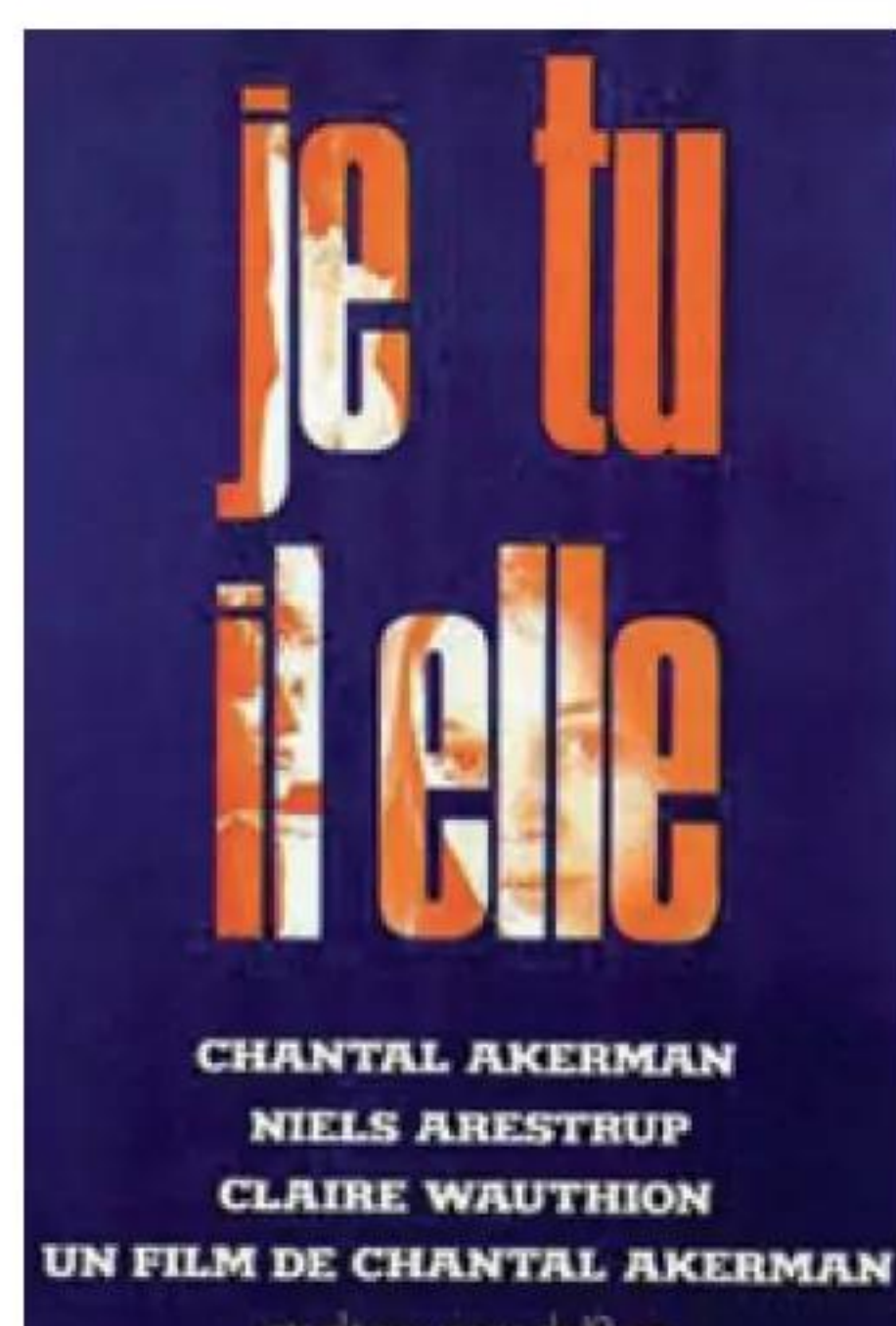
A quarter of a century after the war, Marcel Ophuls interrogated French memories of resistance and painted a stark picture of the country's acquiescence to Germany. Ophuls is a patient, inquisitive documentarian, and he powerfully exposes the dangerous ease with which people slide comfortably into collaboration. **PC**



137 THE TREE OF WOODEN CLOGS

ERMANNO OLMI, 1978

A white poplar tree is illegally felled by a peasant farmer to create a clog for his son to ensure that he is able to break free from cyclical tradition in Ermano Olmi's absorbing record of agrarian labour in late-19th century Lombardy – an epic cine-poem in praise of process over product. **DJ**



134 JE TU IL ELLE

CHANTAL AKERMAN, 1974

Chantal Akerman's portrait of a young woman going through a break-up and existential crisis viscerally channels feelings of longing and desire. It's a quietly powerful reflection on heartbreak in its navigation of physical and emotional reactions, such as alcohol-fuelled bad decisions and desperate attempts to relight old flames. **KM**



133 INVESTIGATION OF A CITIZEN ABOVE SUSPICION

ELIO PETRI, 1970

Elio Petri's intricate masterwork is like a *Columbo* episode reimaged by Dario Argento. Bourgeois police chief Gian-Maria Volonte calmly murders his mistress (Florinda Bolkan). The case turns surreal and political as the ranting killer cop keeps insisting on his guilt but literally can't get arrested. **KN**



130 ALICE IN THE CITIES

WIM WENDERS, 1974

It's the simplicity of this road movie that makes it such an essential time capsule of the 1970s. It pairs a photojournalist with a nine-year-old girl who travel from New York to Amsterdam to Germany. The urban landscapes are captivatingly shot by Robby Müller as the two characters transform from alienated to connected. **KM**



129 MIRROR

ANDREI TARKOVSKY, 1975

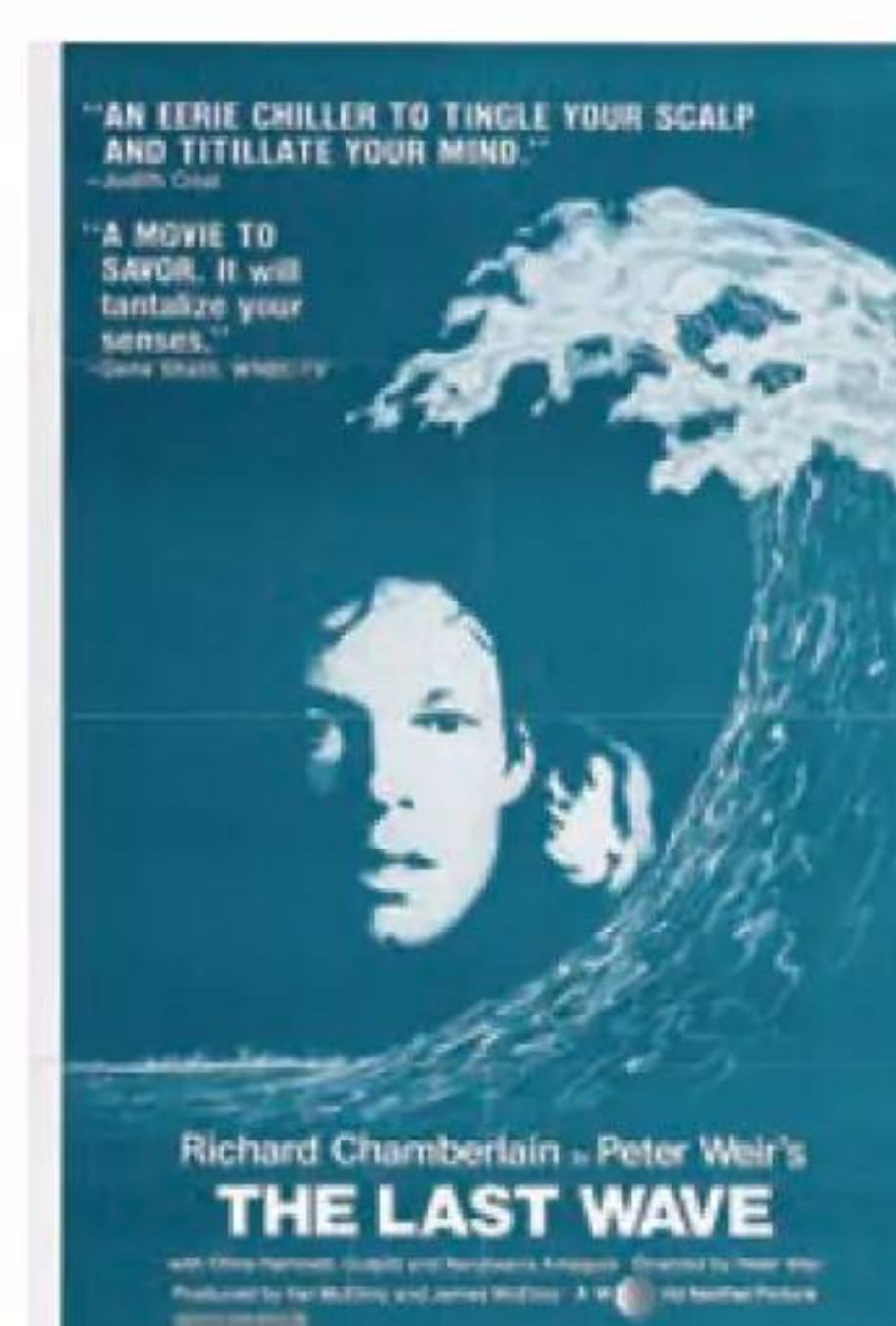
Dreams and memories, recreated through cinema. Tarkovsky's visual language was at its most poetic and mesmerising here. He weaves together beautiful images in a manner that may seem cryptic at first viewing, but it touches something deeper in our souls, beyond simple analysis and understanding. **PC**



126 VALERIE AND HER WEEK OF WONDERS

JAROMIL JIRES, 1970

A thirteen-year-old innocent (Jaroslava Schallerová) ventures into the adult world and finds it arbitrary, frightening, erotic and mystifying. She is stalked by a Nosferatu-like vampire trickster. Jaromil Jires's fable-like Czech fantasy is strikingly lovely, with canny use of gothic commonplaces as capes, crypts, masks and carriages. **KN**



125 THE LAST WAVE

PETER WEIR, 1977

Peter Weir's eve-of-apocalypse thriller has haunted Sydney lawyer Richard Chamberlain overwhelmed by visions of a tsunami rolling over Australia while representing aborigines accused of ritual murder. The simple case is tied up with Aztec prophecies of the end times. Terrifying yet poetic. **KN**



122 SHAFT

GORDON PARKS, 1971

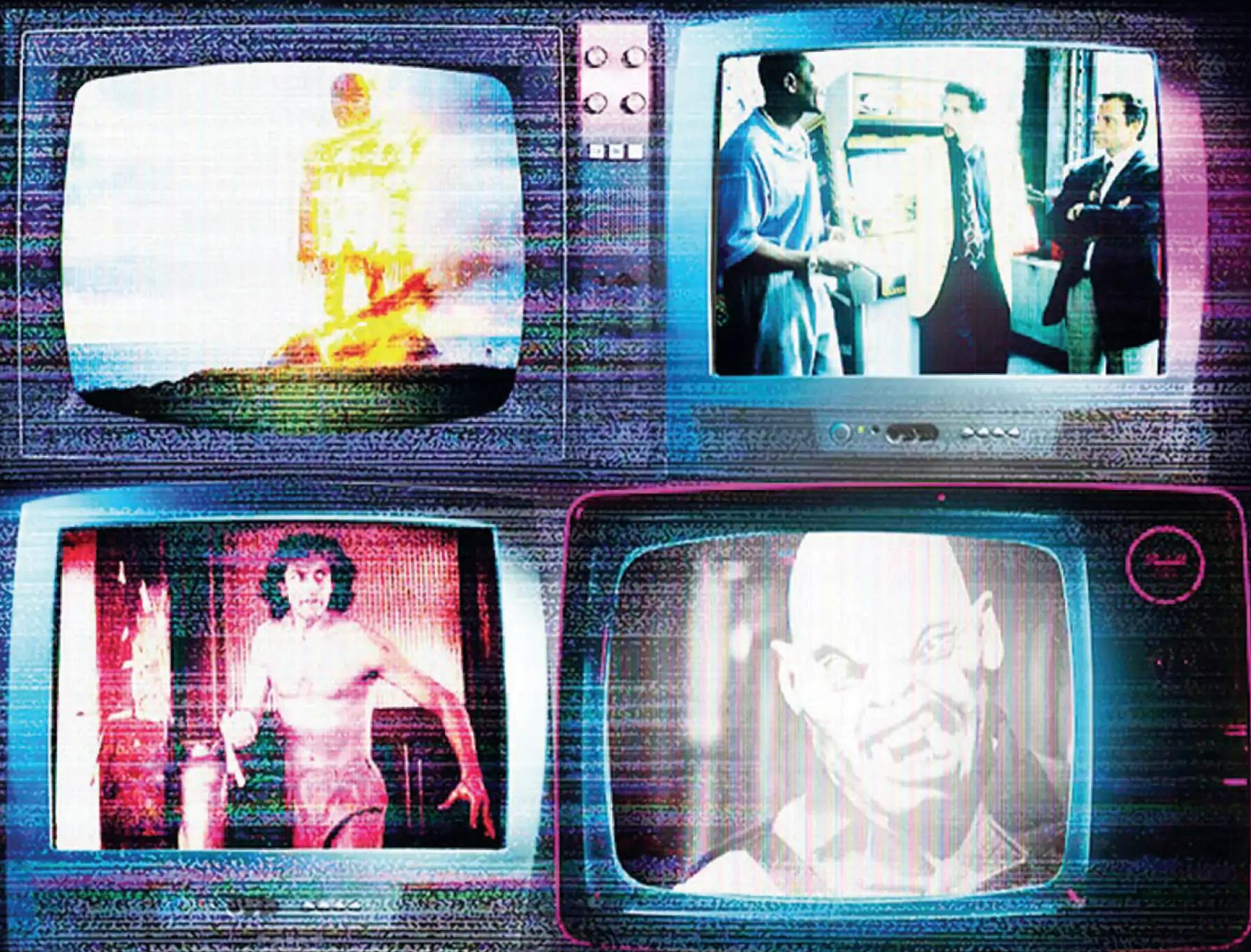
"Who's the black private dick that's a sex machine to all the chicks?" asks Isaac Hayes's theme song. It's snappily-dressed super-cool John Shaft (Richard Roundtree). Patient Zero of the 'blaxploitation' genre, this offers grimy New York locations, fabulous fashions and a million-selling soul score. "Can you dig it?" **KN**



121 SCENES FROM A MARRIAGE

INGMAR BERGMAN, 1974

Marianne (Liv Ullmann) and Johan (Erland Josephson) are introduced to us as the perfect couple. By the end of *Scenes From a Marriage*, their relationship has crumbled. Bergman's exploration of this relationship stuns with its forensic detail, psychological insight and deep empathy, especially in its extended TV version. **PC**



Cult Films of the 1970s

Alex Cox, the director of Repo Man and presenter of BBC TV series Moviedrome, talks us through the cult films of the 1970s

CULT FILMS OF THE 1970S

Alex Cox, the director of Repo Man and presenter of BBC TV series Moviedrome, talks us through the cult films and filmmakers of the 1970s, and his thoughts on Hollywood.

“My name is Alex Cox, and welcome to Moviedrome, a season of cult films.” So began the first episode of the BBC2 series that championed the whole spectrum of cinema. Alex Cox, the programme’s host, continued his introduction to the first episode, which aired on 8 May 1988, with a question. “What is a cult film? A cult film is one which has a passionate following but does not appeal to everybody. Just because a movie is a cult movie does not automatically guarantee quality. Some cult films are very bad. Others are very, very good. Some make an awful lot of money at the box office. Others make no money at all. Some are considered quality films. Others are exploitation.” Moviedrome was a portal into the world of weird and wonderful cinema, and here Alex Cox talks us through his thoughts on 1970s cult cinema.



THE LAST MOVIE (1971)

“It’s Dennis Hopper’s second feature. He had made in 1969, *Easy Rider*, which is a majorly influential film and then he made a sort of follow-up which he wanted to shoot in Mexico, but they ended up shooting in Peru. It was made in 1971 and was terribly influential. It was hated by the critics and the studios but for filmmakers it’s a really important film because of what it does with film language. Half the time you don’t really know what’s going on but it’s

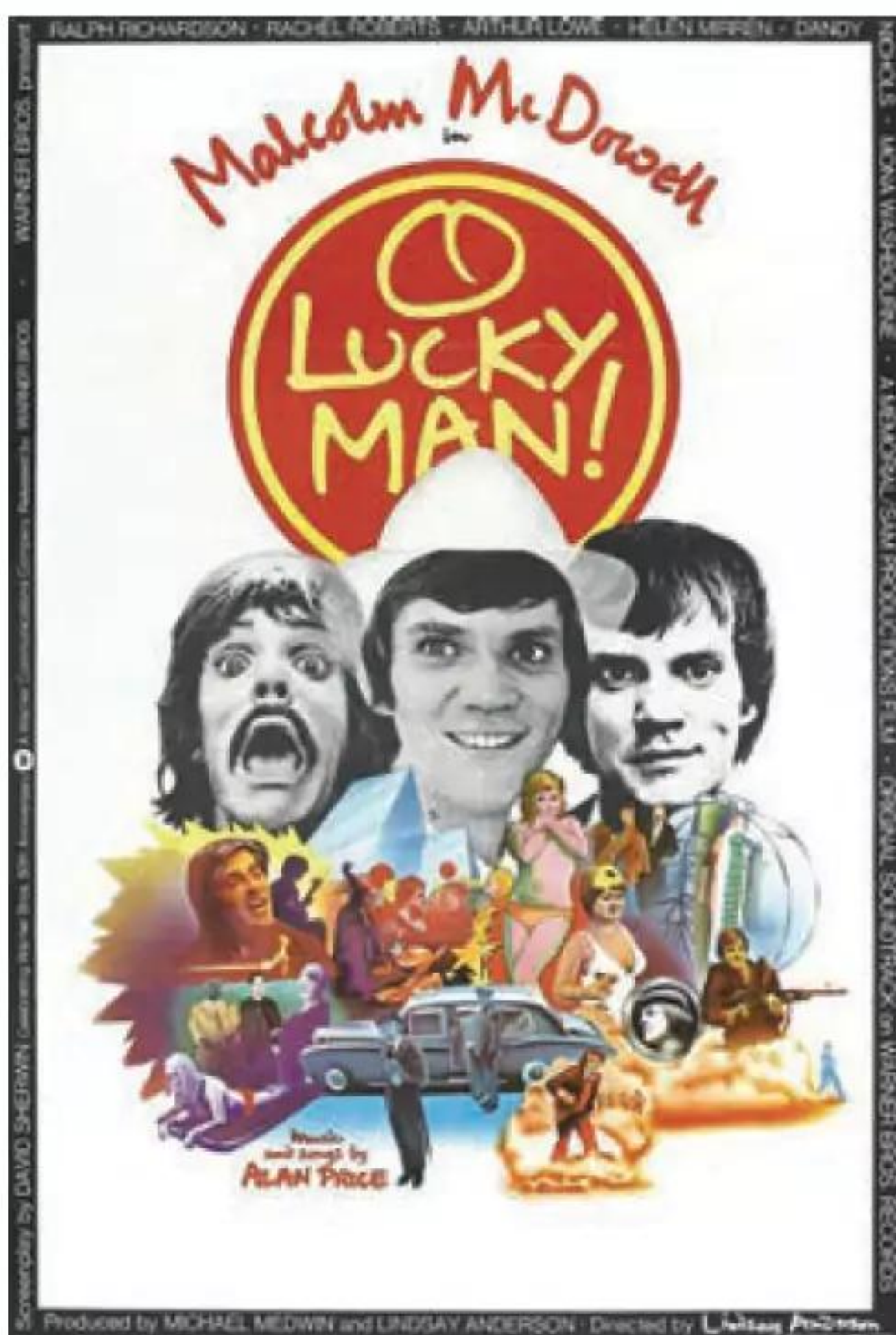
really interesting. Dennis Hopper was pushing boundaries with *The Last Movie*. It’s very surprising. He was a friend of Bruce Connor, the experimental filmmaker, so he tried to do something similar and make an experimental feature film.”



WICKER MAN (1973)

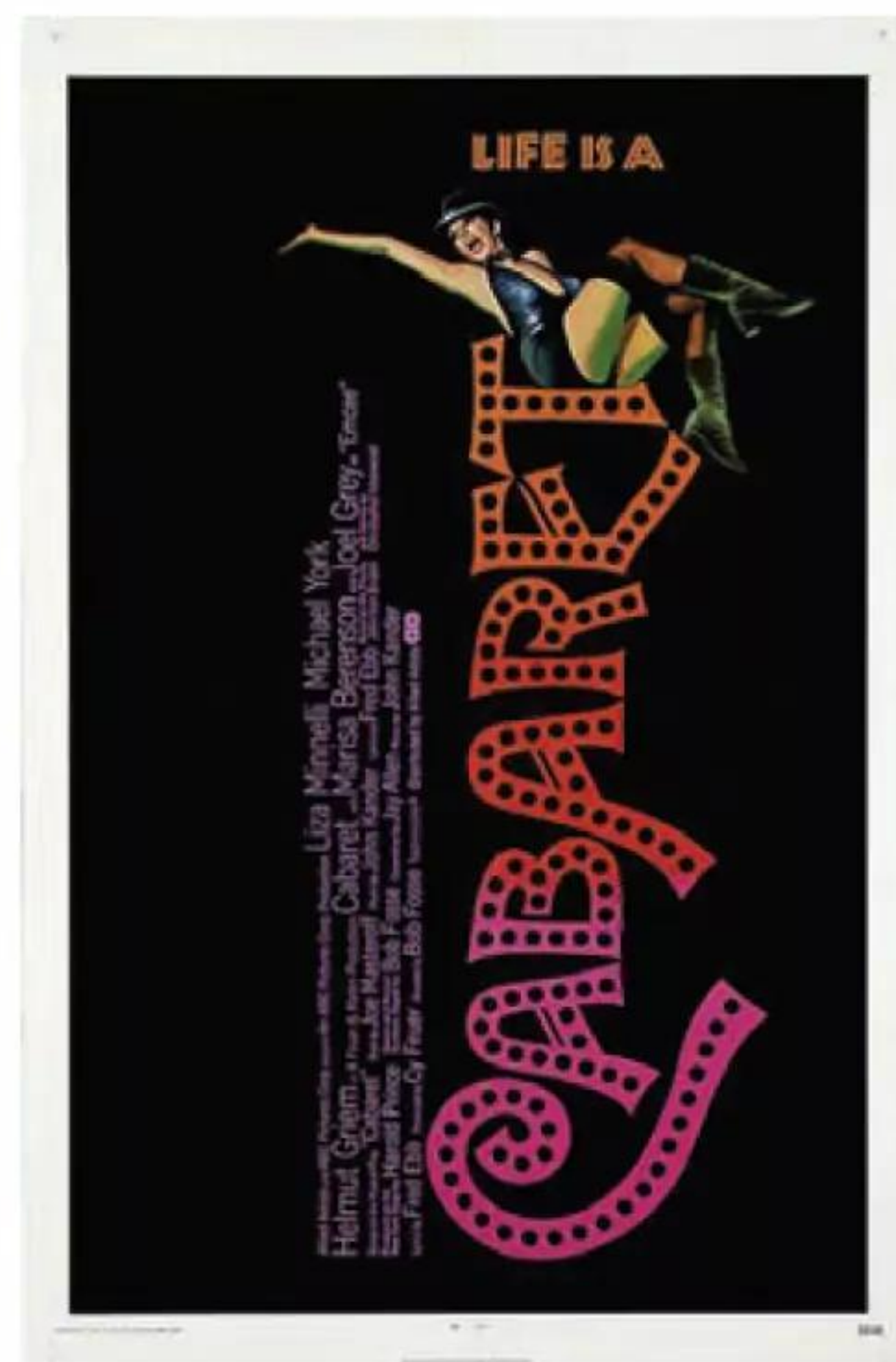
“I saw it when it came out. I thought it was alright...I appreciated it more on repeat viewings. It was really the subject matter that was so interesting as it was a conflict between the old religions and the Christian values. How many films deal with that? Not many films. I liked how Edward Woodward’s character was identified as a Christian because we live in an agnostic society. Characters’ in films unless they’re priests are not

normally defined by their religion so that was really unusual to see a protagonist identified as a Christian.”



O LUCKY MAN! (1973)

“Lindsay Anderson’s *O Lucky Man!* tends to be overshadowed by *If...* I think it’s Anderson’s best film. It’s all original. It’s not an imitation of anything else. The acting is of significance. Anderson has actors play multiple characters and they reappear in different roles in the film.”



CABARET (1972)

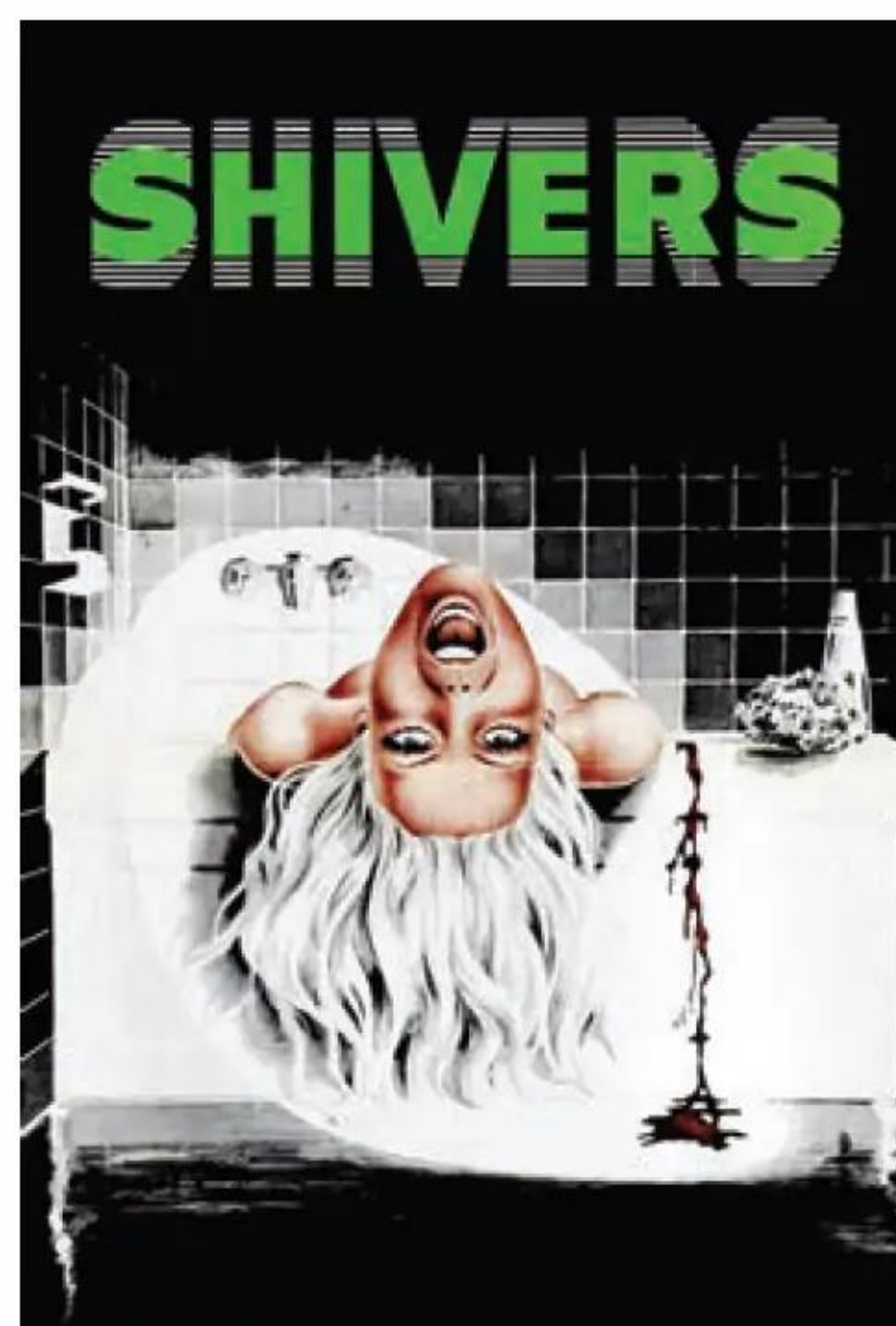
“Bob Fosse was a genius. He’s a real filmmaker, when you watch a Fosse film you see things you haven’t seen before. You get taken by surprise. It’s all about Nazism, which has been around so long now. According to Mussolini fascism was the merging of the corporate and state. The US has been a fascist society since the end of the World War II but Nazism was something different. It’s an extreme form of fascism.”



EMMANUELLE

“The first *Emmanuelle* film isn’t great, but the second one is really quite good. They were like the *Once Upon Time in the West* of soft pornography. It’s interesting that they became quite respectable, and they could actually be seen by decent people and couples in the cinema. That was a big deal. Films that talked about sex and sexuality were fresh. Especially the second *Emmanuelle* film, as it’s about a

woman’s perspective on sex even though it’s directed by a man. It was original. That type of film was new, because previously films with sexual content were considered smut and not for nice people. Obviously that was changing in the 1960s but it came to fruition in the 1970s with those films.”



SHIVERS (1975)

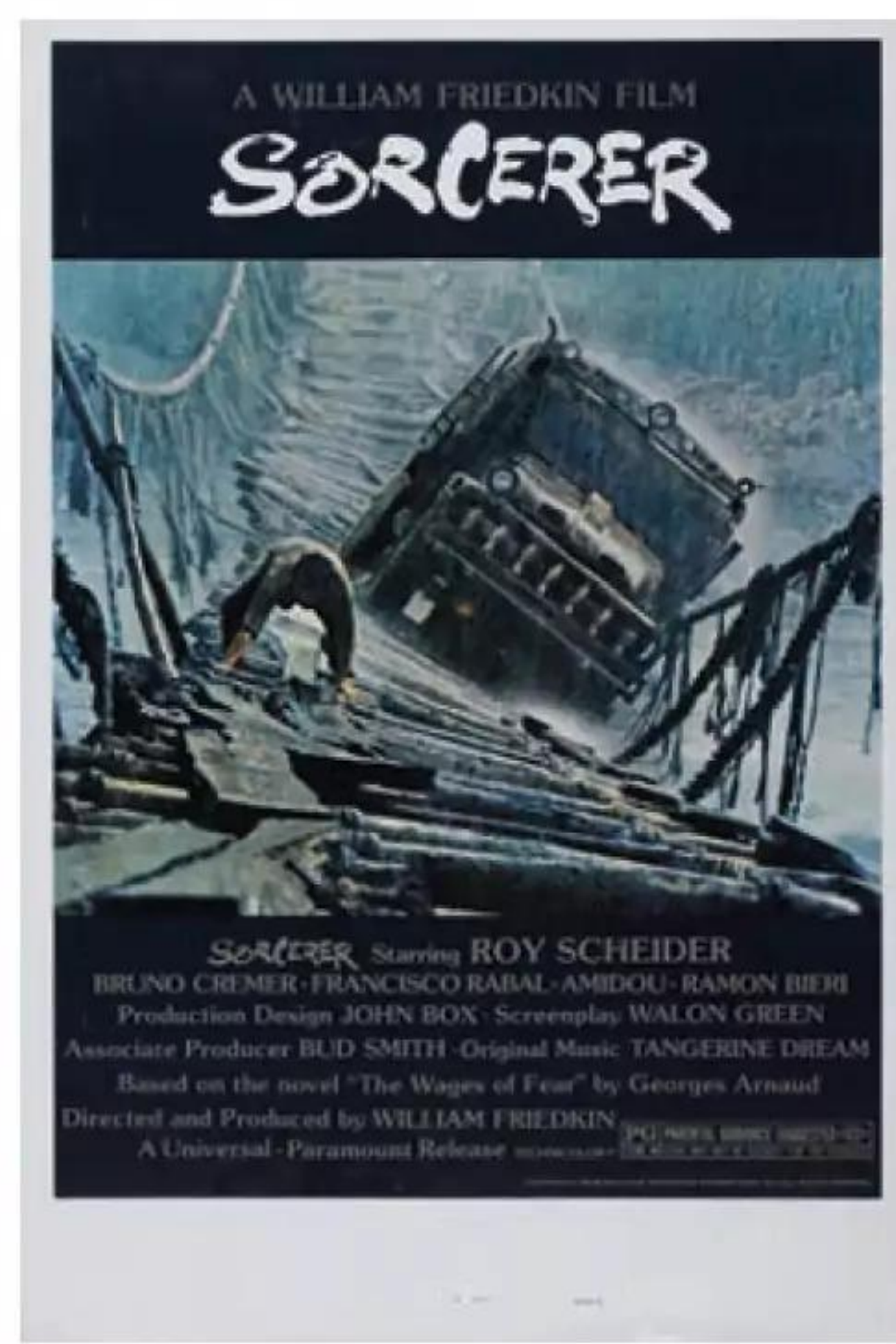
“The first David Cronenberg film I saw was *Shivers*, it’s the one where the residents at a building are infected by sex parasites. *Rabid* was also a great film because it reversed all your expectations and you never knew what was going to happen. The character of Marilyn Chambers is a really tragic character, because she doesn’t want to be in the situation she is in. All of his horror deals with sexuality as well. I hadn’t seen it until

Moviedrome.”



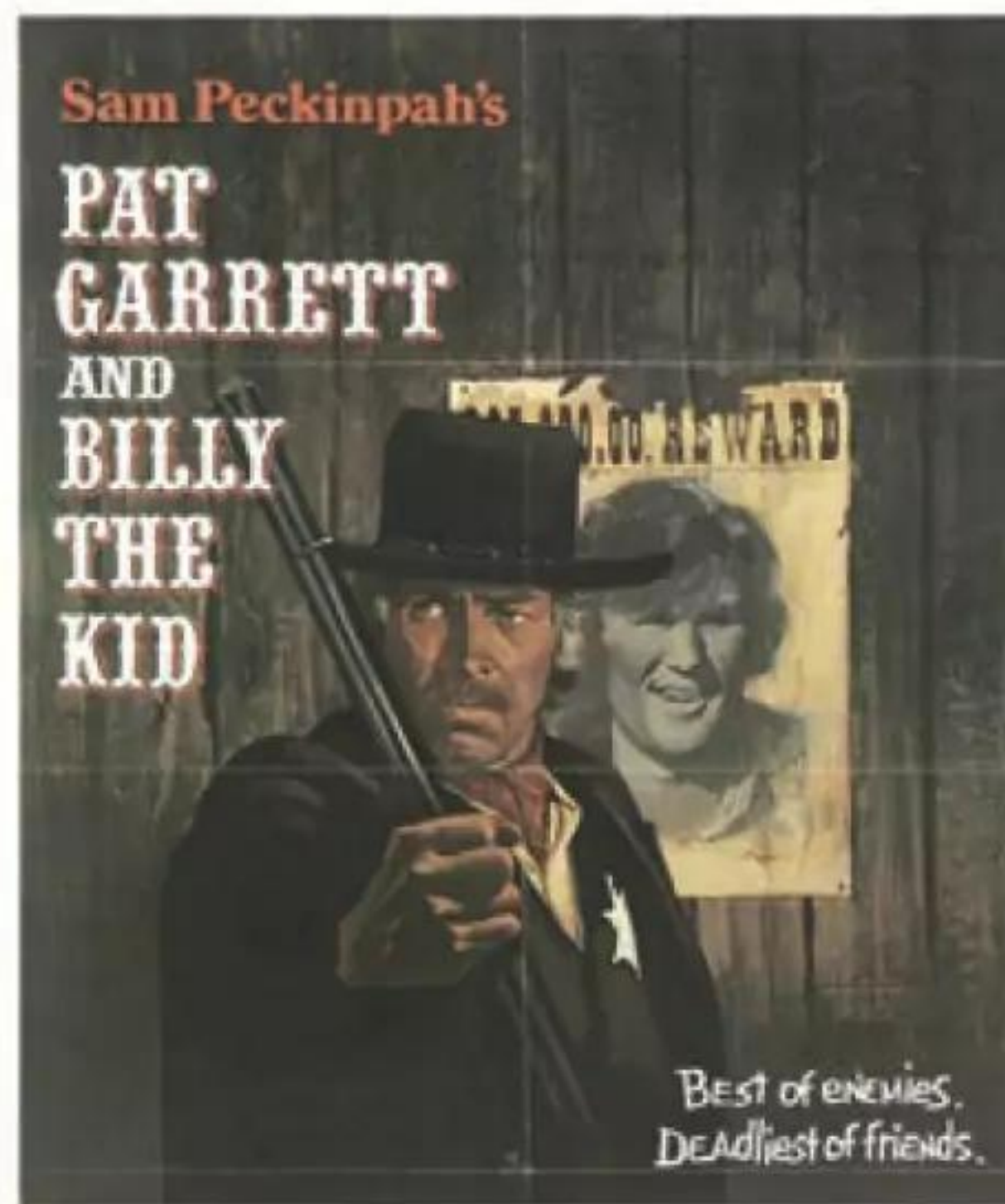
ROLLERBALL (1975)

“This film has real sound design. In those days they didn’t call them sound designers, they were called effects editors or the mixer. You feel there is a design. One of the reasons they didn’t credit sound designers was a contractual thing because there were all these rules in place. If you were going to credit the sound designer, you had to credit all the assistant directors. The sound designer got left out for long while.”



SORCERER (1977)

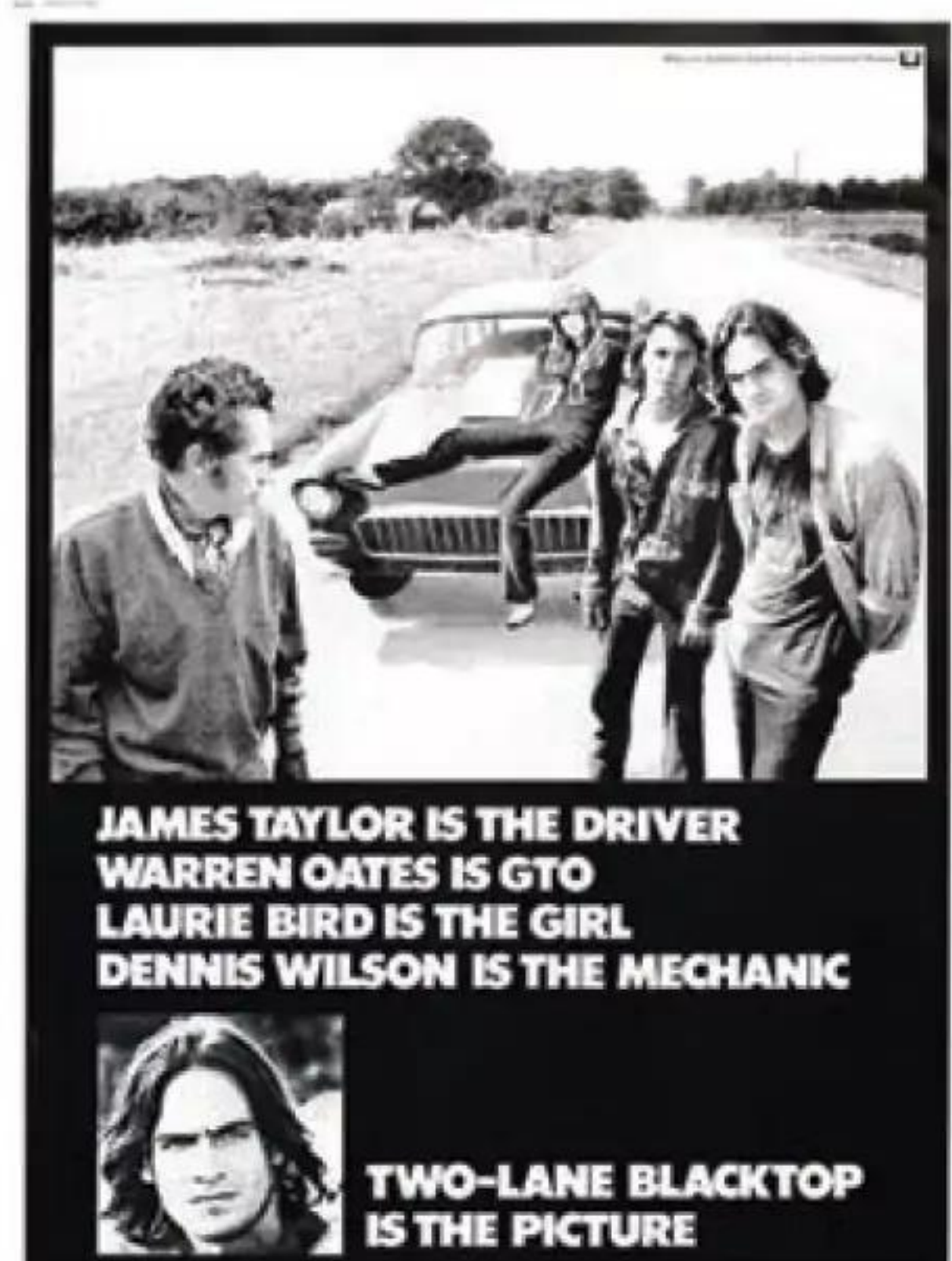
“In the 1970s William Friedkin was on a roll with *The Exorcist* and *Sorcerer*. *Sorcerer* was amazing because it was a remake, and they are never as good as the original, but his remake of *The Wages of Fear* was as good as the original. It’s never happened before or since. He was technically a very capable filmmaker. He did surprising things. He scared you.”



PAT GARRETT & BILLY THE KID (1973)

“There were a lot of American revisionist films at that time. **Pat Garrett & Billy the Kid** was so political because the need to get rid of Billy the Kid was presented in such an interesting way. The governor of New Mexico takes Pat Garrett aside and tells him to get rid of him because he’s bad for their reputation and investments. It’s a very political western...obviously there’s politics in everything

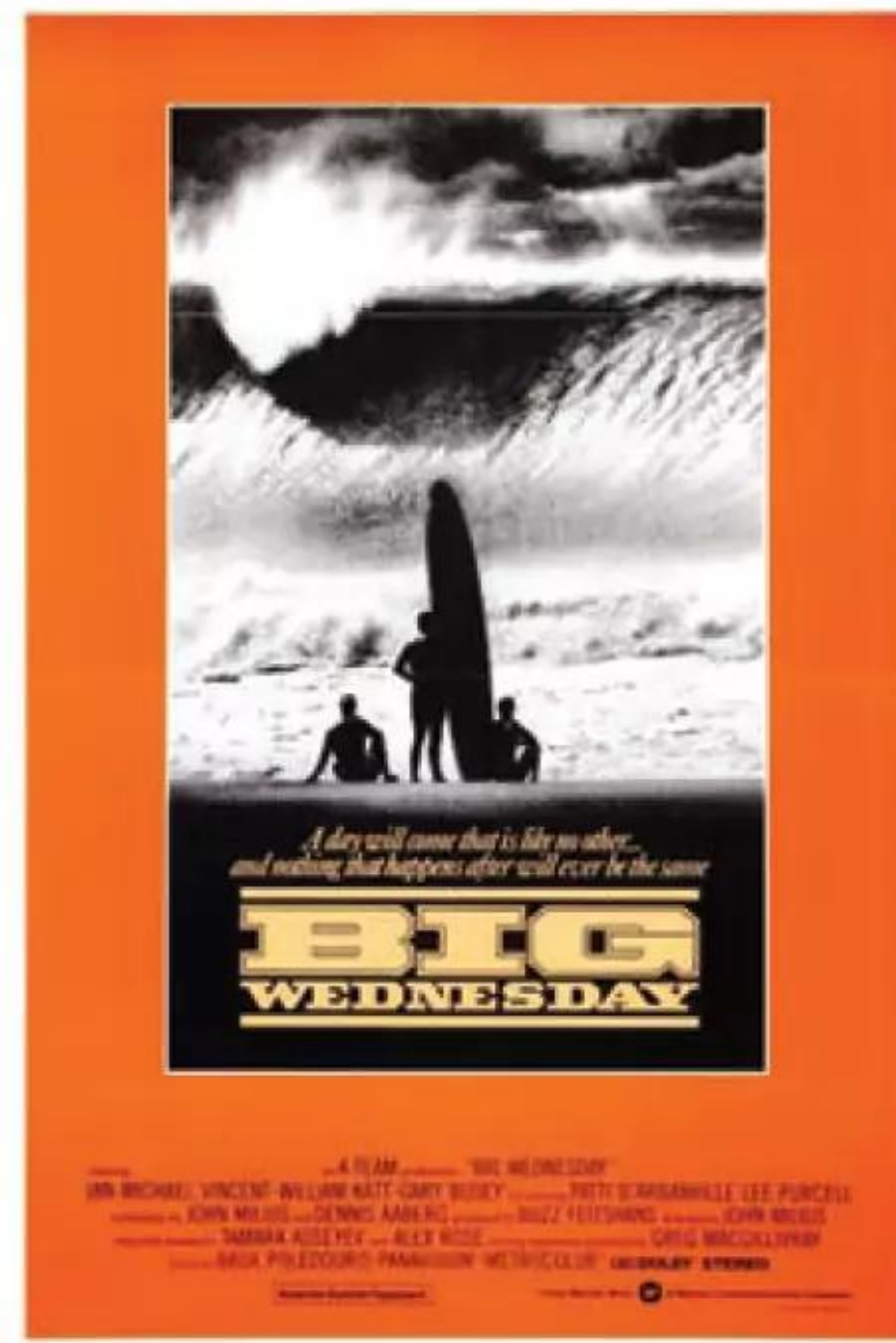
but it’s much more overt in this one. That was the intention of [screenwriter] Rudy Wurlitzer which got me to pay attention to him.”



TWO-LANE BLACKTOP (1971)

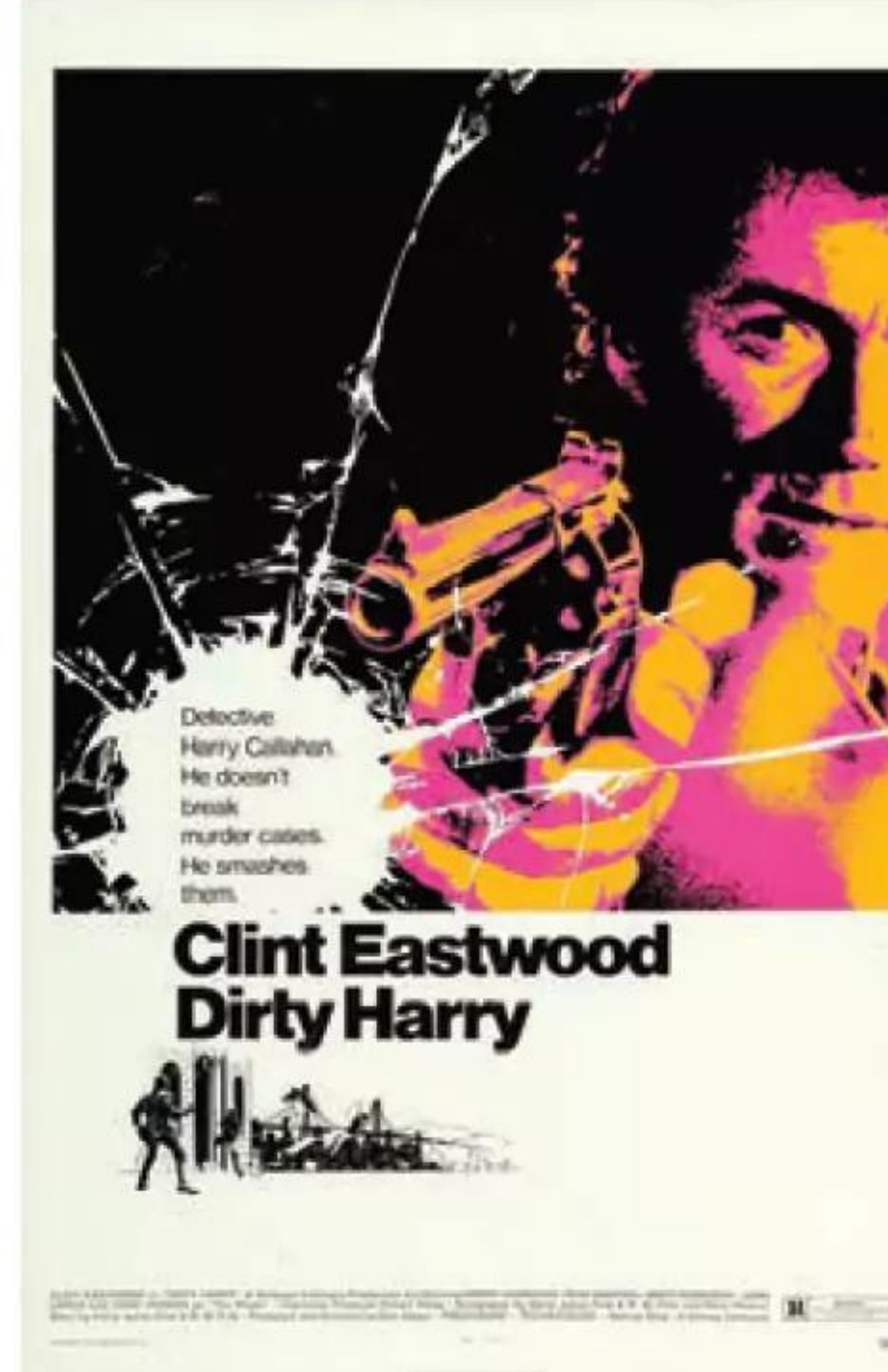
“Rudy Wurlitzer also wrote a great road movie with **Two-Lane Blacktop**. Rudy was a Hollywood Buddhist so he had kind of different perspective. I would say to him, “What is the lesson of the road?” and he would say, “The lesson of the road is there is no lesson of the road.” It was interesting to see his mind working in these genres. How he dealt with Hollywood was interesting, he was working with a

sympathetic director, Monte Hellman, but a very unsympathetic director in the case of Sam Peckinpah who completely changed the script and wanted to make it about old friends he fell out with.”



BIG WEDNESDAY (1978)

“It’s crazy because it’s about surfers. It’s hard to be a surfer so it’s impressive what they can do. They hyperbole of the film and absurdity of it all...saying things like, “Who knows where the wind comes from?” It really worked because it amped it up so much. John Millius managed to pull it off. *Big Wednesday* was impressive.”



DIRTY HARRY (1971)

“*Dirty Harry* is interesting because of product placement. It existed to promote a new handgun, the 357 Magnum. Later they re-voiced the film because Colt who manufactured that gun had come out with a 400 Magnum which was even bigger and more powerful. It shows you that Hollywood had its actors exist for product placement. *Dirty Harry* is a massive piece of product placement but also an entertaining film. It’s a well

done thriller.”



ELECTRA GLIDE IN BLUE (1973)

“It’s an American film about motorcycle cops in the valley, but there are actually no motorcycle cops there! And it looks great.”



120 SATURDAY NIGHT FEVER JOHN BADHAM, 1977

The lure of the weekend has never been so electrifying handled in this intoxicating love letter to Disco music. John Travolta's opening scene as sex symbol Tony Manero strutting his stuff to the Bee Gees 'Stayin Alive' perfectly encapsulates a sense of freedom and the arrogance of youth. **KM**



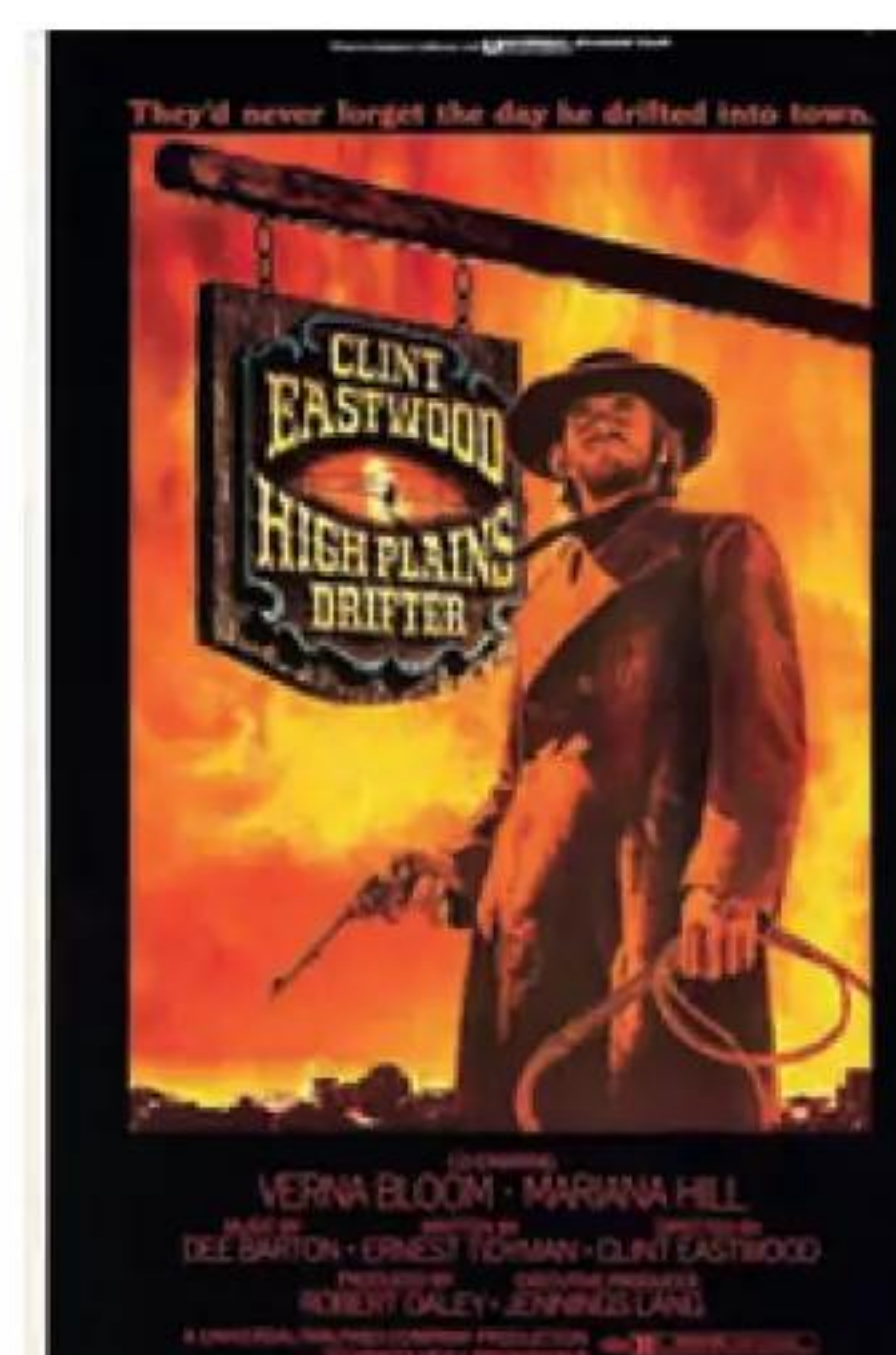
119 MIKEY AND NICKY ELAINE MAY, 1976

Set over one night, this stress-inducing examination of toxic masculinity stars Peter Falk and John Cassavetes as two old friends who betray one another with tragic results. Cutting humour, punchy dialogue and an anarchic energy makes this a classic thriller that has a strong grasp of paranoia and suspicion. **KM**



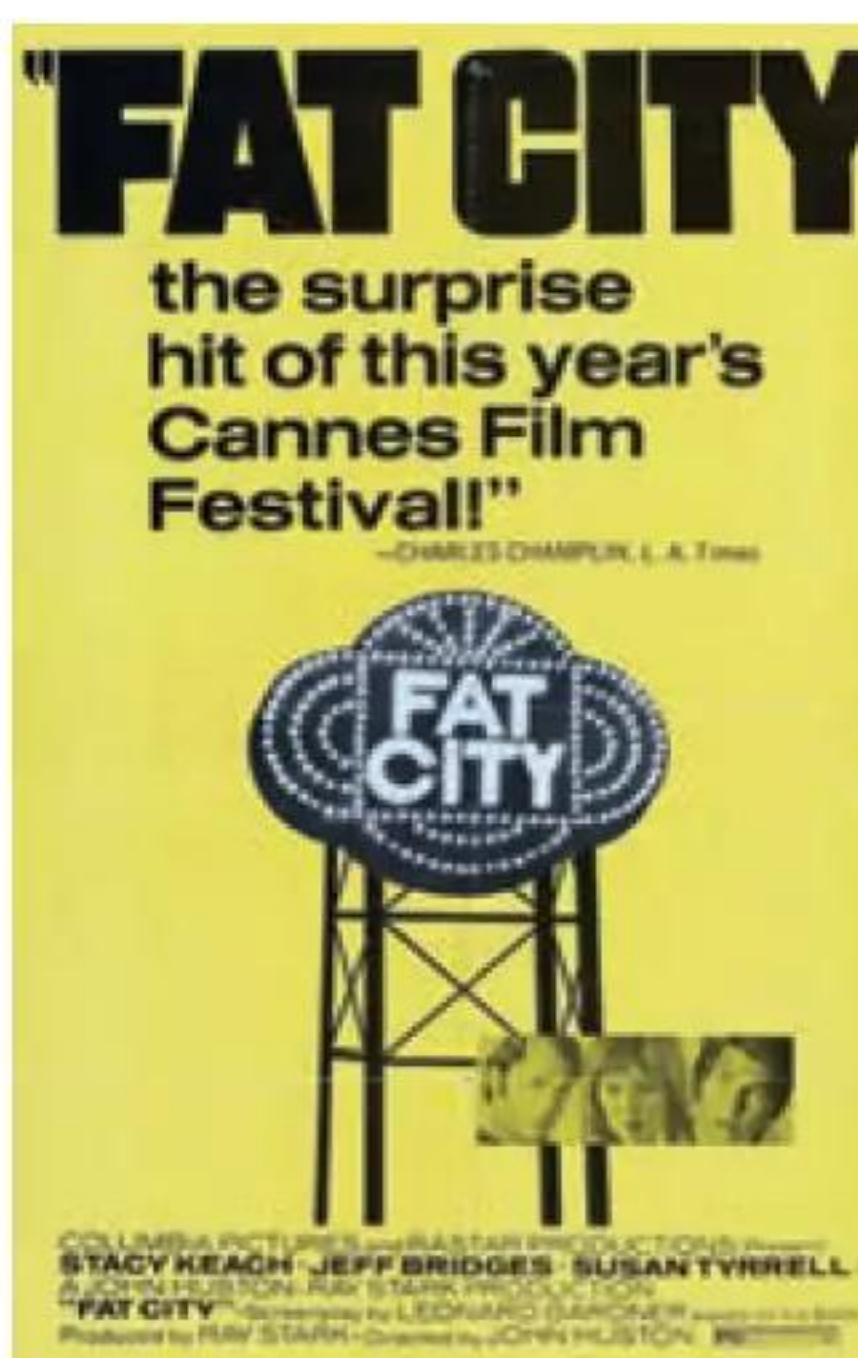
116 DAY FOR NIGHT FRANÇOIS TRUFFAUT, 1973

Cahiers du Cinéma critic turned filmmaker François Truffaut stars as a director in this playful behind the scenes look at the dilemmas of the cast and crew on a film shoot. It's a glorious love letter to cinema and potent dissection of the anxieties that come with making art. **KM**



115 HIGH PLAINS DRIFTER CLINT EASTWOOD, 1973

Clint Eastwood's revisionist Western is a murky blend of moral codes and horror tropes that toy with the genre in unexpected ways. A stranger enters the town of Lago and decimates the town's hierarchies as they prepare for the arrival of three outlaws hellbent on bloody revenge. **KM**



112 FAT CITY JOHN HUSTON, 1972

A boxing film with no shot at glory, no climactic big fight. The characters in this film are life's losers. Stacy Keach's Billy is has-been, Jeff Bridges' Ernie a probably-never-will-be. Former boxer Huston understood this milieu and these people. You can practically smell the booze and disappointment. **PC**



111 COFFY JACK HILL, 1973

Directed by Jack Hill, this is the best vehicle for the ass-kicking style of afro-amazon Pam Grier. Flower Child Coffin avenges her drug casualty kid sister by turning vigilante. She infiltrates the mob disguised as a Jamaican hooker and demolishes a succession of rotten crooks. **KN**



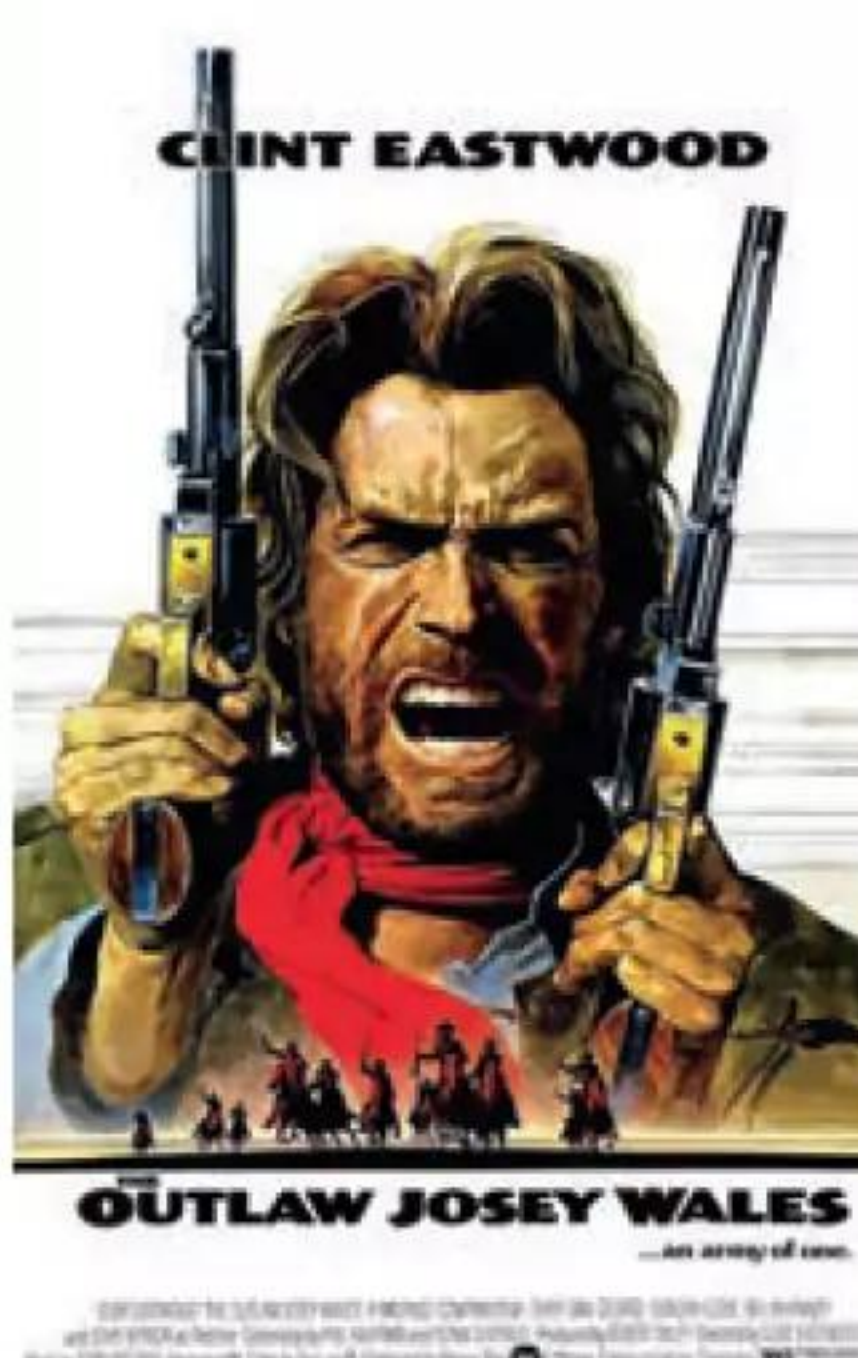
108 WILLY WONKA & THE CHOCOLATE FACTORY MEL STUART, 1971

No one has ever better embodied the role of the eccentric chocolatier than the wild-eyed Gene Wilder in this Roald Dahl adaptation. It's a kid's film with an amusing appetite for dark humour, packed with colourful sets, characters and a soundtrack full of pure imagination. **KM**



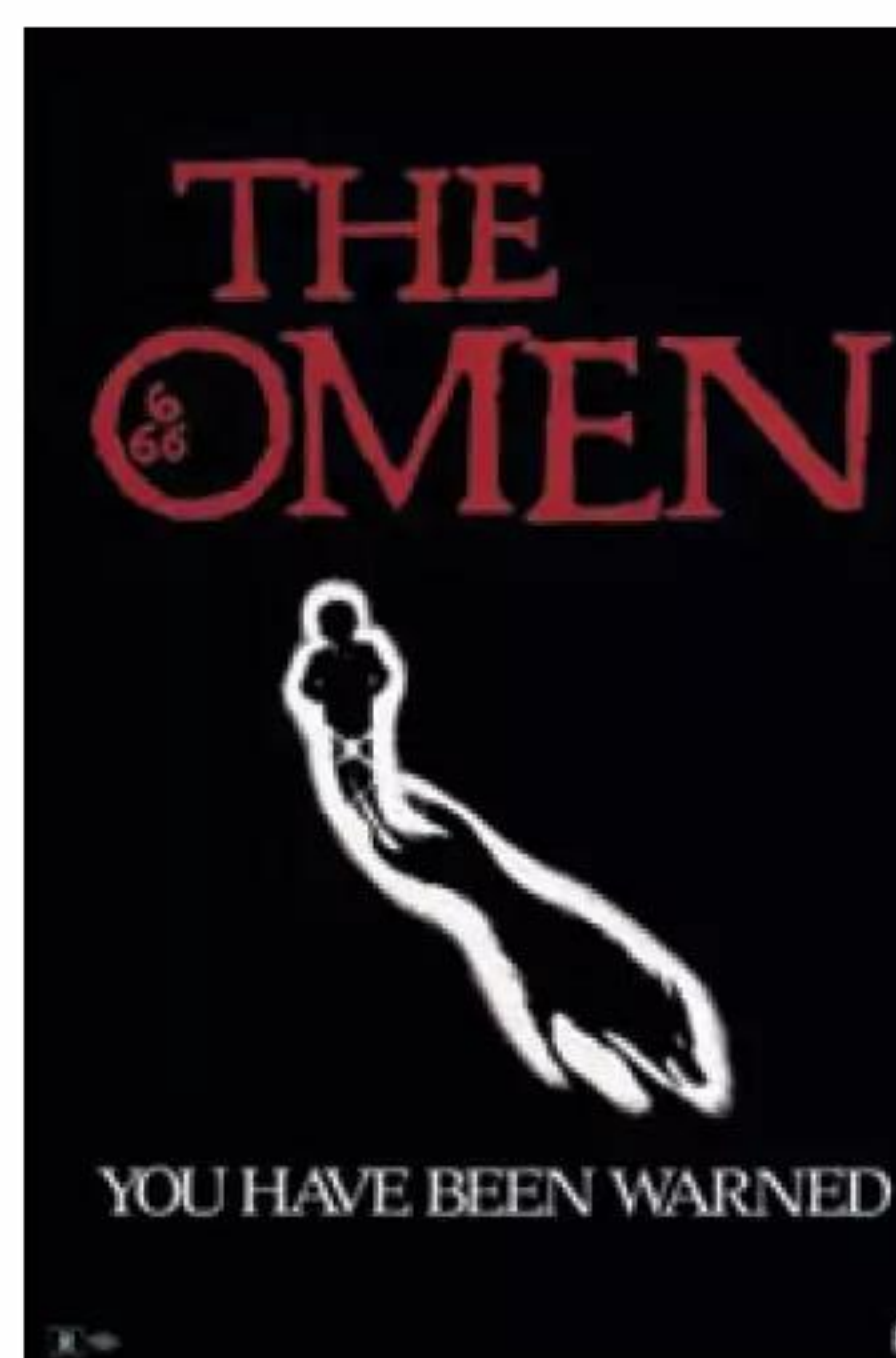
107 WAKE IN FRIGHT TED KOTCHEFF, 1971

One of the most disturbing and disorientating portraits of aggressive machismo ever made. Set in the Australian outback in a mining town, a teacher played by Gary Bond gets sucked into an oblivion of booze and male savagery. Donald Pleasance is absolutely terrifying as a violent drunk. **KM**



104 THE OUTLAW JOSEY WALES CLINT EASTWOOD, 1976

As the Civil War ends, Josey's war begins. Neutral during the conflict, he becomes a man with nothing to live for and consumed by revenge. "I guess we all died a little in that damned war." Eastwood's performance is commanding, while his direction ensures the violence stings and lingers. **PC**



103 THE OMEN RICHARD DONNER, 1976

"His mother was a jackal!" reveals Patrick Troughton's tormented priest in a scene with the adopted father of Damien, who he believes to be the antichrist in child form. Gregory Peck's haunted performance as a dad struggling with his son's behaviour is a highlight of this chilling occult horror. **KM**



118 MAD MAX GEORGE MILLER, 1979

George Miller's break-out Ozpolitation thriller tells the petrol-soaked origin story of road warrior Max Rockatansky (Mel Gibson) and how his life became dedicated to chasing down the members of a marauding, homicidal biker gang in his tricked out V8 Interceptor Pursuit Special. A leather-fetishist's dream. **DJ**



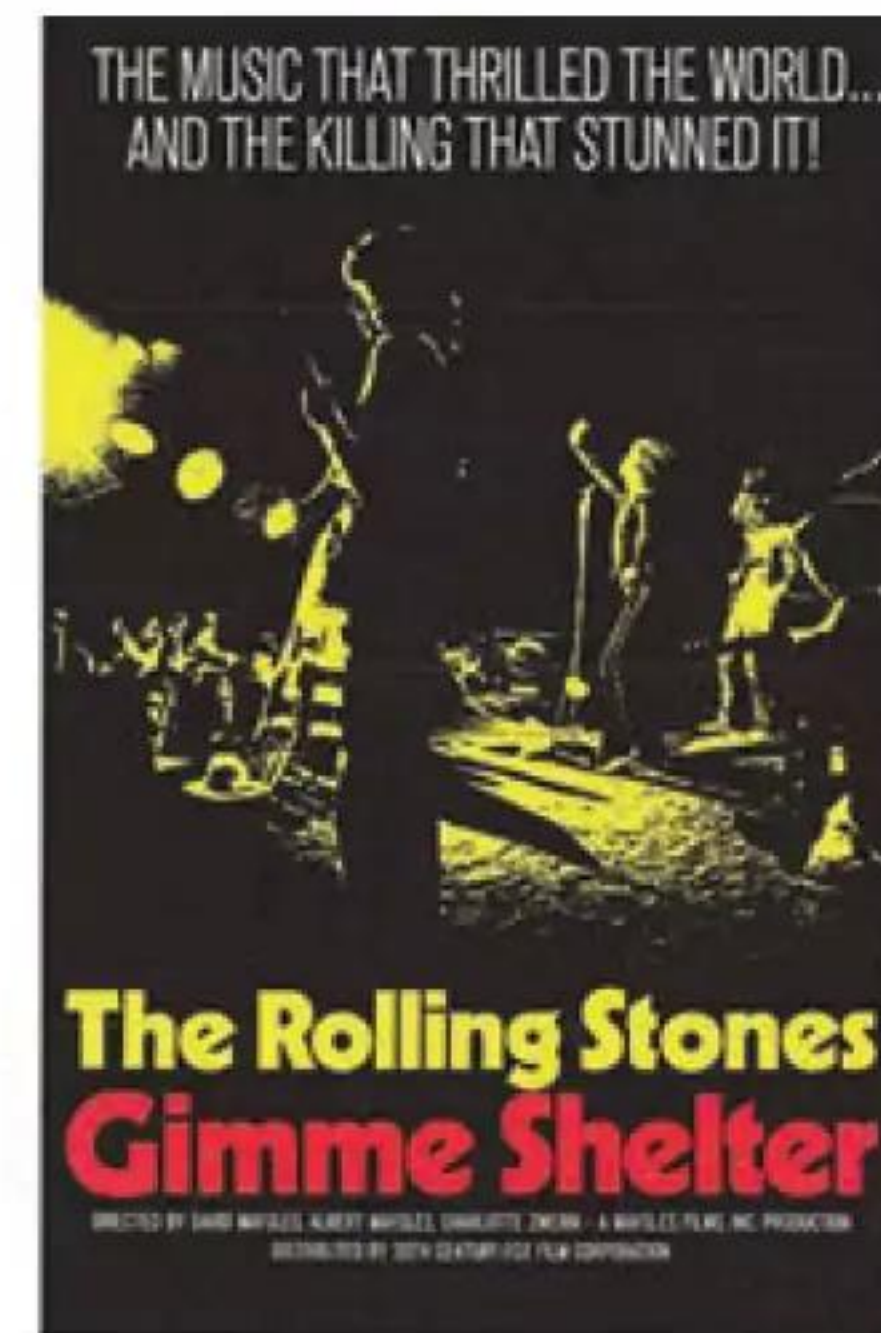
117 THE BIRD WITH THE CRYSTAL PLUMAGE DARIO ARGENTO, 1970

An American (Tony Musante) in Rome is helpless witness to a near-murder in a modern art gallery. He becomes obsessed with the idea that he saw something which can identify a serial killer but now can't remember it properly. Dario Argento's first stylish *giallo* masterpiece. **KN**



114 GIRLFRIENDS CLAUDIA WEILL, 1978

Claudia Weill's tragi-comic love letter to female friendship is an underrated gem of a film. Girlfriends is beautifully observed, sharply funny and radical in its refreshing portrayal of a single woman. Melanie Maryon shines as Susan and she's an absolute delight to spend time with. **BLM**



113 GIMME SHELTER ALBERT MAYSLES, DAVID MAYSLES, CHARLOTTE ZWERIN, 1970

An incendiary music documentary of the Rolling Stones' 1969 tour shows both a band in their prime and the death of peace. At one point the Mayles brothers film the band watching their own footage of the murder of Meredith Hunter at the Altamont Free Concert by a Hells Angel. **KM**



110 BUGSY MALONE ALAN PARKER, 1976

A gangster flick with a cast made up entirely of kids is an off-kilter idea that took some convincing to get funding. Jodie Foster stars alongside Scott Baio in this unique fusion of mob and musical. It has a timeless score written by Paul Williams in a film where bullets are cunningly replaced with artificial cream. **KM**



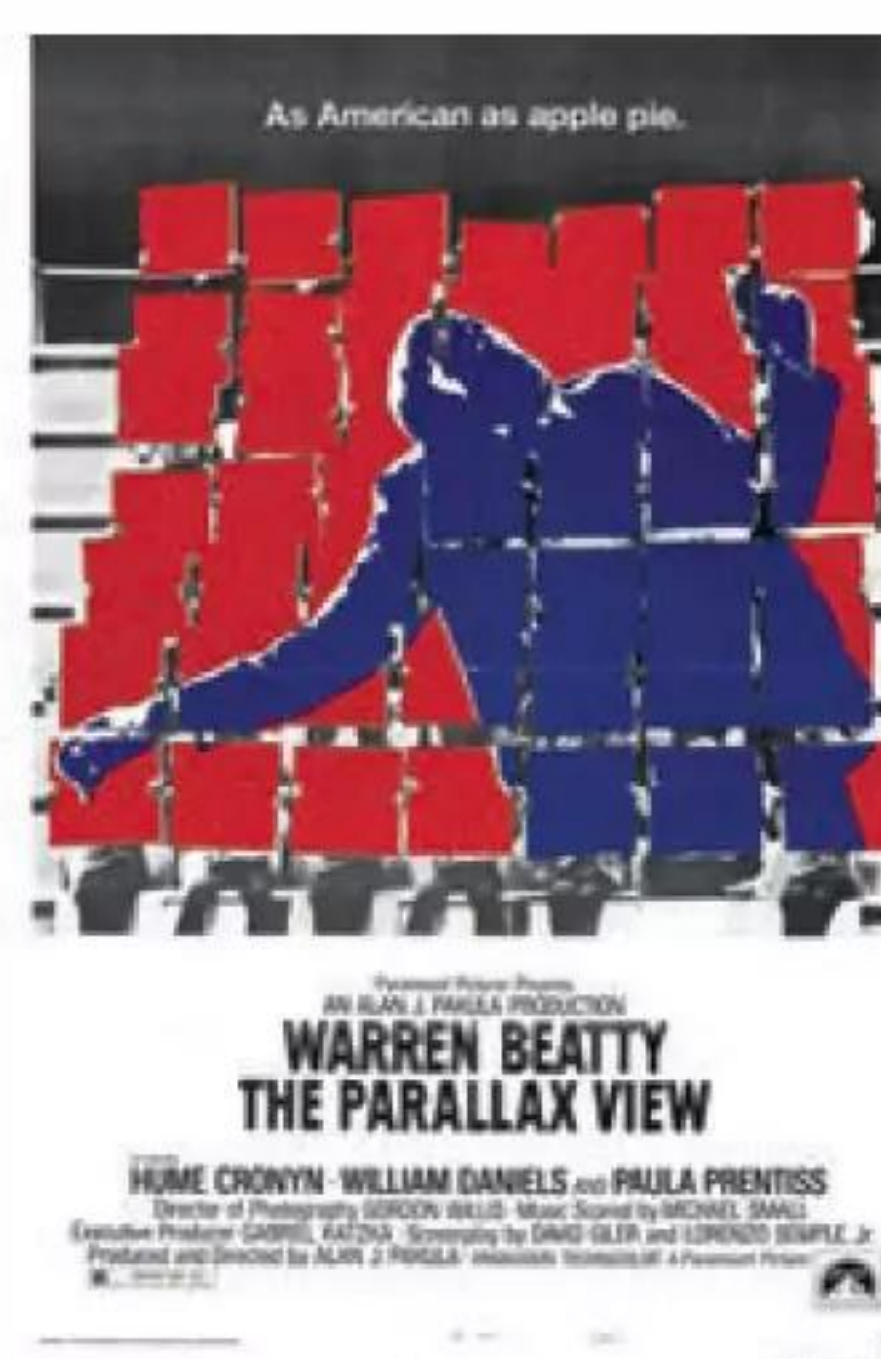
109 IN THE REALM OF THE SENSES NAGISA OSHIMA, 1976

Nagisa Oshima takes dead-aim at effete notions of social conservatism in Japan in this 'pink film'-adjacent story about a family man and a maid who build a relationship on the precarious foundations of sex and transgression as a way to cast off the oppressive shackles of their dolorous lives. **DJ**



106 THE PHANTOM OF THE PARADISE BRIAN DE PALMA, 1974

A Faustian rock opera written by Paul Williams who stars as a producer in this pointed satire of the music industry that also parodies The Phantom of the Opera. It's dynamically directed by Brian De Palma with an unhinged sense of humour and gloriously designed sets and costumes. **KM**



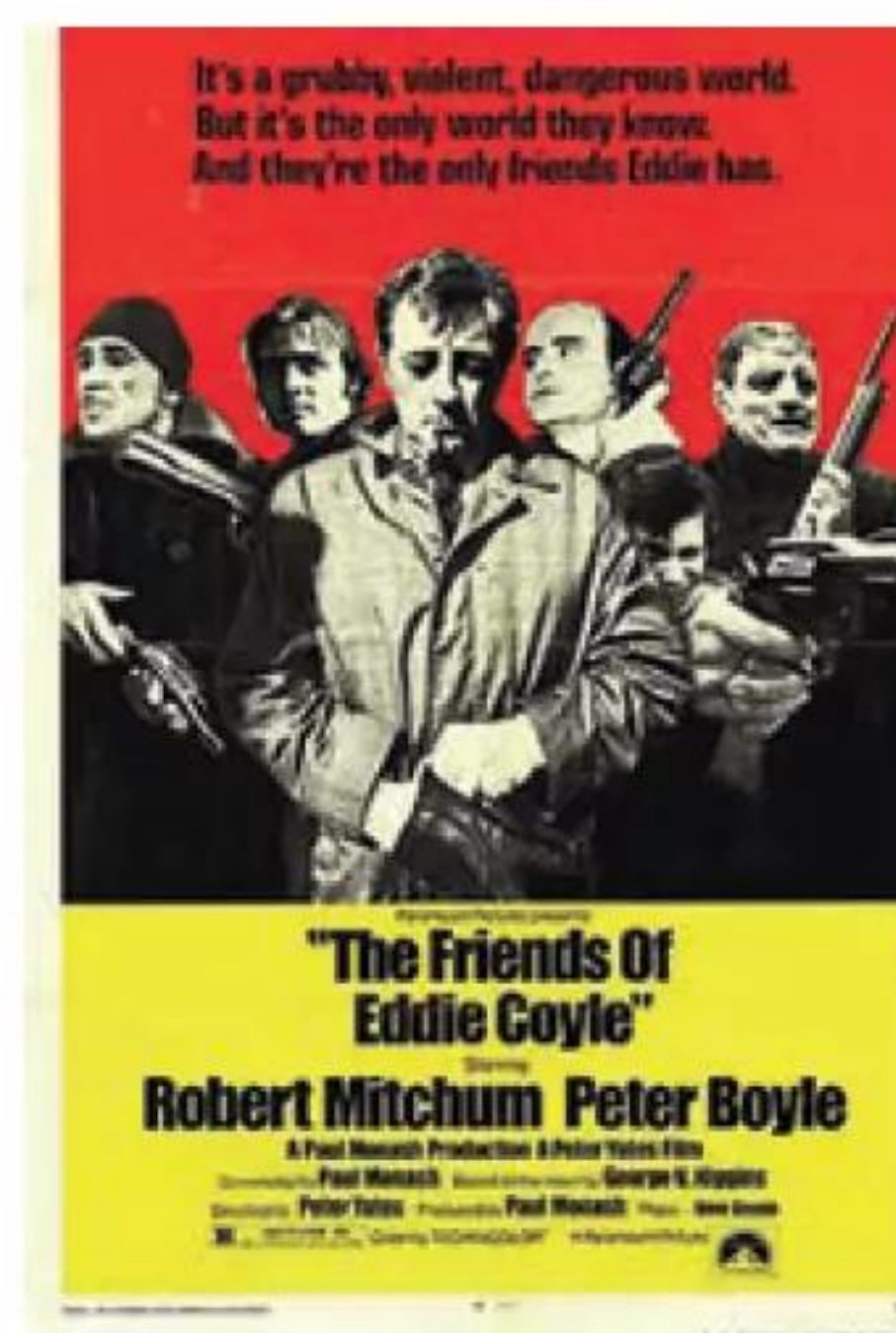
105 THE PARALLAX VIEW ALAN J. PAKULA, 1974

The most paranoid film from Pakula's acclaimed 'Paranoia Trilogy'. A political assassination leads Warren Beatty's reporter into a vast conspiracy, and Pakula emphasises how imposing Beatty's task is through his expressive use of architecture and locations. Cinematographer Gordon Willis sculpts threatening shadows like nobody else. **PC**



102 THE JERK CARL REINER, 1979

A hilarious vehicle for stand-up Steve Martin to show off his incredible ability for physical comedy and banjo playing. He plays a completely naïve man who leaves his adopted black sharecropper family and heads to the big city. He finds love and goes from rags to riches to rags again. **KM**



101 THE FRIENDS OF EDDIE COYLE PETER YATES, 1973

Based on a novel by George V. Higgins, this Peter Yates-directed gangster picture offered Robert Mitchum the best role of his later career - a sad-sack gun dealer caught up in a world where cops are as callous as criminals and there can be no friendship. **KN**



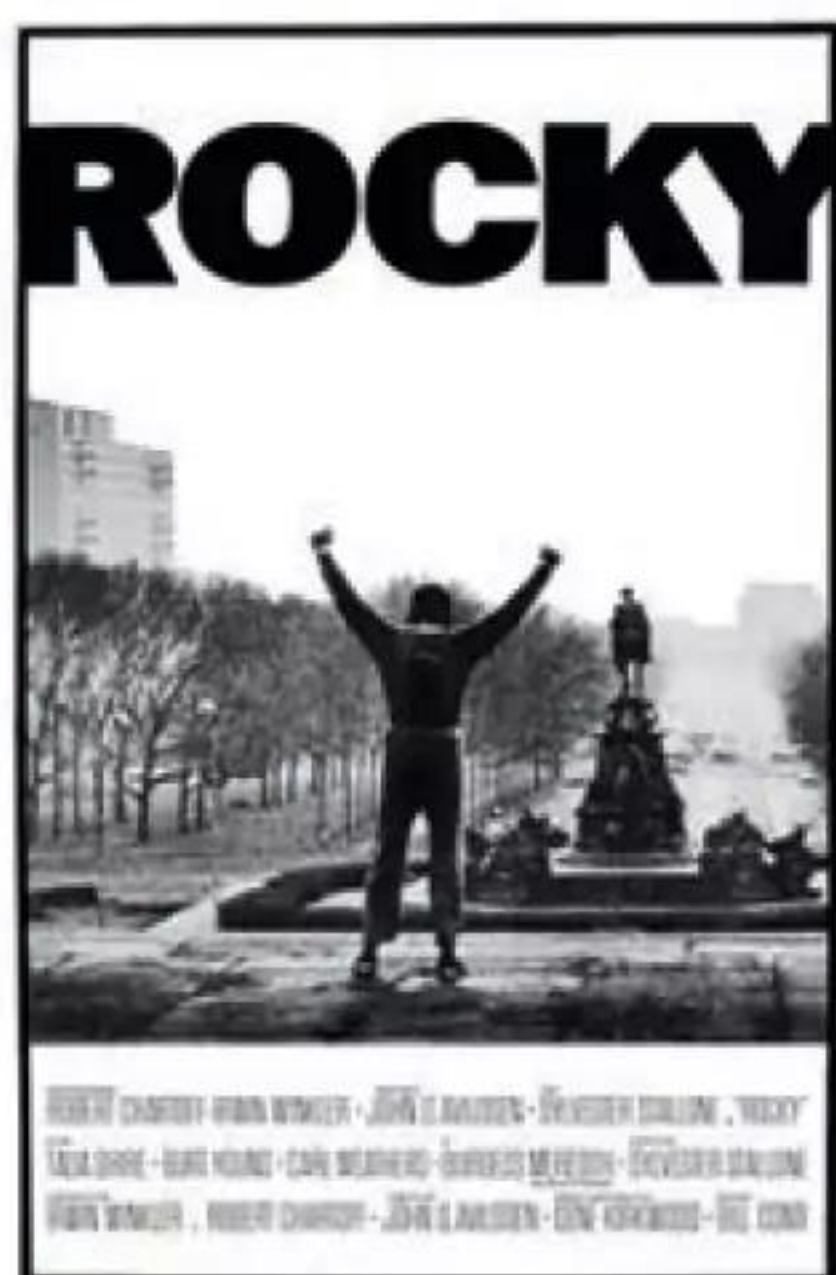
100 STRAW DOGS SAM PECKINPAH, 1971

An American intellectual (Dustin Hoffman) and his beautiful wife (Susan George) fall afoul of the locals in Peckinpah's riveting home invasion movie. The violence is ugly and the editing hits us like shards of glass. Many films have tried to emulate *Straw Dogs*, but few are as brutally effective. **PC**



99 STAR WARS: EPISODE IV – A NEW HOPE GEORGE LUCAS, 1977

From the iconic opening crawl dialogue to the swish of the lightsabre this sci-fi western entered the culture with a bang and has had a long-lasting impact. Harrison Ford, Carrie Fisher and Mark Hamill all became big stars following the release of a film that still resonates today in its attack on fascism. **KM**



96 ROCKY JOHN G. AVILDSSEN, 1976

Sylvester Stallone wrote the Oscar nominated screenplay for the ultimate underdog boxing movie that wonderfully doubles up as a love story between a loner and a shy pet shop worker. The iconic scene where Rocky runs up the stairs to the Philadelphia Museum of Art is a rousing metaphor for the working man's struggle. **KM**



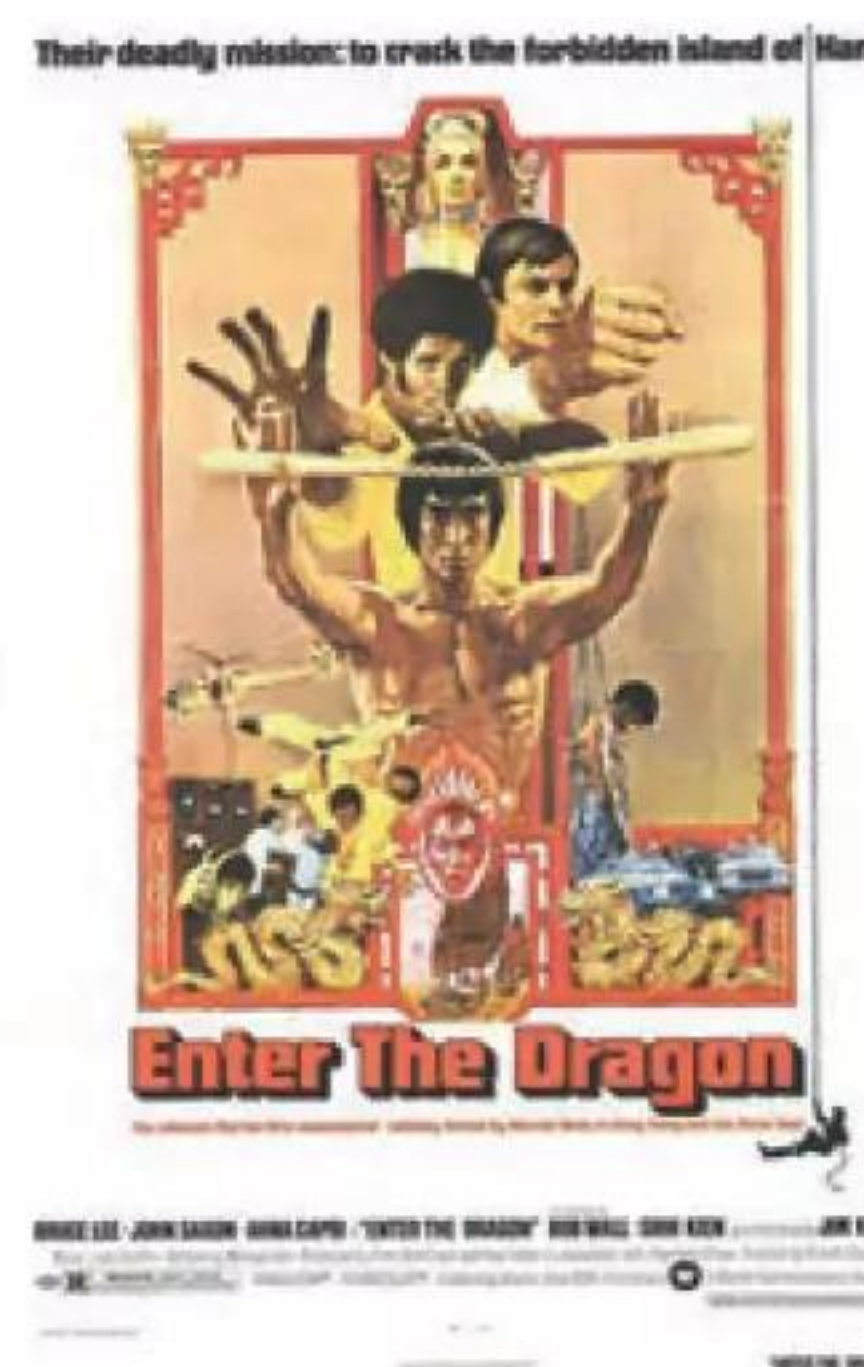
95 MR KLEIN JOSEPH LOSEY, 1976

This doppelganger story is Joseph Losey's late masterpiece, with Alain Delon excellent as exploitative hustler M. Klein. Set during the Nazi Occupation of Paris, it's a haunting nightmare of a city where Evil takes on an almost abstract, ghostly feel. At once chilling and chilly. **KN**



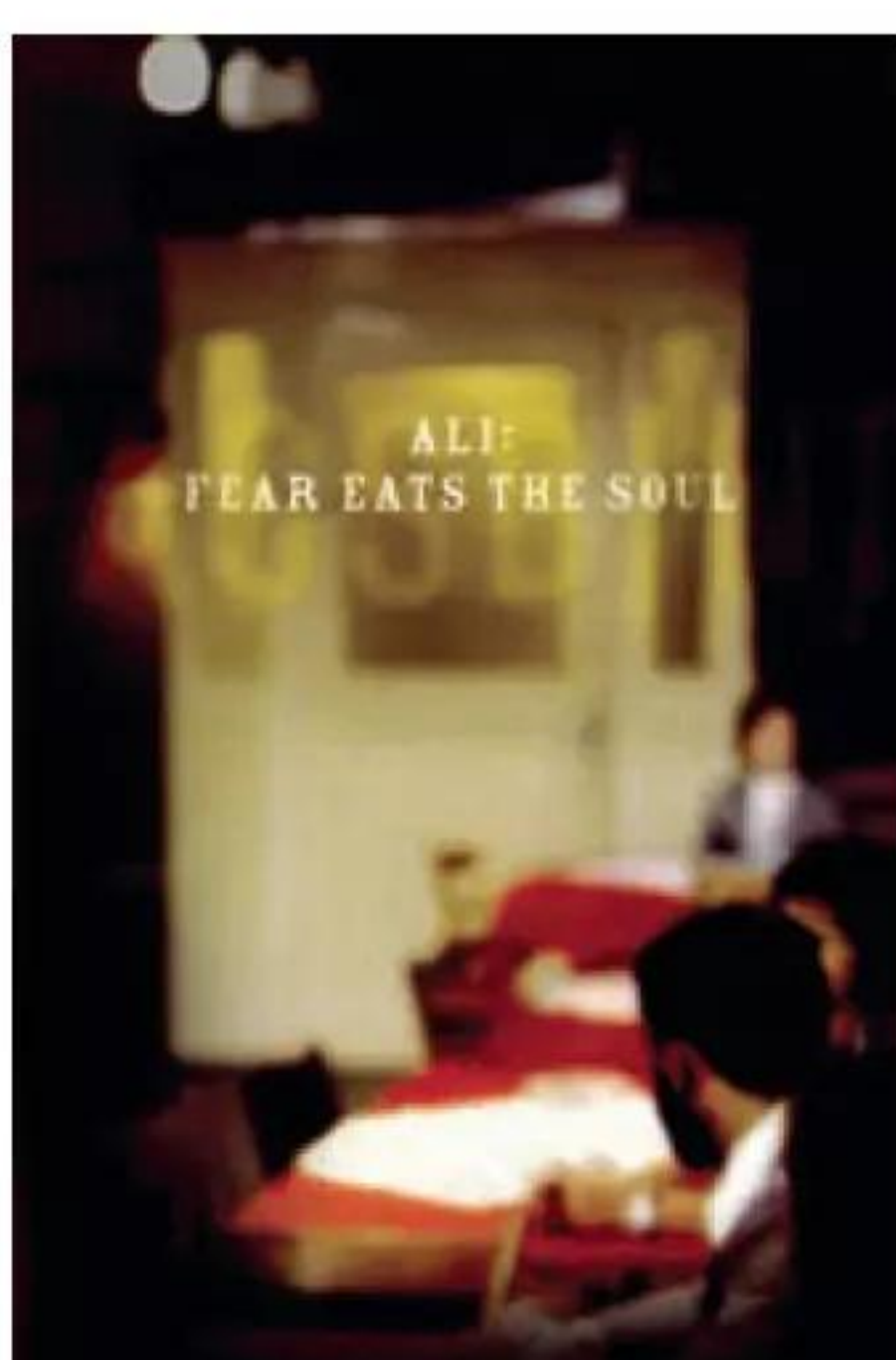
92 GANJA & HESS BILL GUNN, 1973

Bill Gunn's affecting, spiritual African-American horror movie is pitched half-way between the blaxploitation thrills of *Blacula* and George Romero's demythologised *Martin*. Stabbed with an African ceremonial dagger, academic Hess (Duane Jones) becomes addicted to human blood – but also to dangerously unstable temptress Ganja (Marlene Clark). **KN**



91 ENTER THE DRAGON ROBERT CLOUSE, 1973

One of the greatest action films of all time – *Enter the Dragon* showcased Bruce Lee as an international star before his untimely death at 32. Lee plays a Shaolin martial artist who goes on an ass-kicking journey of espionage and revenge. It's a hell of a legacy. **BLM**



88 ALI: FEAR EATS THE SOUL RAINER WERNER FASSBINDER, 1974

Racial tensions are exposed in Fassbinder's reimagining of Douglas Sirk's *All that Heaven Allows* set in contemporary Germany. When a lonely older widow falls in love with a Moroccan immigrant and they get married societal prejudices threaten to tear them apart. Both a searing love story and damning political critique. **KM**



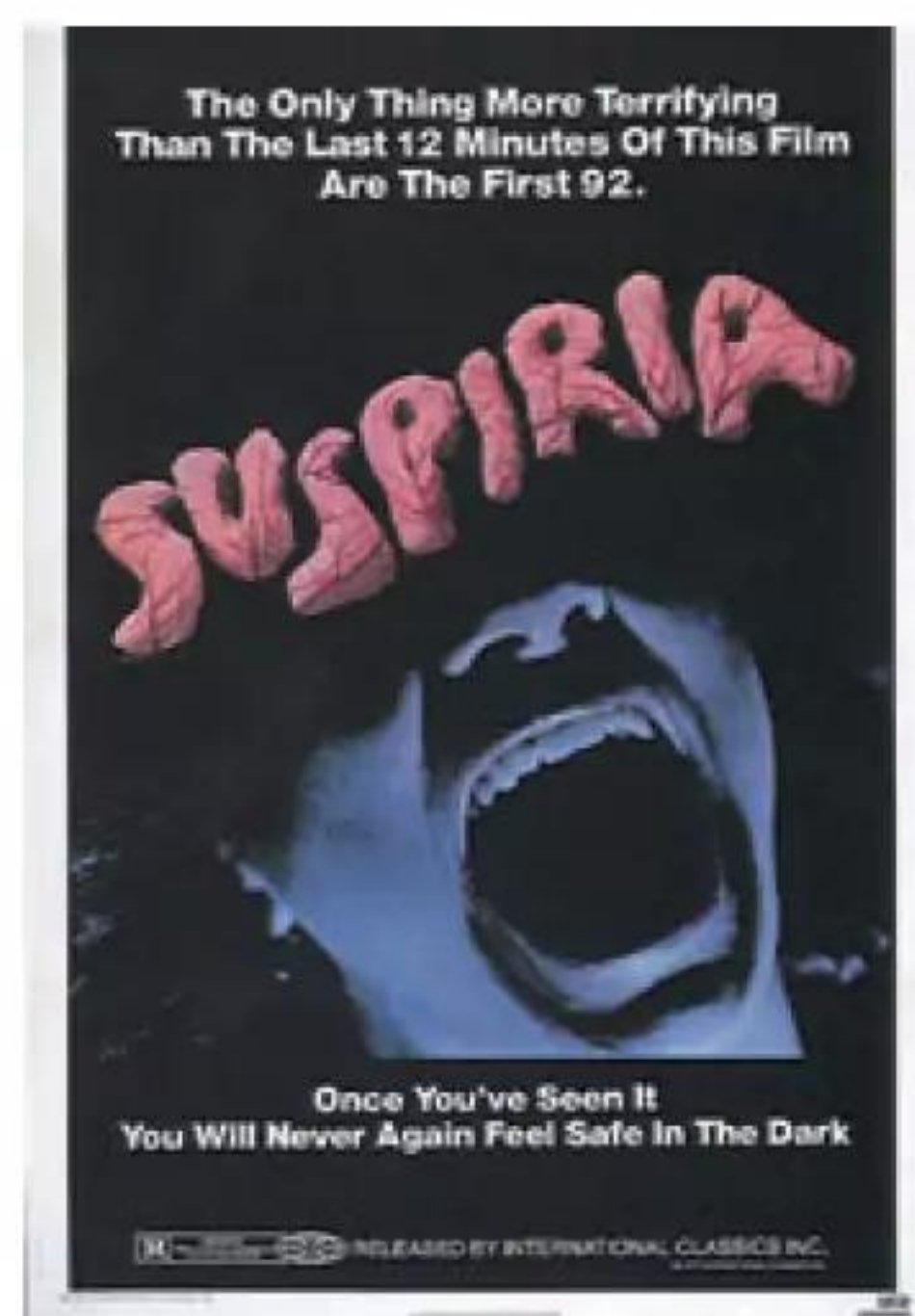
87 A TOUCH OF ZEN KING HU, 1971

This hugely influential genre-bending Wuxia swordplay epic boasts a balletic fight scene in a bamboo forest which was achieved with the use of trampolines. A small-town artist teams up with a fugitive and Buddhist Monks to battle the authorities in a film that toys with ghost story, thrilling martial arts and spiritual journey. **KM**



84 THE DEER HUNTER MICHAEL CIMINO, 1978

An intimate epic about the men who went to Vietnam and never came back whole. The controversial Russian roulette scenes remain a potent metaphor and agonising to watch. Walken is electrifying and won an Oscar, but De Niro's understated performance is perhaps his most moving work ever. **PC**



83 SUSPIRIA DARIO ARGENTO, 1977

Dancer Jessica Harper discovers her ballet school is a nest of witches. Dario Argento's prog rock horror isn't so much a triumph of style over substance as a demonstration that style can be substance. It's awash with baroque lighting, pounding music, deco art direction and designer violence. **KN**



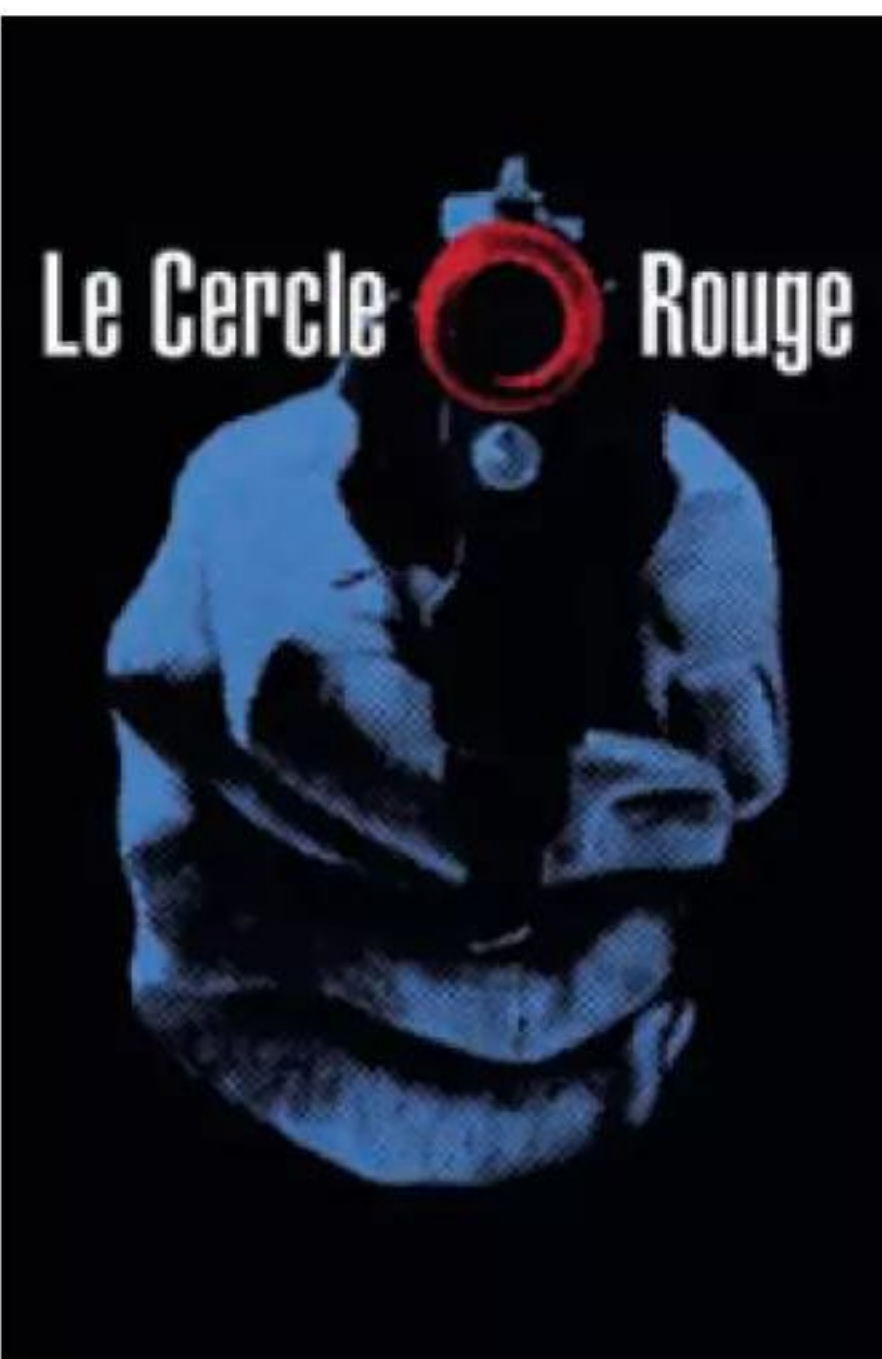
98 SORCERER
WILLIAM FRIEDKIN,
1977

Watch through your fingers as desperate men embark on a foolhardy mission through the most unforgiving terrain imaginable. Friedkin reimagines *The Wages of Fear* as an all-encompassing nightmare, where the jungle feels alive and ready to devour anyone who strays into it. An astonishingly visceral masterpiece. **PC**



97 SHAMPOO
HAL ASHBY,
1975

Warren Beatty is perfectly cast as the horny hairdresser in Hal Ashby's 60s sexual politics and era-shift satire. Allegedly the inspiration for Carly Simon's ultimate diss-track, 'You're So Vain', it could easily apply to George. Robert Towne's tight script and Ashby's eye for counterculture are a perfect match. **BLM**



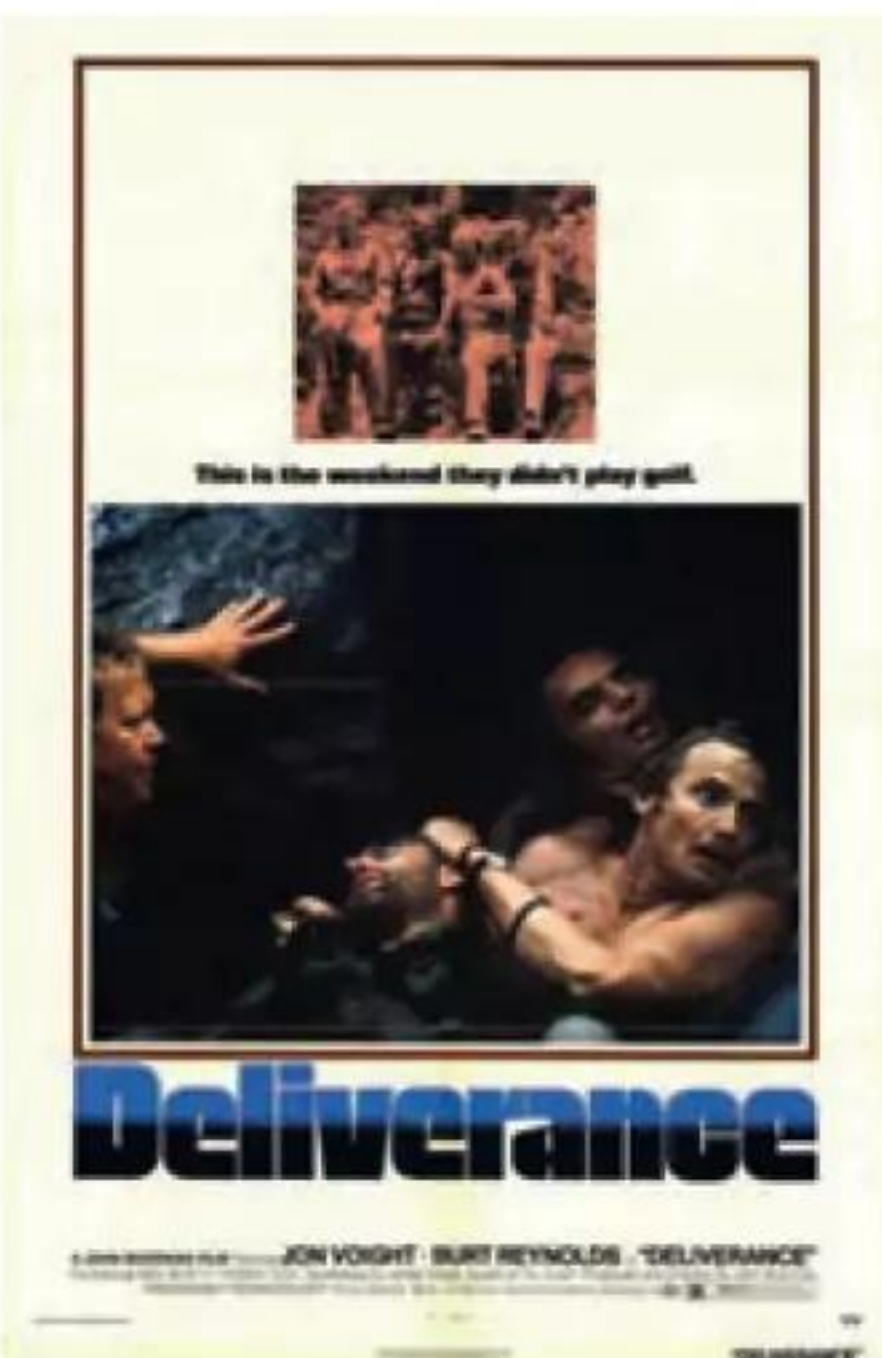
94 LE CERCLE ROUGE
JEAN-PIERRE MELVILLE,
1970

Taking the calculated, time-stamped precision of the procedural heist movie to its exacting end game, Jean-Pierre Melville's immaculate chronicle of a Parisian jewel theft could also be read as an allegory for filmmaking, in that the final outcome rests on a million small decisions being the right ones. **DJ**



93 JEANNE DIELMAN,
23 COMMERCE QUAY,
1080 BRUSSELS
CHANTAL AKERMAN, 1975

Watching Delphine Seyrig performing her quotidian tasks casts a hypnotic spell, with any small disruptions to that repetitive routine feeling seismic. We see a woman's environment becoming a prison, and that woman eventually snapping. Akerman's control of space and time is staggering. A monumental film. **PC**



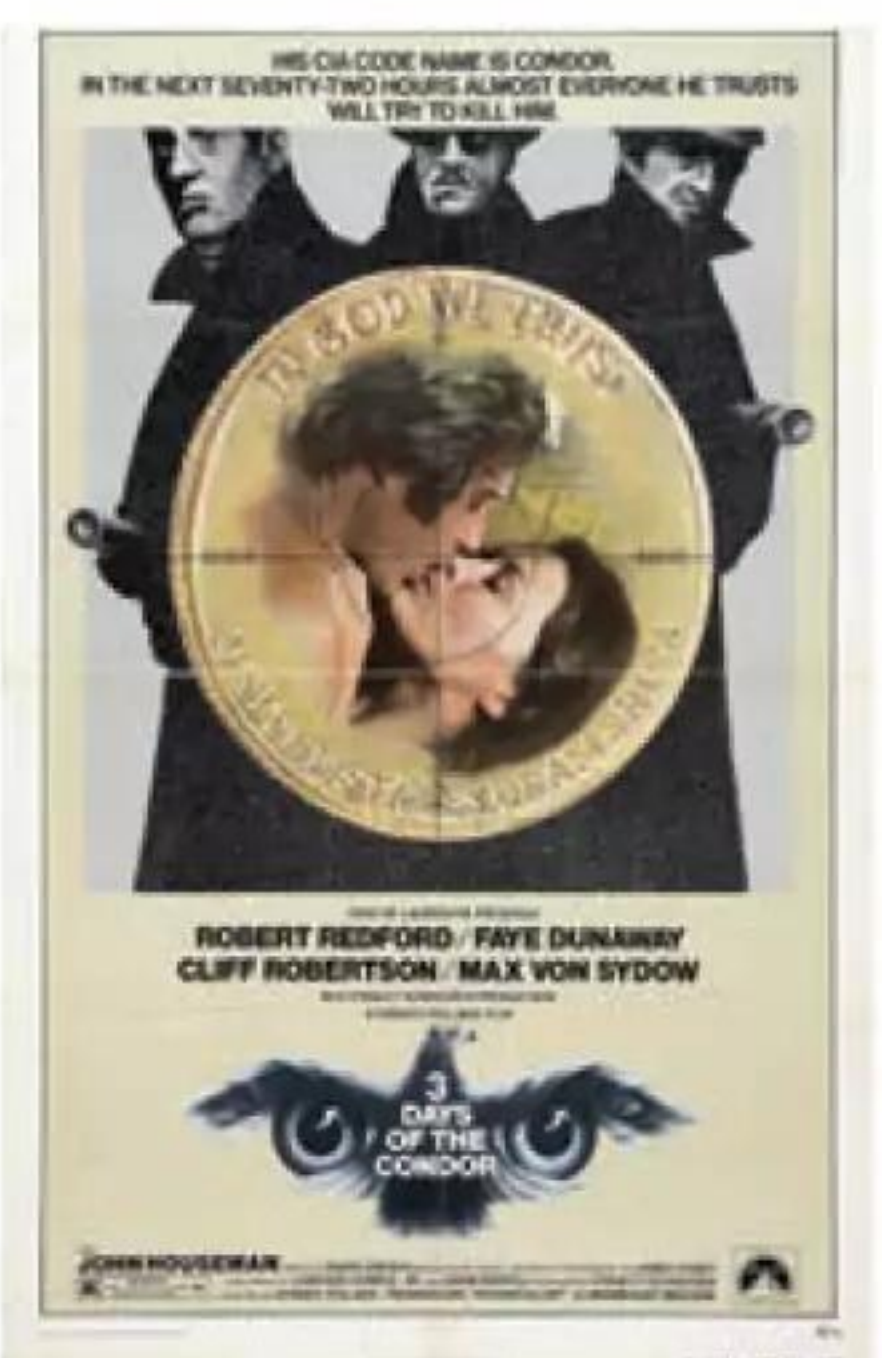
90 DELIVERANCE
JOHN BOORMAN,
1972

A recreational jaunt upriver for four city guys becomes an unending nightmare, as these men out of their element are physically and psychologically broken. A lake will flood this area and bury its secrets, but the grim images linger, as does the sound of duelling banjos. **PC**



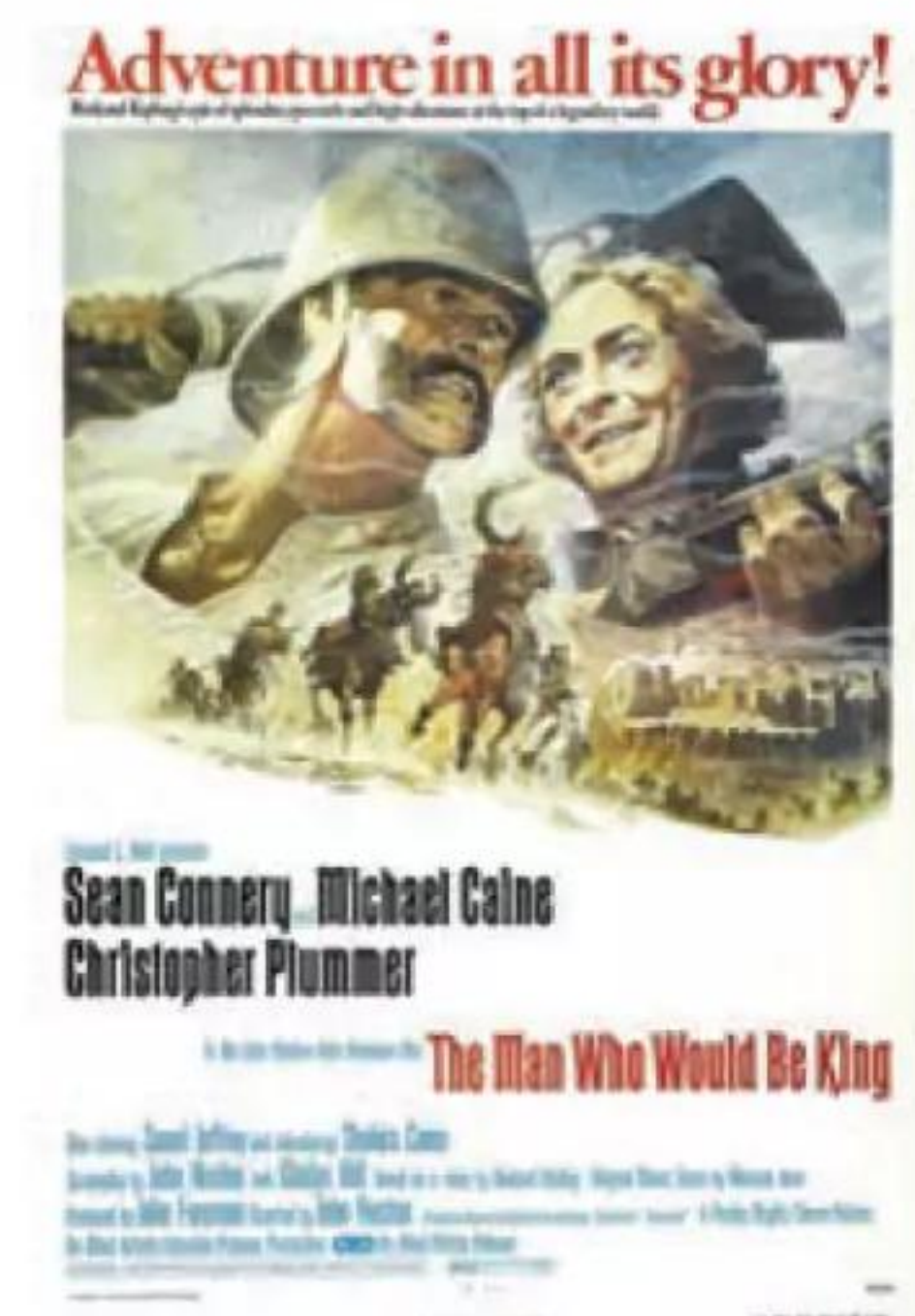
89 CRIA CUERVOS
CARLOS SAURA,
1975

'Raise ravens and they'll peck out your eyes.' Carlos Saura's masterly study of orphan children getting mischievous and sinister in an old dark house after the deaths of their parents. With perfectly matched performances from Ana Torrent and Geraldine Chaplin as daughter and mother/future self. **KN**



86 THREE DAYS OF THE CONDOR
SYDNEY POLLACK,
1975

Sydney Pollack's *Three Days of the Condor* is a master class in the political thriller genre. Robert Redford stars as a bookish, CIA researcher who suddenly finds himself a target. Like *The Conversation*, the film echoes the Nixon era sense of paranoia, moral ambiguity, and distrust of government. **BLM**



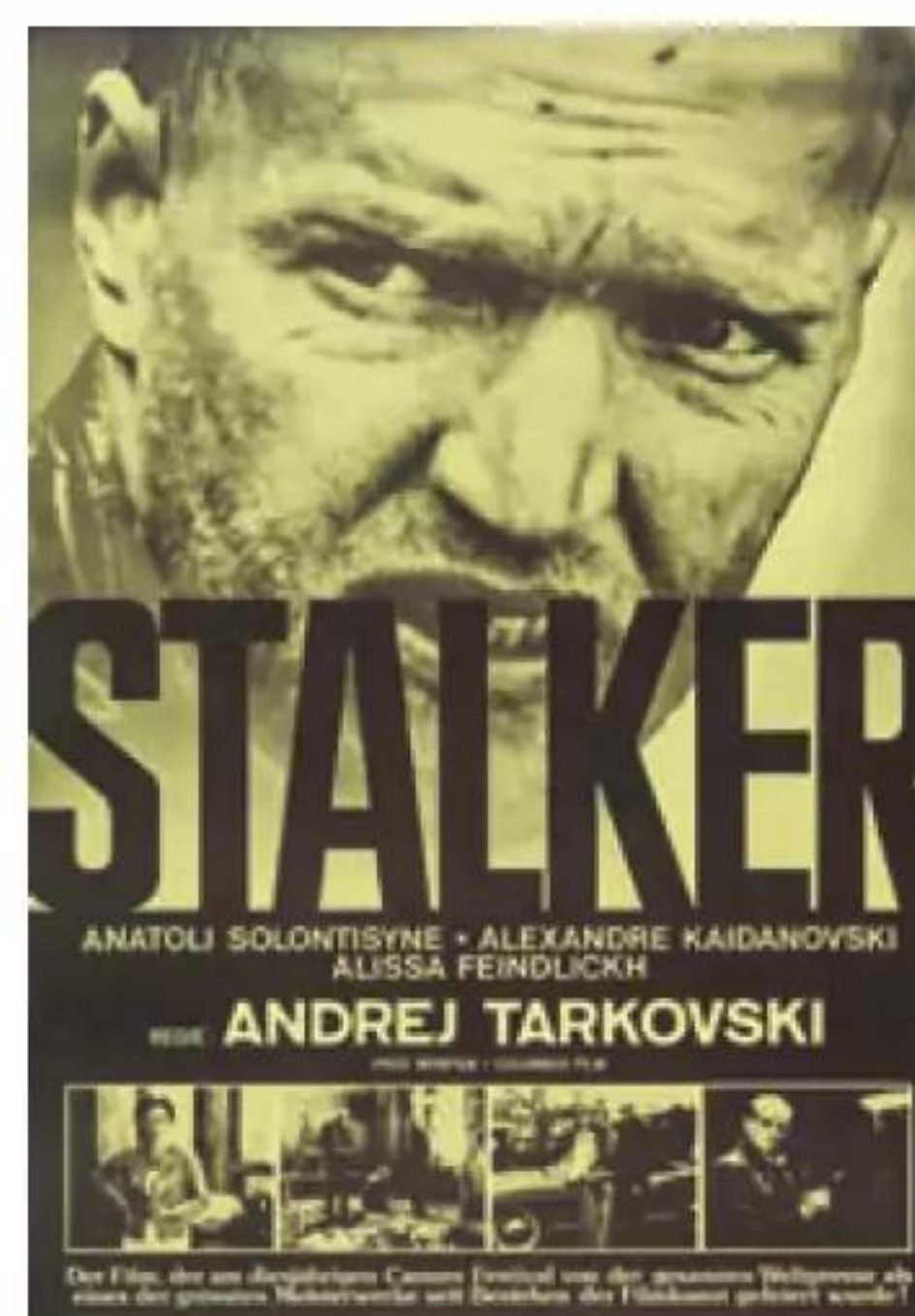
85 THE MAN WHO WOULD BE KING
JOHN HUSTON,
1975

John Huston's splendid adaptation of Rudyard Kipling's tale of imperial overreach. Renegade soldiers of the British Raj (Sean Connery, Michael Caine) set out to conquer a stretch of Afghanistan, relying on Masonic lore and local legend ... but suffer the fate of all who defy the Gods. **KN**



82 SUPERMAN
RICHARD DONNER,
1978

Believing a man can fly is only half of it. Richard Donner perfectly casts Christopher Reeve as red-caped Superman and mild-mannered alter ego Clark Kent, teaming him with Margot Kidder's definitive Lois Lane. A chapterplay epic in four styles: awesome science fiction, rural nostalgia, romantic comedy, superheroic action. **KN**



81 STALKER
ANDREI TARKOVSKY,
1979

At the centre of a dilapidated city sits The Zone, a mysterious location that may fulfil man's greatest desires. The journey towards it is a slow, meandering one, but utterly transfixing in Tarkovsky's hands. *Stalker* feels like an alien object, and it has one of the great endings. **PC**



“I built a career on negative reviews and I was thrilled when the Catholic church condemned it.”

King of Filth and legendary DIY director **John Waters** reflects on the making of ***Pink Flamingos***, the censors reactions to the film and its lasting legacy. The filmmaker spoke to Katherine McLaughlin about making the most shocking film of the 1970s...



Pink Flamingos

John Waters reflects on the making of the most shocking film of the 1970s.

You were 25 at the time you made *Pink Flamingos* – and I read that you were partly inspired by the Charles Manson murders and trial – can you tell me more about what filtered into the film from that?

I had made *Multiple Maniacs*, which cost \$5000, so to me when we wanted to make a colour, talkie film it was amazing to me that \$12,000, which my father lent to me could make this...I paid him back with interest. He's never seen the movie to this day, thank God! But it was, for us, a high budget at the time. I was certainly inspired by the [Charles] Manson trial, that had something to do with it. They were the filthiest people alive at the time. It was also the fact that *Deep Throat* had become legal and everything like porno was kind of legal. We thought about what was left and what you could do that no one would even want to do or see! We thought about what you could do to even go beyond porn, and to do something that was comedy. I ended up trying to make an exploitation film for arthouse theatres. It was successful in that sense, no matter what you think of the movie.

What was the pitch you made to your dad to get the money to make *Pink Flamingos*?

I did the opposite of a pitch to my father. The less he knew about it the better! It's the opposite of how I would've pitched it to a Hollywood studio. He didn't want to know

what it was. He was actually the only backer I ever had that was disappointed I paid him back because he then knew that my filmmaking would continue.

***Pink Flamingos* was the first colour film you made – so can you talk me through the best and worst decisions you made when it came to filming it?**

I learned by making it. I had no idea how to make a movie. I rented, from this guy, who got me maybe illegally those big cameras that the news teams used to use. This was before VHS. So he got some cameraman from the TV station, maybe without asking, to come with the camera and teach me how to work it properly. That's how it was filmed and we would only film on weekends. We would rehearse during the week. I look back on it and these were like Teamster types who really got into the spirit of it. When you think about it, it was a pretty insane movie. I remember one day, one of their wives came and she walked into the wrong end of the trailer in the middle of winter and saw Edith [Massey] sitting there in the playpen in the girdle and bra and she ran away and made him quit! But all the other people stayed and really got into it. It was made quasi-legally...I didn't really ask I just paid the guy who rented me all the equipment. Where he got it, I didn't ask.

The film had a turbulent time getting past the censors and the BBFC – what sort of feedback did you get from them?

When it first came out in America the MOMA (Museum of Modern Art) bought a print for their permanent collection. I thought, "this will be a great defence" as we were always charged with obscenity. It didn't work. The jurors were not impressed with the MOMA defence. I never won an obscenity case. I lost every time. We would just pay the \$5000 fine as it was cheaper than a lawyer. When you see the movie at midnight with an audience it's a joyous experience, but if you watch it with strangers on jury duty in a courtroom at 8am it is obscene! Imagine having to go to court and having to watch a singing asshole!

What was it like to have that sudden notoriety and fame as a filmmaker?

In a way I really miss it. I built a career on negative reviews and I was thrilled when the Catholic church condemned it. All that negative publicity was at a time when it was an "Us vs Them" time culturally. It was the straight society - and that didn't mean hetero – that meant didn't smoke pot...it was the straight world and the pimp world. The critics were pretty straight then so basically a bad review from some of the critics was an honour. Those critics never really liked any of the movies ➤

we liked. We would purposely put their bad reviews in the advertisements. You couldn't do that today, but then you certainly could and it was effective.

You describe *Pink Flamingos* as your war film – can you elaborate on that for me?

It was a war film in a way. It was about two teams who were battling to be the filthiest person alive. Mink Stole and David Lochary's characters were actual worse because they did horrible stuff and they were jealous. They were jealous of the other person's fame. Divine's family were living within their own rules, that were obviously the opposite of society, but in their world were morally correct. They did not judge others and they did were trying to live peacefully when they were attacked.

When was the last time you watched *Pink Flamingos* with an audience?

Oh god, a long time ago! The only time I ever watch my films with an audience is when I'm in a foreign country and I'm speaking or doing a live commentary. One thing I know is that it



BBFC REPORT FOR PINK FLAMINGOS

Sex

There is a scene of unsimulated fellatio between a fictional mother and son. There are other strong sex scenes, as well as references to ejaculation, masturbation and troilism. A man's semen is seen, in close-up detail.

Sexual violence and sexual threat

A man rapes a woman, while daubing her in chicken blood. After masturbating over her, a man artificially inseminates an unconscious female prisoner. A man exposes himself to schoolgirls.

Nudity

There is focus on a man's dilating anus, in close-up detail. There is wider full nudity.

Additional issues

In unsimulated footage, a woman puts dog excrement in her mouth. There is infrequent very strong language ('c**t'), regular strong language ('f**k', 'motherf**ker') and discriminatory terms such as 'fag', 'dyke' and 'queen'. A chicken is killed on-screen. Threat, gore and implied violence are strong. There is brief drug misuse.



still holds up and is probably even worse today with political correctness. The most amazing thing was that the Library of Congress in America voted it one of the 'Great American Films' and that is still shocking to me. It's a great honour and truly amazing that it could possibly happen.

In the latest Sight & Sound 'Greatest films of all time' poll, Pink



“It’s an extreme movie that still works”

Flamingos came in at number 211 alongside *In a Lonely Place*, *The Deer Hunter*, *Melancholia*, *Suspiria*, *All About Eve* and *Brief Encounter*.

I like all those movies! It’s an extreme movie that



still works, some may hate it but it still works and does what it set out to do which is to make you laugh at the ability to be shocked by something.

Reflecting on *Pink Flamingos* now and its shock value – are you proud of its lasting legacy?

Yes I am! The screenplay was just released again in America with a great cover. I am proud of *Pink Flamingos* and that it has held up. I do 50 one man shows a year on the road so I see all these young kids who weren’t even born when I made that movie and they have tattoos of it and they’re quoting it. It’s astounding to me. I’m very honoured that I’ve helped people... some people tell me that I really helped them get through their childhood. They didn’t think anybody else was like this and it gave them the freedom to be themselves. If I can make anybody feel good about themselves when they’re young and everyone else is trying to make them feel bad I’m glad *Pink Flamingos* helped with that. ●

THREE 1970S FILMS THAT OUTRAGED THE CENSORS: EXCERPTS FROM THE BBFC REPORTS

A Clockwork Orange, 1971

“A gang forcibly strip a woman naked and terrorise her before it’s implied that they rape her. In another scene, a gang of men rip the clothes off a woman and threaten her with rape.”

The Exorcist 1973

“Occasional use of strong language (‘f**k’, ‘c**ksucker’, ‘motherf**ker’) occurs, as well as infrequent use of very strong language (‘c**t’) spoken by the possessed girl.”

Enter the Dragon 1973

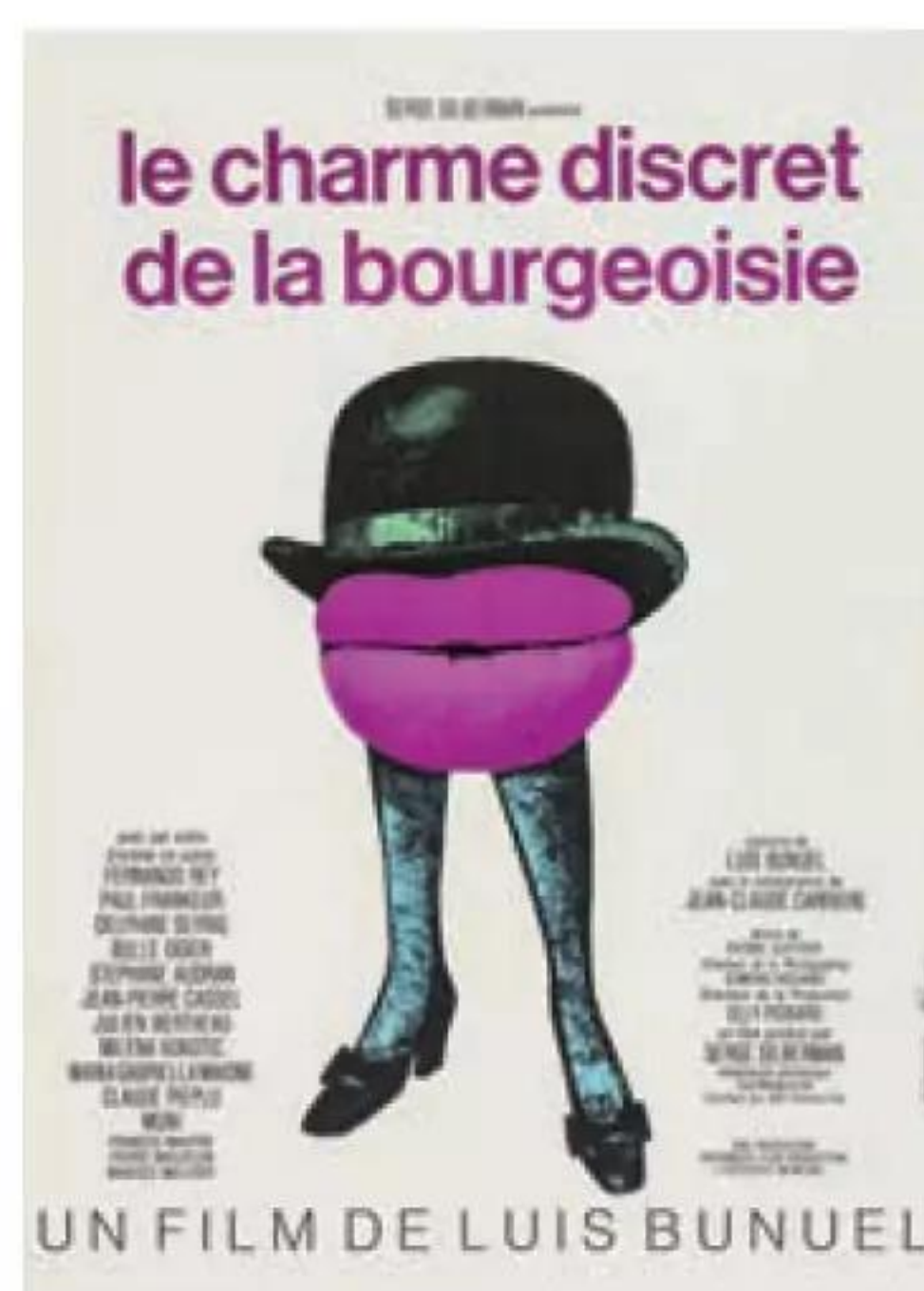
“There are regular fight scenes, including with implied breaking of bones. People fight with blades and other weapons, drawing blood.”





80 PINK FLAMINGOS JOHN WATERS, 1972

The King of Filth made his name with his subversive underground satires, and in this he cemented the moniker with a shocking scene where drag queen Divine literally eats dog shit. The entire film is pure trash cinema, with Divine hilariously battling it out against a family to make their name as the filthiest person alive. **KM**



79 THE DISCREET CHARM OF THE BOURGEOISIE LUIS BUÑUEL, 1972

What could be simpler than sitting down for a meal? Nothing is so simple in Buñuel's world. His tale of six bourgeoisie whose dinner plans are constantly interrupted in bizarre ways is a surreal and boundlessly inventive farce, played in bemused deadpan by a perfect cast. **PC**



76 HOUSE NOBUHIKO ÔBAYASHI, 1977

Inspired by the imagination of Nobuhiko Ôbayashi's young daughter and the aftermath of the atomic bombings of Hiroshima and Nagasaki, this is a surreal and singular haunted house horror. The loss of innocence post-war is represented by seven Japanese schoolgirls on a vacation to a spooky mansion with an appetite for flesh. **KM**



75 F FOR FAKE ORSON WELLES, 1973

Orson Welles aptly casts himself as a showman magician – and arguably forges the concept of the essay movie – with this multifarious, slight-of-hand-filled disquisition on a dandyish master painting forger, his deceitful biographer and a tall tale on Picasso's occupational predilection for ogling beautiful women. **DJ**



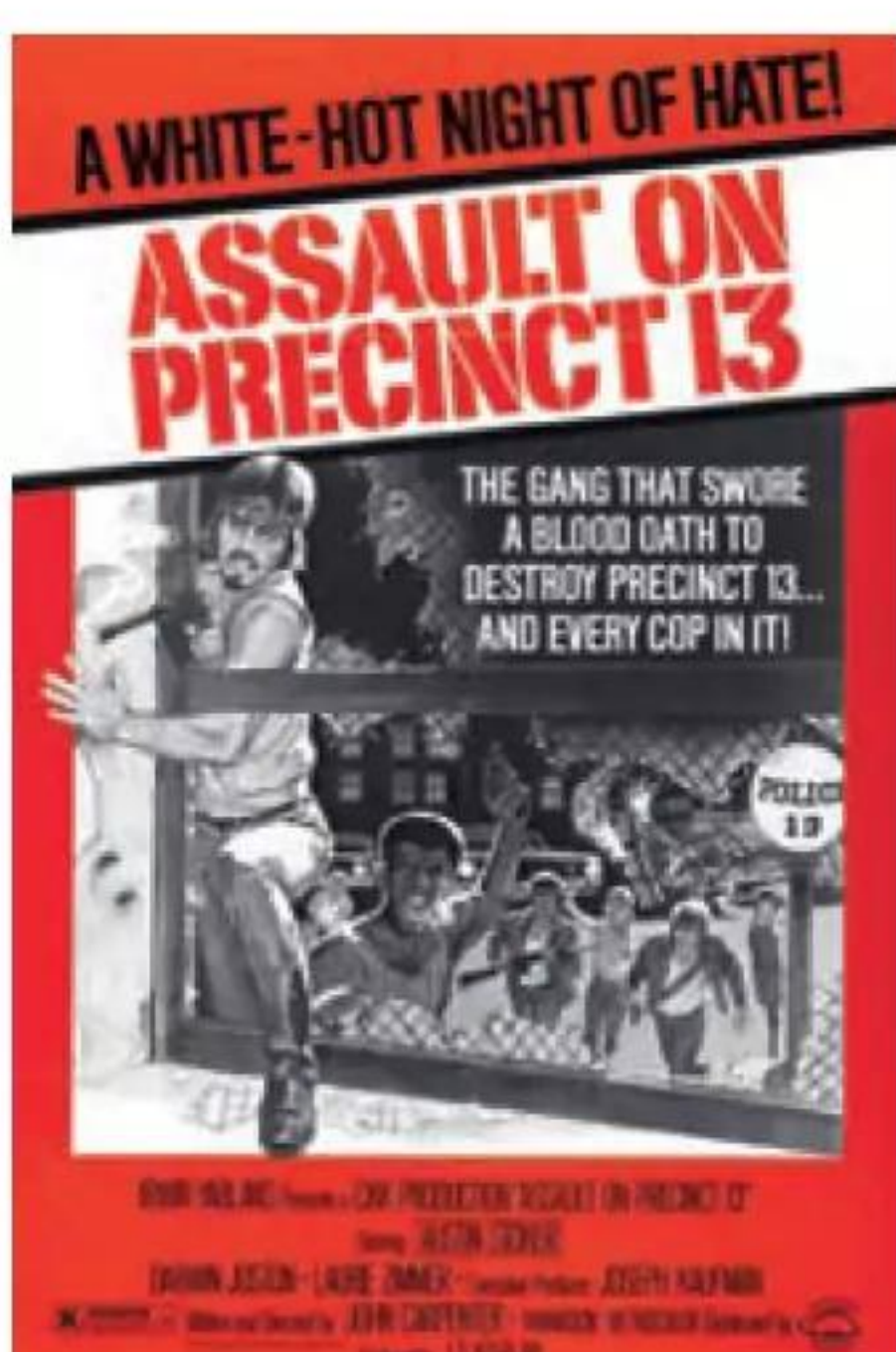
72 THE BITTER TEARS OF PETRA VON KANT RAINER WERNER FASSBINDER, 1972

Fassbinder's most perfectly crafted film. Working with cinematographer Michael Ballhaus, he ensures every shot is impeccably framed and alive with expressive blocking, costuming and art direction. It's one of the best single-location movies ever made, trapping us with these fragile women as they play their power games. **PC**



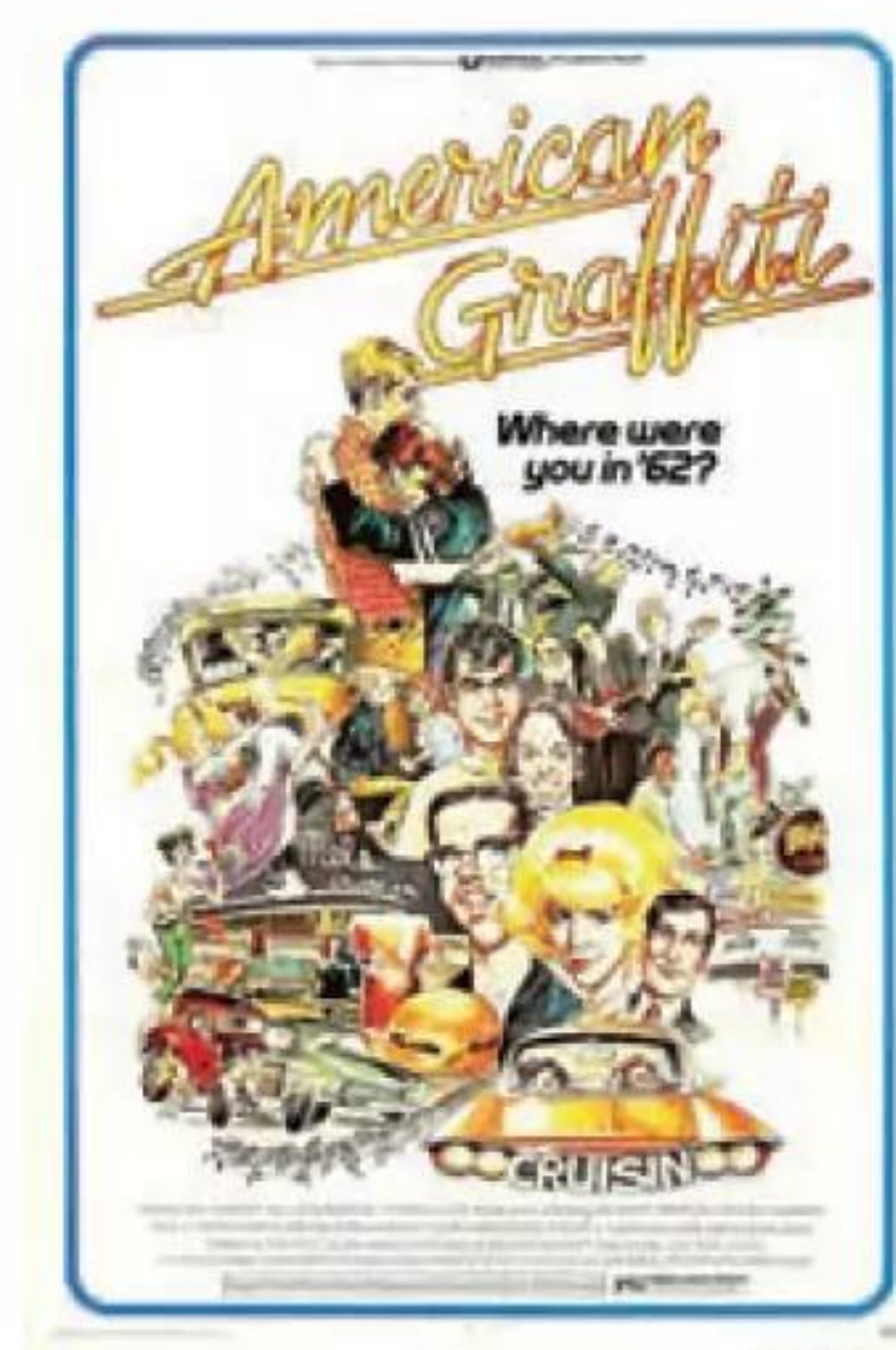
71 DEEP END JERZY SKOLIMOWSKI, 1970

School leaver John Moulder-Brown gets a job at a municipal bath and is fascinated by red-headed Jane Asher. A freewheeling youth comedy which becomes much, much darker. Jerzy Skolimowski's study in warped desire is also a strange London film, benefiting from his outsider's view. **KN**



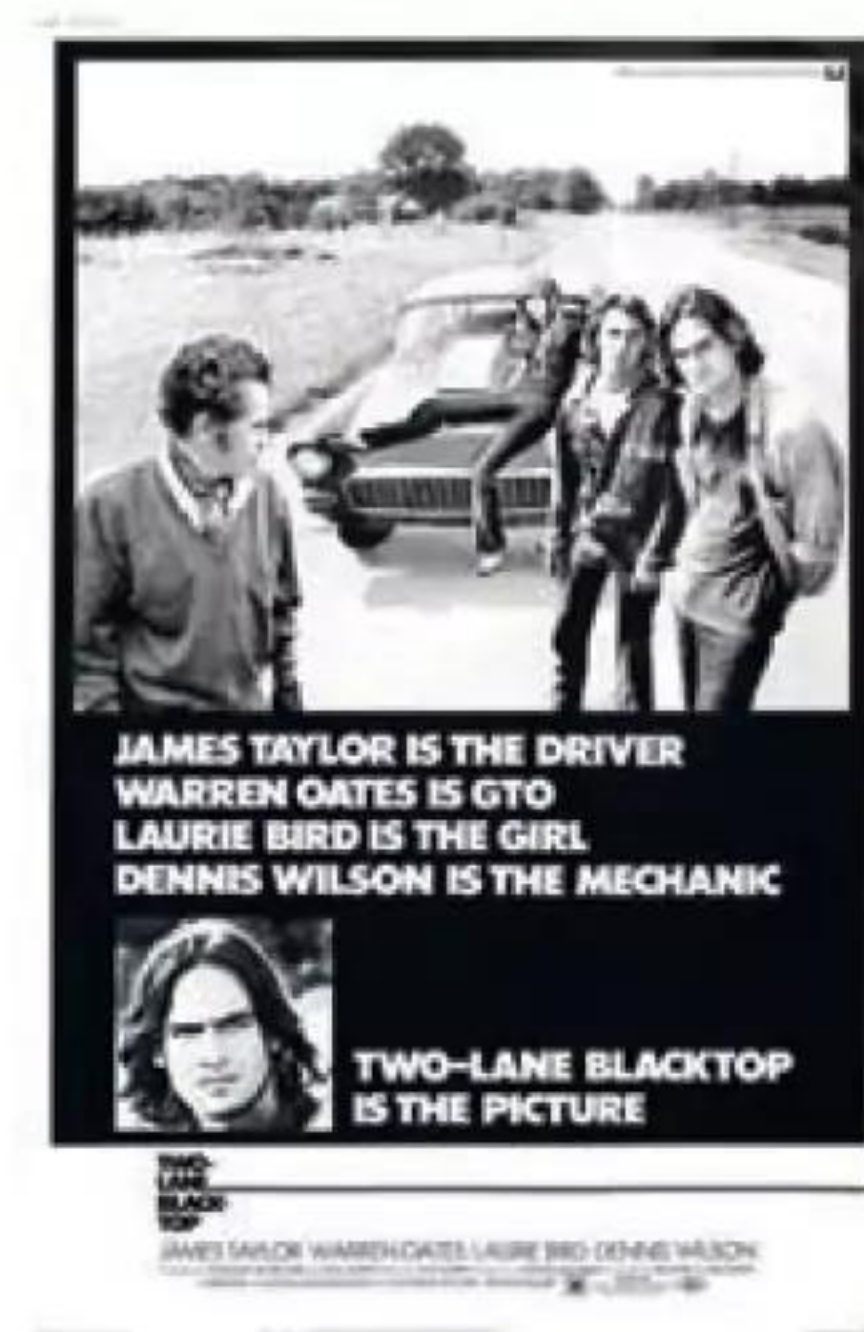
68 ASSAULT ON PRECINCT 13 JOHN CARPENTER, 1976

A tense and gritty siege movie inspired by Howard Hawks' *Rio Bravo* (1959). You can see John Carpenter's love for the Western genre come to vicious life in this Los Angeles set bloodbath where a decommissioned police station comes under brutal attack from a street gang. **KM**



67 AMERICAN GRAFFITI GEORGE LUCAS, 1973

"Where were you in '62?" A nostalgia classic, dedicated to the finned cars, rock 'n' roll hits, fashion foibles and pre-Vietnam/Watergate naivete of a generation of California kids. George Lucas draws on his own car-crazy youth and highlights stars-to-be Richard Dreyfuss, Ron Howard and Candy Clark. **KN**



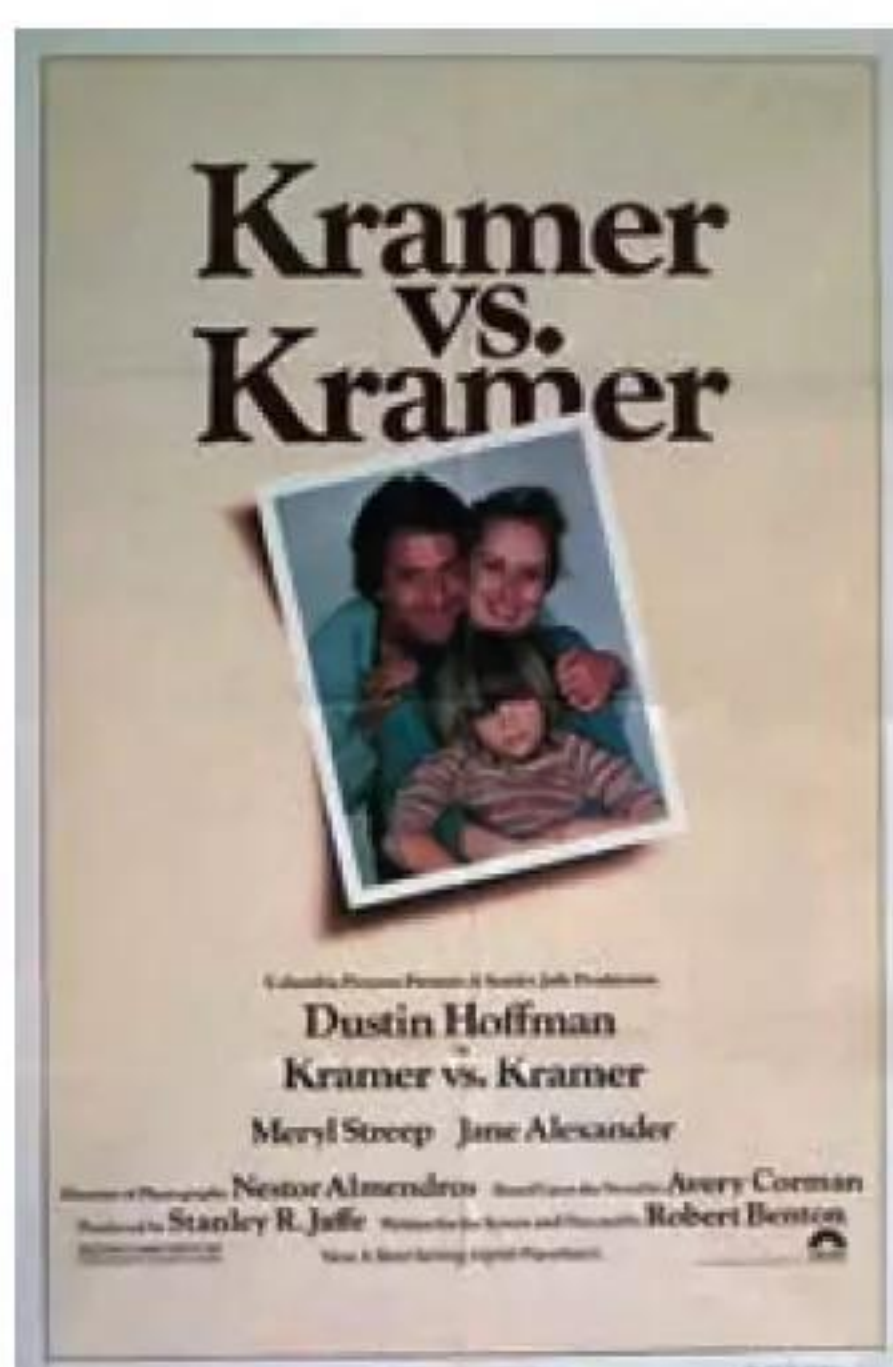
64 TWO-LANE BLACKTOP MONTE HELLMAN, 1971

The rolling tarmac of the freeway becomes a metaphor for our own inexorable march towards death in Monte Hellman's existential 1971 road movie which features extraordinary, dead-eyed turns from James Taylor and Dennis Wilson, plus a hang-dog Warren Oates who desperately wants what these cool burnouts have got. **DJ**



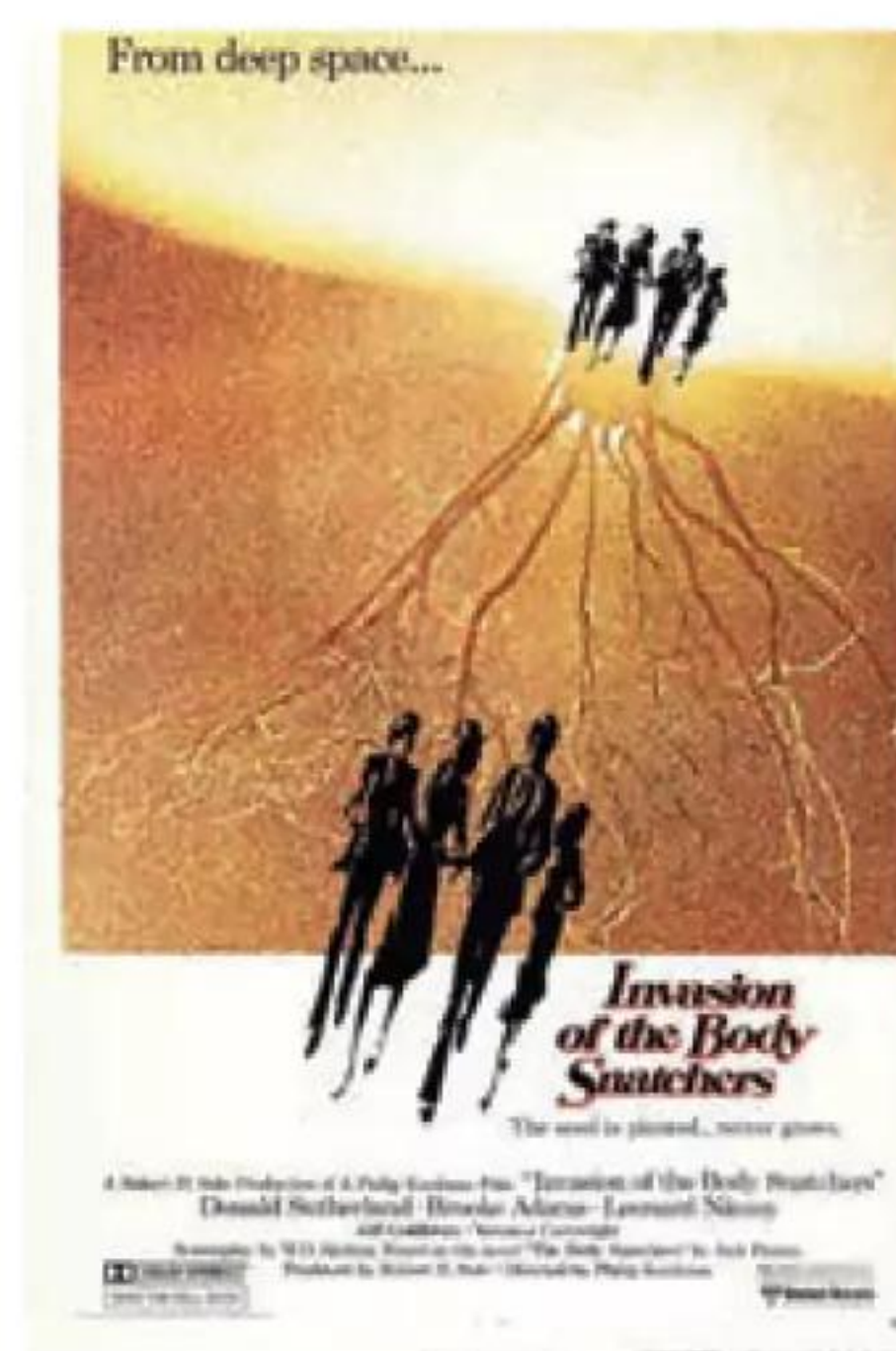
63 THE TENANT ROMAN POLANSKI, 1976

Meek Trelkovsky (director Roman Polanski) moves into a Paris flat after a previous tenant attempts suicide. Through a demonic conspiracy of his new neighbours or from his own extreme paranoia, the tenant follows his predecessor into self-defenestrating madness. This sinister psycho-drama completes Polanski's 'apartment trilogy'. **KN**



78 KRAMER VS KRAMER
ROBERT BENTON,
1979

Robert Benton's raw divorce drama *Kramer Vs Kramer* still hits hard. Dustin Hoffman and Meryl Streep deservedly both picked up Oscars for their performances. Despite the 70s gender politics, it's a fairly even-handed and sensitive view of the complexities of parenting. **BLM**



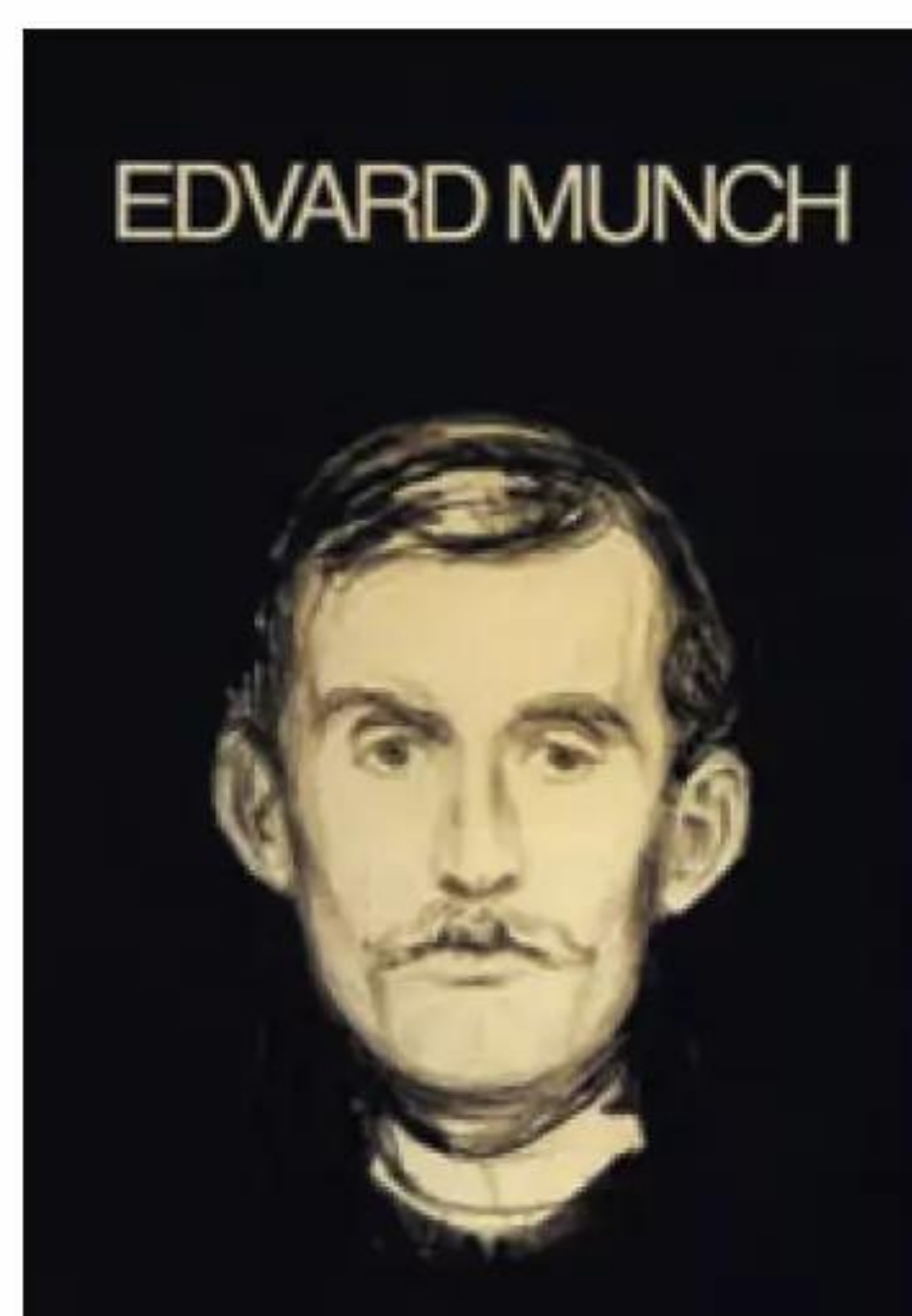
77 INVASION OF THE BODY SNATCHERS
PHILIP KAUFMAN,
1978

An example of a great remake that spoke to the times in its cautionary allegory of consumerist conformity and brainwashing. This San Francisco set sci-fi noir is heavily tinged with conspiracy thriller elements and boasts an unforgettable performance from Donald Sutherland who succumbs to a mysterious alien invasion. **KM**



74 THE SPIRIT OF THE BEEHIVE
VICTOR ERICE,
1973

The primal sensation of discovering cinema, and how fictional image and sound can intersect with our banal realities, is the subject of Spanish filmmaker Victor Erice's scintillating debut, which pivots around an astonishing turn by Ana Torrent who was just seven years old at time of filming. **DJ**



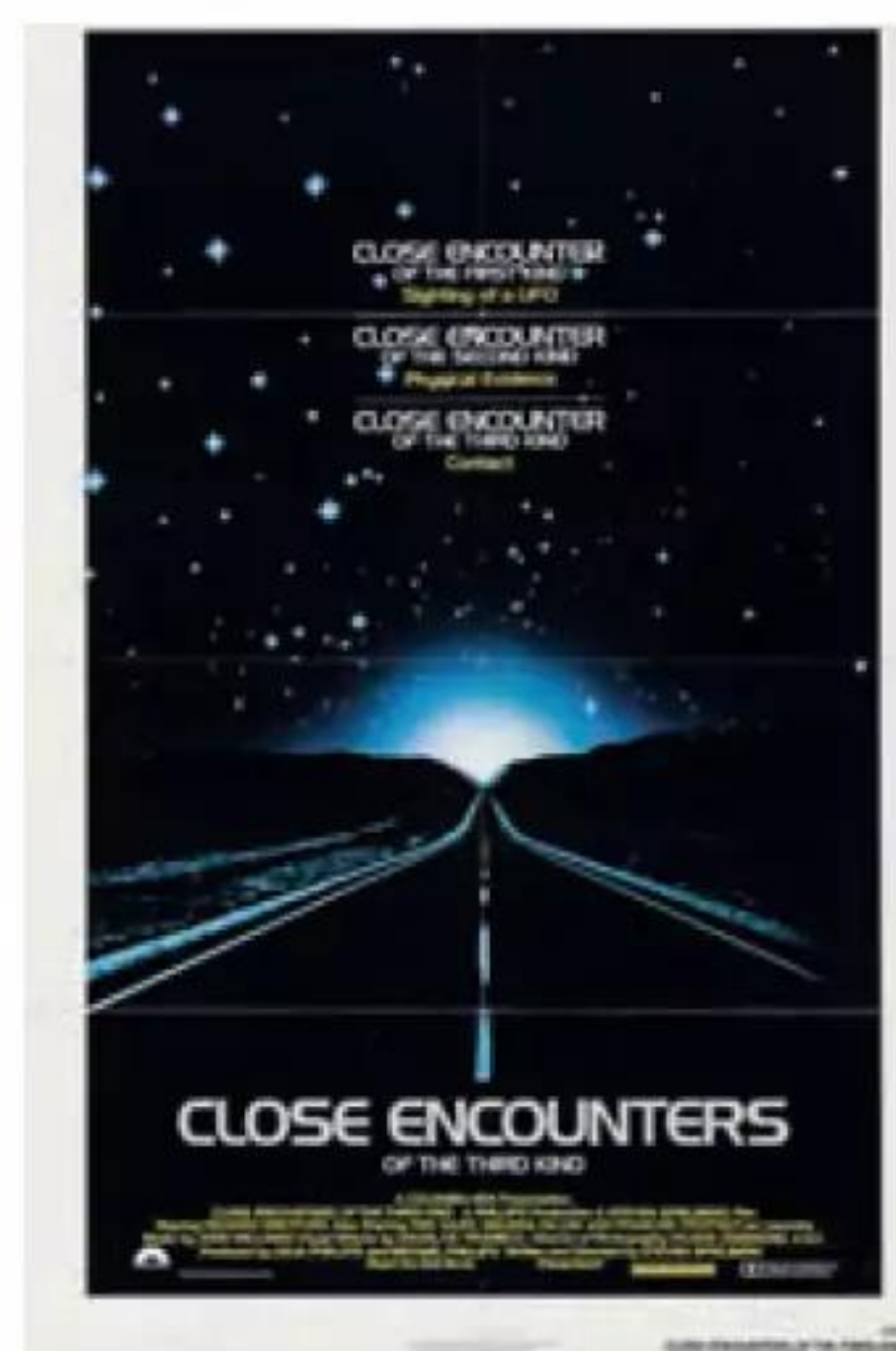
73 EDVARD MUNCH
PETER WATKINS,
1974

Like many biopic subjects, Edvard Munch is haunted by trauma and neuroses, but Watkins eschews biopic clichés with his faux-documentary approach. His dispassionate style is revealing about the artist's psychology, and few period films have immersed us so convincingly in a particular time and place. **PC**



70 DAYS OF HEAVEN
TERENCE MALICK,
1978

Following 1973's whimsical *Badlands*, Terence Malick framed a tale of petty jealousies and torrid love against the rhapsodic splendour of the Texas panhandle, giving us 'magic hour' photography of swaying crop fields and painterly skylines the likes of which have never been bettered. **DJ**



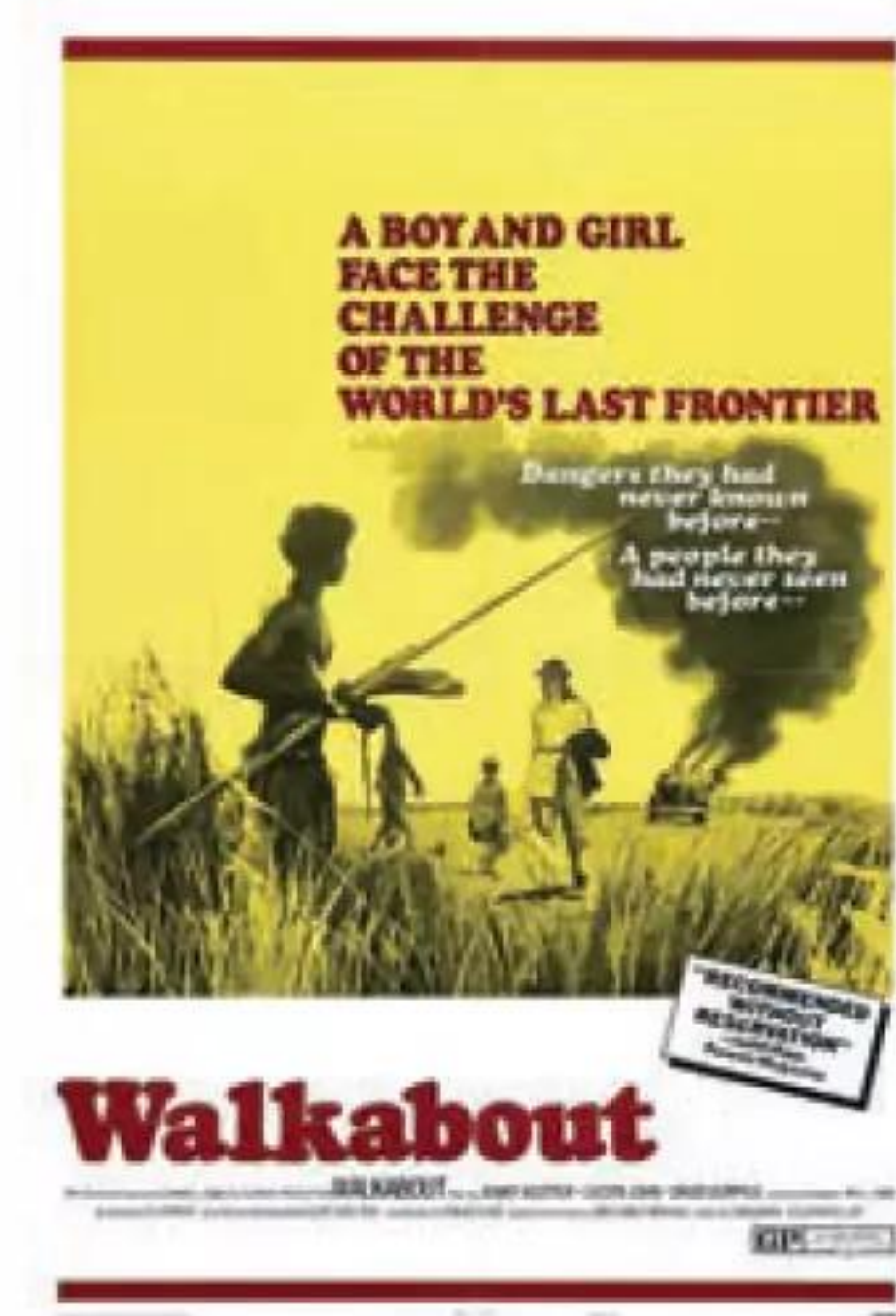
69 CLOSE ENCOUNTERS OF THE THIRD KIND
STEVEN SPIELBERG,
1977

A sci-fi mystery inspired by Spielberg's own experience of seeing a meteor shower as a kid sees blue collar worker Roy (Richard Dreyfuss) become obsessed with UFOs and eventually alienate himself from his family. A simple five note music sequence by John Williams where contact is made has since become iconic. **KM**



66 WATERSHIP DOWN
MARTIN ROSEN,
1978

Martin Rosen's animated adaptation of Richard Adams' book is brutal, beautiful and timeless. A band of rabbits flee their warren – facing down predators, destructive humans and totalitarian-rabbit bully, General Woundwort. Some scenes are the stuff of nightmares. Disney it ain't. But the hand drawn animation is stunning. **BLM**



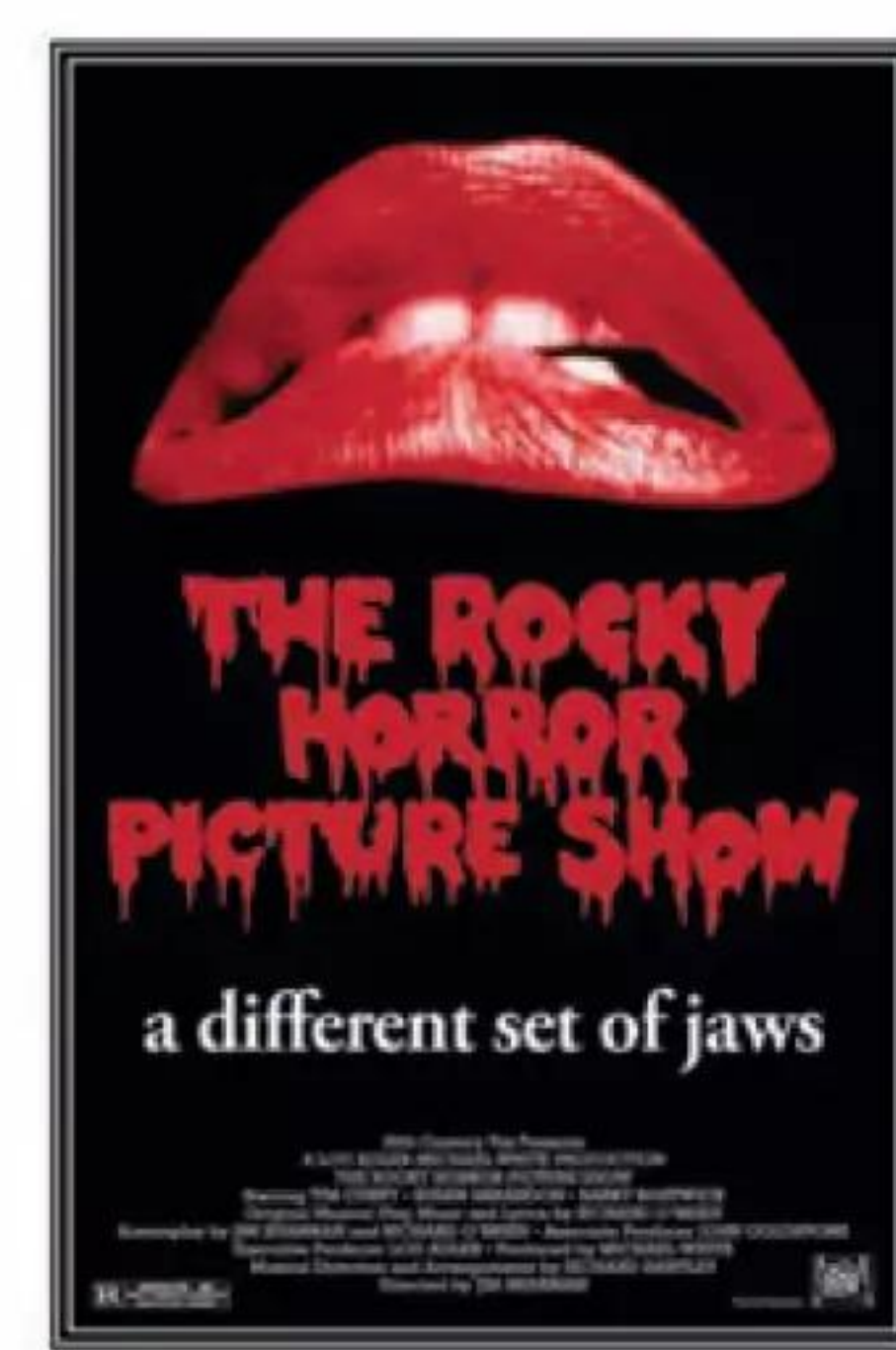
65 WALKABOUT
NICOLAS ROEG,
1971

Two British schoolchildren, abandoned in the Australian outback, fall in with an Aboriginal youth on a walkabout. They don't speak the same language, but words are not required in Roeg's film. His camera is so alert to moments of lyrical beauty and magic. A dream of lost innocence. **PC**



62 THE STING
GEORGE ROY HILL,
1973

To watch Paul Newman and Robert Redford in this film is to watch two movie stars at the top of their game, oozing charisma and chemistry. Witty, dextrous and beautifully crafted, *The Sting* remains the gold standard for cinematic con games. A dazzling piece of entertainment. **PC**



61 THE ROCKY HORROR PICTURE SHOW
JIM SHARMAN,
1975

The goat of the cult classics. *The Rocky Horry Picture Show* is a queer, all singing, all dancing horror musical extravaganza. Tim Curry is legendary as the camp, mad scientist Dr Frank-N-Furter. The rest of the cast make for a merry band of misfits too. **BLM**



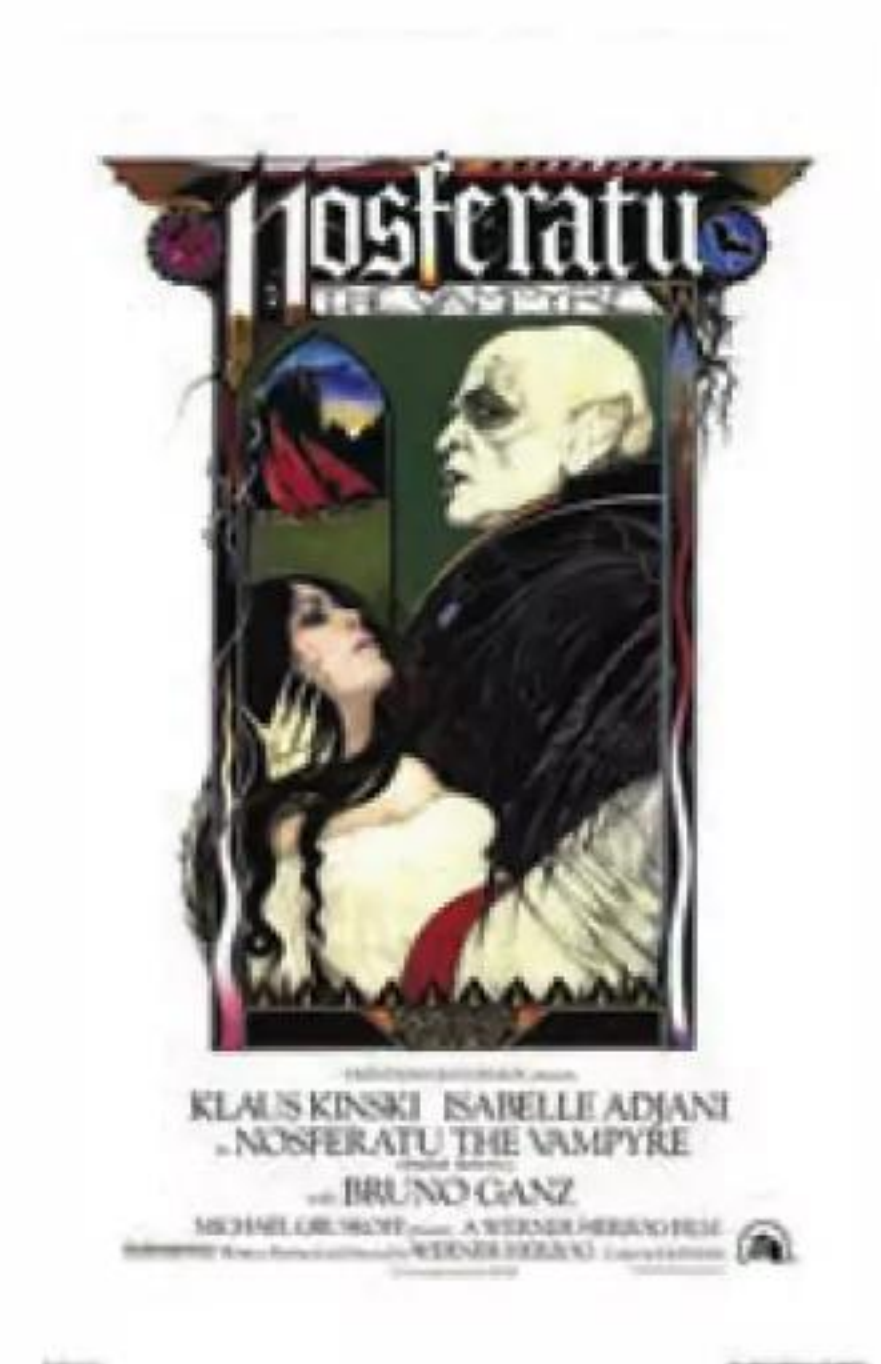
60 **OPENING NIGHT** **JOHN CASSAVETES,** 1977

Gena Rowlands delivers a remarkable turn in John Cassavetes' profound backstage drama in which she plays an actress who goes off script upon witnessing the accidental death of a young fan. There are few better films about the limits of fictional drama when it comes to authentically depicting the tragic realities of life. **DJ**



59 **ONE SINGS, THE OTHER DOESN'T** **AGNÈS VARDA,** 1977

A great example of art, politics and the personal colliding to create a fascinating portrait of shifting identity and female friendship. The grandmother of the French New Wave was inspired to craft her feminist folk-rock musical by the Bobigny abortion trial which called for changes to French reproduction laws. **KM**



58 **NOSFERATU THE VAMPIRE** **WERNER HERZOG,** 1979

Werner Herzog's mistily delirious remake/reimagining of F.W. Murnau's 1922 silent classic offers Klaus Kinski's rat-faced, self-pitying Dracula preying on Bruno Ganz's jittery Jonathan and Isabelle Adjani's unbearably lovely heroine. An unconventional horror movie with hypnotic stretches, slow-paced scares and much surreal or black comic business. **KN**



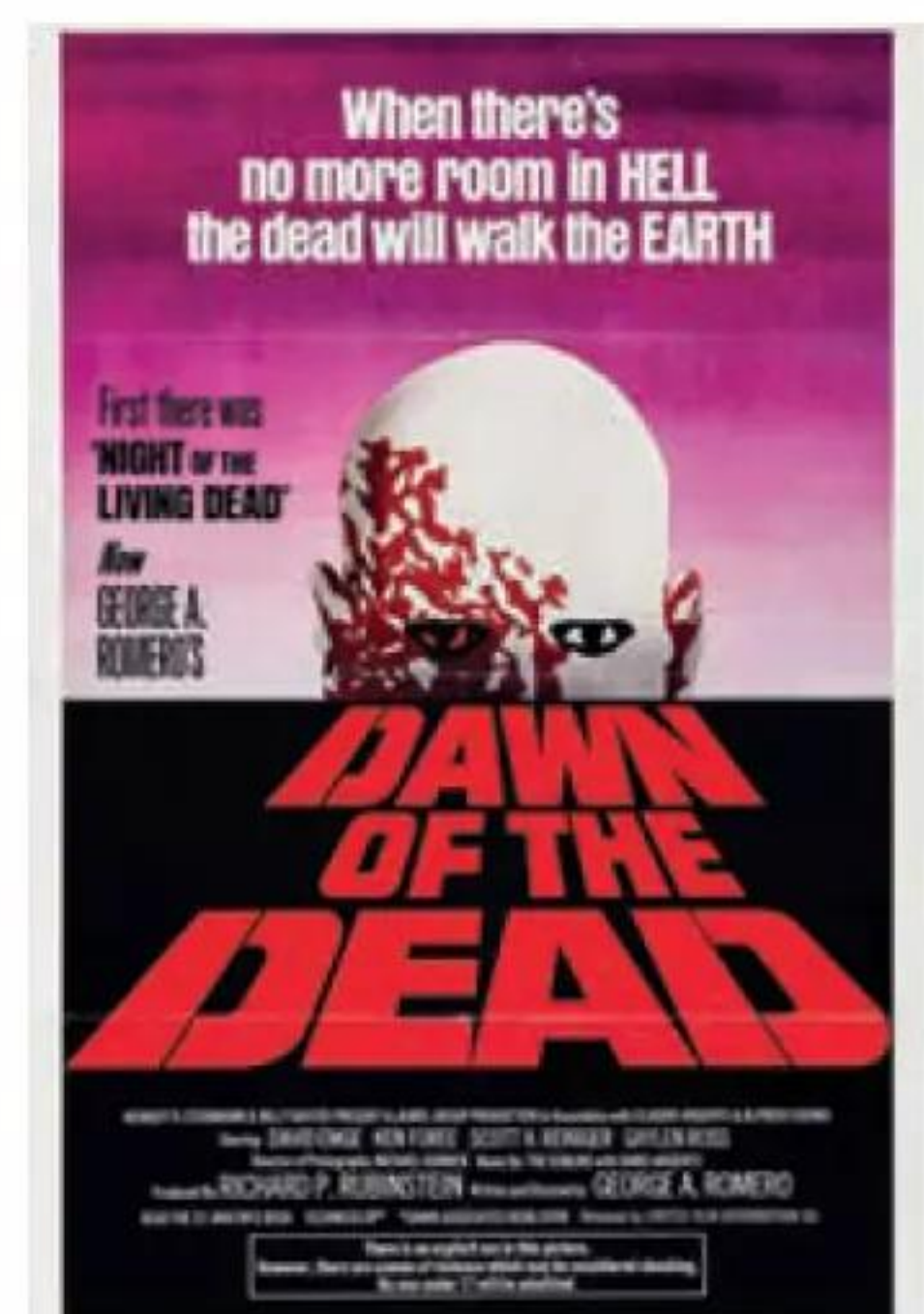
57 **HAROLD AND MAUDE** **HAL ASHBY,** 1971

Hal Ashby's subversive love story is as tender as it is absurdist. Death-obsessed teen Harold (Bud Cort) meets Maude (Ruth Gordon), a free spirited 79-year-old Holocaust survivor while hanging out at a stranger's funerals - a common interest. Perfectly cast, wickedly funny and full of heart. **BLM**



56 **DIRTY HARRY** **DON SIEGEL,** 1971

This gritty, edgy thriller starring Clint Eastwood as the eponymous cop paved the way for a new kind of police procedural. Eastwood cuts an intimidating figure in a film that frames him as an anti-hero of pure stoicism and violent reprimand who delivers one of the most misquoted lines in cinema. **KM**



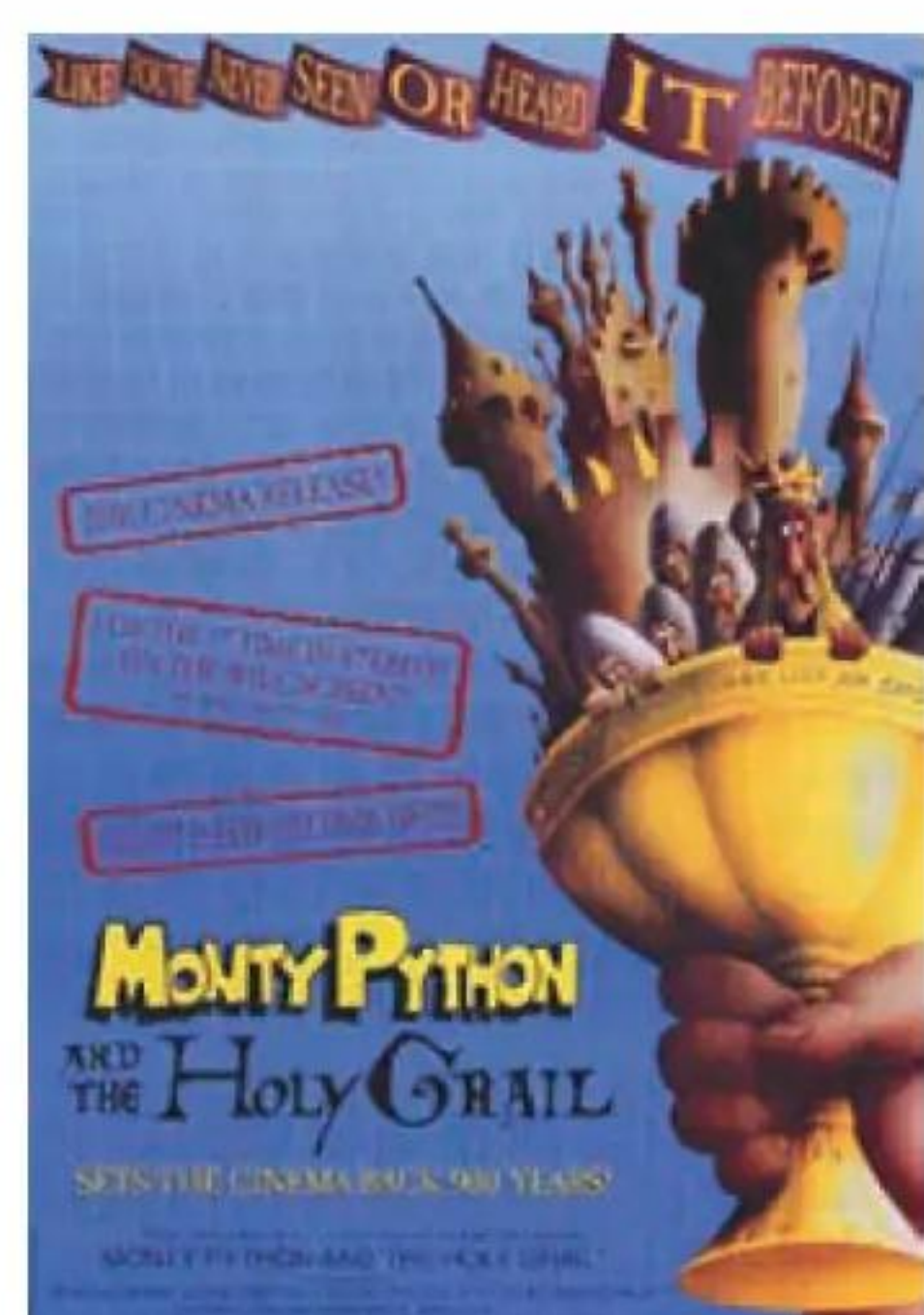
55 **DAWN OF THE DEAD** **GEORGE A. ROMERO,** 1978

George Romero's sequel to his game-changing *Night of the Living Dead* kickstarts the apocalypse for a new era. It features gruesome gore gags (a helicopter blade slicing a zombie skull-top like a breakfast egg) and stresses cartoon social comment as survivors hole up in a shopping mall. **KN**



54 **ALL THAT JAZZ** **BOB FOSSE,** 1979

Following open-heart surgery, director Bob Fosse looked back on his all-consuming job and womanizing ways with this jaw-droppingly candid autobiographical musical. Roy Schieder's performance as his sweaty, drug-addled, chain-smoking alter-ego Joe Gideon is perfection. It's an intensely shot and rhythmically edited extravaganza of backstage life that won four Oscars. **KM**



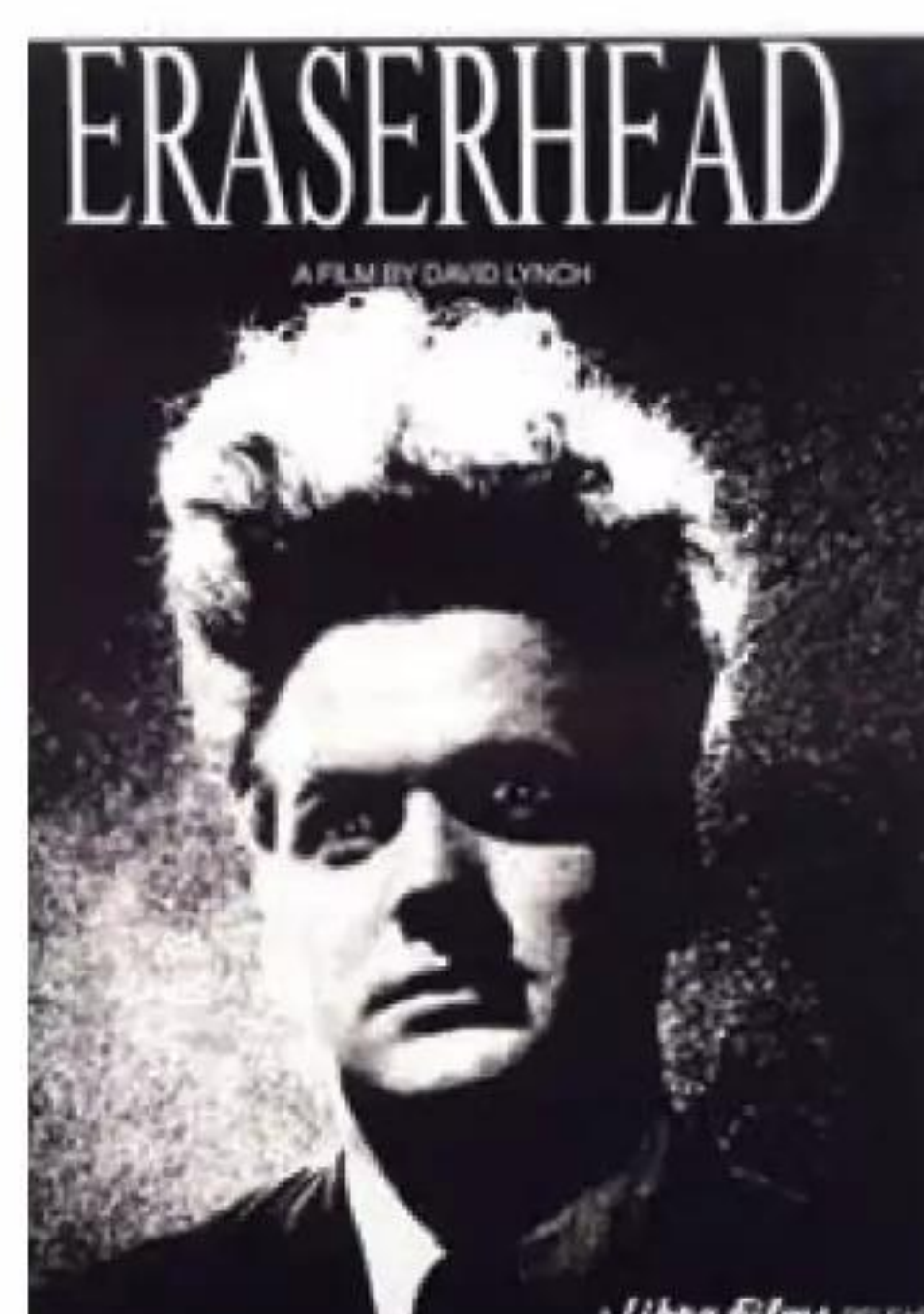
53 **MONTY PYTHON AND THE HOLY GRAIL** **TERRY GILLIAM AND TERRY JONES,** 1975

Before *Life of Brian*, Monty Python took on Arthurian legend as their first foray into the movies. Co-directed by the two Terrys - Gilliam and Jones - the film brought the Python's much-loved mix of goofball characters, rich sight gags and clever word play to the big screen. Legendary stuff. **BLM**



52 **PAT GARRETT AND BILLY THE KID** **SAM PECKINPAH,** 1973

The two men used to be compatriots, now sheriff Pat Garrett (James Coburn) is hunting the notorious outlaw Billy the Kid (Kris Kristofferson). The times, they are a-changing. Peckinpah underscores the balletic violence with a rueful, melancholy tone of men resigned to their fate. See the extended cut. **PC**



51 **ERASERHEAD** **DAVID LYNCH,** 1977

David Lynch famously devised his own intuitive cinematic language to tell the tale of hapless Henry (Jack Nance) and his sudden situational change from oddball loner to out-of-his-depth single parent. Still as wondrous and disturbing as the day it was wrought in the celestial flames of Lynch's inner psyche. **DJ**

GLOBAL CINEMA IN THE 1970S

Five Notable International Directors

THE 1970s were a vibrant decade for global cinema, with important movements like new german cinema, japanese new wave, third cinema and the continued influence of italian neorealism's evolution.



1. RAINER WERNER FASSBINDER (WEST GERMANY)

Notable Films: Ali: Fear Eats the Soul (1974), The Marriage of Maria Braun (1979)

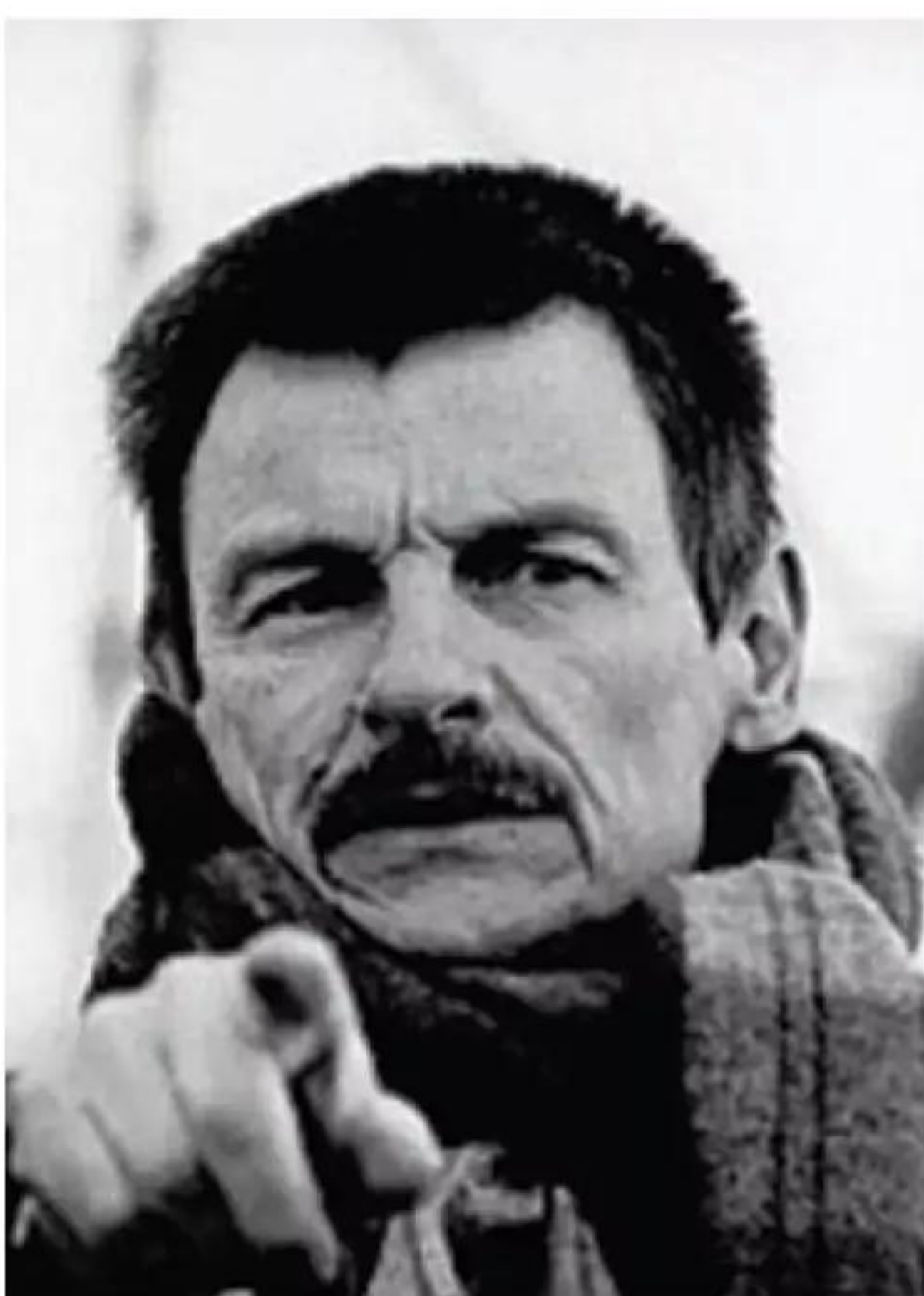
Why He Matters: A central figure in the New German Cinema movement, Fassbinder was fiercely prolific and politically incisive, exploring postwar German identity, class, and marginalized lives with stylized intensity.



2. AKIRA KUROSAWA (JAPAN)

Notable Films: Dersu Uzala (1975), Kagemusha (1979)

Why He Matters: While Kurosawa's peak was in the 1950s and 60s, his 1970s work marked a powerful late-career phase. Dersu Uzala (made in the USSR) won the Oscar for Best Foreign Language Film and reaffirmed his global legacy.



3. ANDREI TARKOVSKY (USSR)

Notable Films: Solaris (1972), Mirror (1975), Stalker (1979)

Why He Matters: Tarkovsky pushed cinematic language into the spiritual and poetic. His films defied Soviet norms, offering metaphysical reflections on memory, identity, and existence.



4. INGMAR BERGMAN (SWEDEN)

Notable Films: Cries and Whispers (1972), Scenes from a Marriage (1973, miniseries & film), Autumn Sonata (1978)

Why He Matters: Although he rose to prominence earlier, Bergman's 1970s work was emotionally raw and formally elegant, influencing countless directors with his explorations of relationships, mortality, and faith.



5. PIER PAOLO PASOLINI (ITALY)

Notable Films: The Decameron (1971), The Canterbury Tales (1972), Salò, or the 120 Days of Sodom (1975)

Why He Matters: A radical Marxist and deeply controversial figure, Pasolini used myth, sexuality, and violence to critique consumerism, fascism, and bourgeois values. Salò remains one of the most shocking and

politically charged films ever made.

HONOURABLE MENTIONS

MICHELANGELO ANTONIONI (ITALY)

The Passenger (1975)

LUIS BUÑUEL (SPAIN/FRANCE)

The Discreet Charm of the Bourgeoisie (1972), That Obscure Object of Desire (1977)

NAGISA OSHIMA (JAPAN)

In the Realm of the Senses (1976)

SATYAJIT RAY (INDIA)

The Chess Players (1977)

YILMAZ GÜNEY (TURKEY)

The Elegy (1971), The Herd (1978) (imprisoned much of the decade, but influential)



HOLLY

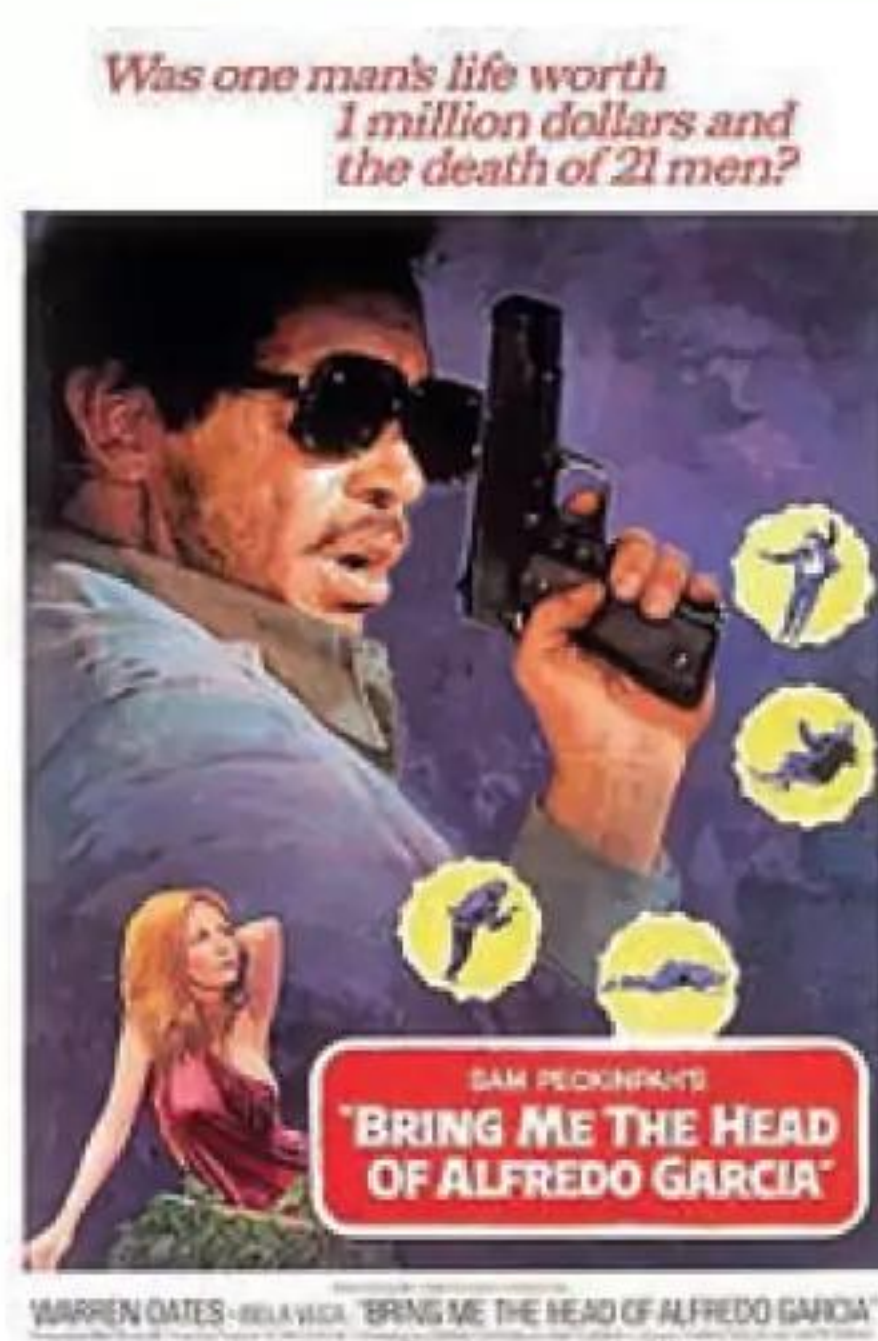
The 200 Greatest Films of the 1970s

...ranked

A photograph of a hillside with a large radio tower and the Hollywood sign. The hillside is covered in dry, scrubby vegetation. The radio tower is a tall, lattice-structured tower with many satellite dishes and antennas. The Hollywood sign is visible on the left side of the hill. The sky is a mix of blue and orange, suggesting a sunset or sunrise. The overall scene is a mix of natural landscape and man-made structures.

WOOD

50-21

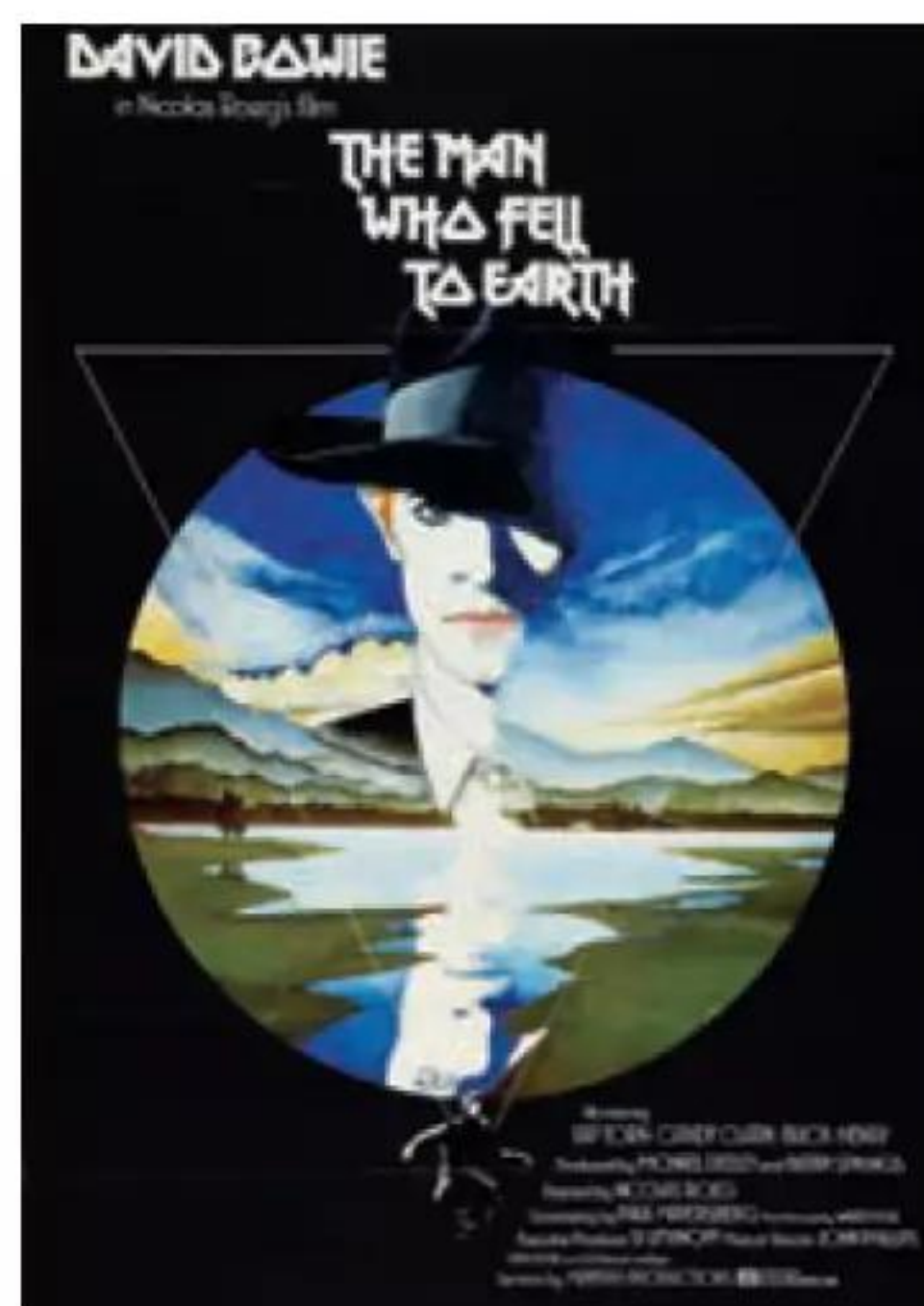


50

BRING ME THE HEAD OF ALFREDO GARCIA

SAM PECKINPAH, 1974

This is perhaps the purest distillation of Peckinpah's fatalistic vision, but beneath the violence and grotesquery, there's a real tenderness. The relationship between Bennie (Warren Oates) and Elita (Isela Vega) is sincerely moving. They are two characters who have been beaten up by life, looking for something better in an ugly world, and Vega's performance is among the most powerful in Peckinpah's films. Oates is just magnificent, especially when maintaining a one-sided conversation with a rotting head as his car fills with flies, and uncertainly making his way towards some kind of honourable end. **PHILIP CONCANNON**



48

THE MAN WHO FELL TO EARTH

NICOLAS ROEG, 1976

Based on a novel by Walter Tevis, Nicolas Roeg's science fiction fable is dazzling and evocative. Alien Thomas Jerome Newton (David Bowie) appears in middle America and founds a multinational company to fund a doomed program which is supposed to bring water to his drought-ridden homeworld. Eventually, he abandons his mission to drink and stylish despair. The story is embroidered with timeslips, a buzz of media imagery, sex scenes cut like musical numbers, acidic satire of American vulgarity and the wistful strangeness of a fedora-hatted alien crying into his gin. **KIM NEWMAN**



46

THE PASSENGER

MICHELANGELO ANTONIONI, 1975

There's a sequence in Michelangelo Antonioni's disarming existential fable where Maria Schneider spreads her arms wide with freeing glee as she looks back on the tree-lined path she and the mysterious David Locke (Jack Nicholson showing off his versatility in an understated role) drive along. It's never quite clear what Nicholson's world-weary journalist is running from after he assumes the identity of a dead man and hits the road, but it is a compelling global trip into alienation and despair that ends with a celebrated single-take that lasts for nearly seven minutes.

KATHERINE MCLAUGHLIN

49

THE HEARTBREAK KID

ELAINE MAY, 1972

Both outrageously funny and as heart-breaking as the title would suggest, director Elaine May cast her own daughter, Jeannie Berlin in the role of a shrill newlywed wife to a complete toad played by Charles Grodin. It's a cringe-inducing anti-romcom that finely balances humour with discomfort as Grodin's deluded and manipulative player attempts to woo the family of another woman (Cybil Shepherd) while on his honeymoon in Miami. Berlin's physical comedy is a great match for Grodin's panicky desperate behaviour as it all comes to a head in one of the most awkward dinner scenes ever committed to film.

KATHERINE MCLAUGHLIN



47

CELINE AND JULIE GO BOATING

JACQUES RIVETTE, 1974

French new waver Jacques Rivette had long been fascinated with the two-way mirror that can be propped between dour domestic reality and the romance of theatrical performance. With his largely improvised 1974 masterpiece, *Celine and Julie Go Boating*, he created a magical and mysterious Parisian adventure about the act of going to the cinema, and how in watching a film (or consuming any artwork) we inherently become part of it. The film glides on two wholly lovable performances by Juliet Berto as Céline and Dominique Labourier as Julie, the newly-minted female BFFs who, with the aid of some boiled sweets, discover a Lewis Carroll-like portal into a realm of delicious fantasy.

DAVID JENKINS





45

MCCABE AND MRS. MILLER ROBERT ALTMAN, 1971

The American dream slowly crumbles in the mitts of sliver-tongued prospector John McCabe (Warren Beatty) and bumptious cockney madame Constance Miller (Julie Christie) as their newborn township of Presbyterian Church is snatched away from them by shady forces with a surfeit of money and firepower. This soulful and strangely romantic post-Western saw Robert Altman at the absolute peak of his louche powers, creating from the pages of Edmund Naughton's 1955 novel, 'McCabe', a low-slung and snow-capped allegory for the scourge of capitalism and America's utmost refusal to allow anyone but the big-league powerbrokers to have a sniff of the cash. **DAVID JENKINS**



43

MONTY PYTHON'S LIFE OF BRIAN TERRY JONES, 1979

One of the most quotable and sharply observed comedy films of all time. Sketch comedy is a very different beast to film comedy, and the two don't always mesh. But the Python's set the high water mark with Life of Brian. Blending silliness and satire and spoofing biblical epics, it sends up religious and political fanaticism. Directed by Monty Python regular Terry Jones, who got the best performances from his pals. By playing sceptic Mandy, he gave himself one of the best lines: "He's not the Messiah, he's a very naughty boy". **BECKYLIMA-MATTHEWS**



41

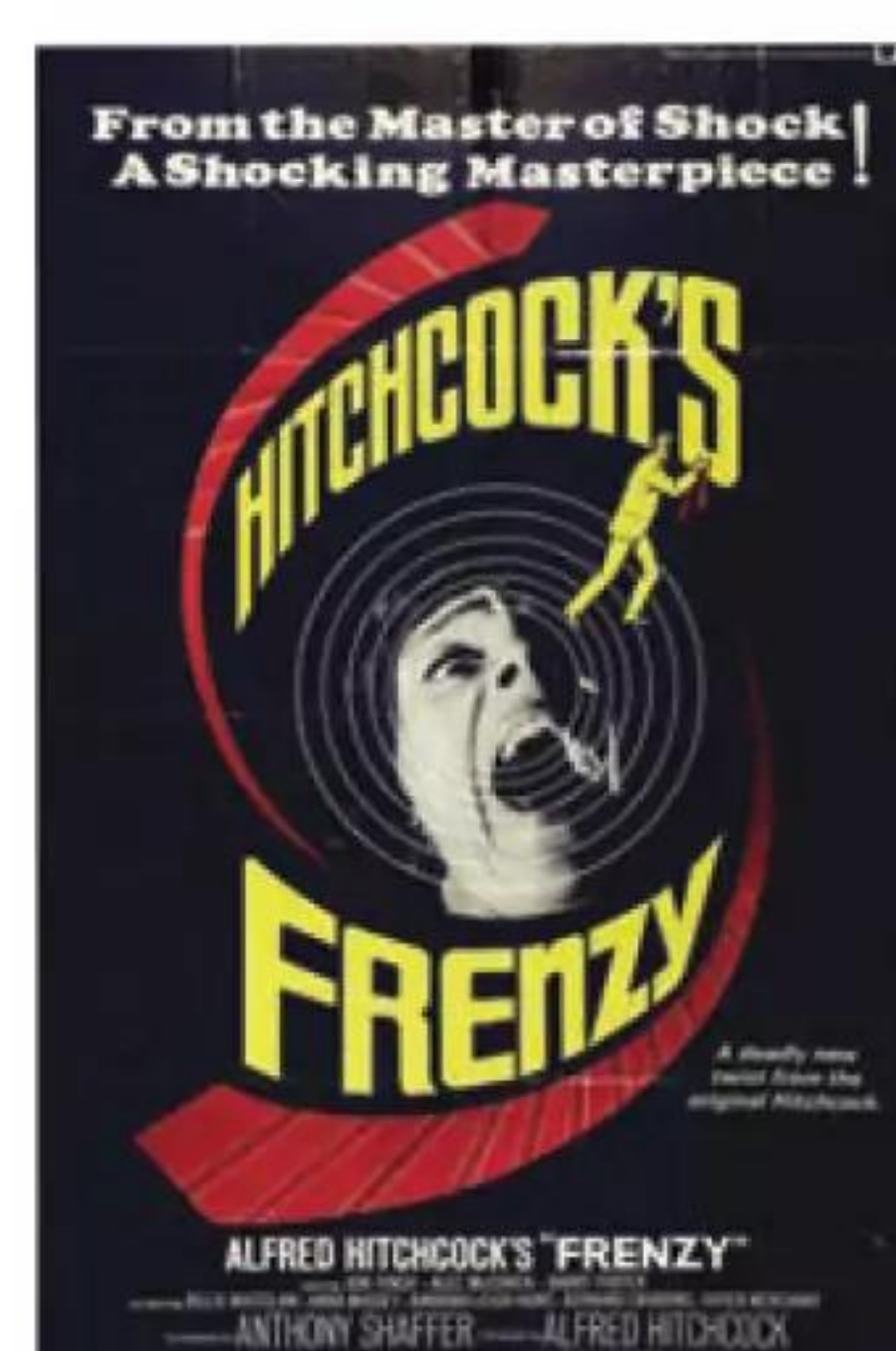
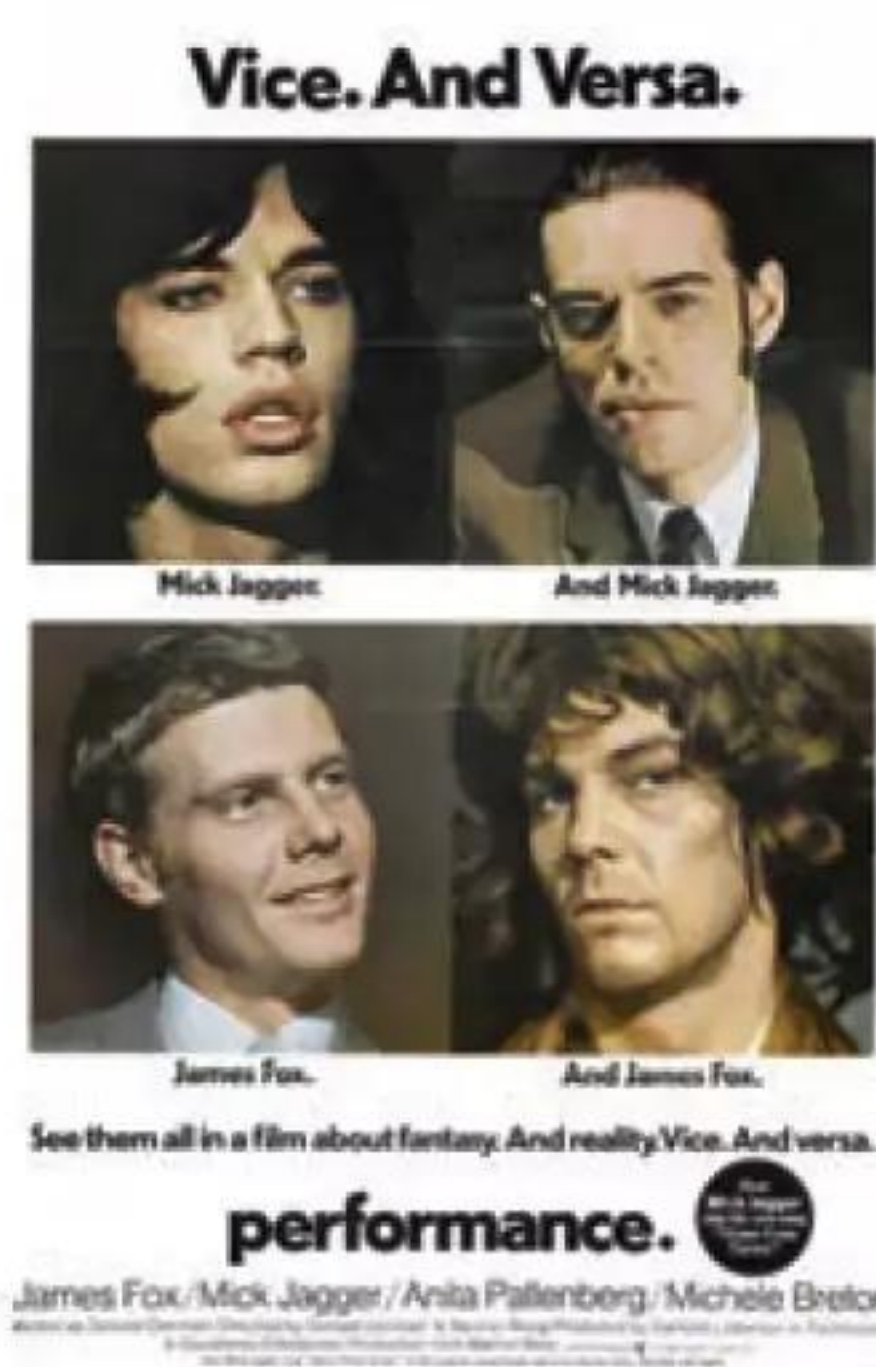
YOUNG FRANKENSTEIN MEL BROOKS, 1974

Frederick Frankenstein (Gene Wilder) inherits his grandfather's Transylvania castle, and discovers his journals – which inspires him to create a monster (Peter Boyle). Mel Brooks's homage to Universal horror films of the 1930s, shot in beautiful black and white, is full of memorable/quotable skits, gags and routines: snotty Frederick insisting his famous name is pronounced 'Fronkonsteen', "Pardon me, boy, is this the Transylvania Station?", Marty Feldman's moveable Igor hump, the zip-necked Monster's abuse by a clumsy blind hermit (Gene Hackman) and monster and master duetting tunelessly with 'Puttin' on the Ritz'. **KIM NEWMAN**

44

PERFORMANCE DONALD CAMMELL, NICOLAS ROEG, 1970

Nicolas Roeg's film debut which he co-directed with Donald Cammell famously perplexed the studio who were expecting a Mick Jagger vehicle in a similar vein to The Beatles 'Help!' Made in 1968 and eventually released in 1970 this is a radical psychological drama that merges the criminal underworld of 1960s London with the rebellious streak and fashion of Dandyism. A conventional narrative soon explodes into a surreal and singular exploration of masculinity, violence, gender and transforming identity as it blurs the personas of a gangster (James Fox) with a reclusive rock star (Jagger). **KATHERINE MCLAUGHLIN**



42

FRENZY ALFRED HITCHCOCK, 1972

An embittered ex-RAF barman (Jon Finch) acts so suspiciously that he becomes the prime suspect in a serial killer case while a plausible, cheery wholesale grocer (Barry Foster) stalks the women of Covent Garden as 'the necktie murderer'. Returning to his London home ground after a long spell in Hollywood, Alfred Hitchcock takes advantage of the laxer censorship to be more explicit with the sex and violence, though he knows when a long, slow pull-back away downstairs out of the house onto the street will be more horrifying than a close-up strangulation. **KIM NEWMAN**



40

THE FRENCH CONNECTION WILLIAM FRIEDKIN, 1971

Featuring one of the most exhilaratingly tense car chase sequences in cinema, William Friedkin's gripping cop thriller is a bleak portrayal of tunnel-vision. Loosely based in truth, it stars Gene Hackman as nihilistic New York police detective 'Popeye' Doyle, in hot pursuit of a Marseille drugs kingpin set to make a massive heroin shipment. Friedkin's editing and direction is fiercely kinetic and disorientating, while his command of dread is enhanced by his shooting and juxtaposition of grimy urban decay with affluence. Popeye is a despicable bigot who is committed to his job and Hackman's performance fully embraces his ugliness and duality.

KATHERINE MCLAUGHLIN

39

NIGHT MOVES ARTHUR PENN, 1975

Night Moves begins like a typical detective story, with low-rent private eye Harry Moseby (Gene Hackman) being hired to track down a missing teenager, but the further Harry follows the trail, the more he gets lost in the moral murk. Arthur Penn's riveting and haunting film is one of the great revisionist film noirs, and one that is emblematic of a decade awash with cynicism and disillusionment. The abiding feeling we're left with is one of futility. "I didn't solve anything," Harry admits. "It just fell in on top of me."

PHILIP CONCANNON

38

SERPICO SIDNEY LUMET, 1973

Al Pacino turns in an electrifying performance in his role as real-life whistleblower on police and city-wide corruption, Frank Serpico. Dressed in hippy clothing and geared towards questioning the pack mentality of law enforcement, he is a man who goes against the grain and eventually pays for the consequences of his actions. Sidney Lumet's bristling character portrait and police procedural interrogates the kind of sacrifice it takes to stand up for what is right in an institution with an oppressive atmosphere. The grimy location shooting in New York and documentary-style editing further adds to the unease and paranoia.

KATHERINE MCLAUGHLIN

37

GET CARTER MIKE HODGES, 1971

A hard boiled (twenty minutes!) British gangster movie from Mike Hodges, based on Ted Lewis' tough novel Jack's Return Home. Hard bloke Carter (Caine) returns to Newcastle to avenge the death of his brother and mixes with local crims who pretty much all deserve to die (and do). Among the hoods are playwright John Osbourne, surprisingly convincing as an underworld figure, and reliable baddie Ian Hendry, memorably described as having eyes "like pissholes in the snow". Blunt and forceful, this projects an enviable cool – but shows brutal characters trapped on roads to doom.

KIM NEWMAN

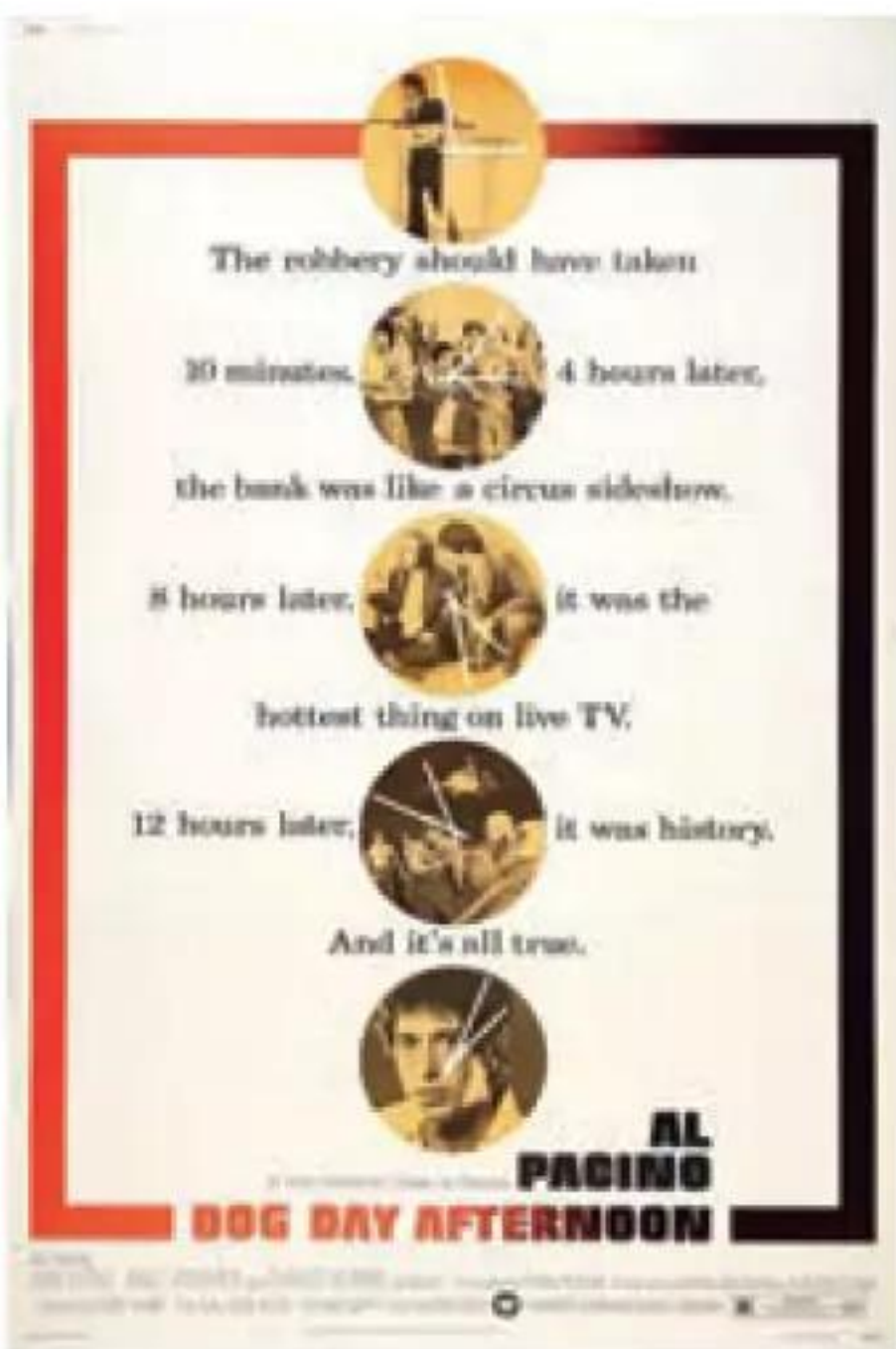
36

THE TEXAS CHAIN SAW MASSACRE TOBE HOOPER, 1974

From its first disturbing images – an armadillo baking by the roadside and night-time flash photography of an exhumed corpse – and the teeth-on-edge sounds which go along with them, Tobe Hooper's ruthless horror film original assails the audience. After half an hour of ominousness and eccentricity, Leatherface (Gunnar Hansen) shows up with a sledge-hammer – which he uses more often than the saw – and the nightmare goes into overdrive as Sally (Marilyn Burns) is endlessly tormented by the demented, grotesque sit-com meat-eater family. Permeated with Texan atmosphere, this is often imitated, never equalled.

KIM NEWMAN





35

DOG DAY AFTERNOON SIDNEY LUMET, 1975

Sidney Lumet was incredibly skilled at blending genre with social commentary. In lesser hands, the true story of a heist gone wrong could have been a pulpy thriller. But with *Serpico* already under his belt, and Al Pacino in the starring role, he knocked it out of the park. With his signature naturalism, Lumet created tension with no heavy score or fast cuts. The documentary-style pacing and Pacino's unforgettable performance as Sonny Wortzik create a complex, empathetic character study. Like the crowd gathered outside the bank, we root for him.

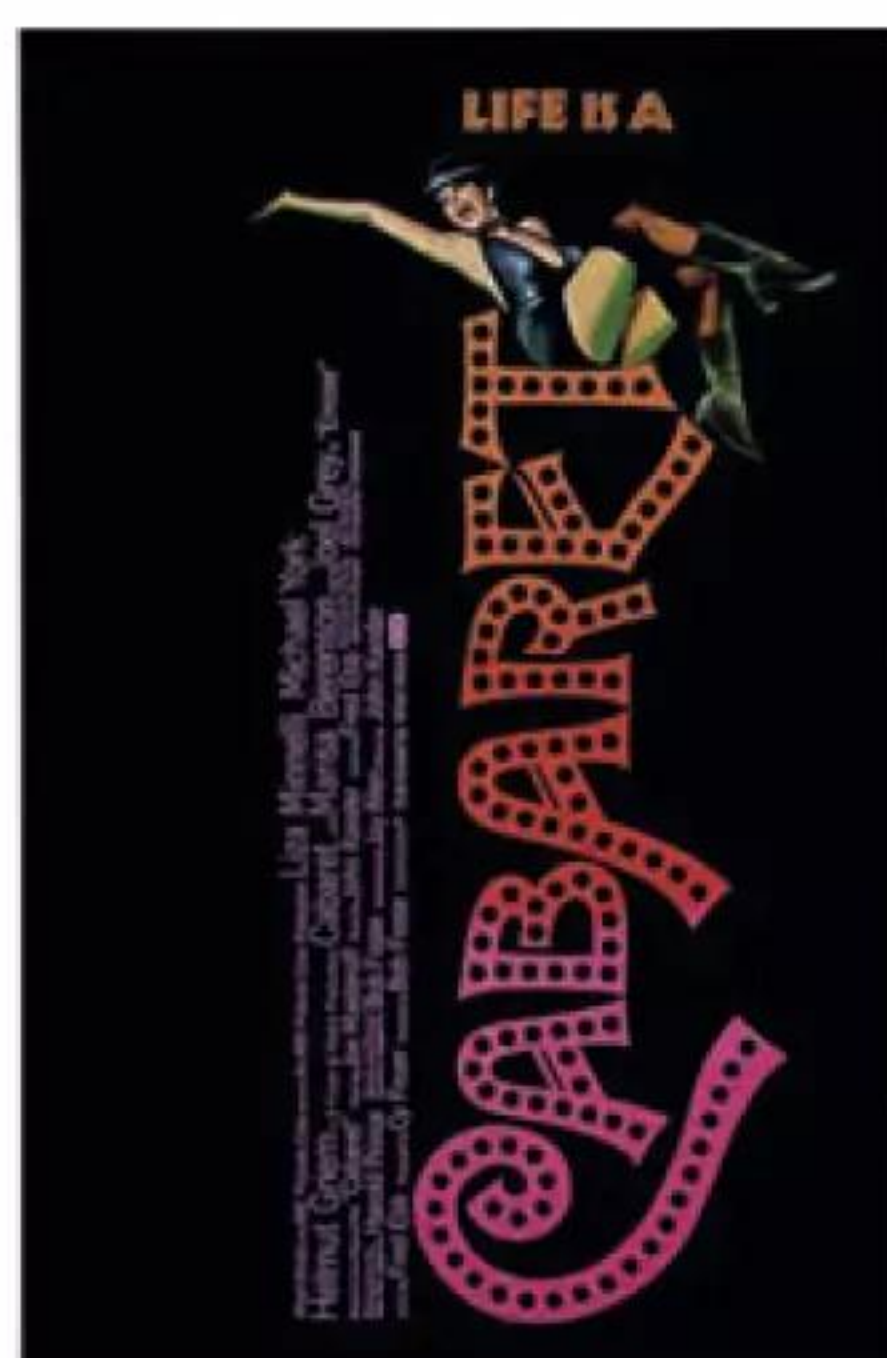
BECKY LIMA-MATTHEWS

34

CABARET BOB FOSSE, 1972

A taboo-breaking musical set in Weimar Republic, Germany as the popularity of the Nazi party was growing, catapulted the viewer into the burlesque club scene with vibrant confidence and dazzling choreography. Bob Fosse expertly fuses Christopher Isherwood's novel 'Goodbye to Berlin' with the stage musical to craft a picture that sizzles with the last hurrah spirit of the 1920s while also delivering a potent depiction of fear and apathy. Liza Minnelli as the wide-eyed Sally Bowles stole the show with her nervous energy and incandescent singing. The flamboyant emcee played by Joel Grey proudly introduced queer culture to the mainstream.

KATHERINE MCLAUGHLIN

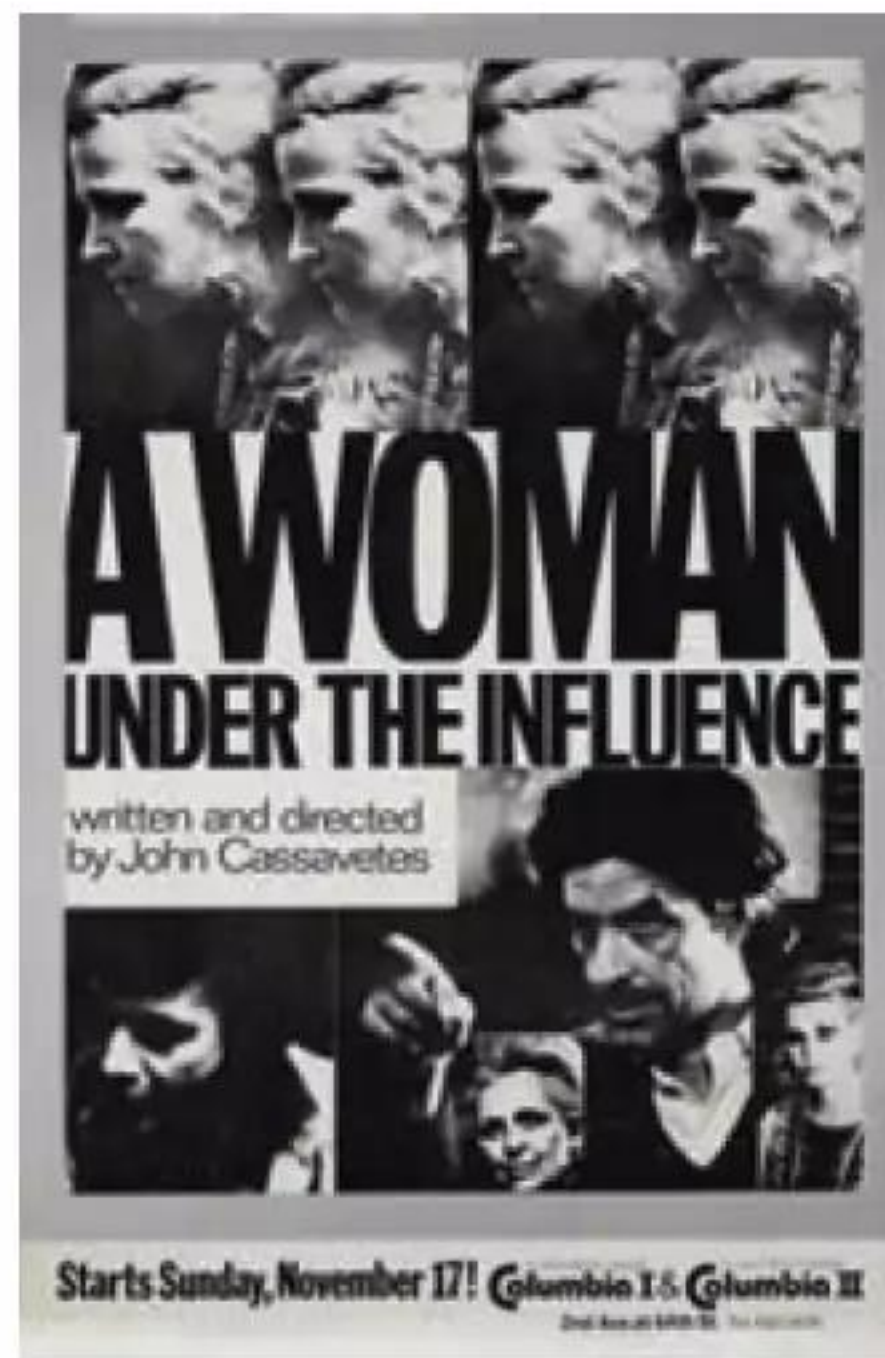


33

A WOMAN UNDER THE INFLUENCE JOHN CASSAVETES, 1974

Gena Rowlands stars as Mabel in a searing portrait of family life buckling under the pressure of a woman's mental health in a film directed by her husband John Cassavetes. Peter Falk who was at the peak of his *Columbo* fame at the time plays against type as the husband who doesn't know how to handle her outbursts so reluctantly decides to commit her to a psychiatric unit. Rowlands' physically impressive performance delicately balances Mabel's fragility with a scorching intensity. Cassavetes never moralises, instead closely examining the intricacies of why his characters behave the way they do with discomforting honesty.

KATHERINE MCLAUGHLIN

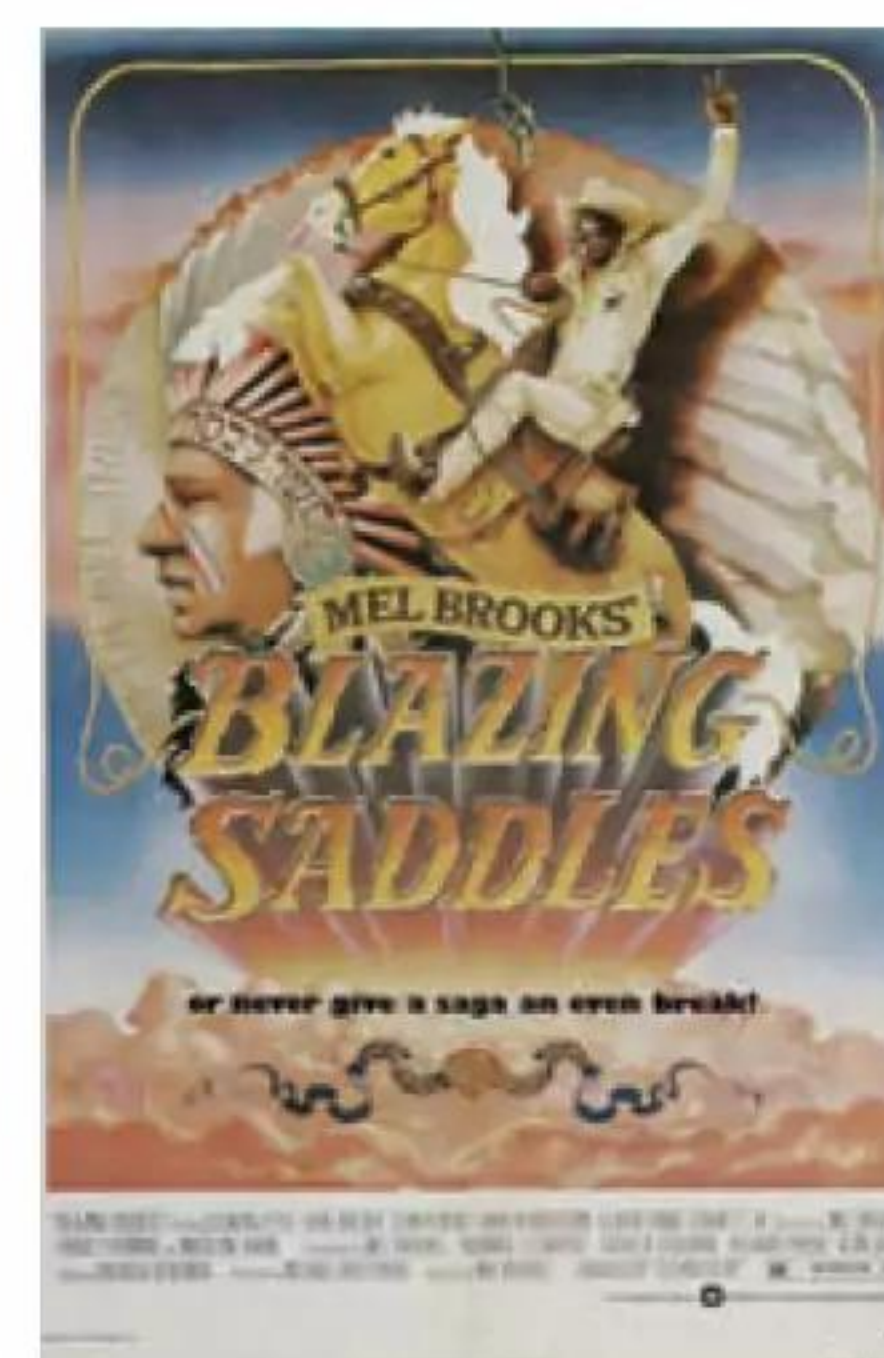


32

BLAZING SADDLES MEL BROOKS, 1974

Starting on a high with Frankie Laine's delirious cod '50s theme song ("he made his blazing saddle a torch to light the way"), Mel Brooks' scattershot satire fires off comic bullets in all directions. Black Sheriff Cleavon Little has trouble protecting the town from villain Hedley ('Don't call me Hedy') Lamarr (Harvey Korman). Madeleine Kahn parodies Marlene Dietrich, Gene Wilder is a nerves-shot fast gun, the hero rides past Duke Ellington's big band in the desert, and a barroom brawl spills over into the musical being shot on the next stage.

KIM NEWMAN



31

NASHVILLE ROBERT ALTMAN, 1975

Nashville is a musical and a satire, a comedy and a tragedy, a melding of the personal and the political, and a film populated by stars, wannabes, chancers, losers and eccentrics. Twenty-four characters cross our paths during the film's three hours, and they are all vividly realised by this stellar ensemble. Altman's loose, improvisational style and his ability to capture things on the fly was never more brilliantly utilised, and he coalesces countless wonderful individual moments into a stunning panoramic snapshot of mid-1970s America. No film from this era feels more exhilaratingly alive.

PHILIP CONCANNON





30

ONE FLEW OVER THE CUCKOO'S NEST MILOS FOREMAN, 1975

Milos Forman's multi-award Oscar winning adaptation of Ken Kesey's novel still resonates five decades on. Few films have captured how a psychiatric institution can dehumanise both patients and staff quite like *One Flew Over the Cuckoo's Nest*. Despite being mostly remembered for powerhouse performances by Jack Nicholson as Randle McMurphy and Louise Fletcher as Nurse Ratched – the film has an incredible supporting cast. It's also subversively funny. From McMurphy's razor-sharp one liners to Martini's (Danny DeVito) cheeky cigarette grab, it gives the characters' agency and hope in a hopeless place.

BECKY LIMA-MATTHEWS

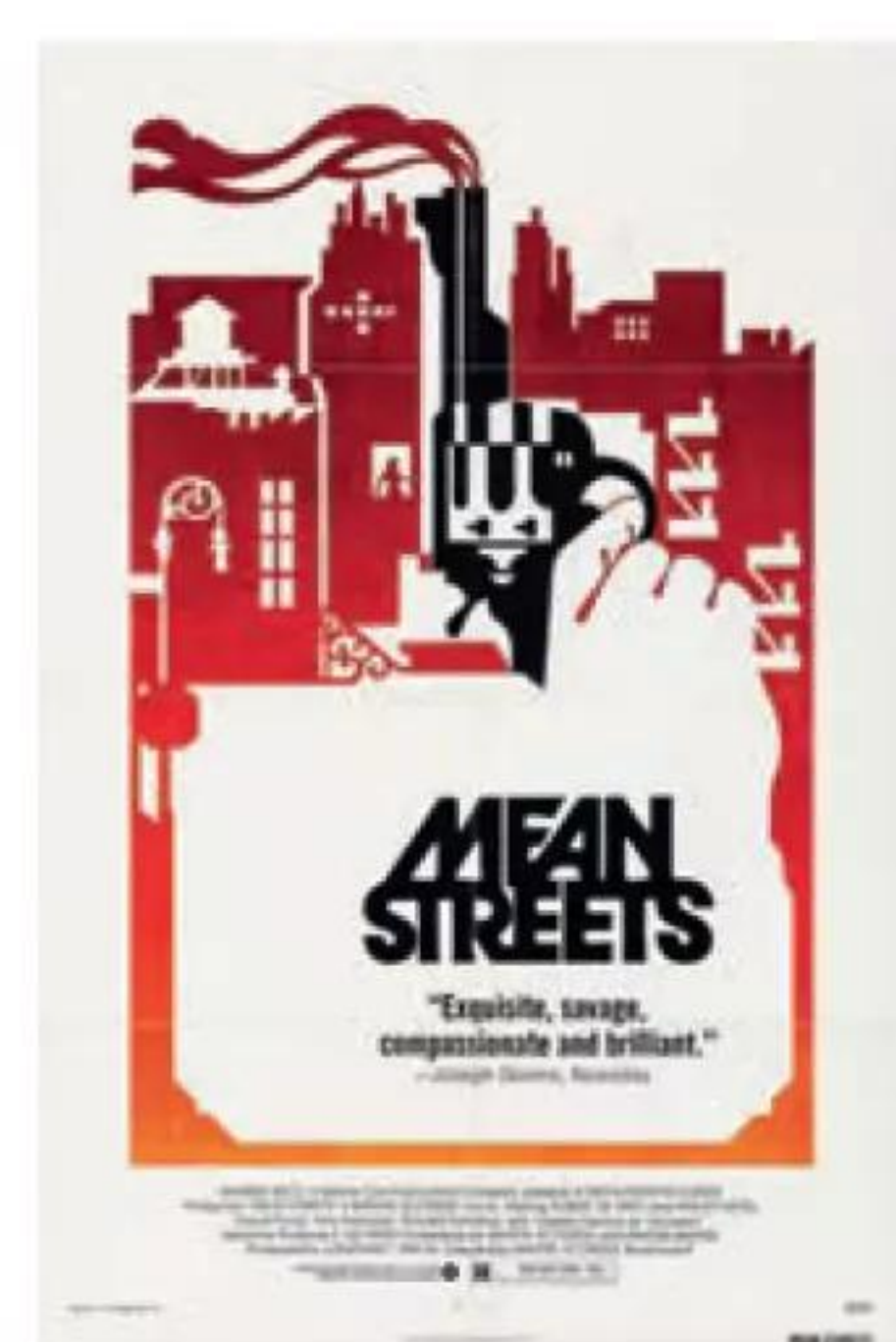


28

THE TAKING OF PELHAM ONE TWO THREE JOSEPH SARGENT, 1974

A team of hijackers commandeers a subway train and demands a million dollars or they'll shoot the passengers. "Screw the goddamn passengers!" the train dispatcher yells. "What the hell did they expect for their lousy 35 cents, to live forever?" Sargent blends earthy humour with nail-biting tension. We get a rumpled Walter Matthau facing off with a chilling Robert Shaw, a perfect plan derailed by a sneeze, and an unforgettable ending. It's one of the great heist movies and one of the great New York movies, so rich in character and atmosphere.

PHILIP CONCANNON



26

MEAN STREETS MARTIN SCORSESE, 1973

Though not his first feature, *Mean Streets* is the primordial ooze of the Martin Scorsese cinematic project: there's dynamism; there's musicality; there's violence; there's passion. Everything was there from the beginning. Robert De Niro is the whirling dervish Johnny Boy out to make his mark on the Little Italy gangster circuit, while Harvey Keitel's more introspective Charlie is forced through a mix of love and responsibility to keep his impulsive friend on a leash. It's a film that's fuelled on rock 'n' roll party energy, a morality tale that's wholly typical of its maker which weighs up the joy of rising up the ranks and the agony of tumbling down again.

DAVID JENKINS

27

THE LAST PICTURE SHOW PETER BOGDANOVICH, 1971

Although set in the 1950s, its themes of identity, love and economic collapse make *The Last Picture Show* timeless. Peter Bogdanovich's melancholy American New Wave classic is also a subtle love letter to cinema and the shared experience of watching movies. Anarene Texas is a town where businesses are closing and the younger generation are desperate to leave. Wind whistles through empty streets. We follow Sonny and Duane, friends and love rivals as they navigate the tricky road into adulthood. The superb cast includes a young Cybil Shepherd and Jeff Bridges.

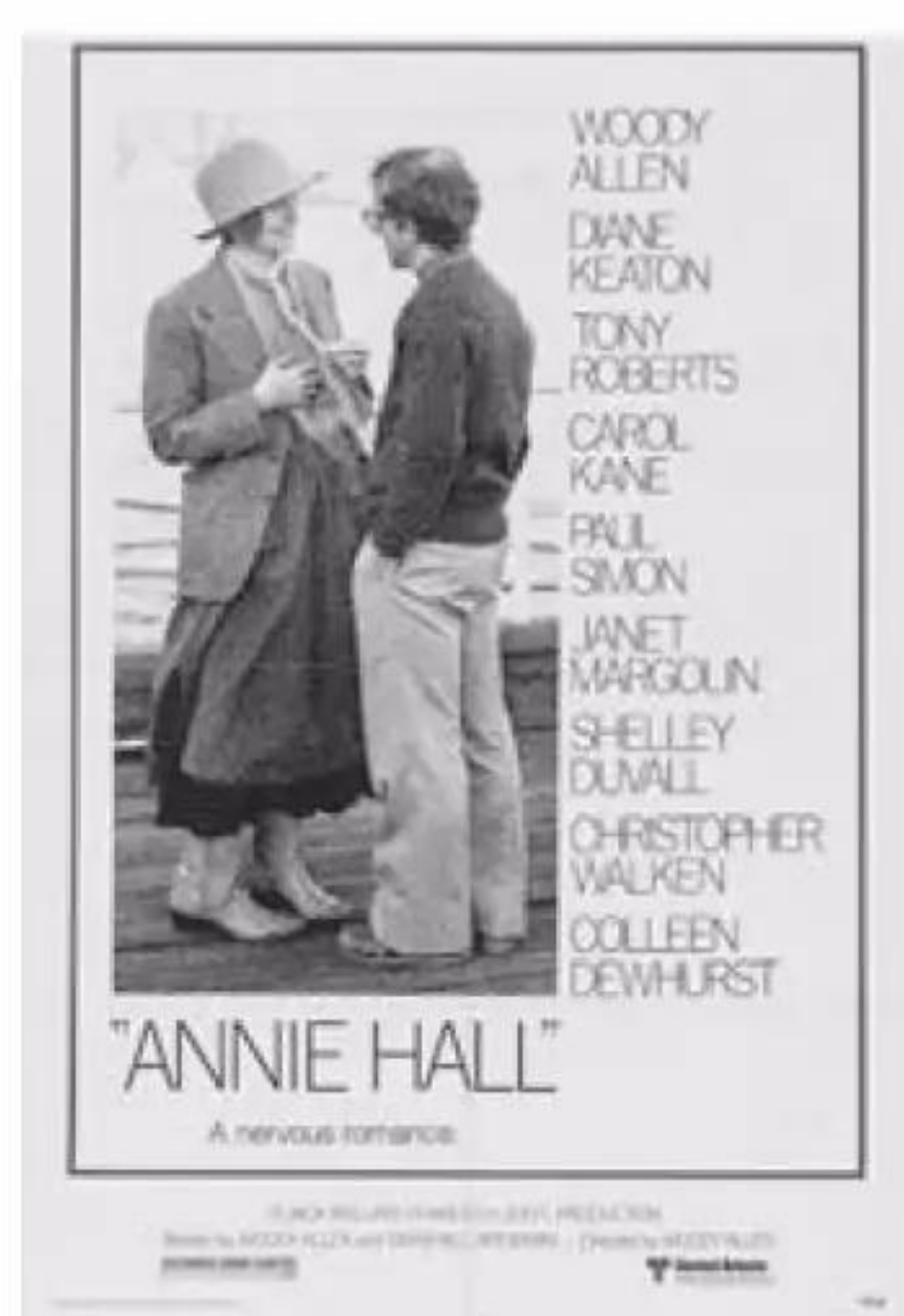
BECKY LIMA-MATTHEWS

29

ANNIE HALL WOODY ALLEN, 1977

After his run of "the early, funny ones" and hitting his 40s – Woody Allen mined fragments of his relationship with star Diane Keaton in *Annie Hall*. For all its downbeat, neurotic humour, it's still a romantic comedy. One that doesn't follow the usual tropes and conventions. We know right from the fourth-wall breaking opening monologue, the central relationship doesn't work out. Pursuit isn't the point. It's that love, however fleeting, is still worth the pain. Keaton's performance as Annie gives us one of the decade's greatest, funniest women on film.

BECKY LIMA-MATTHEWS





25

HALLOWEEN JOHN CARPENTER, 1978

On Halloween Night, small town babysitter Laurie (Jamie Lee Curtis) is stalked by masked psychopath Michael Myers. Psychiatrist Sam Loomis (Donald Pleasence) tries to convince the Sheriff that Michael is more than just an escaped lunatic. Director/writer John Carpenter's windshield-shaped screen is constantly shadowed, with surprising leaps into the corner of the frame, and his jangling score adds to the constant shiveriness. A drive-in classic, the epitome of the 'fun' horror film – there's no gore and no message, but it's a wholly engaging, creepy and endlessly rewatchable modern fairy tale.

KIM NEWMAN

24

BADLANDS TERRENCE MALICK, 1973

Inspired by the real-life killing spree by Charles Starkweather and Caril Ann Fugate, Terrence Malick conjured one of the most auspicious directorial debuts in film history with *Badlands*. Martin Sheen is the sociopathic drifter Kit, whose acts of violence have a casual, alienated quality: "Suppose I shot you. How'd that be?" Sissy Spacek narrates with the guileless innocence of a teenager, giving this dark story a fairytale quality. Malick's instinct for lyrical, spontaneous beauty is already obvious here. He would go on to make more ambitious and expansive works, but would he ever achieve such perfection?

PHILIP CONCANNON



23

NETWORK SIDNEY LUMET, 1976

Peter Finch in his final film role as a frustrated newscaster delivers an impassioned monologue live on air that thoroughly dissects the discontent and apathy of America. The phrase "I'm as mad as hell, and I'm not going to take it anymore," entered the cultural consciousness the year Sidney Lumet's dark satire of the hypocrisy of television output and its viewers was released and has stayed there ever since. The scathing screenplay is bursting with dynamic exchanges from brilliantly observed characters who are slaves to ratings figures and have either lost their moral compass or their minds.

KATHERINE MCLAUGHLIN

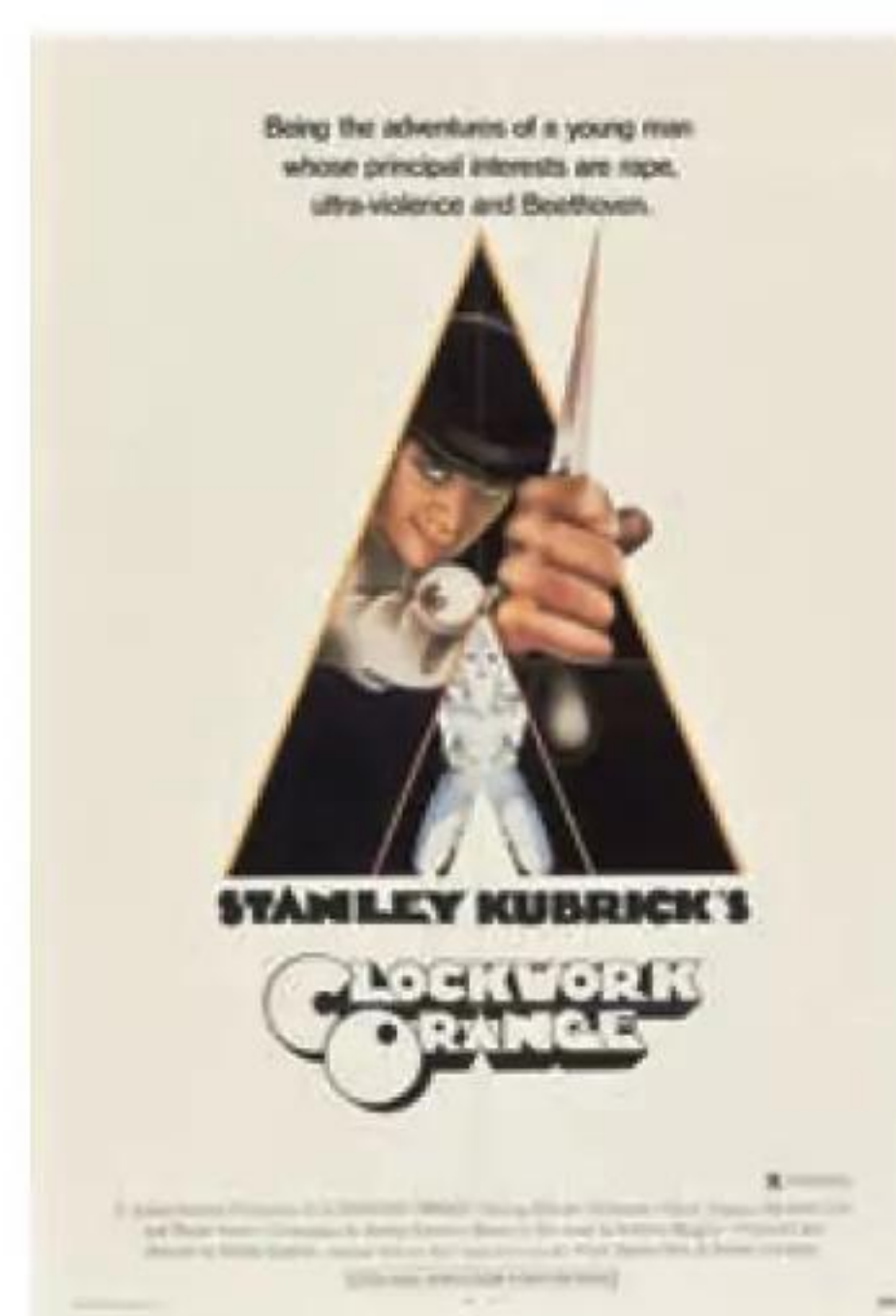


22

A CLOCKWORK ORANGE STANLEY KUBRICK, 1971

A turbulent history surrounds Stanley Kubrick's scathing dystopian sci-fi satire set in the near future which bore a striking resemblance to Edward Heath's 1970s governed UK. Unemployment, youth violence and the drastic consequences of boredom and institutionalism are arrestingly envisioned in an adaptation of Anthony Burgess's novel which Kubrick himself withdrew from distribution for thirty years. An unforgettable Malcolm McDowell stars as chief instigator of vicious attacks by a gang known as the 'Droogs.' Everything about this disturbing masterpiece is styled for maximum impact and irony, including the repurposing of 'Singin' in the Rain' in one of the most notoriously brutal scenes in cinema.

KATHERINE MCLAUGHLIN



21

MANHATTAN WOODY ALLEN, 1979

"You have to have a little faith in people" a teenage Mariel Hemingway tells Woody Allen's insecure TV writer in *Manhattan*. Much of Allen's film is concerned with the ill-advised relationship between this mismatched couple, but the real subject here is Allen's abiding love affair with New York City. Gordon Willis shoots the city in lustrous black-and-white, dazzling us with every frame of this marvellous film. After watching *Manhattan*, is it even possible to look at the New York skyline without hearing George Gershwin? "New York was his town, and it always would be."

PHILIP CONCANNON





HOLLY

The 200 Greatest Films of the 1970s

...ranked



WOOD

20-1

20

THE LONG GOODBYE

ROBERT ALTMAN

1973

Elliott Gould is the ultimate shabby private eye in Robert Altman's iconic LA Movie. *By Kim Newman*

ROBERT Altman's revisionist adaptation of Raymond Chandler's last great novel finds private eye Philip Marlowe (Elliott Gould) adrift in a smoggy Los Angeles of 1973, photographed through a suitable haze by Vilmos Zsigmond. The detective is bewildered by the depths to which even people (and animals) he likes can sink. In a perfect opening, Marlowe haunts a late-night supermarket in search of the only brand of pet food his picky cat will consider – then fails to palm off an inferior brand on the moggy, who abandons him in a





“THREE GREAT RAYMOND CHANDLER ADAPTATIONS”

THE BIG SLEEP (1946)

Private detective Philip Marlowe is hired by a wealthy family to deal with the gambling debts of a young woman, but he soon uncovers a complex web of blackmail, murder, and deceit. The film is famous for its dense, twisty plot and the sizzling chemistry between stars Humphrey Bogart and Lauren Bacall.

FAREWELL, MY LOVELY (1975)

Set in 1940s Los Angeles, this noir follows Philip Marlowe (played by Robert Mitchum) as he's hired by an ex-con to find a missing lover. The investigation draws him into a seedy world of corruption, murder, and betrayal. Gritty and atmospheric, the film captures the noir tone of Chandler's novel.

MURDER, MY SWEET (1944)

This was the first major film adaptation of a Chandler novel and the first time Philip Marlowe appeared on screen. Dick Powell stars as Marlowe, who is drawn into a tangled mystery involving a missing woman, stolen jewels, and multiple murders. The film helped redefine Powell's career from musical star to tough-guy actor.

foreshadowing of the treatment he'll get from his supposed best human friend. On the few occasions Gould uses a Chandler line (cornered by two cops, Marlowe says 'this is where I say "what's going on" and he says "we ask the questions"') no one pays attention. Gould's Marlowe keeps muttering, and people he's in scenes with ignore him or talk over his head or behind his back. If he went down a mean street, he'd step in something. *The Long Goodbye* presents a 'modern' 1970s of stoned hippie chicks doing naked yoga or kneejerk anti-police statements (in a cameo, jailed David Carradine muses "someday all the pigs

gonna be in here and all the people gonna be out there") which would soon disappear into the past as much as the black and white noir 1940s of Chandler's knightly Marlowe as played by Humphrey Bogart or Dick Powell. The endlessly-repeated and varied title song (by John Williams, shortly before he was seduced by the Dark Side of the Force) plays as much on the loss of laid-back peacenik California as the congealing of values and relationships in a plot which entwines two cases involving a drunk writer (Sterling Hayden). Arnold Schwarzenegger has a cameo as a thug who takes his shirt off. ●

19

PICNIC AT HANGING ROCK

PETER WEIR

1975

Peter Weir's eerie portrayal of untamed desire set in the Australian Outback.
By Becky Lima-Matthews

PETER Weir's 1975 coming-of-age meets mystery film, adapted from Joan Leslie's novel, is a creepy and audacious classic. Like David Lynch and Mark Frost's *Twin Peaks* series did so well – it teases mystery tropes, but doesn't offer up neat answers. Plot wise, it's deceptively simple. Everything hinges on a single, fateful Valentine's Day picnic in 1900. But like the heart-shaped cake that foreshadows darker times to come – signs of more complicated truths are woven throughout. A group of teenage girls and one teacher from the private, all-girls school





Appleyard College, run by the strict, puritanical Mrs Hester (a brilliantly icy Rachel Reeves) go missing on a nearby rugged landmark, Hanging Rock. Led by popular girl Miranda, four girls ignore repeated warnings and disappear into the rocks. Only one girl, Irma makes it back, apparently with no memory of what happened. Aside from a handful of actors including Rachel Reeves, a young Jackie Weaver, and Vivean Grey (fun fact, she later played Mrs Mangel in *Neighbours*) Weir cast largely unknown actors to play the students. Director of Photography Russell Boyd's hazy camerawork gives the film its haunting, dream like quality. You

can practically feel the heat rising from the foot of Hanging Rock. The film's visual language and portrait of doomed girlhood are imprinted on Sofia Coppola's *The Virgin Suicides*, and Carol Morley's 2015 film, *The Falling*. Weir also reckons with Australia's British colonial past and identity. Themes of class, race and the erasure of indigenous culture rumble in the background too. Rarely spoken of aloud. Sexual repression and hysteria run deep too. Ironically, their cloistered existence might have helped lead the girls to their fate. More than mystery, it's an eerie fable about the consequences of trying to impose order on what can't be tamed – be it nature or teenage rebellion. ●

THREE DREAMY AND DEVASTATING GIRLHOOD FILMS

MUSTANG (2015)

A powerful coming-of-age drama directed by Deniz Gamze Ergüven and set in rural Turkey, following five orphaned sisters whose free-spirited lives clash with conservative traditions. As their family imposes strict rules, the girls rebel, seeking freedom and autonomy. With stunning cinematography and emotional depth, it explores themes of sisterhood, repression, and resistance in a patriarchal society.

VIRGIN SUICIDES (1999)

A haunting, dreamlike film by Sofia Coppola that explores adolescent obsession and loss. Set in 1970s suburbia, it follows five enigmatic sisters whose sheltered lives end in tragedy. Told through the eyes of neighbourhood boys, the film captures the mystery, melancholy, and fragility of youth, blending beauty and sorrow in a deeply atmospheric coming-of-age story.

THE FALLING (2015)

A mysterious coming-of-age drama set in a 1960s British girls' school, where a fainting epidemic spreads after a tragic event. It centres on the intense bond between two friends, exploring themes of adolescence, repression, and hysteria. With haunting visuals and a hypnotic atmosphere, the film blurs the line between reality and psychological unrest.

18

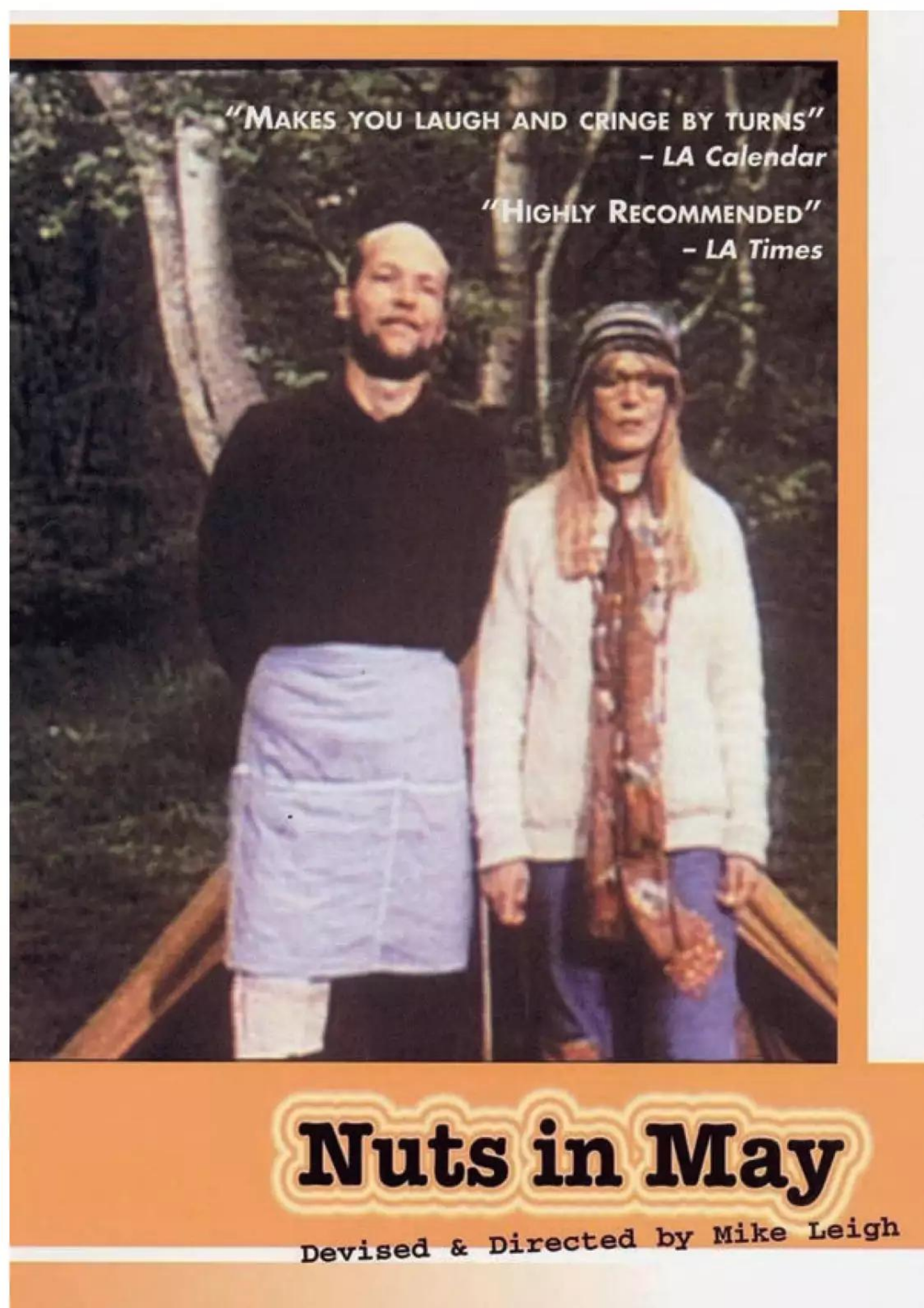
NUTS IN MAY

MIKE LEIGH

1975

This absurd cult camping comedy by Mike Leigh is a bittersweet examination of British class, passive aggressive behaviour and pettiness.
By Katherine McLaughlin

FEW films capture the quiet eccentricity of British life quite like *Nuts in May*, the 1976 BBC Play for Today directed by Mike Leigh. Originally aired as a television drama, the film has since achieved cult status for its unique blend of observational comedy, awkward social tension, and subtle satire. It's a delightfully odd and enduringly relevant exploration of personality clashes, middle-class pretensions, and the fragile veneer of civility.





At the heart of the film are Keith and Candice-Marie, a meticulously earnest couple from suburban London. Played to perfection by Roger Sloman and Alison Steadman, the pair embark on a well-intentioned camping holiday in the Dorset countryside, armed with wholesome values, a healthy disdain for processed food, and a rigid moral code. Their idealistic vision of peace, nature, and vegetarianism is soon upended by a series of unfortunate encounters with fellow campers who don't quite share their worldview.

What begins as a gentle, observational comedy slowly transforms into a masterclass in psychological tension. Mike Leigh, famous for his improvisational method and deep character development, presents not just caricatures, but layered individuals whose quirks and conflicts reveal something universal. Keith's barely-contained authoritarian streak, masked by his love for order and folk songs, becomes increasingly apparent as his

frustration with others builds. Candice-Marie's chirpy naiveté and deferential support slowly give way to passive resistance.

Nuts in May thrives in its quietness. There's no big plot twist or dramatic arc, but rather a creeping tension that feels all too familiar. It is comedy drawn not from punchlines but from the uncomfortable spaces between people. Leigh's mastery lies in revealing how fragile our social contracts can be when personal values collide. The film is also a love letter to a particular kind of Englishness which is both affectionate and critical. Its depiction of rural camping holidays, polite confrontation, and class-based snobbery is unmistakably rooted in the 1970s, yet its themes still ring true. Anyone who has endured the passive-aggressive rituals of communal spaces or witnessed the clash of lifestyles on holiday can recognize the humour and horror in the film.

Though modest in scale and budget, *Nuts in May* endures because of its

THREE ESSENTIAL MIKE LEIGH FILMS

Mike Leigh is one of the best British filmmakers of modern times, and he's still going strong. He's a master of realism, known for his deeply human, character-driven stories. His best films blend everyday struggles with powerful emotional depth.

SECRETS & LIES (1996)

A moving, emotionally rich drama about a Black woman who reunites with her birth mother — and uncovers a lifetime of family secrets. Won the Palme d'Or at Cannes.

NAKED (1993)

Dark, gritty, and provocative. David Thewlis delivers a haunting performance as a nihilistic drifter spiraling through London. One of Leigh's most intense works.

ANOTHER YEAR (2010)

A subtle, heartbreaking portrait of aging, loneliness, and the passage of time, told through four seasons and one loving couple.

authenticity. There are no heroes or villains, just flawed, often well-meaning people navigating their ideals and egos. It's a gem of a film that embraces the strange, small battles of everyday life. Even in a quiet campsite in Dorset, the full comedy and tragedy of human nature can unfold...over a camp stove, a map of local footpaths, and a very awkward singalong. ●

17

THE WICKER MAN

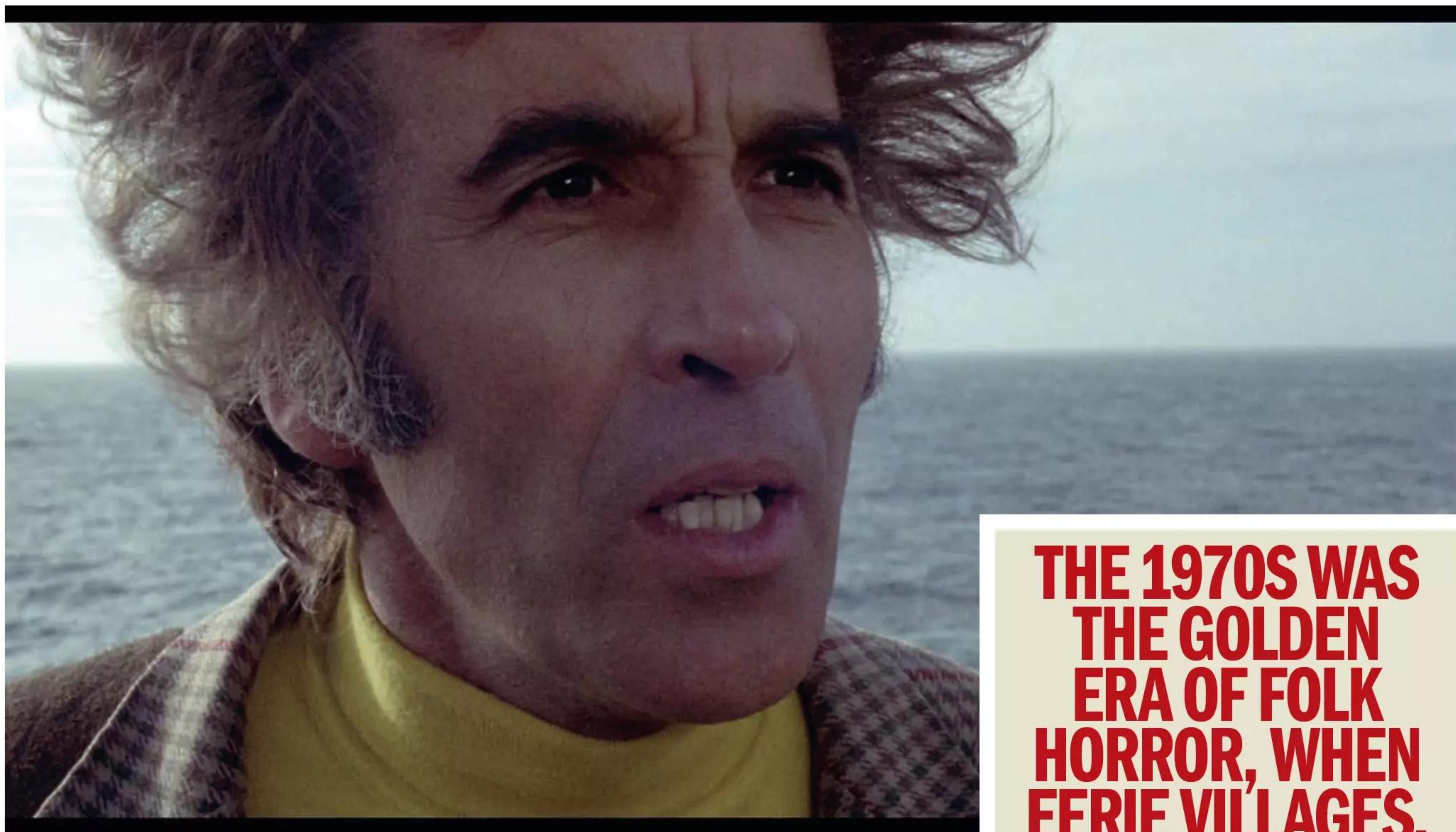
ROBIN HARDY

1973

Cult classic and folk horror masterpiece captures the essence of repression and inhibition. *By Kim Newman*

REPRESSED Sergeant Howie (Woodward), ‘a Christian copper’, investigates the disappearance of a little girl on Summerisle, where the local laird (Christopher Lee) takes extreme measures to ensure the success of the next harvest. It takes place in the run-up to May Day, celebrated with animal masks, a capering procession, and a climactic ‘appointment with the Wicker Man’.





Billed as ‘Anthony Shaffer’s *The Wicker Man*’ – indicating how big a stage hit *Sleuth* was to get its writer a possessory credit on a film – and directed by one-hit wonder Robin Hardy – who only made two other movies, one a late-in-the-day sequel - this is a highly original combination of horror movie, small town mystery, pagan ethnography and folk musical. Its audacious combination of sexy and sinister leads to an ending which still has an impact even after the world knows how things will turn out for the holy virgin fool who willingly joins the dance.

A bizarre cast includes a dubbed, body-doubled Britt Ekland as the landlord’s seductive daughter, cult starlet Ingrid Pitt as the naked librarian, mime Lindsay Kemp as a slyly camp publican, and Diane Cilento as the headmistressy high priestess. Though edited severely for its original release, reissues have

restored much (if not all) the trimmed footage. In some ways, the shorter cut plays better since expanded versions are a little heavy-handed in signposting the ending, though it’s nice to hear more of Paul Giovanni’s unusual, influential folk rock score.

One of the games wily Shaffer plays is to present a detective ‘hero’ as an intolerant puritan and the islanders as appealing, liberated free spirits, but this is a feint: Howie might be a fool, but his fatal flaw is a *decent* impulse to protect a child ... and for all their smiles and sauciness, the folk on Summerisle are gleefully murderous villains. ●



THE 1970S WAS THE GOLDEN ERA OF FOLK HORROR, WHEN EERIE VILLAGES, ANCIENT RITUALS, AND PAGAN PARANOIA RULED THE SCREEN. HERE’S FOUR MORE TO CHECK OUT.

LET’S SCARE JESSICA TO DEATH (1971)

A haunting, ambiguous story about a woman on the verge of madness – or the victim of a vampire cult? Set in a decaying countryside.

PENDA’S FEN (1974)

A cerebral, dreamlike coming-of-age tale infused with English mythology, sexuality, and spirituality. A slow-burn cult classic.

BLOOD ON SATAN’S CLAW (1971)

Teenagers become possessed by an evil force unearthed in the countryside. Grim, surreal, and essential to the “Unholy Trinity” of folk horror.

WITCHFINDER GENERAL (1968)

Technically released just before the ‘70s, but often grouped with them due to its influence. Vincent Price plays a chilling witch-hunter in a brutal, paranoia-soaked England.

16

BETWEEN THE LINES

JOAN MICKLIN SILVER

1977

An amusing time capsule of the end of an era in the counterculture and independent print journalism. By Katherine McLaughlin

IN an age where the media landscape is increasingly monopolized and homogenized, Joan Micklin Silver's *Between the Lines* remains a powerful reminder of the beauty and fragility of independent journalism. More than just a snapshot of a fading counterculture, the film is a warm, witty, and poignant ensemble piece that captures a moment in time when the written word still felt revolutionary, and idealism hadn't yet given up the fight.

Set in a Boston alternative weekly newspaper, *The Back Bay Mainline*, the film follows a loosely connected group of writers, editors, and creatives as they





navigate the mounting pressures of commercialization, dwindling enthusiasm, and the fading glow of the 1960s. It was inspired by Micklin Silver's time working at the "The Village Voice." As the paper is eyed for purchase by a corporate entity, the characters' wrestle with what their work truly means and what they're willing to sacrifice to keep doing it.

With a cast that includes John Heard, Lindsay Crouse, Jeff Goldblum, Jill Eikenberry, and Bruno Kirby, *Between the Lines* thrives on its naturalistic performances and lived-in atmosphere. The newsroom is cluttered and chaotic, filled with banter, flirtation, arguments, and long stretches of searching for meaning between deadlines. The film doesn't build toward a major plot twist or sweeping resolution; instead, it follows the messy, non-linear rhythms of real life and work.

What makes the film so enduring is Silver's subtle but sharp direction. She doesn't romanticize the characters or their world, many are flawed, disillusioned, or treading water, but she treats them

JOAN MICKLIN SILVER WAS A TRAILBLAZER KNOWN FOR HER WARM, WITTY, AND SHARPLY OBSERVED STORIES OFTEN CENTRED AROUND OUTSIDERS, WOMEN, AND ARTISTIC COMMUNITIES. THREE ESSENTIAL WATCHES.

CHILLY SCENES OF WINTER (1979)

A quiet, darkly funny story of romantic obsession, starring John Heard and Mary Beth Hurt. Initially marketed as a rom-com, it was re-released with a more fitting melancholic tone in the 1980s.

CROSSING DELANCEY (1988)

A charming romantic comedy about a modern New York woman, her Jewish heritage, and the pickle-seller her grandmother wants her to marry.

A FISH IN THE BATHTUB (1999)

A late-career comedy starring real-life couple Jerry Stiller and Anne Meara as a long-married duo constantly bickering, until one of them moves out.

with affection and respect. There's an understanding that the end of something beautiful doesn't mean it wasn't worth doing. That tension between passion and pragmatism lies at the heart of *Between the Lines*.

Released at a time when independent filmmaking was still on the cultural fringe, the film itself is an act of rebellion. Her storytelling is unhurried, observant, and quietly radical. She gave space to her characters, especially the women, allowing their ambitions and disappointments to unfold without judgment or oversimplification.

Today, *Between the Lines* feels more relevant than ever. As local newspapers shutter and journalistic integrity is threatened by profit motives, the film's core questions: Why do we write? Who do we serve? What happens when idealism meets capitalism? resonate deeply. It's a celebration of the people behind the bylines who are wonderfully passionate, messy, idealistic, sometimes jaded, but always searching. It's a brilliant piece of independent cinema, with a spirit of storytelling that resists erasure. ●

15

ALL THE PRESIDENT'S MEN

ALAN J. PAKULA

1976

A gripping portrait of investigative journalism amid the Watergate scandal that perfectly captures a sense of unease and paranoia.

By Katherine McLaughlin

WHEN *All the President's Men* premiered in 1976, it did more than just dramatize a pivotal moment in American political history, it reignited public respect for investigative journalism and set a new standard for political thrillers. Directed by Alan J. Pakula and based on the best-selling book by Washington Post reporters Bob Woodward and

**The most devastating
detective story of this century.**

REDFORD/HOFFMAN
"ALL THE PRESIDENT'S MEN"



ROBERT REDFORD/DUSTIN HOFFMAN ALL THE PRESIDENT'S MEN
Starring JACK WARDEN • Special appearance by MARTIN BALSAM, HAL HOLBROOK and JASON ROBARDS as Ben Bradlee
Screenplay by WILLIAM GOLDMAN • Based on the book by CARL BERNSTEIN and BOB WOODWARD • Music by DAVID SHIRE
Produced by WALTER COBLENTZ • Directed by ALAN J. PAKULA
A Wildwood Enterprises Production • A Robert Redford-Alan J. Pakula Film



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WHAT EXACTLY WAS THE WATERGATE SCANDAL?

A major U.S. political scandal in the 1970s involving a break-in at the Democratic National Committee headquarters and a cover-up by President Richard Nixon's administration. Investigative journalism and congressional hearings exposed the truth, leading to Nixon's resignation in 1974, the first in U.S. presidential history.



Carl Bernstein, the film tells the gripping true story of the reporters who exposed the Watergate scandal and helped bring down President Richard Nixon.

Starring Robert Redford as Woodward and Dustin Hoffman as Bernstein, *All the President's Men* is a cinematic masterpiece. The film follows the young, persistent reporters as they uncover a complex web of political corruption, starting from a seemingly routine break-in at the Democratic National Committee headquarters in the Watergate complex. What makes the story so compelling isn't just the scandal itself, but the process. How tedious, frustrating, and methodical the two journalists were who pieced it all together against immense political pressure.

Pakula's direction, combined with William Goldman's tight, intelligent screenplay, captures both the excitement and the danger of investigative reporting. The film avoids sensationalism, instead emphasizing journalistic rigor and ethical responsibility. Its realistic portrayal

of newsroom culture, clunky phones, stacks of paper, late-night edits, feels more like a documentary than a Hollywood drama, which only adds to its power and authenticity.

What truly sets *All the President's Men* apart is its lasting relevance. At a time when public trust in the media and government was deeply shaken, the film served as a cultural anchor, reaffirming the press's role as a watchdog of democracy. It highlighted the importance of holding those in power accountable and inspired generations of journalists to pursue truth no matter the obstacles.

Cinematically, the film's contributions are just as significant. Gordon Willis's

cinematography, dubbed "The Prince of Darkness" for its use of shadow and low lighting, creates a mood of paranoia and uncertainty that perfectly matches the subject matter. The lack of a traditional score makes each typewriter click and phone ring feel more intense. Its climactic scenes, particularly the whispered meetings in parking garages with the mysterious "Deep Throat," are now iconic in both film and political lore.

All the President's Men won four Academy Awards, including Best Supporting Actor for Jason Robards as editor Ben Bradlee, and Best Adapted Screenplay for William Goldman. But perhaps its greatest legacy lies in its influence on journalism and

civic engagement. In classrooms and newsrooms across the country, it remains a touchstone for ethical reporting and the enduring power of the press. In an era of misinformation and polarized media, its message is as urgent as ever: the truth matters, and uncovering it often requires relentless dedication, courage, and integrity. ●



14

AGUIRRE, THE WRATH OF GOD

WERNER HERZOG

1972

Werner Herzog's descent into madness, led by an electric Klaus Kinski, examines the cruelty of colonialism. *By Katherine McLaughlin*

WERNER Herzog's *Aguirre, the Wrath of God* is a cinematic hallucination that lingers like the echo of a madman's whisper. Set against the dense, unforgiving Amazon jungle, it is a film that strips human ambition to its raw, delusional core. Over fifty years since its release, Herzog's hypnotic journey into imperial obsession remains one of cinema's most unforgettable and uncompromising visions.





At its heart is the volcanic performance of Klaus Kinski as Don Lope de Aguirre, a Spanish conquistador whose megalomaniacal hunger for power propels him, and those unfortunate enough to follow him, into chaos. Kinski's presence is electric and unsettling. With his twitching eyes, unpredictable outbursts, and taut, angular body language, he doesn't play Aguirre so much as embody a spirit of tyranny and madness. His performance is so fused with the landscape that he becomes another force of nature, unpredictable and deadly.

The film opens with a procession descending from the Andes into the jungle, soldiers, slaves, priests, and nobles, all clinging to the illusion of conquest and order. But Herzog is quick to shatter those illusions. Civilization disintegrates before our eyes, not with a bang but with the slow suffocation of heat, humidity, and isolation. The Amazon is no mere backdrop; it is a character in its own right, vast, enigmatic, and ultimately indifferent to human schemes.

Herzog famously shot the film under gruelling real-life conditions in the Peruvian rainforest, and that authenticity bleeds into every frame. The camera glides downriver, capturing the eerie stillness of the jungle and the slow descent into delusion. Popol Vuh's ethereal score intensifies the sense of unreality, creating an atmosphere that's both beautiful and deeply unsettling.

Aguirre is as much about colonialism and the arrogance of empire as it is about madness. The conquistadors speak of God, gold, and glory, but their journey is devoid of purpose beyond Aguirre's growing narcissism. The deeper into the jungle they go, the more their mission resembles a suicide pact. Herzog doesn't just critique imperial ambition, he portrays it as a kind of metaphysical disease, a madness that consumes both the landscape and the soul.

The film's final moments are iconic: Aguirre alone on a raft drifting in circles, surrounded by monkeys and corpses, declaring himself the "wrath of God." It is one of the most chilling and poetic endings in film history, a vision of power completely

detached from reality, grandiose and utterly hollow.

In an age of sanitized blockbusters and predictable storytelling, *Aguirre, the Wrath of God* remains a vital reminder of what cinema can be: raw, dangerous, and transcendent. Herzog and Kinski created something elemental, a fever dream that challenges viewers to confront the darkness at the heart of ambition. Half a century later, it still burns with the fire of madness and genius. ●

Klaus Kinski and Werner Herzog shared one of the most intense and volatile collaborations in cinema history. Herzog described Kinski as a "monster and a great actor," while Kinski often accused Herzog of manipulation.

GUN THREATS ON SET OF AGUIRRE, THE WRATH OF GOD (1972)

Kinski threatened to leave the set multiple times, and at one point, Herzog claimed he held him at gunpoint to stop him from abandoning the film.

PHYSICAL DESTRUCTION DURING FITZCARRALDO (1982)

Kinski had frequent meltdowns, destroying props and disrupting filming. His behaviour became so erratic that indigenous extras offered to kill him for Herzog.

13

A NEW LEAF

ELAINE MAY

1971

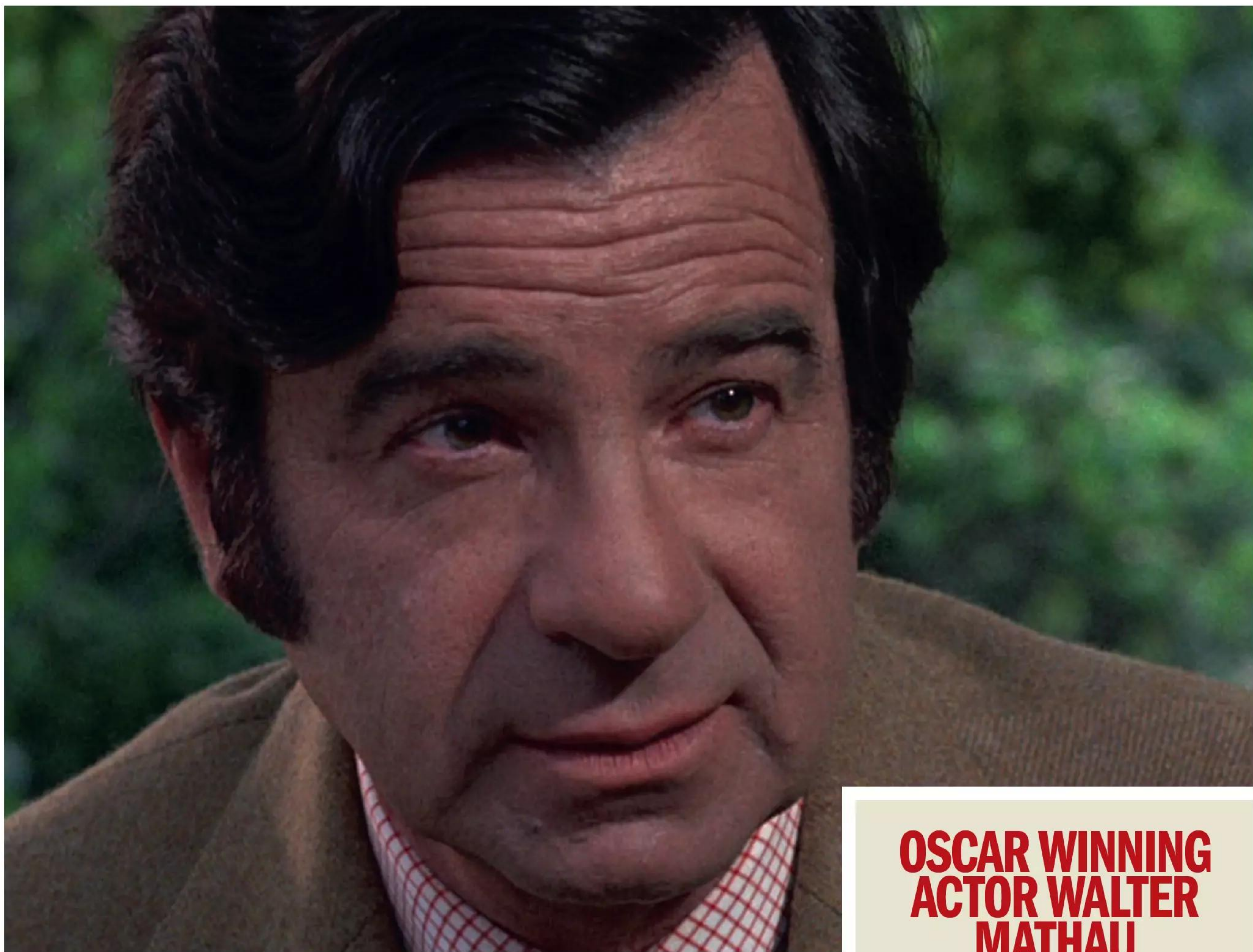
Elaine May's black comedy puts a murderous spin on classic screwball comedies.

By Becky Lima-Matthews

A *NEW Leaf* marked Elaine May's move from successful comedian to writer-director-actor in this brilliant, offbeat debut. She deserved to have the kind of long running career as a filmmaker that her former comedy sketch partner Mike Nichols did. But we have to savour and celebrate her tragic-comic brilliance, outsider characters and unsentimental observations on love and relationships. All of which are on display in the first of her all too brief filmography. Adapted from a short story, it puts a murderous spin on the classic screwball comedies of the 1930s.

The film follows the misfortunes of Henry Graham, (Walter Matthau, on typically grumpy and deadpan form), a lazy, boorish and entitled man who has wasted his wealth.





Threatened with impending financial ruin, his uncle offers him a deal: marry a rich woman in six weeks to write off his debt. Just as time is about to run out, enter Henrietta Lowell, (a delightful and

she's naive. She's just not used to being noticed, even in her own home. Of course, the delicious irony is that Henrietta's job and her exaggerated clumsiness are a potentially lethal mix. In a brilliant scene,

she hangs off a cliff, while engaging in some field work. At the same time, Henry sits with his back to her, reading *A Beginner's Guide to Toxicology*. It highlights May's gifts for both physical comedy, and

twisted observational humour.

Henry isn't evil, he's a spoiled idiot. But comes to care for his new wife. This isn't a redemption arc for an unkind man. It's a case of two unlikely specimens finding some common ground. ●



eccentric Elaine May). She's a socially awkward millionaire botanist with a tendency to drop things. The perfect mark for his deadly plan.

Henrietta falls for Henry's flat-toned, flimsy promises so quickly not just because

OSCAR WINNING ACTOR WALTER MATHAU

More films to check out

OSCAR MADISON IN THE ODD COUPLE (1968)

Matthau's most famous role — the slovenly, grumpy sportswriter opposite Jack Lemmon's uptight Felix. Their chemistry created one of the most beloved comedy duos in film history.

WILLIE GINGRICH IN THE FORTUNE COOKIE (1966)

This performance won Matthau an Academy Award for Best Supporting Actor. As a scheming lawyer, he mixes sleaze with charm to perfection.

COACH BUTTERMAKER IN THE BAD NEWS BEARS (1976)

As a drunken, foul-mouthed Little League coach, Matthau creates an oddly endearing character who becomes a reluctant role model.

CHARLEY VARRICK IN CHARLEY VARRICK (1973)

In this gritty crime thriller, Matthau plays a clever bank robber. It's one of his most underrated dramatic performances.

MAX GOLDMAN IN GRUMPY OLD MEN (1993)

Reuniting with Jack Lemmon, Matthau is hilarious and heartwarming as a feuding retiree in this late-career hit.

12

PAPER MOON

PETER BOGDANOVICH

1973

Tatum and Ryan O'Neal's Timeless Road Trip is a poignant exploration of family and survival set in the Great Depression. By Katherine McLaughlin

PETER Bogdanovich's *Paper Moon* is a black-and-white treasure that blends charm, con artistry, and an unexpected father-daughter dynamic against the backdrop of the Great Depression. Based on the novel *Addie Pray* by Joe David Brown, the film is an exquisitely crafted gem, thanks to its poignant performances, striking visuals, period authenticity, and a delicate balance of humour and melancholy.

At the heart of *Paper Moon* is the unconventional pairing of Ryan O'Neal and his real-life daughter, Tatum O'Neal. The story begins with a seemingly reluctant partnership: Moses Pray (Ryan O'Neal), a small-time Bible salesman and con man, agrees to escort young Addie Loggins (Tatum O'Neal) to her aunt's home after her mother's funeral. Along the journey, it becomes apparent that Addie may be Moses' daughter, a question the film





leaves tantalizingly unresolved. But what's not in doubt is the chemistry between the two leads. Addie, sharp-tongued and savvy beyond her years, soon proves to be just as crafty as Moses, if not more so.

Tatum O'Neal's performance as Addie made history. At just 10 years old, she became the youngest actor ever to win an Academy Award, taking home the Oscar for Best Supporting Actress. Her portrayal is remarkable, witty, steely, and emotionally layered. She commands the screen with a maturity rarely seen in child actors, especially in scenes where she matches or outmanoeuvres adult characters.

Bogdanovich's choice to shoot in black and white was a bold one for the era, but it pays off beautifully. Cinematographer László Kovács captures the dusty towns and open roads of Kansas and Missouri with a nostalgic, documentary-like realism that enhances the film's authenticity. The lack of colour accentuates the film's timeless quality, evoking classic Depression-era photography and

grounding the story firmly in its 1930s setting.

Paper Moon is more than a road movie or a comedy; it's a subtle exploration of family, survival, and trust. The con games that Moses and Addie play, from tricking widows into buying engraved Bibles to scamming a bootlegger, are morally ambiguous, yet the film never casts harsh judgment. Instead, it allows the characters' motivations and vulnerabilities to shine through, especially as their bond strengthens. The film also features memorable supporting characters, including Madeline Kahn as Trixie Delight, a burlesque performer who temporarily joins the duo's journey. Kahn's performance adds both comedic flair and emotional complexity, which earned her an Academy Award nomination.

Paper Moon remains a cinematic classic. It captures a moment in American history through the lens of two unlikely grifters whose shared journey reveals far more than they intended. With its perfect

FILMS WHERE REAL-LIFE FAMILY MEMBERS PLAYED ROLES TOGETHER ON SCREEN

ON GOLDEN POND (1981) HENRY FONDA AND JANE FONDA

This emotionally rich drama about aging and reconciliation mirrored their real-life father-daughter dynamic, adding poignancy to their onscreen relationship.

BY THE SEA (2015) ANGELINA JOLIE AND BRAD PITT

Written and directed by Jolie, the film stars the then-married couple in a tense, moody drama about a crumbling marriage.

THE WAY (2010) MARTIN SHEEN AND EMILIO ESTEVEZ

Directed by Estevez, this heartfelt film follows a father (Sheen) walking the Camino de Santiago in honor of his late son, played in flashbacks by Estevez.

blend of wit, pathos, and visual beauty, *Paper Moon* continues to resonate as a testament to storytelling that never goes out of style. ●

11

THE GODFATHER

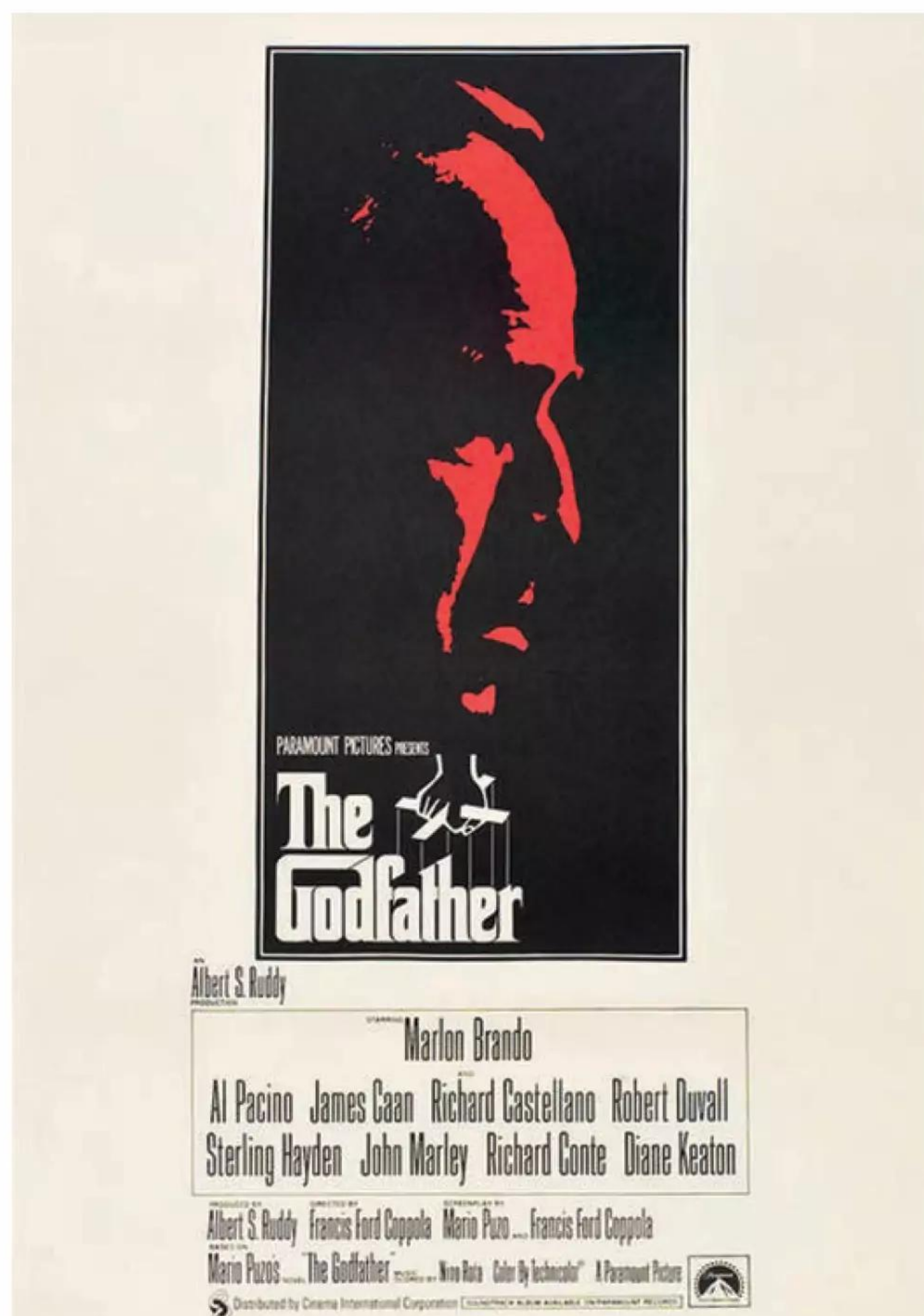
FRANCIS FORD COPPOLA

1972

Francis Ford Coppola's gangster drama explores the duality of man in a sweeping and violent saga about power. *By Katherine McLaughlin*

FEW films in the history of cinema have left as deep and enduring a mark as *The Godfather*. Directed by Francis Ford Coppola, the film is more than a tale of organized crime, it's a sweeping saga about family, power, loyalty, and transformation. *The Godfather* continues to captivate audiences and influence filmmakers worldwide. It is a monument in the landscape of American storytelling.

Based on the novel by Mario Puzo, *The Godfather* tells the story of the Corleone family, led by Don Vito Corleone, played with quiet authority and chilling grace by Marlon Brando. His son Michael, portrayed by Al Pacino in a career-defining role, begins the film as a reluctant outsider but gradually transforms into the ruthless head of the family. This arc,





from war hero to mafia boss, is one of the most compelling character journeys ever captured on screen.

One of the reasons *The Godfather* resonates so deeply is its rich exploration of dualities: love and violence, honour and corruption, tradition and change. It's a film that examines the costs of power and the moral compromises made in its pursuit. Under Coppola's direction, every frame is loaded with symbolism and emotional weight. Who can forget the horse's head in the movie producer's bed? It's still gruesome and shocking. Gordon Willis's cinematography, often shrouded in shadows, underscores the darkness both literal and moral that surrounds the characters.

The performances remain legendary. Brando's portrayal of Don Vito is iconic, earning him an Academy Award and redefining the cinematic gangster as a complex, even noble, patriarch. Pacino's understated performance as Michael is equally powerful, illustrating how power doesn't just corrupt, it transforms. The supporting cast, including James Caan, Robert Duvall, and Diane Keaton, deliver performances that are still studied and admired. *The Godfather's* influence on pop culture is immeasurable. Countless films and television shows, from *The Sopranos* to *Breaking Bad*, owe a creative debt to Coppola's masterpiece. Its dialogue ("I'm

gonna make him an offer he can't refuse") has become part of the cultural lexicon, and its music, composed by Nino Rota, evokes instant recognition and nostalgia.

Beyond its artistic achievement, *The Godfather* also reshaped the business of

filmmaking. It proved that a serious, character-driven drama could achieve massive commercial success. It won three Academy Awards, including Best Picture, and spawned two sequels, the first of which (*The Godfather Part II*) is often considered an equal, if not superior, follow-up.

The Godfather is a work of art that continues to resonate with each new generation. Its themes remain relevant, its characters unforgettable, and its impact immeasurable. In the annals of film history, *The Godfather* stands not just as a classic, but as a cinematic inheritance and it's an offer we're still glad to accept. ●

GREAT MARLON BRANDO FILMS

A STREETCAR NAMED DESIRE (1951)

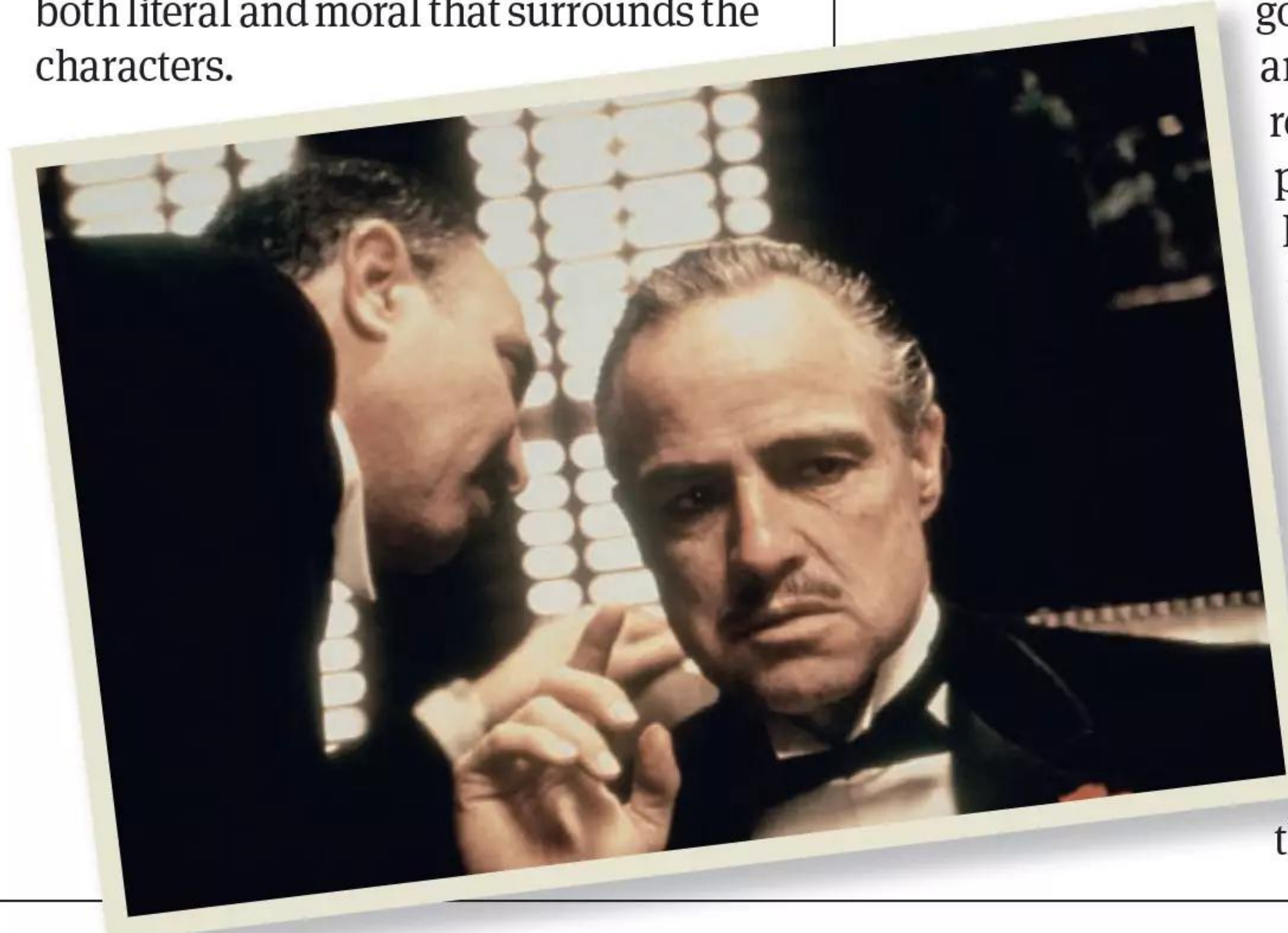
Brando's raw, animalistic performance redefined screen acting. His portrayal of Stanley remains one of the most iconic and imitated in film history.

ON THE WATERFRONT (1954)

Brando won his first Academy Award for this role as a conflicted ex-boxer. "I coulda been a contender" became one of cinema's most quoted lines and a symbol of his emotional power.

THE WILD ONE (1953)

As the brooding biker gang leader, Brando helped create the template for the rebellious antihero, making leather jackets a symbol of cool defiance.



10

THE GODFATHER: PART II

FRANCIS FORD COPPOLA

1974

**A masterful study in how power corrupts and
a sequel that bettered the original.**

By Philip Concannon

HOW do you follow *The Godfather*? Francis Ford Coppola's 1974 film audaciously acts as both a sequel and a prequel to that instantly iconic picture, continuing the story of Michael Corleone (Al Pacino) while simultaneously deepening our understanding of his father Vito (Robert De Niro). The casting of De Niro in a role inhabited so indelibly by Brando was a masterstroke, with the brilliant young actor ingeniously incorporating Brando's mannerisms while developing his own distinct characterisation, but it's Pacino's quietly terrifying performance that truly captivates.





DID YOU KNOW?

Up until 2019, Robert De Niro and Marlon Brando were the only actors to win Oscars for playing the same character. Heath Ledger and Joaquin Phoenix also won Oscars in their roles as Joker.

It was the first sequel in history to win the Oscar for Best Picture.

Many real-life mafia consultants were used to ensure authenticity in the film. The production also drew from testimonies and court records, including the 1950s Kefauver Hearings, to depict Senate investigations realistically. The Colombo family, led by Joseph Colombo, had a significant influence on the film's production. They initially opposed the film due to concerns about the portrayal of Italian-Americans, but eventually reached an agreement with producer Al Ruddy to allow filming in exchange for the exclusion of the words "mafia" and "Cosa Nostra."

If *The Godfather* was a film about Michael's rise to power, then *The Godfather Part II* is a study of how power corrupts. Michael's determination to expand his criminal empire and consolidate his position leads him to take out anyone who may stand in his way with a chilling efficiency. "If anything in this life is certain, if history has taught us anything, it is that you can kill anyone," he states calmly, and that extends even to his own blood, when he discovers the betrayal by his tragic older brother Fredo (John Cazale). The sepia-toned flashbacks to young Vito's rise show a man doing right by his family and his community, but this contrasts dramatically with Michael's trajectory. The Michael we see at the end of the film is a man who has won the victory over his enemies but has lost his soul.

Coppola's direction of *The Godfather Part II* is even more confident, daring and intelligent than it was in the first. He creates vivid worlds in both the contemporary storyline and the flashbacks, and he populates them

with unforgettable characters in even the smallest roles (Michael V. Gazzo and Lee Strasberg are inspired additions). Taken together, these two films constitute

an astonishingly rich, complex and compelling epic, and stand as an unassailable benchmark in American cinema. ●



9

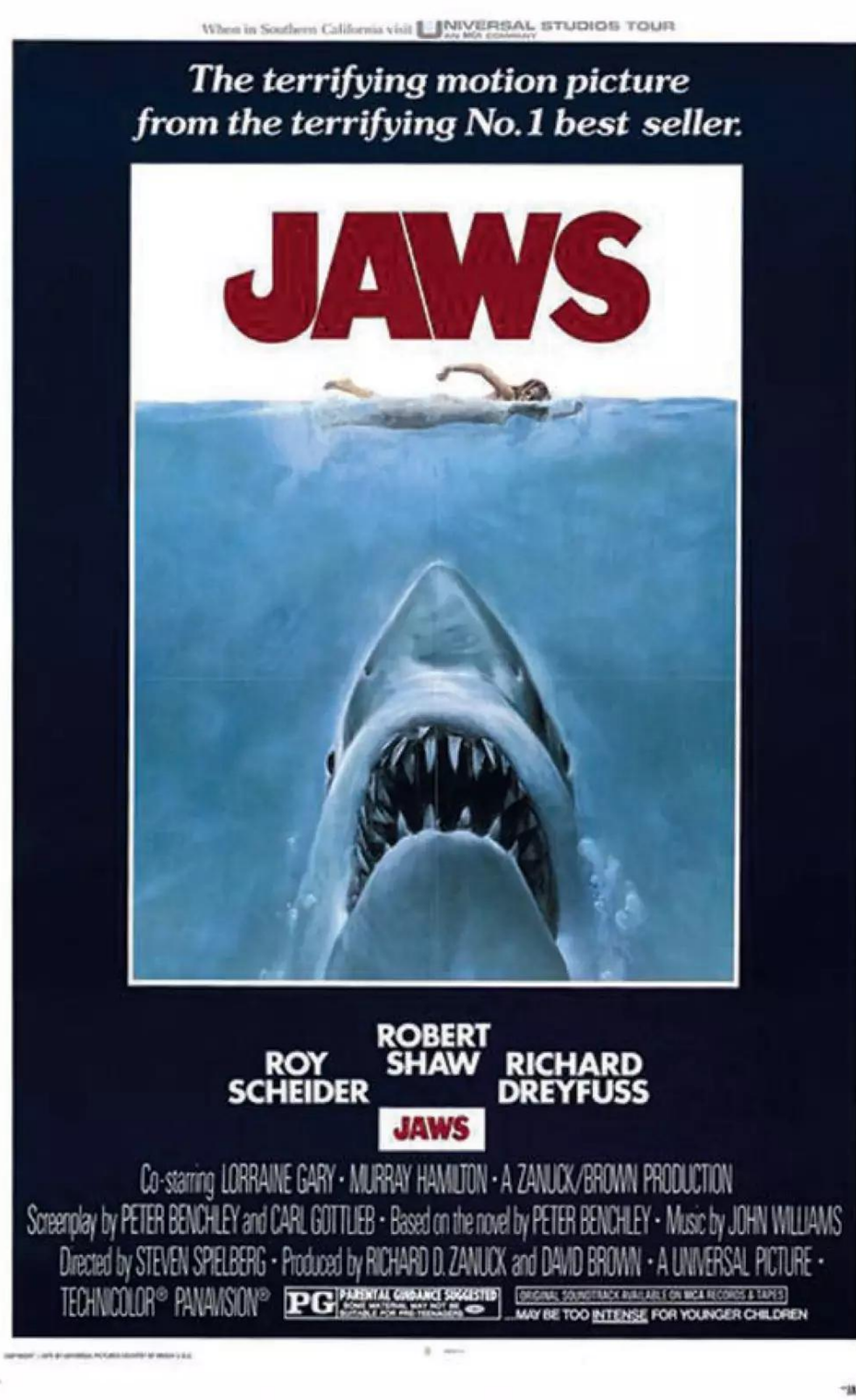
JAWS

STEVEN SPIELBERG

1975

Steven Spielberg's shark blockbuster launched the summer Hollywood event movie and is a feat of filmmaking. By David Jenkins

WHEN it comes to the old movie crit cliché of “much imitated, never bettered”, then Steven Spielberg’s *Jaws*, even as it sails past its 50th birthday, remains the ur-text in that respect. Yet this is the Model T Ford of monster movies, a sublime feat of pristine engineering that delivers a shot of pure pleasure to the person in the driving seat. Yet its legacy reaches far beyond the technical, as it is still held up as a cautionary





tale about the moral divide between commercial interest and human safety, with Murray Hamilton's oleaginous Mayor Vaughn having become a reliable social media meme for any tinpot politico trying desperately to cover for his paymasters. When the shoreline of New England holiday spot Amity Island is terrorised by a roving and very hungry great white shark, three men decide to step up to the plate and rid the world of this party-pooing natural scourge. While Spielberg has a swell old time coining new camera techniques and spinning out a mode of highly-dynamic storytelling that became a trademark, the initial hysteria of the attacks is soon boiled down to three surly men on a boat who aren't coming back without their prize. It's a film that's heavily

top-loaded with fun, drama and suspense, but in later years has matured into a study of cross-generational male bonding. Snap-talkin' oceanographer Matt Hooper (Richard Dreyfus) teams up with local police chief Martin Brody (Roy Scheider) and the none-more-salty seadog Quint (Robert Shaw) on the hunt, and the spicy



repartee between the three men elevates the film into the big leagues. And after all these years, we double dare you to listen to Quint's famous monologue and deny that all the hairs on your body aren't standing to attention. ●

A FEW WORDS WITH IAN SHAW

The son of Robert Shaw speaks to us about his play *The Shark is Broken*, which he starred in as his father and co-wrote with Joseph Nixon. With a troubled production, where the animatronic shark, affectionately named Bruce after Spielberg's lawyer, kept breaking down, it left the three main cast members stranded together and impatiently waiting for someone to shout action! He imagined the conversations a young Richard Dreyfuss, Robert Shaw and Roy Scheider may have engaged in, confined in the Orca boat in the middle of the Ocean, taking inspiration from Carl Gottlieb's *The Jaws Log*, the movie and Shaw's personal diaries.

"We took a lot of inspiration from *Jaws*. One of the things that me and Joseph took was the tone. When you're watching the movie it's quite hard to know what's gonna happen next, because it shifts mood quite swiftly. We thought it would be fun to pay homage to the peculiar tone the movie has. People forget, if they haven't seen the film for a while, just how funny it is. Obviously because the shark was broken so much, they were all improvising and throwing in their own individual bits of comedy as well. I remember meeting Spielberg and him being friendly. My memory is of him hopping about with a small camera or a Super 8 camera, so I've often wondered whether he has any footage of *Jaws*."

8

DON'T LOOK NOW

NICOLAS ROEG

1973

Donald Sutherland is phenomenal Nicolas Roeg's devastating story of all-consuming grief and examination of fractures in the normal world. *By Kim Newman*

THERE isn't a stronger depiction of shock and grief in the cinema than the father's discovery of his drowned daughter in the often-imitated, never matched prologue of Nicolas Roeg's *Don't Look Now*. The horror of losing a child, and the way the unnatural – yet hideously everyday – event tilts the world off its axis, so that John Baxter (Donald Sutherland) seems to come unstuck in time, as prone to glimpsing snatches of his own future as he is to being dragged back to this one terrible moment in his past ... and set, via the coincidence of a child-sized red coat with fairytale overtones, on course for his own date with death. Roeg specialises in fragmented, fractured storytelling – many of his films are all about flash cuts,





DAPHNE DU MAURIER IS ONE OF THE MOST ATMOSPHERIC AND INFLUENTIAL WRITERS OF THE 20TH CENTURY. MANY OF HER STORIES HAVE INSPIRED ICONIC FILMS, THREE OF WHICH WERE DIRECTED BY ALFRED HITCHCOCK.

REBECCA (1940)

A haunting psychological thriller that follows a young bride who moves into her husband's mansion, only to be overshadowed by the memory of his deceased first wife, Rebecca. With Gothic atmosphere, suspenseful pacing, and chilling performances, especially Judith Anderson as Mrs. Danvers, it won the Academy Award for Best Picture and remains a classic of mystery cinema.

JAMAICA INN (1939)

A dark period thriller set in 19th-century Cornwall, it follows a young woman who uncovers a ruthless smuggling ring operating out of a coastal inn. Starring Maureen O'Hara and Charles Laughton, the film is rich in moody atmosphere, though Hitchcock himself was dissatisfied with the final result due to studio interference.

THE BIRDS (1963)

A suspenseful horror-thriller loosely based on Daphne du Maurier's short story. Set in a quiet California town, the film follows unexplained and terrifying bird attacks that escalate into chaos. With minimal music and ground-breaking special effects, Hitchcock creates intense psychological tension. Starring Tippi Hedren in her debut role, *The Birds* remains a chilling and influential classic in the horror genre.

momentary moods, stray thoughts (often erotic or horrifying), highlighted or hidden detail, passion but also aftermath (the famous sex scene is intercut with the couple getting dressed afterwards) and explosions of the infinite into mundane life. Based on Daphne du Maurier's novella, *Don't Look Now* is a taut, twisted psychic thriller – a puzzle which adds up to a terrifying picture – but also a story of all-consuming grief and an exploration of fractures in the normal world (its protagonist is significantly the author of a book called *Beyond the Fragile Geometry of Space*). Some months after the death of their child Christine, John

and Laura (Julie Christie) are in a misty, liminal Venice where John is restoring a church. Busybody, eccentric English sisters (Hilary Mason, Clelia Matania) claim to sense a small female presence lingering close to the couple, and Laura clings to the possibility that some part of Christine survives... but de Maurier has constructed a nasty ambiguity about psychic visions and a peripheral character in a shiny red waterproof mackintosh, which the rationalist John fatally misinterprets. ●



7

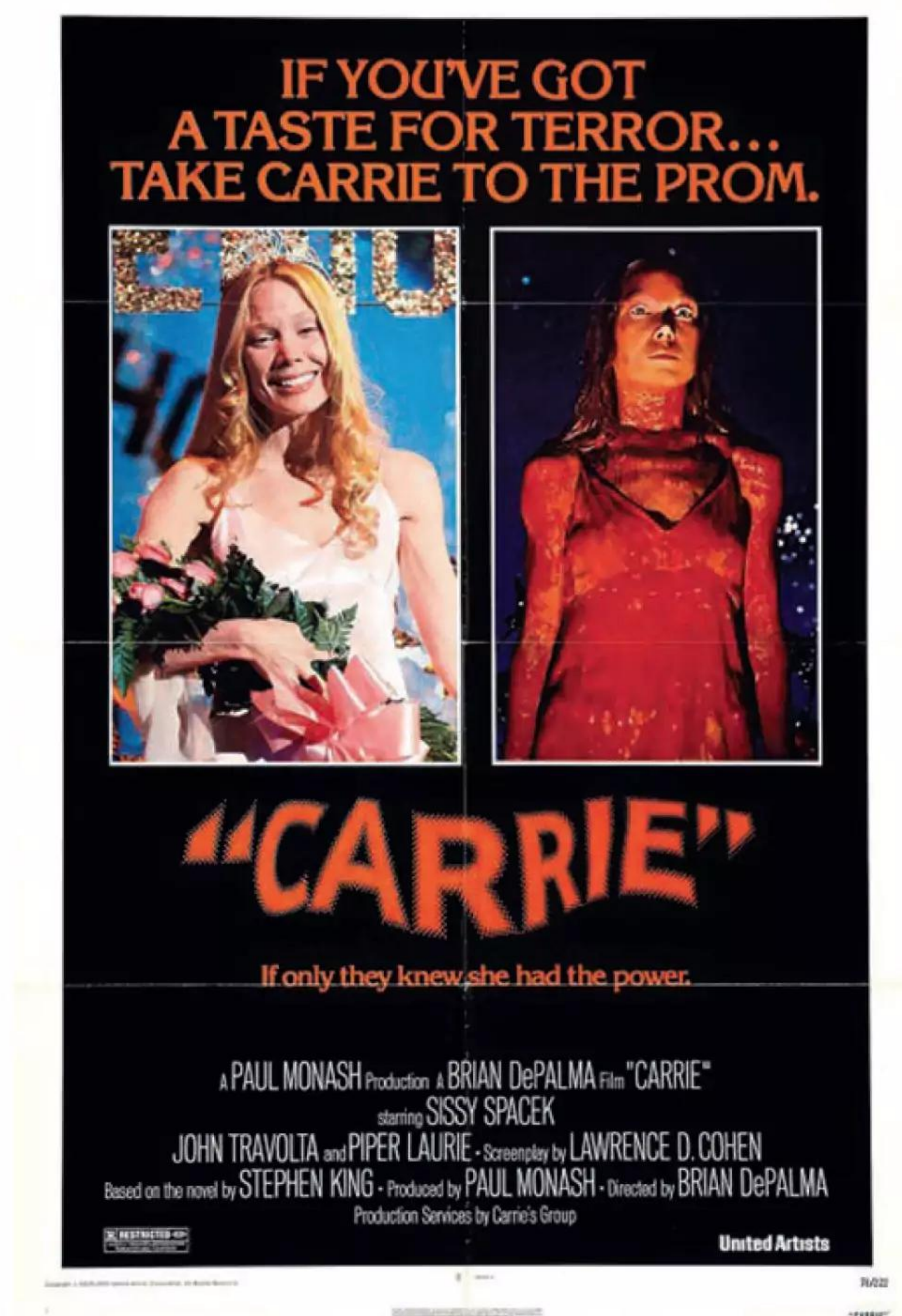
CARRIE

BRIAN DE PALMA

1976

Brian De Palma's *Carrie* is a sad and bloody Masterpiece that changed horror forever.
By David Jenkins

THIS is, without a doubt, one of the saddest horror films ever made. It is about the thin line between parental nurture and all-out brainwashing. It is a film which suggests that, as children, we not only have to saddle the load of complex generational trauma, but it's likely the thing that will send us to damnation. Sissy Spacek's fourth acting role (having landed on the map in films such as Terrence Malick's *Badlands* and Michael Richie's *Prime Cut*) is also one of her most nakedly affecting, as she projects the corrupted innocence of whey-faced highschooler Carrie White. She is a character who tries to gently placate but ultimately rejects her fundamentalist mother (Piper Laurie), a shrieking harridan who has ill-equipped her daughter for pretty much every teenage rite of passage going.





It's inferred that, as a result of all the suffering she has gone through in her life, Carrie has developed telekinesis, and it's a tool whose intensity is tethered to her innate sense of rage. When a gaggle of high school queen bees set their sights on her in revenge for some indirect indiscretion, they eventually discover the rabid fury of a highschooler scorned. While it remains an exemplary highschool movie, *Carrie* is a horror movie that doesn't lean too heavily on stereotypes and cartoon villains; the

majority of the supposed antagonists are shown to be mixed up or deeply ambivalent about their reasons for abusing Carrie. And with Brian De Palma behind the tiller, he builds the story to an apex of palm-sweating tension which then explodes into violence as our sweet heroine mets out her revenge the only way she knows how. A shocking coda states that, for the survivors, events such as these become lodged in our minds as nightmares that we are powerless to forget. ●



THERE ALWAYS SEEMS TO BE A STEPHEN KING FILM ADAPTATION IN THE WORKS. HERE'S THREE OF THE BEST:

THE SHINING (1980)

This slow-burn psychological horror, directed by Stanley Kubrick and starring Jack Nicholson and Shelly Duvall isn't a faithful adaptation of King's novel, but it's arguably a cinematic masterpiece.

Kubrick's obsessive attention to detail, eerie atmosphere, and Nicholson's iconic descent into madness created one of the most influential horror films of all time. King disliked the film so much he made his own TV miniseries in the '90s.

THE SHAWSHANK REDEMPTION (1994)

Not a horror story, this one, directed by Frank Darabont and starring Morgan Freeman and Tim Robbins, is about hope, friendship, and quiet rebellion inside a brutal prison. Adapted from King's novella *Rita Hayworth and Shawshank Redemption*, the film is consistently ranked among the greatest of all time. It flopped in cinemas but became a cult favourite on VHS.

STAND BY ME (1986)

Adapted from the novella *The Body* and directed by Rob Reiner, this coming-of-age film is a nostalgic look at childhood, mortality, and friendship. Equal parts touching and tragic, it's one of the most beloved non-horror King adaptations. Stephen King was so moved by the film, he told Reiner it was the best adaptation of his work.

6

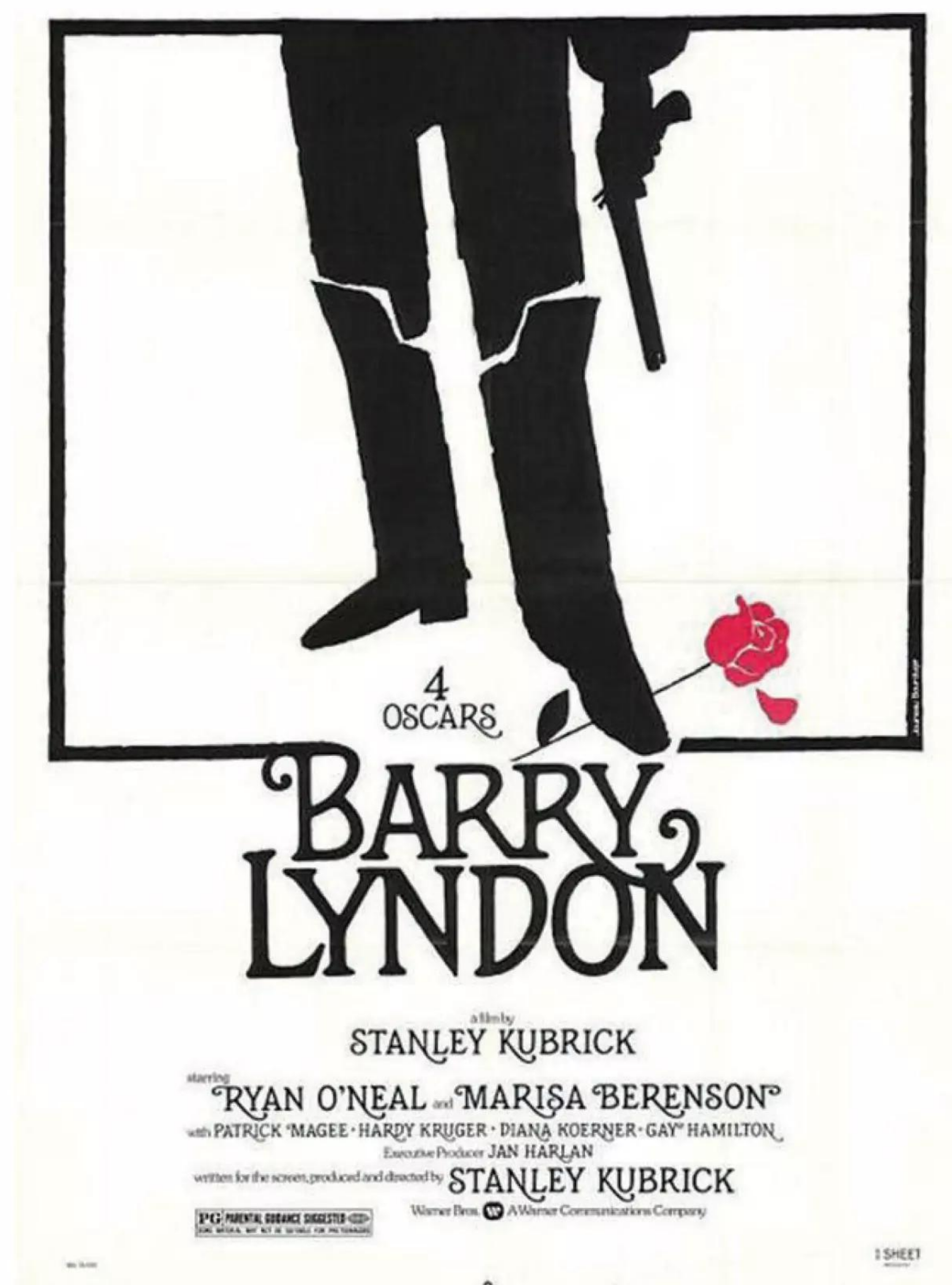
BARRY LYNDON

STANLEY KUBRICK

1975

Stanley Kubrick's grand, glorious period epic is an elegant, sumptuous and humorous visual symphony. By Becky Lima-Matthews

LIKE the William Makepeace Thackeray novel it's based on, Stanley Kubrick's 18th century epic drama was underrated when it was first released. It's since been rightly reappraised as the masterpiece it is. Ryan O'Neal might not seem the obvious choice to play Redmond Barry (later Barry Lyndon). But his blonde, fresh-faced look lends itself to the antihero's journey to





RYAN O' NEAL WAS A STAR OF 1970S CINEMA STARRING IN ROMANTIC CLASSICS TO WILD COMEDIES. HE BROUGHT CHARISMA AND DEPTH TO THE SCREEN.

LOVE STORY (1970)

In this romantic drama directed by Arthur Hiller, O' Neal stars as the privileged Harvard student who falls for a working-class girl (Ali MacGraw). He became a romantic icon. His tear-jerking performance made the film a global phenomenon.

THE DRIVER (1978)

In this minimalist, ultra-cool action thriller directed by Walter Hill, O'Neal plays a nameless getaway driver with ice in his veins. Stylish, lean, and totally cult-worthy. It inspired films like Nicolas Winding Refn's *Drive* (2011).

THE MAIN EVENT (1979)

Director Howard Zieff, reuniting Barbara Streisand with O'Neal in this romantic sports comedy. He plays a washed-up boxer. Not a classic, but their chemistry still packs a punch. The film was a box office hit, cementing O'Neal and Streisand as a crowd-pleasing duo.

becoming a charming grifter. Born in rural Ireland, with few options after his father is killed in a duel – Barry learns to fight and claw his way through life. Bullied by English soldiers and brutalised by the Prussian army, he returns to England and eventually becomes a nobleman. Is it any wonder he becomes a trickster and a bully along the way?

Despite a frosty critical reception on its release, the film picked up a slew of awards – mostly in technical categories, including an Oscar for best cinematography. Together with his regular cinematographer John Alcott, Kubrick captured light like the master painters. For period-accuracy, he used candlelight, using lenses developed by NASA to allow him to shoot in low light conditions. There were well-deserved accolades for costume designers Milena Canonero and Ulla-Britt Söderlund's beautiful period detail too.

As well as being a visual feast, *Barry Lyndon* also highlights one of the most overlooked aspects of Kubrick's filmmaking – his

humour. Although it's not as overtly satirical as *Doctor Strangelove*, his acerbic wit stands out. Nodding to his love of William Hogarth, 18th century masters left their mark on the film's tone as well as its sublime aesthetic. You can see its influence on contemporary films, most notably in Yorgos Lanthimos' *The Favourite*.

It's a scrappy, bloody tale of a rags to riches and back again, shot through with ludicrous duels, dry narration and sharp one liners. Even poor old Bazza's fate feels like a cruel, ironic joke about how no good deed goes unpunished. ●



5

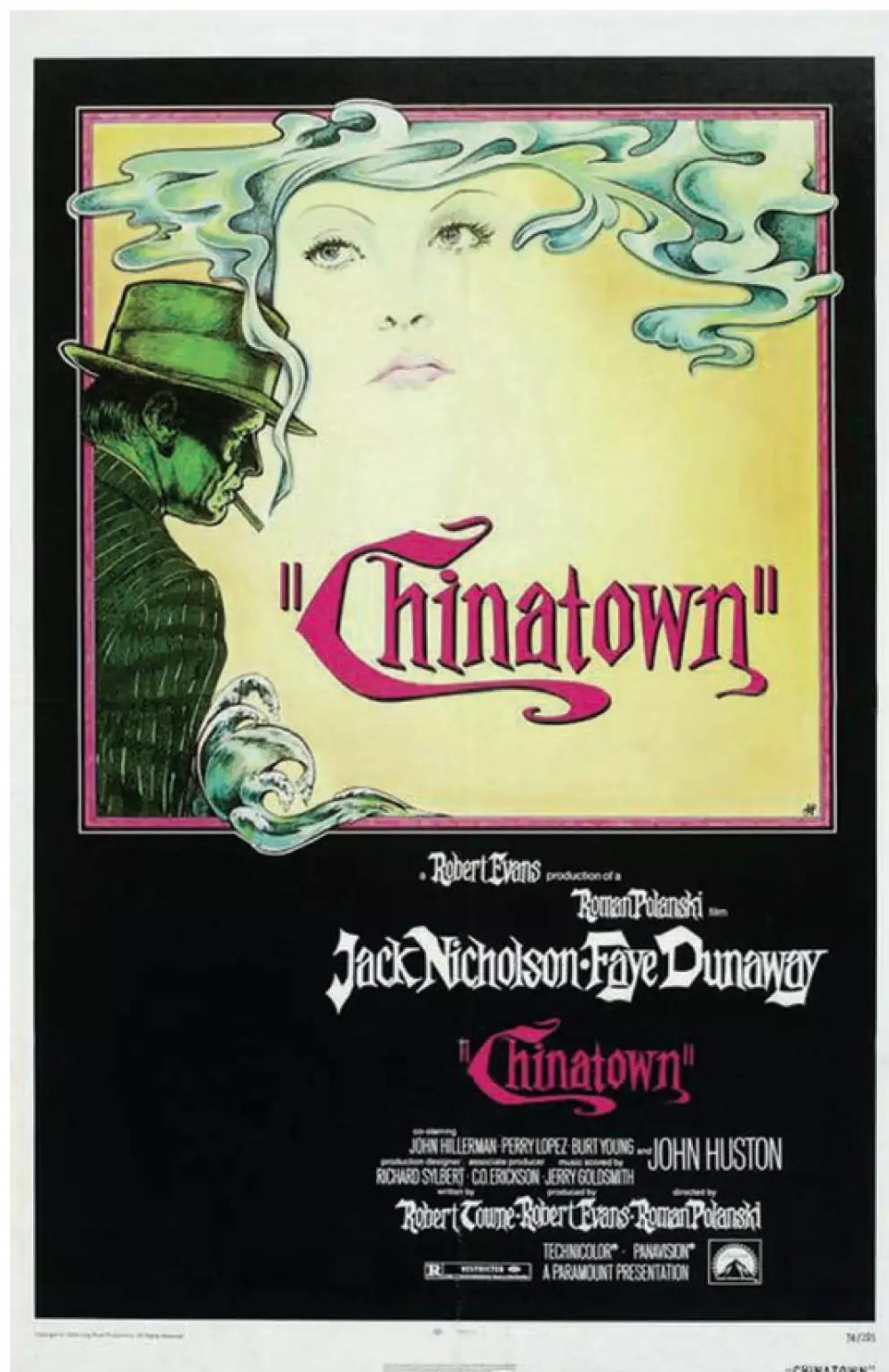
CHINATOWN

ROMAN POLANSKI

1974

This quintessential neo-noir is a pinnacle of 1970s Hollywood cinema and informed by a personal tragedy. By Philip Concannon

IN *Chinatown*, Jake Gittes (Jack Nicholson) is a private eye specialising in marital infidelity, whose case grows in complexity when his subject, the city water commissioner, drowns in a reservoir during a drought. The device of a detective stumbling into something bigger than he anticipated is a staple of film noir, and *Chinatown* is a film in thrall to the gumshoe pictures of Hollywood's golden age, as indicated by the classical elegance of the art direction and Jerry Goldsmith's haunting score. But *Chinatown* is an old-school thriller with a New Hollywood sensibility, and the truth that Gittes eventually uncovers is a revelation of unimaginable evil and horror.





It wasn't always this way. Robert Towne's sprawling screenplay originally had a more romantic slant, but it was Roman Polanski who streamlined it into shape and, crucially, brought the weight of his own personal trauma to the project. Following the brutal murder of Sharon Tate, he knew that there were no happy endings for blondes in Hollywood. As the

greed, a man whose wealth and power has given him the freedom to act on his destructive desires with impunity. "You see, Mr. Gittes," he says, "most people never have to face the fact that at the right time and the right place, they're capable of *anything*."

Chinatown is a perfect film made by a talented collective at the peak of their powers.

Nicholson's sharp wit segues into disillusionment and empathy, while Faye Dunaway's performance as the brittle Evelyn Mulwray is the most affecting she ever gave. The film unfolds like a dream, pulling us in with its seductive style

before sucker-punching us with the most nightmarish climax possible. "Forget it, Jake. It's Chinatown." But who could ever forget what we've seen? ●



villain of the piece, Polanski cast John Huston, whose own noir *The Maltese Falcon* was a touchstone. Huston's Noah Cross is the embodiment of rapacious

THREE GREAT AMERICAN FILM NOIRS STARRING HUMPHREY BOGART

THE MALTESE FALCON (1941)

Directed by John Huston and starring a perfectly hard-boiled Humphrey Bogart as private eye Sam Spade, it's packed with shady dames, double-crosses, and snappy dialogue. The plot? A wild hunt for a priceless falcon statue that may not be worth a dime or might be everything.

THE BIG SLEEP (1946)

Humphrey Bogart as the sharp-tongued private eye Philip Marlowe, Lauren Bacall smouldering in every scene, and a plot so twisty not even the writers could explain it. Directed by Howard Hawks and based on Raymond Chandler's novel, the film oozes style, wit, and danger. Gangsters, blackmail, murder, it's all here, wrapped in shadowy cinematography and rapid-fire dialogue.

IN A LONELY PLACE (1950)

Humphrey Bogart delivers one of his finest performances as Dixon Steele, a volatile screenwriter suspected of murder. Gloria Grahame plays the neighbour who falls for him and slowly realizes he might be dangerous. Directed by Nicholas Ray, the film blends Hollywood cynicism with deep emotional despair. Instead of a simple whodunit, it's a haunting look at love, violence, and isolation.

4

ALIEN

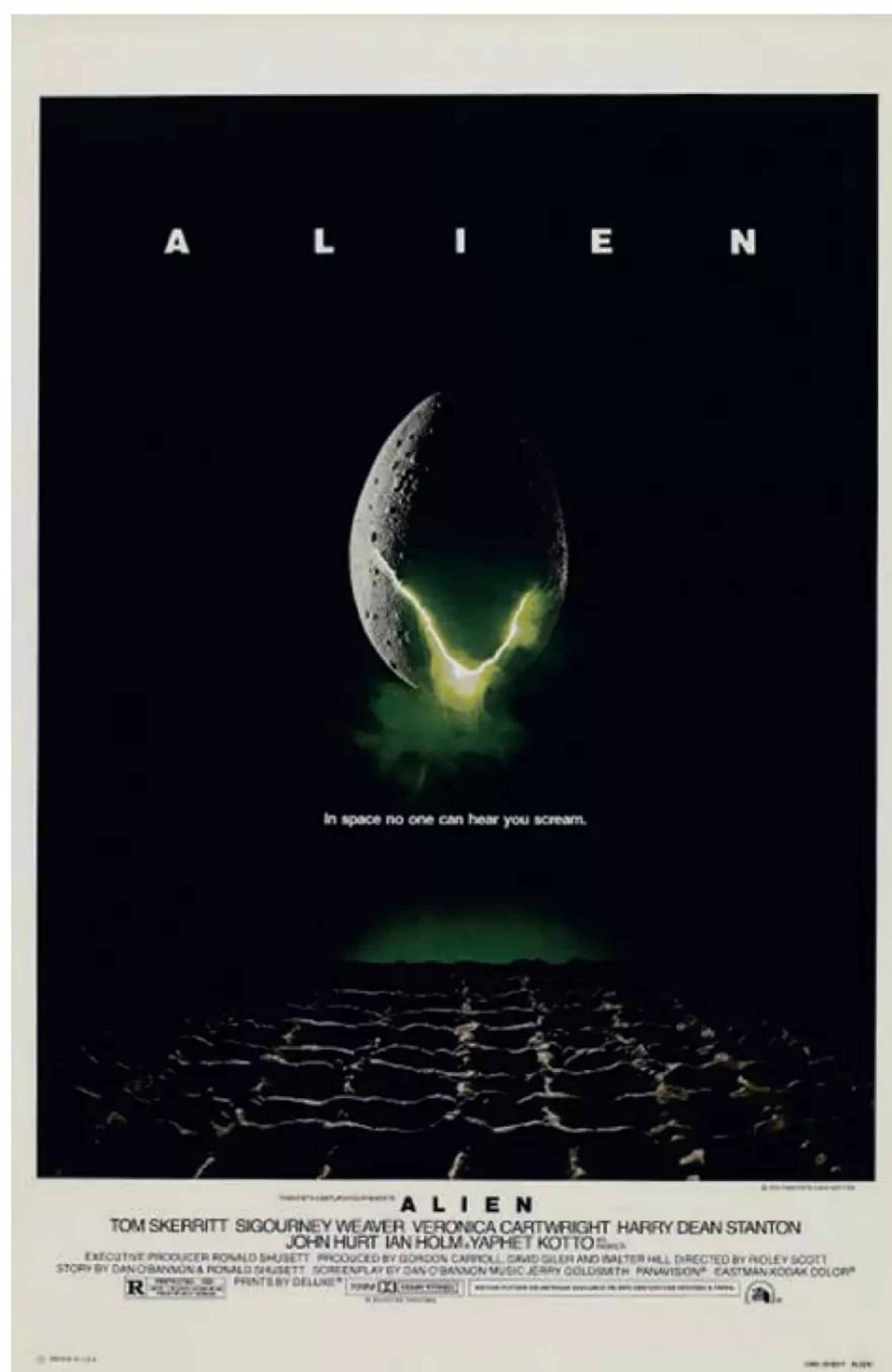
RIDLEY SCOTT

1979

A ground-breaking and terrifying sci-fi horror featuring an iconic performance by Sigourney Weaver. By Katherine McLaughlin

A *LIEN* did more than just scare audiences, it revolutionized both the science fiction and horror genres. Blending atmospheric tension with ground-breaking visuals, Scott created a film that has not only stood the test of time but also set a new standard for genre filmmaking. At its core, *Alien* tells the story of the crew aboard the commercial spaceship Nostromo who respond to a distress signal from a remote planet. What begins as a routine mission quickly spirals into a nightmare when an extra-terrestrial creature begins hunting them one by one. The plot may seem straightforward, but Scott's execution elevates it into a masterclass in suspense and visual storytelling.

What sets *Alien* apart is its deliberate pacing and claustrophobic atmosphere. Scott used the ship's narrow corridors and dim lighting to heighten the sense of isolation and





vulnerability. The film is known for its slow burn approach; instead of relying on jump scares, it builds dread through silence, shadow, and suggestion. This technique was uncommon at the time, especially in sci-fi, which had been dominated by the optimism of *Star Wars* (1977). Scott's *Alien* introduced a darker, more realistic vision of space, one that was cold, corporate, and dangerous.

A significant part of *Alien*'s lasting impact comes from its creature design, created by Swiss surrealist H.R. Giger. The Xenomorph, with its biomechanical look and grotesque life cycle, became an instant icon of horror. Giger's design was nightmarishly original, blurring the line between machine and organism in ways that deeply unsettled audiences. Scott's choice to keep the alien mostly hidden for much of the film only intensified its terror. The 'chestburster' scene where John Hurt's Kane gives birth to the alien is truly iconic in its gross and gooey visual effects.

Another ground-breaking element was the casting of Sigourney Weaver as Ellen Ripley, a strong, capable female protagonist which



was a rarity in the genre at the time. Weaver's performance brought depth and realism to a character who would go on to become one of the most influential action heroines in cinema history.

Behind the camera, Scott demonstrated an exceptional eye for detail and atmosphere. *Alien* was only his second feature film, yet he commanded it with a level of precision and vision that belied

his relative inexperience. He insisted on a lived-in look for the *Nostromo*, with grime, flickering lights, and industrial design that made the world feel tangible and worn. This aesthetic would go on to influence countless films, including *Blade Runner* (1982), Scott's next genre-defining project.

In the decades since its release, *Alien* has inspired sequels, prequels, comic books, and video games. It remains a benchmark for filmmakers looking to blend horror with science fiction. Ridley Scott's contribution to cinema through *Alien* cannot be overstated, he took a B-movie premise and turned it into high art, creating a timeless classic that continues to captivate and terrify new generations. ●

ICONIC SIGOURNEY WEAVER ROLES

GHOSTBUSTERS (1984 & 1989)

Weaver brings wit and class to the haunted cellist, Dana Barrett, who becomes the "Gatekeeper." Sexy, spooky, and totally deadpan.

WORKING GIRL (1988)

As the boss from hell, Katharine Parker, Weaver is wickedly manipulative and impossibly chic.

GORILLAS IN THE MIST (1988)

Weaver disappears into the real-life role of primatologist Dian Fossey, fighting to save endangered gorillas.

3

THE CONVERSATION

FRANCIS FORD COPPOLA

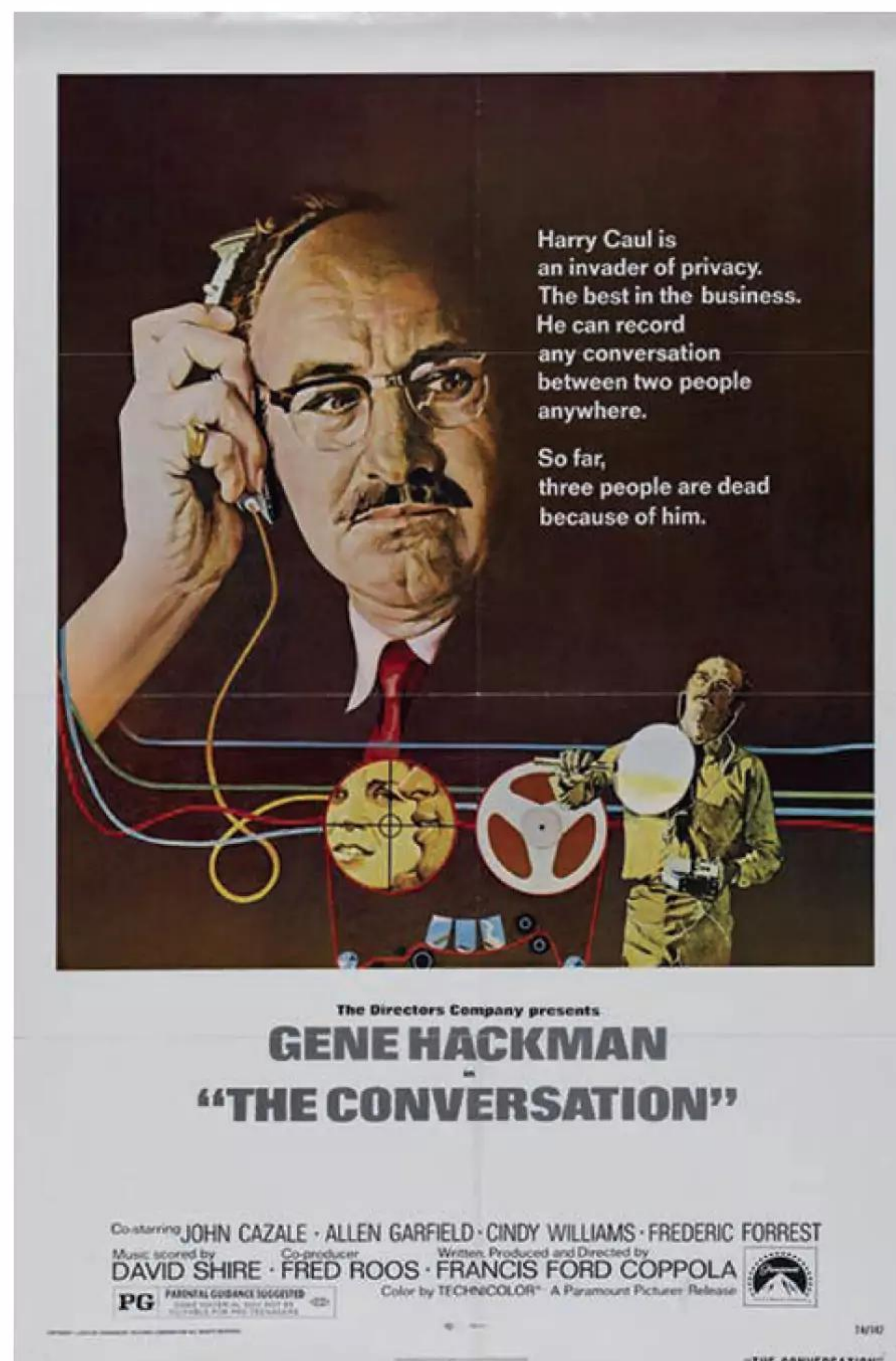
1974

By Katherine McLaughlin

THE *Conversation* stands as one of Francis Ford Coppola's most understated yet profoundly impactful films. Nestled between his two *Godfather* epics, this psychological thriller reveals a different facet of Coppola's genius, one marked not by grandeur, but by restraint, atmosphere, and emotional disquiet. With *The Conversation*, Coppola constructed a chilling portrait of surveillance, guilt, and personal isolation, capturing the unease of a nation grappling with mistrust in the aftermath of Watergate and Vietnam.

At the centre of the film is Harry Caul, played with eerie precision by Gene Hackman. Caul is a surveillance expert, a master at eavesdropping and yet emotionally stunted and morally ambivalent. Though he can track anyone, he is incapable of intimacy and true human connection. The irony of a man who invades privacy for a living, yet guards his own with fanatical intensity, creates the film's emotional tension. Hackman's performance is a masterclass in internalized torment, his silences often louder than his words.

Coppola's direction is quiet, calculated, and meticulous. He forgoes spectacle for





slow-building tension, allowing sound to be the film's most powerful tool. Walter Murch's ground-breaking sound design weaves layers of audio that shift in clarity and meaning as Caul obsessively replays a recorded conversation shot in Union Square in San Francisco. What initially seems like innocuous dialogue grows increasingly menacing, mirroring Caul's descent into paranoia. It's a haunting example of how editing and sound can not only tell a story but also manipulate perception. The elegant piano score composed by David Shire further adds

a murky ambience to Caul's moral odyssey as it repeats over and over again throughout the film.

Though not as commercially successful as *The Godfather* films, *The Conversation* was critically acclaimed, winning the Palme d'Or at the 1974 Cannes Film Festival. Its themes of surveillance, privacy, and ethical ambiguity remain more relevant than ever in today's digital age. The film's influence echoes in modern thrillers, from *Enemy of the State* to *The Lives of Others*, both of which owe a debt to Coppola's minimalist suspense.

Walter Murch is an Oscar-winning editor and sound designer known for shaping the rhythm, tone, and emotional impact of modern cinema.

APOCALYPSE NOW (1979)

Murch's sound design on Coppola's Vietnam war epic is revolutionary. Helicopters swirl like ghosts, Wagner blasts through battle, and ambient jungle noise becomes its own character.

THE ENGLISH PATIENT (1996)

Murch won Academy Awards for both sound and editing. His graceful cross-cutting and spatial audio helped turn this romantic epic into an emotionally immersive experience.

RETURN TO OZ (1985)

Murch's only directorial effort is a darker, more surreal take on the Oz story. It has become a cult classic.



More than just a thriller, *The Conversation* is a meditation on loneliness, accountability, and the moral cost of professional detachment. The final scene shows Caul, a desperately lonely soul playing his jazz saxophone amid the destruction of his apartment, having lost faith in everyone and everything, including himself. The entire film proves Coppola's mastery of intimacy, mood, and quiet dread at an important time in his career. Over 50 years later, *The Conversation* continues to whisper truths about human vulnerability in an age of watching and being watched. ●

Star Profile

Jodie Foster



BIOGRAPHY

Born on November 19, 1962, in Los Angeles, she began her career as a child actor, gaining early fame in *Taxi Driver* (1976), for which she received an Academy Award nomination at age 14. Foster won Oscars for *The Accused* (1988) and *The Silence of the Lambs* (1991), solidifying her status as a leading actress. A Yale graduate, she is also respected for her work behind the camera, directing films and TV. Foster remains a prominent and influential figure in Hollywood.

NOTABLE 1970S FILMS

Jodie Foster delivered a series of remarkable performances in this decade that showcased her range and maturity beyond her years. In *Alice Doesn't Live Here Anymore* (1974), she played a tough, streetwise girl opposite Ellen Burstyn, already displaying natural screen presence. Her breakthrough came with *Taxi Driver* (1976), portraying Iris, a 12-year-old sex worker. It's a haunting performance. That same year, she showed her versatility in *Bugsy Malone* (1976), a whimsical gangster musical with an all-child cast, where she played the sultry Tallulah with tongue-in-cheek charm. In *Freaky Friday* (1976),

Foster starred as a teenage girl who switches bodies with her mother, demonstrating comedic timing and youthful energy that appealed to a wide audience. Her role in *The Little Girl Who Lives Down the Lane* (1976) revealed a darker, more complex side, as she played a mysterious and self-reliant teenager hiding a deadly secret. In *Candlehoe* (1977), she took on the role of a street-smart orphan involved in a treasure hunt, blending wit, charm, and emotional depth.

MOST ICONIC SCENE

In *Taxi Driver*, the intense and unsettling confrontation in the brothel, where Foster's young sex worker Iris interacts with Robert De Niro's Travis Bickle is nail-bitingly horrible to watch. performance that captures Iris's vulnerability and desperation. The scene's power lies in the raw emotion she conveys, balancing innocence with a hard-earned toughness. Foster's expressive eyes and subtle gestures reveal a girl who has been forced to grow up too fast, making the audience deeply empathize with her plight. Her dynamic with Bickle is charged with tension and sadness, highlighting the tragic reality of her character.

ICONIC LINE

At just thirteen-years-old Foster played Tallulah, a sassy nightclub singer, in *Bugsy Malone*. She gets her own song to sing, "My Name is Tallulah" and even though she is lip-synching, her performance exudes confidence and charisma. In the finale, following a custard pie food fight, her comic timing is spot on as she says, "So this is show business."

BEST COSTUME

In *Freaky Friday* (1976), Jodie Foster's costume perfectly reflects her role as the rebellious teenage daughter. She often wears casual, youthful clothes typical of the 1970s, such as colourful tops, denim jeans, and layered outfits that emphasize her free-spirited and independent personality. The costumes highlight her character's playful and sometimes defiant attitude, contrasting with her mother's more conservative wardrobe. Foster's styling helps visually express the generational clash central to the film's story, making her look authentic and relatable. ●

Jodie Foster attends the Taxi Driver 40th Anniversary Celebration during the 2016 Tribeca Film Festival



2

TAXI DRIVER

MARTIN SCORSESE

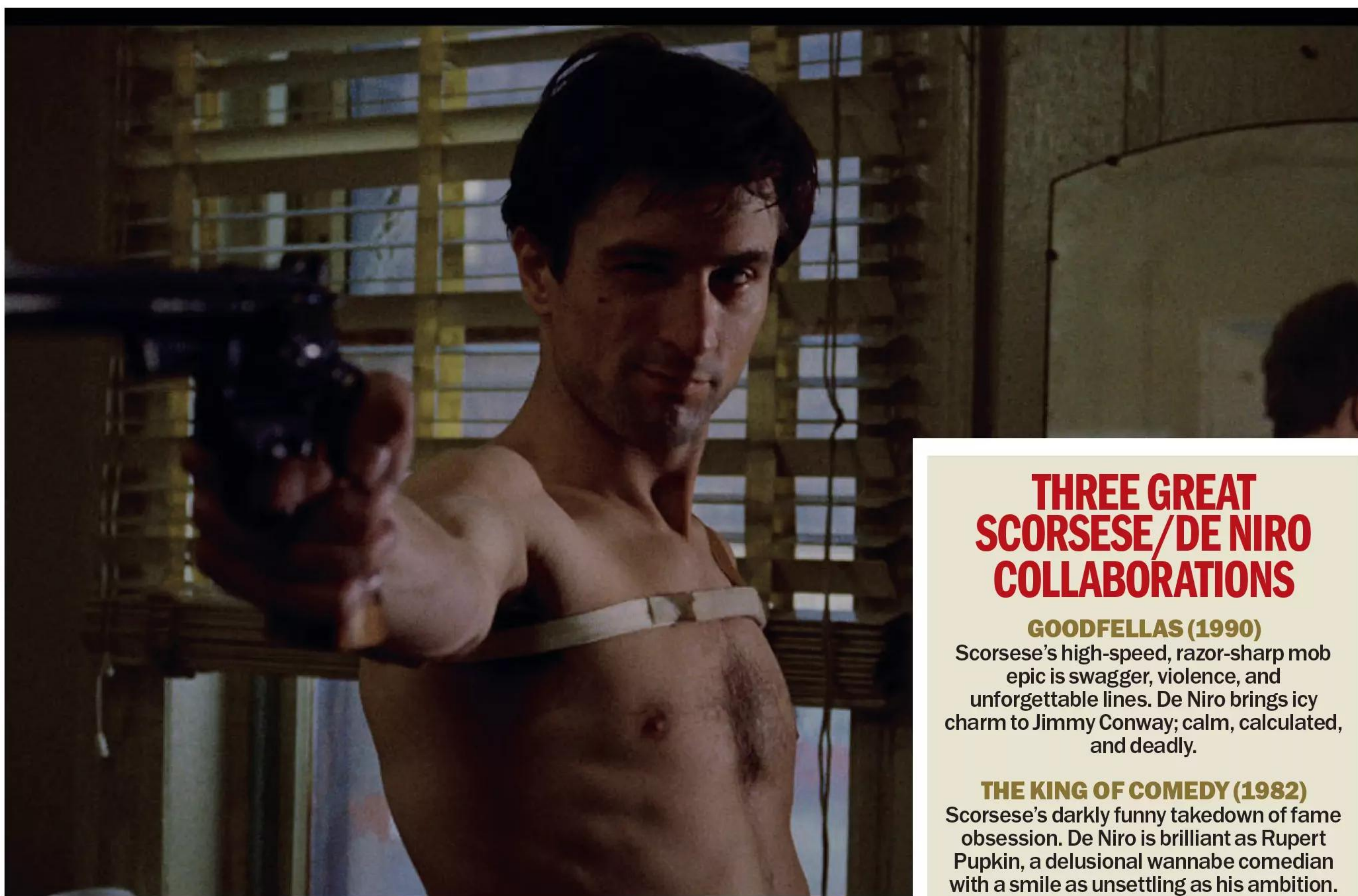
1976

A disarming, morally ambiguous and alarming portrait of alienation and masculinity in New York starring Robert De Niro.
By Katherine McLaughlin

NEARLY five decades since its release, Martin Scorsese's *Taxi Driver* remains one of the most haunting and powerful films in American cinema. Set in a gritty, decaying New York City, the film follows Travis Bickle (Robert De Niro), a lonely and unstable Vietnam War veteran who takes a job as a taxi driver to cope with his insomnia and isolation. As the city festers around him, so too does Travis's descent into obsession, violence, and a twisted sense of moral purpose.



COLUMBIA FILMS présente
ROBERT DE NIRO
TAXI DRIVER
 Une production BILL/PHILLIPS d'un film de MARTIN SCORSESE
JODIE FOSTER **ALBERT BROOKS** dans le rôle de Tom **HARVEY KEITEL**
LEONARD HARRIS **PETER BOYLE** dans le rôle de Wizard
CYBILL SHEPHERD dans le rôle de Betsy
 Écrit par PAUL SCHRADER Montage de BERNARD HERRMANN
 Producteur MICHAEL PHILLIPS et JULIA PHILLIPS
 Réalisé par MARTIN SCORSESE Services de Production par Screen Family Bright Distribué par WARNER-COLUMBIA FILM



THREE GREAT SCORSESE/DE NIRO COLLABORATIONS

GOODFELLAS (1990)

Scorsese's high-speed, razor-sharp mob epic is swagger, violence, and unforgettable lines. De Niro brings icy charm to Jimmy Conway; calm, calculated, and deadly.

THE KING OF COMEDY (1982)

Scorsese's darkly funny takedown of fame obsession. De Niro is brilliant as Rupert Pupkin, a delusional wannabe comedian with a smile as unsettling as his ambition. It's satire that hits uncomfortably close to home.

RAGING BULL (1980)

As boxer Jake LaMotta, he's brutal in the ring and self-destructive outside it. Directed by Martin Scorsese in stunning black-and-white, it's a raw, visceral portrait of rage, guilt, and redemption.

What makes *Taxi Driver* so enduring is its uncompromising vision and psychological depth. Paul Schrader's screenplay crafts a chilling portrait of alienation and inner turmoil, exploring themes of loneliness, urban decay, masculinity, and vigilante justice. The story is as much about a man's deteriorating mind as it is about the world that shapes him, one filled with crime, corruption, and moral ambiguity. Schrader famously wrote the screenplay following his own personal struggles in only ten days, to "exorcise the evil within me."

At the centre of it all is De Niro's iconic performance. His portrayal of Travis is both mesmerizing and deeply unsettling. From his quiet moments of internal reflection to his infamous "You talkin' to me?" monologue, De Niro captures the fragile, simmering rage of a man on the brink. The role earned him an Academy Award nomination and solidified his place as one of the greatest actors of his generation. It was the second of his films with Scorsese which has resulted in a life-long collaborative working relationship between the director and actor. Jodie Foster also appeared in a few Scorsese pictures in the 1970s. In this she plays a 12-year-old sex worker in which her charismatic performance in a diner scene with De

Niro was scene-stealing. Scorsese himself also appears in a cameo as a passenger in Bickle's taxi who is spying on his wife.

Complementing the film's intensity is Bernard Herrmann's haunting score, it was his final work before his death. The music oscillates between dreamy saxophone melodies and jarring dissonance, perfectly capturing Travis's psychological state and the film's dual sense of beauty and dread. Scorsese's direction is masterful, using gorgeous visual language to pull the audience into Travis's world. Long, lingering shots of the city, combined with the claustrophobic interior of the taxi, create a sense of entrapment and voyeurism. It's a film that doesn't just show New York, it makes you feel its darkness, its chaos and its murky desperation with atmospherically steamy shots of the rain-soaked Manhattan streets.

Taxi Driver is also a disarming character study, a cultural critique, and an unflinching dive into the human psyche. It challenged audiences in 1976 and continues to provoke discussion

today in its depiction of male alienation and gun violence. Bickle is an unreliable narrator, and in the film's final shots following a bloody Western style shootout, it takes a truly twisted turn into the mind of a vigilante with a God complex. ●



Star Profile

Robert De Niro



BIOGRAPHY

Robert De Niro is one of the most acclaimed actors in American cinema, known for his transformative roles, and collaborations with legendary directors. Born on August 17, 1943, in New York City, De Niro studied acting at the Stella Adler Conservatory and Lee Strasberg's Actors Studio, developing a deep commitment to method acting. He gained early recognition in *Mean Streets* (1973), directed by Martin Scorsese, beginning one of the most iconic actor-director partnerships in film history. His breakthrough came with *The Godfather Part II* (1974), earning him an Academy Award for Best Supporting Actor. De Niro's dedication to his craft became legendary, most notably in *Raging Bull* (1980), for which he gained 60 pounds to portray boxer Jake LaMotta, winning the Oscar for Best Actor. In later years, De Niro showed versatility with roles in comedies and crime films, including *Goodfellas* (1990) and *Meet the Parents* (2000). A co-founder of the Tribeca Film Festival, De Niro remains a towering figure in global cinema.

NOTABLE 1970S FILMS

In *Mean Streets* (1973) De Niro plays Johnny Boy, a reckless young thug in New York's Little Italy. His wild, unpredictable energy contrasts sharply

with Harvey Keitel's more grounded character. The role announced De Niro as a fearless actor willing to take risks. As the young Vito Corleone, in *The Godfather Part II* (1974) De Niro delivered a nuanced, quiet performance that paid homage to Marlon Brando while making the role his own. He won an Academy Award for Best Supporting Actor and famously spoke mostly in Sicilian dialect. *Taxi Driver* (1976) marks out one of his most iconic roles, in his portrayal of Travis Bickle, a lonely, mentally unstable cab driver. His intense, haunting performance captured the disillusionment of post-Vietnam America. As steelworker-turned-soldier Michael, in *The Deer Hunter* (1978) De Niro delivers a quiet but powerful performance. The film explores the trauma of war, and his role is both emotional and restrained, earning him another Oscar nomination.

MOST ICONIC SCENE

In *The Deer Hunter* the sweaty Russian roulette sequence is full of pure desperation. As Michael faces unimaginable psychological pressure, embodying the horrors of war and its impact on the human psyche. His intense expressions and controlled breathing build suspense, capturing a man caught between life and death. The scene's

stark contrast between friendship and brutal violence highlights the film's tragic themes.

ICONIC LINE

In *Taxi Driver* he delivers the famous "You talkin' to me?" line. Alone in his apartment, Travis Bickle practices drawing his gun in the mirror, imagining a confrontation. De Niro's delivery is improvised, full of simmering rage and loneliness, capturing Travis's descent into paranoia and violence. The scene's simplicity, a man talking to his reflection, makes it all the more chilling.

BEST COSTUME

This one also has to go to *Taxi Driver* as Robert De Niro's costume perfectly reflects the gritty, urban decay surrounding his character. His iconic look includes a worn military-style green jacket, plain t-shirts, and faded jeans, highlighting Travis's outsider status and psychological isolation. The army jacket symbolizes his Vietnam War veteran background, while the casual, utilitarian clothing underscores his alienation and detachment from society. With his mohawk haircut and haunted eyes, De Niro embodies a character unravelling. ●

Robert De Niro attends
2015 Tribeca Film
Festival closing night,
25th anniversary of
Goodfellas



1

APOCALYPSE NOW

FRANCIS FORD COPPOLA

1979

An audacious and epic war masterpiece that viscerally captures the horrors of conflict and the brutality of colonialism and the corrupted human spirit. *By Katherine McLaughlin*

At the Cannes Film Festival, 1979 press conference following the premiere of an unfinished version of *Apocalypse Now*, Francis Ford Coppola famously proclaimed that, “My film is not about Vietnam, it is Vietnam! The way we made it was very much like the way the Americans were in Vietnam. We were in the jungle. There were too many of us. We had access to too much money, too much equipment, and, little by little, we went insane.”





Loosely based on the 1899 novella 'Heart of Darkness' by Joseph Conrad and transposed from the Congo to the Vietnam War, this masterpiece of cinema was originally set to take five months to film in the Philippines. It took over nearly a year to complete and even longer to edit, and went hugely over budget. Still, it won the coveted Cannes Palme d'Or award even if it shared it with Volker Schlöndorff's *The Tin Drum*.

Apocalypse Now is a surreal and potent brew of violent, awe-inspiring set pieces, psychedelic dissolves, poetic language and psychological turmoil set to a soundtrack



of 1960s rock and classical music, with innovative sound design by Walter Murch. It's a film that catapults the viewer directly in to the horrors and headspace of what it was like to be in the conflict, while also firing off warning shots on the brutality and darkness of humanity.

Harvey Keitel was originally cast in the lead role as Captain Willard who is sent from his duties in Vietnam along the Mekong River to the Cambodian border. His mission is to assassinate special renegade officer Colonel Kurtz (an overweight Marlon Brando) who has gone AWOL, been ➤

corrupted by power and presumed insane. After only a few weeks of shooting Keitel was replaced by Martin Sheen in the role of Willard. Sheen's performance is the stuff of legend and while filming he suffered a near-fatal heart attack.

Willard is a man full of anguish and despair which is shown from the very start in the monumental opening scene. *Apocalypse Now* begins with the intense sound of whirring helicopter blades, the aircraft slowly entering the shot amid huge explosions in the Vietnam jungle. Suddenly The Doors song, 'The End' begins to play and Willard's upside down head appears amid the devastating carnage in an elongated dissolve. He's in a hotel room reliving his time in 'Nam and awaiting his next mission. Famously, Sheen was actually drunk in this scene and the cameras captured a man on the edge. When he punches the mirror he is really bleeding. Coppola crosscuts the image of the air conditioning fan in Willard's hotel room with hellish visions of war and ghostly helicopter blades to viscerally evoke the PTSD and trauma of the world weary soldier.

Original screenwriter John Milius, took inspiration for certain characters and images from those who had fought in the Vietnam War and the things they experienced. He spoke to soldiers. It wasn't



just the violence, it was the feeling of being in a place they didn't belong and the drug fuelled distraction from it all that bled into the picture. Coppola who made extensive

changes to the screenplay, mostly working from his copy of Conrad's novel, held on to the hallucinogenic elements and while his cast were out in the Philippines filming,





“We train young men to drop fire on people, but their commanders won’t allow them to write “fuck” on their airplanes because it’s obscene!” reads Brandon’s Kurtz, as he’s swathed in chiaroscuro lighting. The greatest war film of the 1970s, and arguably the greatest war film of all time expresses the strange hypocrisy of conflict and its futility. There is no glory in war and killing, which is expressed in the final lines Kurtz utters on his deathbed after being murdered with

they paralleled the experience with their own narcotic adventures. Dennis Hopper as a wacked out photojournalist properly inhabited his role, reportedly fuelled by cocaine.

The ensemble cast are gifted with memorable lines that have since entered the cultural lexicon. Robert Duvall as the bordering on psychopathic, Colonel Kilgore, delivers the line, “I love the smell of napalm in the morning,” in a scene that

is all horrifying juxtaposition. An injured child is passed around, as their mother desperately asks for medical aid at the same time Kilgore is waxing lyrical to new recruits on the victory of war. It’s chilling and darkly funny. Yet Kilgore also appears in the most stirring scene of attack which plays out to Wagner’s ‘Ride of the Valkyries.’ The choreography of the US helicopters sweeping into shot as they kill innocent victims debatably relishes in the violence.



SIX GREAT WAR FILMS

SAVING PRIVATE RYAN (1998)

Steven Spielberg’s WWII epic redefined realism with its unflinching D-Day sequence. Gritty, emotional, and beautifully acted, it honors sacrifice and brotherhood.

1917 (2019)

Told as one seamless shot, Sam Mendes’ WWI thriller is an immersive race against time. Visually stunning and emotionally powerful.

THE THIN RED LINE (1998)

Terrence Malick’s poetic WWII film focuses on the internal lives of soldiers in the Pacific. Meditative and hauntingly beautiful.

PLATOON (1986)

Oliver Stone’s gritty Vietnam War story, drawn from his own experience, explores morality, trauma, and the brutality of combat.

PATHS OF GLORY (1957)

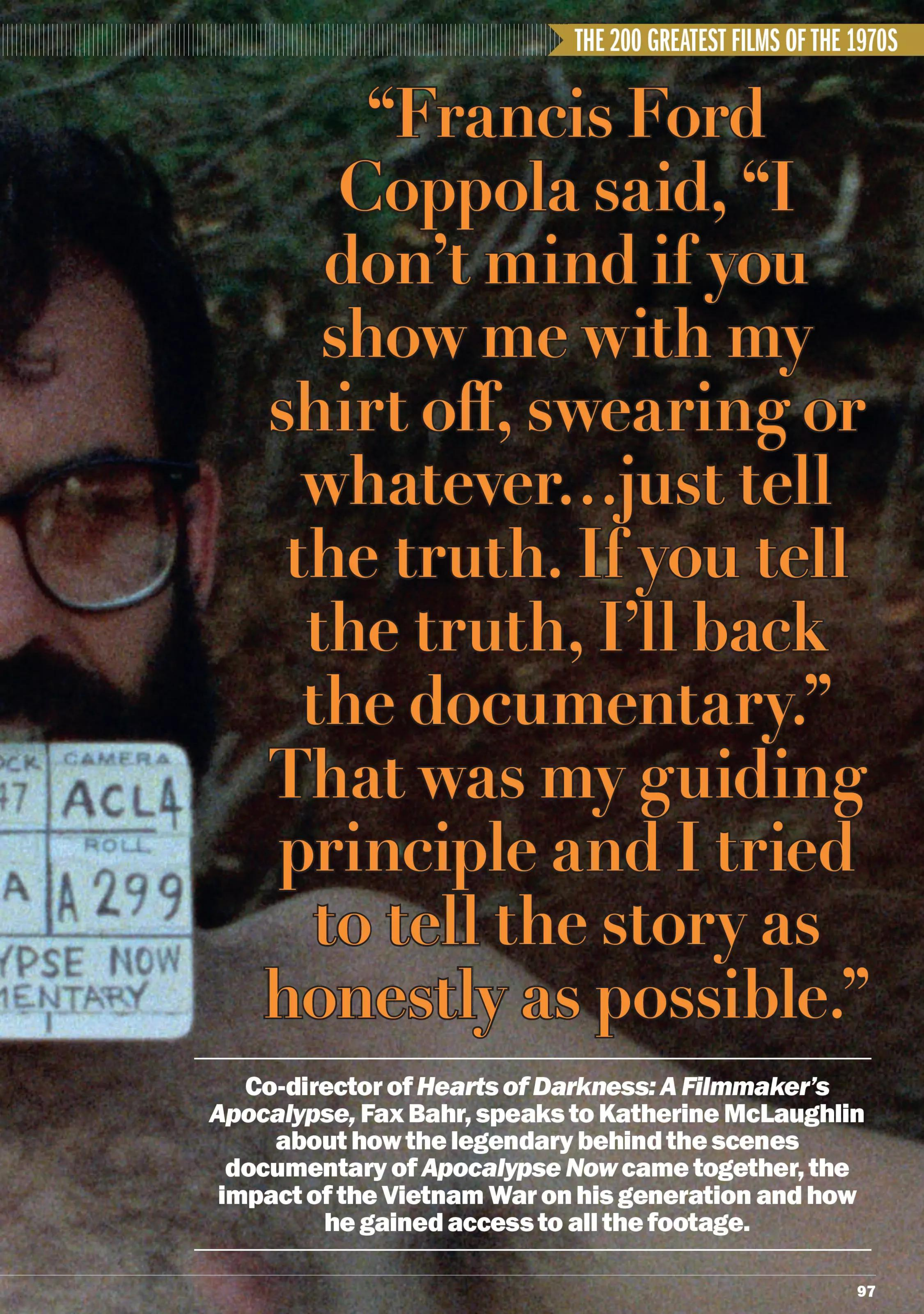
Stanley Kubrick’s anti-war masterpiece follows the futility and cruelty of WWI leadership. Kirk Douglas gives a career-defining performance.

DUNKIRK (2017)

Christopher Nolan’s tense, time-bending take on the Dunkirk evacuation uses minimal dialogue and stunning visuals to maximum effect.

a machete like an animal. Taken from Conrad’s original text, the simplicity of the words, “The horror... the horror...” magnificently encapsulates everything the viewer has just bared witness to over the running time of *Apocalypse Now*. Even if Francis Ford Coppola has since denied this is an anti-war film...it is certainly a damning critique of the USA in Vietnam. ●





“Francis Ford Coppola said, “I don’t mind if you show me with my shirt off, swearing or whatever...just tell the truth. If you tell the truth, I’ll back the documentary.” That was my guiding principle and I tried to tell the story as honestly as possible.”

Co-director of *Hearts of Darkness: A Filmmaker’s Apocalypse*, Fax Bahr, speaks to Katherine McLaughlin about how the legendary behind the scenes documentary of *Apocalypse Now* came together, the impact of the Vietnam War on his generation and how he gained access to all the footage.

Behind the Scenes of *Apocalypse Now*

Director of *Hearts of Darkness: A Filmmaker's Apocalypse*, Fax Bahr, speaks about making the iconic documentary about *Apocalypse Now*.

WHEN Fax Bahr and the late George Hickenlooper were given exclusive access to the 16mm footage Eleanor Coppola shot behind the scenes of her husband, Francis Ford Coppola's, infamous shoot in the Philippines they realised they had struck gold. Filming lasted for an exhausting 238 days and Coppola and his crew followed a similar descent into madness as the protagonist Captain Willard. In the 1990s Bahr and Hickenlooper approached the cast and crew and asked them to reflect on their time making a masterpiece and the film that deservedly hit our number one spot. They spoke with stars Martin Sheen and Laurence Fishburne, screenwriter John Milius and even George Lucas who was originally slated to make *Apocalypse Now* but passed on it to make *Star Wars*. The documentary cuts between the interviews with the cast and crew and the original behind the scenes footage to create a fascinating record of Francis Ford Coppola's

extraordinary journey into making the audacious Vietnam War epic.

When did you first watch *Apocalypse Now*?

FAX BAHR: I was in college at the time when I first watched *Apocalypse Now*. There was a theatre on the outside of town, it was a massive screen outside of town, and it was a big event. It was so packed I had to sit in the front row. In some ways it was a wonderful way to see that film. Like so many other people I was transported and astonished. It was a transformative experience. I loved the film. *Heart of the Darkness*, the novel, was my go-to read. I thought Joseph Conrad really nailed the human heart.

What was the scene that most stood out to you in the original film on first viewing?

To me, the most disturbing and horrifying scene in the film is when the boat comes upon the Vietnamese fishing vessel and it winds up being

a massacre. That to me has always been the emotional climax of the film. It's so shocking. When I started exploring it and interviewed Sam Bottoms [who plays Lance in *Apocalypse Now*] for the documentary, he told me it came from the cast and crew because Francis [Ford Coppola] was really open to ideas from the crew. Sam told me they wanted to do a My Lai Massacre scene because that's what actually happened in Vietnam. They came up with this concept and it was just so horrifying.

Can you tell me your thoughts on *Apocalypse Now* as a film after you saw Eleanor Coppola's 16mm footage?

I think my feelings about the film kept evolving as I found out more about how it was all made. You see the spectacle, and it doesn't really register how difficult it would have been to make *Apocalypse Now*. I wasn't really aware of how long it had taken to make it when I first saw the





Marlon Brando on set

film. As I logged [Eleanor Coppola's] footage hour by hour, and I tried to do it chronologically...she started shooting in the pre-production period so I logged it as she shot it. I got immersed in their experience and it was harrowing to view it all and intoxicating and obviously frustrating trying to figure out how it was all going to fit together.

Why did you want to make the documentary and how did it all come together?

I was working for an EPK (Electronic Press Kit) company so were doing short documentaries and putting together publicity materials for all the major studios in Hollywood. George Zaloom [producer] came to me one day and told me he had just read Eleanor Coppola's book, *Notes*, and she talks about shooting all this documentary footage. So he called American Zoetrope [the production company founded by Francis Ford Coppola and George Lucas]. They were so agreeable and the door was completely open which we were surprised by...I think they had tried to cut together the footage a few times but it was so massive...she shot eighty hours of film...so nobody could really put it together for press material. There was no way you could pull out all the things to make a short documentary from all the material she had recorded. They were a bit disparaging about the footage, but I don't think they had seen it all. We asked to look at some reels and they gave us some reels. George [Zaloom] and I were blown away! It was gold! She did such an incredible job. I wrote a treatment of the way I thought I could approach the documentary, put together a reel and we sold it to Showtime.

Reflecting on making your documentary now did it ever lead you to some desperate places in order to try and get the version of it that you wanted?

Nothing like what they experienced! About half way through making the documentary I got hired as a writer on *Living Colour* which was a hip-hop sketch show in the early 1990s. I asked George [Zaloom] if I could do it, and I'd already spent \$10,000 dollars already on *Hearts of Darkness* because it was years in the making. They said yes. It was insane because I would go to the editing room at 6am in the morning, work until 9am and be in Vietnam...then I would

go across town and write comedy sketches until 2am in the morning. It was a bizarre experience going between the two. Putting any documentary together it can be incredibly frustrating. When I first screened it for Francis I was so worried that he and Eleanor would hate it. But nothing quite so life-altering as in *Apocalypse Now*.

Can you tell me more about what kind of relationship dynamic you had with the Coppola's while making your documentary?

American Zoetrope were very pro-filmmaker's autonomy. That's what Francis wanted as a filmmaker and he wanted his company to reflect that same thing. They were really hands-off... at the beginning Francis said, "I don't mind if you show me with my shirt off, swearing or whatever...just tell the truth. If you tell the truth, I'll back the documentary." That was my guiding principle and I tried to tell the story as honestly as possible. They would look at cuts and they gave notes but they were never sitting in the editing room and trying to dictate how the story was flowing.

"I don't mind if you show me with my shirt off, swearing or whatever"

Did you ever manage to see any of the Harvey Keitel cut scenes?

I did! There were only a few because it was only a weekend of filming after Francis decided to make a casting change. I had them in the film and was



Francis Ford Coppola and Eleanor Coppola on set



Onset in the Philippines

trying to interview Harvey, but ultimately he told me he didn't want to be a part of it as it was a painful thing for him so we had to remove those scenes from the documentary.

You used archive footage of Orson Welles' radio adaptations in the documentary – did Francis Ford Coppola ever talk to you about the influence Welles had on the making of *Apocalypse Now*?

I knew that Welles had tried it and instead made *Citizen Kane*. When I was researching all the adaptations of *Heart of Darkness*. I had the publicity stills of Welles working on *Heart of Darkness* and when Francis saw those he told me about the radio play. We dug that out and used it through the film as a narrative thread.

When you first heard Eleanor's secretly recorded audio of Francis were you like, we have a hit on our hands!?

When I first outlined the documentary I was planning on making it a filmmaker's journey along the same path as Willard because that was the ethic of how Francis made the film, very consciously. When all the footage came down, there was so many boxes, it was a daunting task to get through it all. There was an unlabelled shoebox among all the material and I opened it up and it was just cassette tapes. We had a boom box in the editing room and I listened to them and it was that recording of Francis late at night in agony and despair in the middle of making *Apocalypse Now*. I thought this is the central through line of the film...Francis in the throes of despair as he's making a masterpiece.

At the Cannes Film Festival press conference, Francis Ford Coppola famously proclaimed that *Apocalypse Now* wasn't about Vietnam, it was Vietnam! Can you tell me more about your experience at the festival?

It was a thrill of course. I was wide-eyed. It was very well received. The screening was packed. You sort of think this is the way it will always be, but that's not really the case. We were just going to show the film on cable but after that Triton Pictures asked to do a theatrical release which happened before it premiered on Showtime. It

was a dream. We got to hang with Dennis Hopper a bit and it was a wonderful experience.

You spoke to George Lucas who was originally set to direct the film from John Milius' screenplay – was he easy to get on board?

Yes, he was. Everyone we contacted wanted to talk about their experience on *Apocalypse Now*, except for Marlon Brando and Harvey Keitel. It was because the film was so transformative for people, which I think was Francis' intention. George Lucas was so happy to talk. He wanted to explain how he was connected to the film. He was great, he was so easy going. When he tells us in the documentary that, "I told Francis to go to Vietnam and scrounge a couple of weeks of footage and then shoot the rest of it here, but if you go over there you're going to get bogged down!" That was in fact the case.

Martin Sheen seemed very happy to talk about how dark things got for him – what was it like chatting to him? Were you surprised by any of his revelations?

I was surprised at how open he was to talking about his own personal difficulties and challenges and his addictions. He was incredibly open and I think that whole experience was pretty transformative for him. He got sober after that. He told me he was so unhealthy and he

would go for a run, but he was smoking three packs of cigarettes a day. He would go on a particular route and hide packs of cigarettes along the way, so he would run half a mile and then have a few puffs! No wonder he had a heart attack on set.

John Milius talks about being inspired by the stories Vietnam soldiers told him about being there, when speaking to him did he talk to you about any one of those stories specifically?

He mainly talked to me about how everybody in film school was so desperate not to go to Vietnam that they would do anything they could do get out of being in the war. But when the idea of shooting a film about being in Vietnam came about they were really up for it.

What did the Vietnam War mean to your generation?

It was still the dominant political issue in 1979 when I first saw the film. I grew up in a suburb of Detroit and I remember vividly seeing 'Welcome Home!' banners over doors and people were coming back and these poor kids were devastated and destroyed by what they had



Francis Ford Coppola and Martin Sheen doing a scriptread-through

experienced over there. I was fascinated by the war and it definitely shaped my views politically. It was a crazy time. The Vietnam War, the Civil Rights movement and Nixon was resigning... everything was being upended. The 1970s were the greatest period of American filmmaking for me. It was so character driven. A lot of real, blue collar stories were coming out.

Hearts of Darkness: A Filmmaker's Apocalypse is now available as a 4k collector's edition from StudioCanal. ●



Francis Ford Coppola in his office

Star Profile

Faye Dunaway



BIOGRAPHY

Born on January 14, 1941, in Bascom, Florida, Faye Dunaway studied drama at Boston University before launching her acting career in the 1960s. She quickly rose to prominence with her breakthrough role in *Bonnie and Clyde* (1967), where her portrayal of Bonnie Parker showcased her ability to blend toughness with vulnerability. Throughout the 1970s, Dunaway became one of Hollywood's leading actresses, starring in critically acclaimed films such as *The Thomas Crown Affair* and *Chinatown* (1974). Her role as Evelyn Mulwray in *Chinatown* remains iconic, earning her widespread praise for her nuanced and mysterious performance. Dunaway won the Academy Award for Best Actress for her role in *Network* (1976), where she played the ambitious and ruthless news anchor Diana Christensen. Known for her elegance and intensity, Dunaway's career spans over five decades and includes work in film, television, and theatre. Her contributions have left an indelible mark on Hollywood.

NOTABLE 1970S FILMS

The 1970s marked a golden era for Faye Dunaway. She began the decade with *Little Big Man* (1970), playing a comedic role. Dunaway's magnetic presence shone brightly in *The*

Thomas Crown Affair (1968), a stylish heist film that carried her into the early '70s with grace and sophistication. Her performance as Evelyn Mulwray in Roman Polanski's *Chinatown* (1974) is often considered one of her finest. In 1976, Dunaway won the Academy Award for Best Actress for her role as Diana Christensen in *Network*. In 1978, Dunaway starred in *Eyes of Laura Mars*, a stylish thriller where she played a glamorous fashion photographer who begins experiencing visions of murders. The film showcased her ability to blend glamour with psychological intensity.

MOST ICONIC SCENE

In *Network* her confrontation with Howard Beale, played by Peter Finch, where her character Diana Christensen reveals her ruthless ambition and control over the television network is dealt with icy precision. In this scene, Dunaway's Diana embodies the cold, calculating executive who prioritizes ratings above all else, even human dignity. Her sharp delivery cuts through the room as she outlines her vision for the network's future, unapologetically embracing the sensationalism driving their success. Dunaway's commanding presence dominates the scene, balancing professionalism with an underlying intensity

that hints at her character's moral ambiguity. Her piercing gaze and precise articulation underscore Diana's determination and cunning, making her both intimidating and magnetic. The tension between her and Finch crackles.

ICONIC LINE

"She's my sister AND my daughter!" exclaims Dunaway's Evelyn Mulwray in *Chinatown* following a violent confrontation with Jake who demands she tell him the truth about what's really going on. He keeps slapping her, and eventually she crumbles and explains the abuse and scandal overshadowing her entire life. It's a shocking moment.

BEST COSTUME

Faye Dunaway's costume in *Chinatown* is rich with symbolism. Her tailored, muted-tone dresses and coats reflect her elegance and hidden vulnerability. One of her signature pieces, a wide-brimmed hat, symbolizes both sophistication and mystery, casting shadows over her face and emphasizing her guarded nature. The hat acts as a visual barrier, hinting at secrets she desperately tries to protect. Accessories like gloves and pearls underscore her wealth and social status, contrasting with the film's dark, corrupt world. ●

Faye Dunaway, in
Gucci, at the Academy
Awards in 2001



Star Profile

Al Pacino



BIOGRAPHY

Born on April 25, 1940, in New York City, Al Pacino is renowned for his intense performances and commanding screen presence. He rose to fame with his portrayal of Michael Corleone in *The Godfather* trilogy, cementing his legacy in cinematic history. Pacino has delivered iconic roles in films such as *Scarface*, *Dog Day Afternoon*, *Serpico*, and *Scent of a Woman*, the latter earning him an Academy Award for Best Actor. Known for his distinctive voice and expressive style, Pacino has influenced generations of actors. He's one of Hollywood's most enduring talents.

NOTABLE 1970S FILMS

Pacino's breakthrough performance in *The Panic in Needle Park*, portraying a heroin addict in New York City was a gritty role that showcased his emotional range and drew attention from critics. Next his career skyrocketed with a quiet, brooding performance as the reluctant mob heir Michael Corleone in Francis Ford Coppola's *The Godfather*. He continued to play morally complex characters in films like *Serpico* where he portrayed real-life NYPD officer Frank Serpico, a whistleblower exposing police corruption. In *The Godfather*

Part II Pacino deepened his portrayal of Michael Corleone, now a colder, more ruthless mafia boss. The film won Best Picture and earned Pacino another Oscar nomination. Following that he took on the role of a determined bank robber in *Dog Day Afternoon* delivering a raw, emotional performance that highlighted his talent for blending intensity with vulnerability. By the end of the decade, Pacino appeared in *...And Justice for All* playing an idealistic lawyer trapped in a corrupt legal system.

MOST ICONIC SCENE

The diner scene in *The Godfather* is a masterclass in tension and transformation, elevated by Al Pacino's subtle yet powerful performance. As Michael Corleone, Pacino conveys a storm of inner conflict through minimal dialogue and restrained body language. His eyes dart nervously, his breathing quickens, every gesture underscores the weight of the moment. The scene marks Michael's pivotal shift from reluctant outsider to committed member of the Corleone crime family. Director Francis Ford Coppola uses tight framing and ambient noise to heighten suspense, but it's Pacino's simmering intensity that makes the moment unforgettable.

His performance anchors Michael's transformation into a future don.

ICONIC LINE

"Keep your friends close, but your enemies closer." Though the phrase itself predates *The Godfather Part II* Pacino's delivery gives it lasting impact, perfectly encapsulating the paranoia and isolation that define Michael's evolution throughout the sequel.

BEST COSTUME

In *Serpico*, Al Pacino's wardrobe plays a key role in defining his character's rebellious spirit and outsider status. As undercover cop Frank Serpico, Pacino often wears hippy-inspired clothes, beads, sandals, floppy hats, and worn-out denim, that starkly contrast with the clean-cut image of the NYPD. These unconventional outfits symbolize his resistance to corruption and his deepening alienation from the force. Pacino fully embraces the bohemian look, using it to express Serpico's individuality and growing frustration with institutional injustice. The clothes aren't just costume, they're character. His style becomes a visual protest, reinforcing the film's themes of integrity, identity, and personal sacrifice. ●

Al Pacino at the Jack and Jill Premiere at the Village Theatre in 2011 in Westwood, CA



Star Profile

Jane Fonda



BIOGRAPHY

Jane Fonda is an American actress, activist, and fitness icon, born on December 21, 1937, in New York City. The daughter of actor Henry Fonda, she began her career on stage and quickly rose to fame in the 1960s with films like *Barbarella* (1968) and *They Shoot Horses, Don't They?* (1969). Beyond acting, Fonda became a prominent political activist during the Vietnam War, a role that sparked both admiration and controversy. In the 1980s, she reinvented herself with her best-selling workout videos, becoming a fitness icon and shaping the home exercise trend. After a break from acting in the 1990s, she returned to film and television earning praise for her role the Netflix series *Grace and Frankie* (2015–2022). Through decades of reinvention, Jane Fonda has become a symbol of resilience, social commitment, and cultural influence.

NOTABLE 1970S FILMS

During the 1970s, Jane Fonda established herself as one of the most powerful and respected actresses in Hollywood. This decade marked a significant shift in her career, moving from light comedies and glamorous roles to deeply complex, dramatic characters that reflected the era's social and political tensions. One of her most acclaimed

performances came in *Klute* (1971), where she portrayed Bree Daniels, a call girl entangled in a mystery. The role earned her an Academy Award for Best Actress and showcased her ability to convey vulnerability, intelligence, and emotional depth. In *Coming Home* (1978), Fonda played the wife of a Marine who falls in love with a paraplegic Vietnam veteran. The film tackled the psychological impact of war, and Fonda's performance won her a second Oscar. She also starred in *The China Syndrome* (1979), a gripping drama about a nuclear power plant disaster, which underscored her growing interest in political and environmental issues. Throughout the 1970s, Fonda chose roles that challenged traditional portrayals of women and often aligned with her activism.

MOST ICONIC SCENE

In *Coming Home* (1978) when her character, Sally Hyde, tearfully confronts the emotional impact of the Vietnam War. In a quiet, deeply intimate moment, she listens to Luke (Jon Voight), a paralyzed veteran, express his trauma and disillusionment. Fonda's subtle reactions, her eyes welling with tears, her quiet strength, reveal Sally's transformation from a dutiful military wife to a woman awakening to harsh truths. Her

performance is layered with empathy, grief, and newfound conviction.

ICONIC LINE

During her therapy appointments in *Klute*, as Bree Daniels, she exasperates the therapist in her explanations for being a sex worker saying, "And for an hour... for an hour, I'm the best actress in the world, and the best fuck in the world." Fonda delivers a raw, introspective monologue that reveals her vulnerability and inner conflict. Speaking candidly about her fear of intimacy and longing for control, she exposes the emotional toll of her lifestyle.

BEST COSTUME

As TV reporter Kimberly Wells in *The China Syndrome*, she wears smart, practical outfits, often blouses, tailored blazers, and high-waisted trousers, that project credibility in a male-dominated newsroom. Notably, her feathered hair and soft makeup align with late 1970s fashion, grounding the film in its era. Fonda's wardrobe subtly mirrors her character's transformation from a polished media figure to a determined truth-seeker challenging corporate and political power. ●

Jane Fonda arrives at the AFI TRIBUTE TO JANE FONDA in 2014 in Hollywood, CA

GAFULLNER/SHUTTERSTOCK.COM; ROBERTHARDINGVIDEO/SHUTTERSTOCK.COM



Star Profile

Robert Redford



BIOGRAPHY

Robert Redford is an acclaimed American actor, director, and environmental activist, born on August 18, 1936, in Santa Monica, California. He rose to fame in the 1960s and 1970s with iconic roles in films such as *Butch Cassidy and the Sundance Kid* (1969) and *The Sting* (1973) becoming one of Hollywood's most bankable and charismatic stars. Known for his rugged good looks and natural charm, Redford also took on complex, thoughtful roles that reflected social and political themes. In addition to acting, Redford built a successful career behind the camera. He won the Academy Award for Best Director for *Ordinary People* (1980), a critically acclaimed family drama. Throughout his career, he remained committed to independent cinema and founded the Sundance Film Festival in 1981, which grew into a major platform for emerging filmmakers. In 2019, he officially retired from acting, leaving behind a powerful and enduring legacy.

NOTABLE 1970S FILMS

The 1970s were a defining decade for Robert Redford. He began the decade with *Little Fauss and Big Halsy* (1970), but it was his trio of 1972 films, *The Hot Rock*, *Jeremiah Johnson*, and

The Candidate, that showed his growing range, from comedy to political drama. In *Jeremiah Johnson*, he played a reclusive mountain man, a role that reflected his connection to nature and hinted at his later environmental activism. Redford's star power soared with *The Way We Were* (1973), opposite Barbra Streisand, and *The Sting* (1973), a stylish caper that reunited him with Paul Newman and won the Academy Award for Best Picture. In *The Great Gatsby* (1974), he portrayed the mysterious Jay Gatsby, bringing a quiet intensity to the literary icon. He followed that with *Three Days of the Condor* (1975) and *All the President's Men* (1976), two political thrillers that captured 1970s paranoia and solidified his image as a thoughtful, socially conscious actor. Redford ended the decade with *A Bridge Too Far* (1977) and *The Electric Horseman* (1979), continuing to balance commercial appeal with meaningful roles.

MOST ICONIC SCENE

One of Robert Redford's most powerful scenes in *All the President's Men* comes when his character, journalist Bob Woodward, nervously interviews a government source over the phone. The tension builds as he carefully navigates the conversation, extracting critical information without tipping his hand. Redford's

performance is subtle but intense, his pauses, tone, and focused expression convey the high stakes and constant pressure of investigative journalism.

ICONIC LINE

In *The Sting* when Johnny Hooker, confidently says, "I gave him the breakdown just like you said," to Henry who questions what happens, to which Johnny replies, "It's good. He threatened to kill me." Delivered with a mix of charm and cheeky confidence, this line perfectly captures Johnny's street-smart wit and playful bravado. It also reflects the clever cat-and-mouse game at the heart of the story, as Johnny navigates a world full of cons and deception with style and smarts.

BEST COSTUME

In *The Great Gatsby* (1974), Robert Redford's costume as Jay Gatsby epitomizes 1920s elegance and wealth. He often wears impeccably tailored suits, crisp white shirts, and colourful ties that reflect Gatsby's flamboyant yet refined style. Redford's polished look not only captures the glamour of the Roaring Twenties but also subtly hints at Gatsby's complex persona beneath the surface. ●

Robert Redford at the
Santa Barbara
International Film
Festival in 2014



Star Profile

Jack Nicholson



BIOGRAPHY

Born on April 22, 1937, in Neptune City, New Jersey, Jack Nicholson began his Hollywood career as a writer and actor in low-budget films during the 1950s and '60s. His breakout role came in *Easy Rider* (1969), which earned him his first Academy Award nomination and launched him into stardom. The 1970s marked the peak of Nicholson's career, with unforgettable performances in *Chinatown* (1974), and *One Flew Over the Cuckoo's Nest* (1975), the latter earning him his first Oscar for Best Actor. Known for his devilish grin and intense charisma, he continued to deliver standout performances in films like *The Shining* (1980), *Terms of Endearment* (1983), and *Batman* (1989). Nicholson won three Academy Awards and received 12 nominations. Off-screen, he became a symbol of Hollywood rebellion and eccentricity, known for his sharp intelligence and love of basketball. Though largely retired since the 2010s, his legacy remains unmatched.

NOTABLE 1970S FILMS

The 1970s were a defining decade for Jack Nicholson, solidifying his reputation as one of the greatest actors of his generation. He began the decade with *Five Easy Pieces* (1970), a character-driven drama that showcased his ability to play

emotionally complex, restless men. He followed it with *Carnal Knowledge* (1971) and *The Last Detail* (1973), both of which earned him critical acclaim for portraying flawed, deeply human characters. Nicholson's performance in *Chinatown* (1974) as private detective Jake Gittes remains one of his most iconic roles, blending classic noir with modern psychological depth. In *One Flew Over the Cuckoo's Nest* (1975), he delivered perhaps his most acclaimed performance as Randle P. McMurphy, a rebellious patient in a mental institution. Other notable 1970s films include *The Missouri Breaks* (1976) opposite Marlon Brando, and *Going South* (1978), which he also directed. His performances combined raw emotion, dark humour, and a rebellious spirit, making him a key figure in the New Hollywood movement.

MOST ICONIC SCENE

One of Jack Nicholson's most gripping scenes in *Chinatown* is the emotionally charged climax where Jake Gittes tries to protect Evelyn and her daughter from Noah Cross. As Evelyn speeds away, shots are fired, and Jake rushes to the scene, only to witness a tragic ending. Nicholson's stunned, devastated expression as he's pulled away after his partner tells him, "Forget it, Jake. It's Chinatown," captures the film's haunting fatalism.

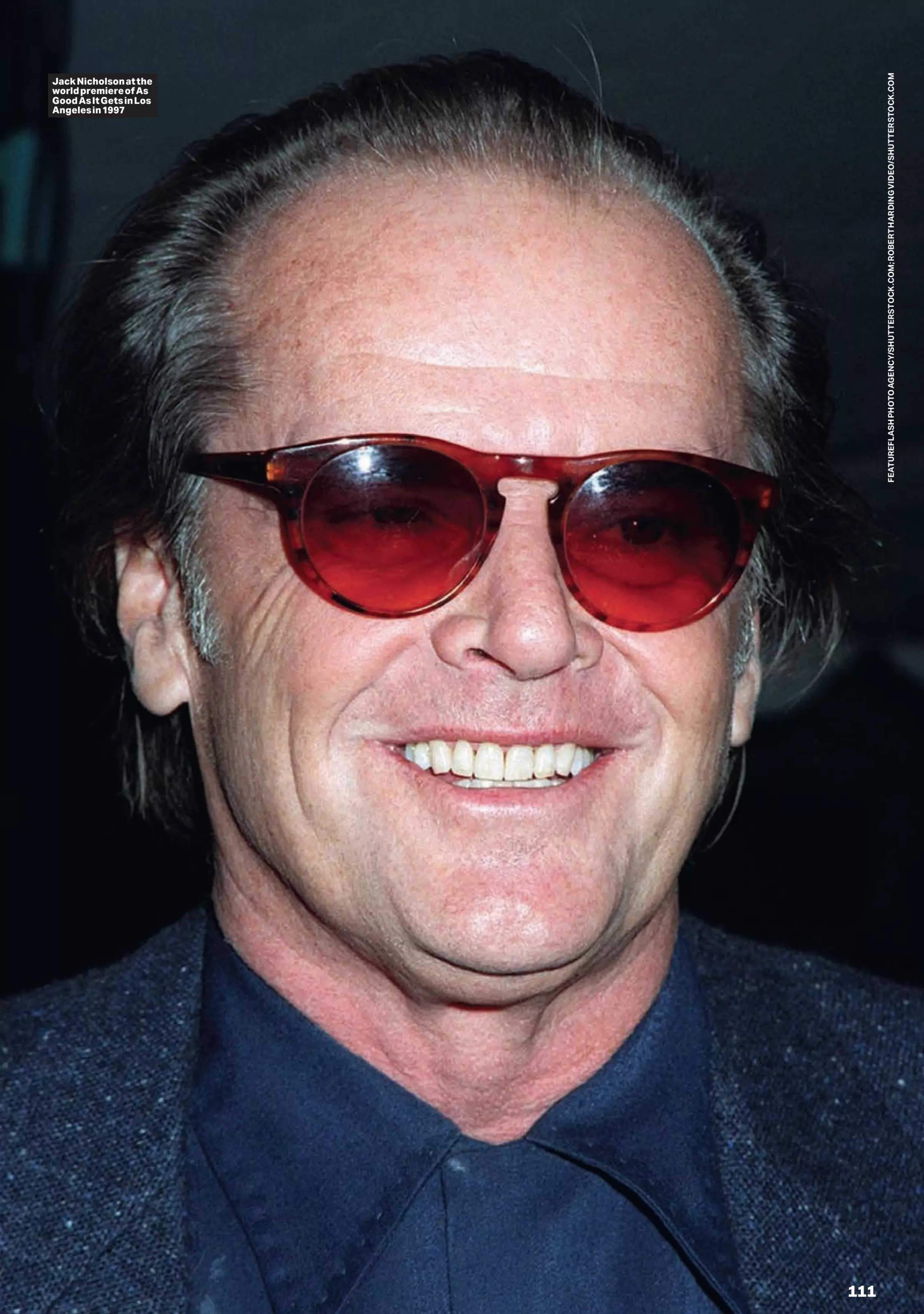
ICONIC LINE

Jack Nicholson's most powerful scene in *One Flew Over the Cuckoo's Nest* is when McMurphy tries to lift the heavy hydrotherapy console to break out of the hospital. Despite his failure, he defiantly says, "But I tried, didn't I? Goddamnit, at least I did that." The moment captures McMurphy's rebellious spirit and refusal to submit to oppressive authority. Nicholson delivers the line with raw determination, turning a physical failure into a moral victory. His performance is both heartbreaking and inspiring, embodying the film's core theme of individuality versus control. It's a defining moment that cements his character as a tragic hero.

BEST COSTUME

In *The Last Detail* Jack Nicholson's costume as Navy Signalman Billy "Badass" Buddusky reinforces his gritty, rebellious persona. Dressed in a regulation Navy pea coat, watch cap, and standard-issue uniform, Nicholson brings authenticity to the role of a hardened sailor escorting a young recruit to prison. The simplicity of the outfit highlights his working-class identity and rigid military structure, while his swagger and attitude give the uniform a rebellious edge. ●

Jack Nicholson at the world premiere of *As Good As It Gets* in Los Angeles in 1997



TWENTY GREAT FILM SOUNDTRACKS OF THE 1970S



SATURDAY NIGHT FEVER (1977) **BEE GEES & VARIOUS ARTISTS**

More than just a disco album, this soundtrack became a cultural phenomenon. Featuring hits like “Stayin’ Alive” and “Night Fever”, it propelled the Bee Gees to superstardom and crystallized disco’s place in mainstream pop. The album stayed at No. 1 for 24

weeks and redefined the synergy between film and music marketing.



STAR WARS: EPISODE IV - A NEW HOPE (1977) **JOHN WILLIAMS**

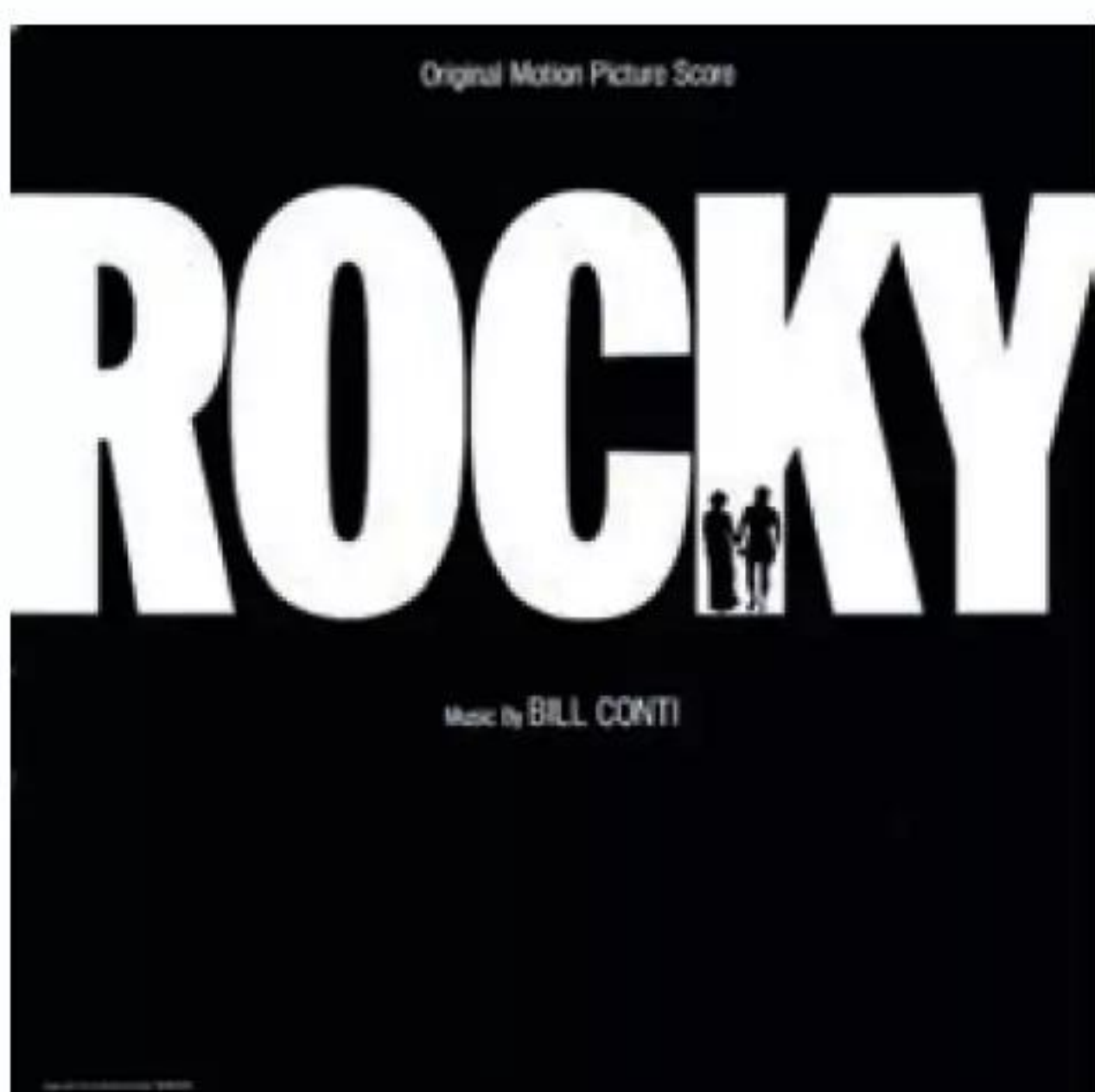
Williams brought back the grandeur of Golden Age Hollywood scores with a sweeping, operatic orchestral theme. His “Main Title” and “Binary Sunset” themes became instantly iconic. The score didn’t just enhance the film, it elevated the entire space opera

genre and inspired a resurgence of classical film scoring.



THE GODFATHER (1972) **NINO ROTA**

Rota’s melancholic “Love Theme” and mournful waltzes imbued the brutal story with an eerie sense of nostalgia and family tragedy. The music is operatic, elegant, and paradoxically romantic for such a violent narrative, enhancing the film’s mythic quality.



ROCKY (1976) **BILL CONTI**

Conti’s “Gonna Fly Now” became a motivational anthem and is now inseparable from the image of Rocky running up the Philadelphia Museum steps. The soundtrack is triumphal, energetic, and emotional, mirroring Rocky’s underdog journey and helping define sports movie scoring.



A CLOCKWORK ORANGE (1971) **WENDY CARLOS**

Using synthesized versions of Beethoven and Rossini, Carlos created a sonic landscape that was both beautiful and jarring. The Moog synthesizer gave the film a futuristic but classical feel, perfectly mirroring the film’s dystopian themes.



SUPER FLY (1972) **CURTIS MAYFIELD**

Far more than a typical blaxploitation soundtrack, Super Fly offers sharp social commentary on poverty, drugs, and systemic failure. Tracks like “Freddie’s Dead” and “Pusherman” are funky, politically charged, emotionally complex and often more critical than the film itself.



THE EXORCIST (1973) **VARIOUS ARTISTS (NOTABLY MIKE OLDFIELD’S “TUBULAR BELLS”)**

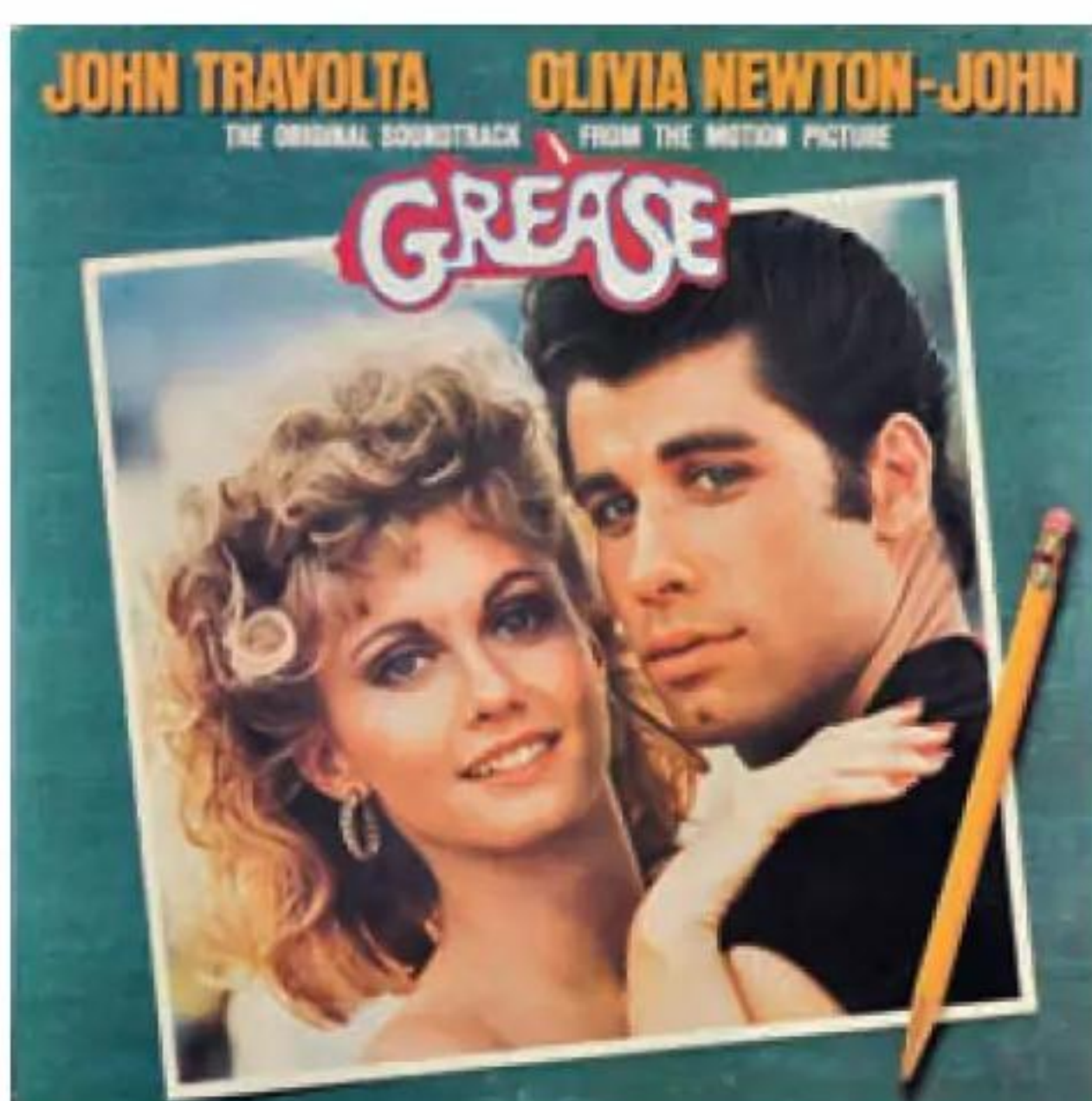
Though not originally composed for the film, Oldfield’s eerie instrumental became the unofficial theme for horror. Combined with Penderecki’s dissonant classical works, the soundtrack creates a deeply unsettling auditory

atmosphere.



APOCALYPSE NOW (1979) **CARMINE COPPOLA & FRANCIS FORD COPPOLA**

Psychedelic soundscapes, operatic cues, and The Doors’ “The End” contribute to a soundtrack that feels more like a descent into madness than a typical score. Haunting and immersive, it merges rock with abstract ambiance to reflect the chaos of war.



GREASE (1978) JOHN TRAVOLTA, OLIVIA NEWTON-JOHN & VARIOUS ARTISTS

This chart-topping album revived 1950s rock and roll with a '70s polish. Songs like "You're the One That I Want" and "Summer Nights" are infectious, defining a generation's image of youthful rebellion, romance, and dance.



TAXI DRIVER (1976) BERNARD HERRMANN

Herrmann's final score before his death is a moody, jazz-inflected noir masterpiece. The haunting saxophone theme reflects Travis Bickle's isolation and mental unravelling. It's one of the most atmospheric scores ever written for a psychological drama.



THE STING (1973) SCOTT JOPLIN (ARRANGED BY MARVIN HAMLISCH)

A period film set in the 1930s used ragtime piano, especially "The Entertainer" to whimsical and nostalgic effect. The clever, upbeat music offsets the film's con-man plot and was a surprise pop hit, decades after Joplin composed it.



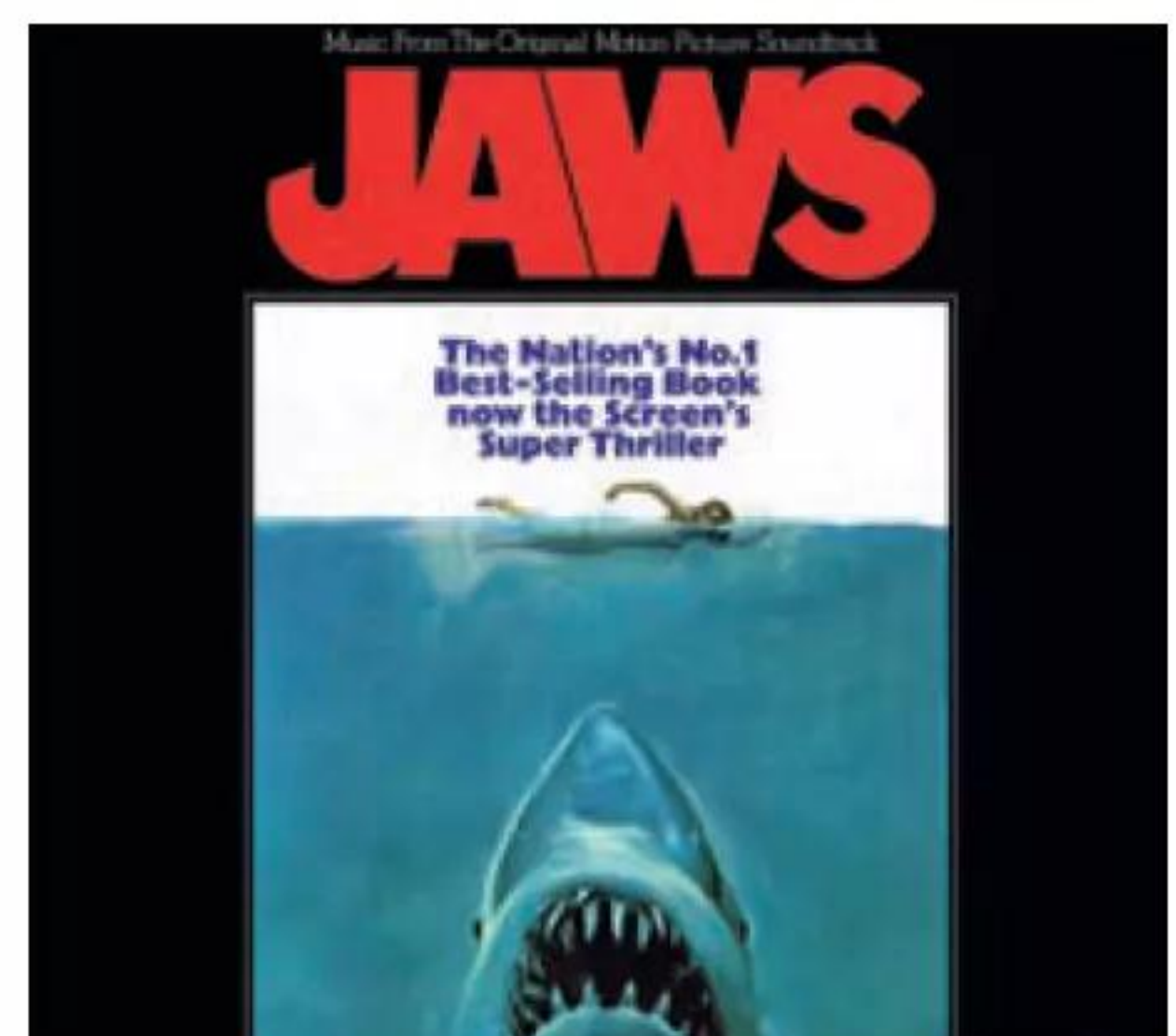
SHAFT (1971) ISAAC HAYES

The "Theme from Shaft" won an Academy Award and redefined the coolness factor in soundtracks. Blending funk, wah-wah guitar, and orchestration, Hayes elevated what could have been pulp into something iconic and trend-setting.



AMERICAN GRAFFITI (1973) VARIOUS ARTISTS

With over 40 early rock 'n' roll tracks, this soundtrack is more than background—it's a time machine. George Lucas used the music diegetically, often played on radios within scenes, helping cement this technique for future nostalgic films.



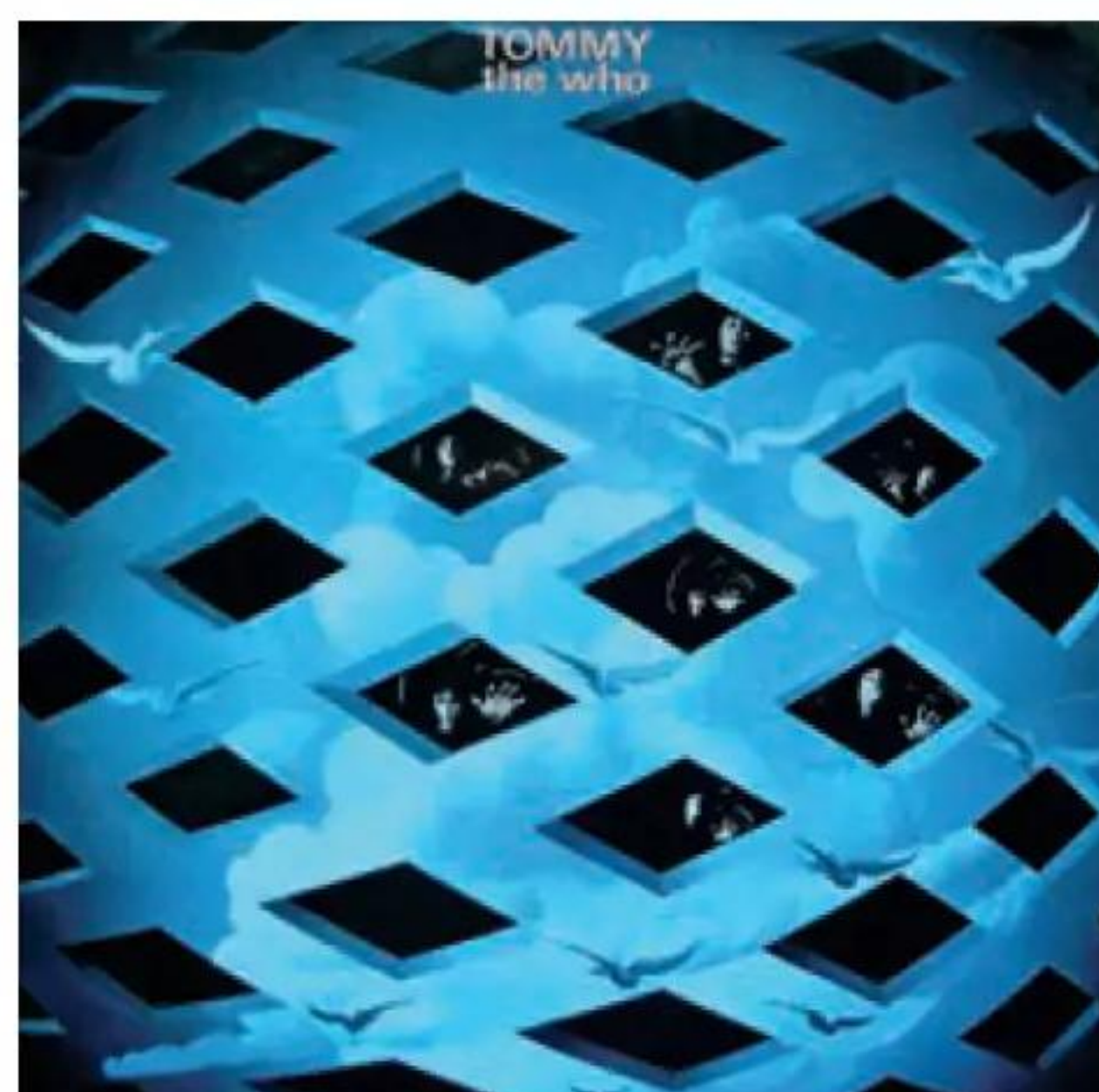
JAWS (1975) JOHN WILLIAMS

Two notes. That's all it took. Williams's minimalist approach created one of the most terrifying sound cues in film history. The rest of the score balances lush orchestration with suspense, enhancing Spielberg's pacing and tension.



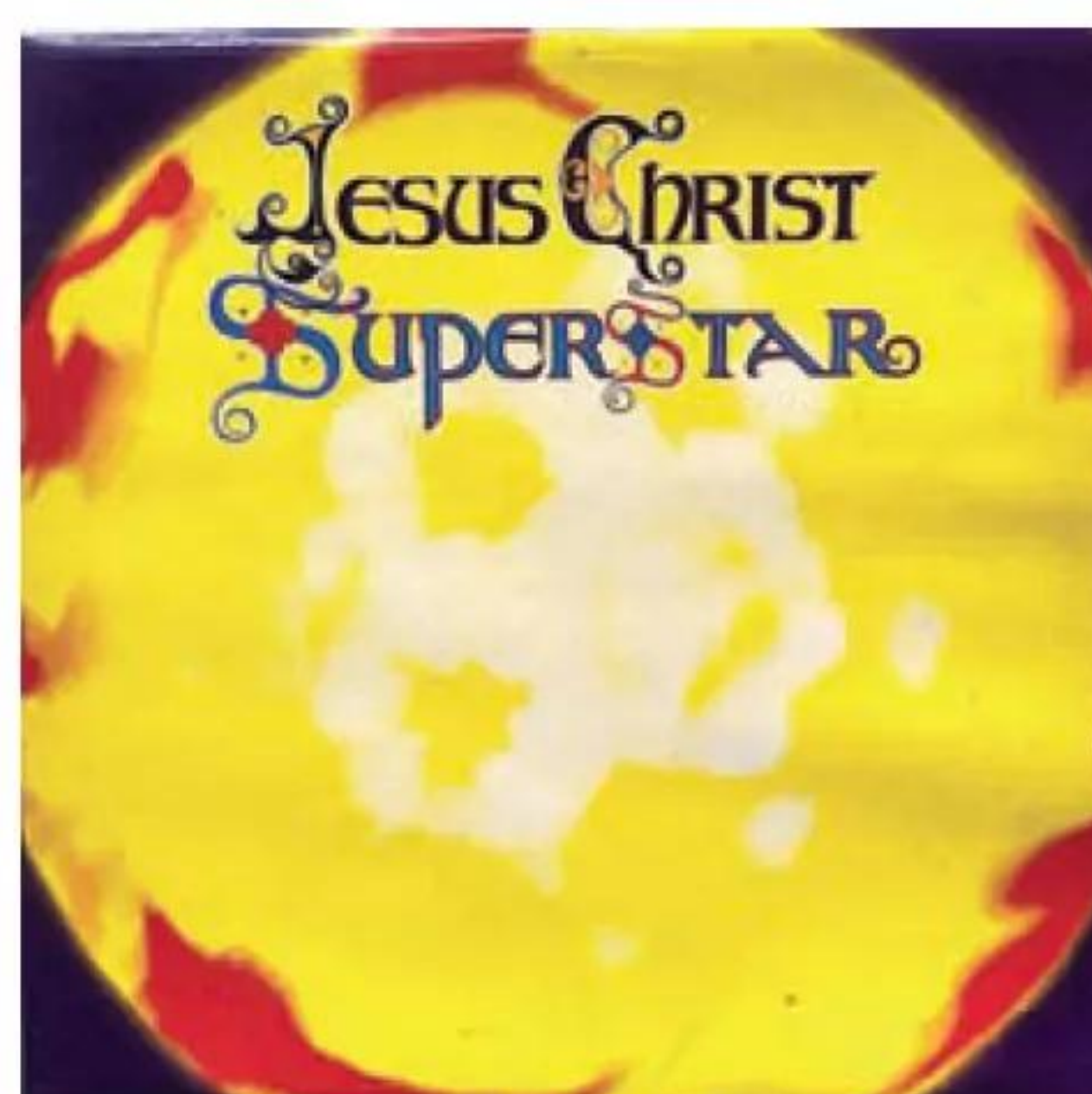
THE LAST WALTZ (1978) THE BAND & VARIOUS ARTISTS

Martin Scorsese's documentary of The Band's final concert is both a musical and emotional experience. With guest performances from Bob Dylan, Joni Mitchell, and Van Morrison, this soundtrack is a rich tapestry of Americana, rock, and soul.



TOMMY (1975) THE WHO

Adapted from the band's 1969 rock opera, Tommy brought musical storytelling to film in a psychedelic, sometimes surreal package. Highlights include "Pinball Wizard" and "See Me, Feel Me", blending narrative with rock experimentation.



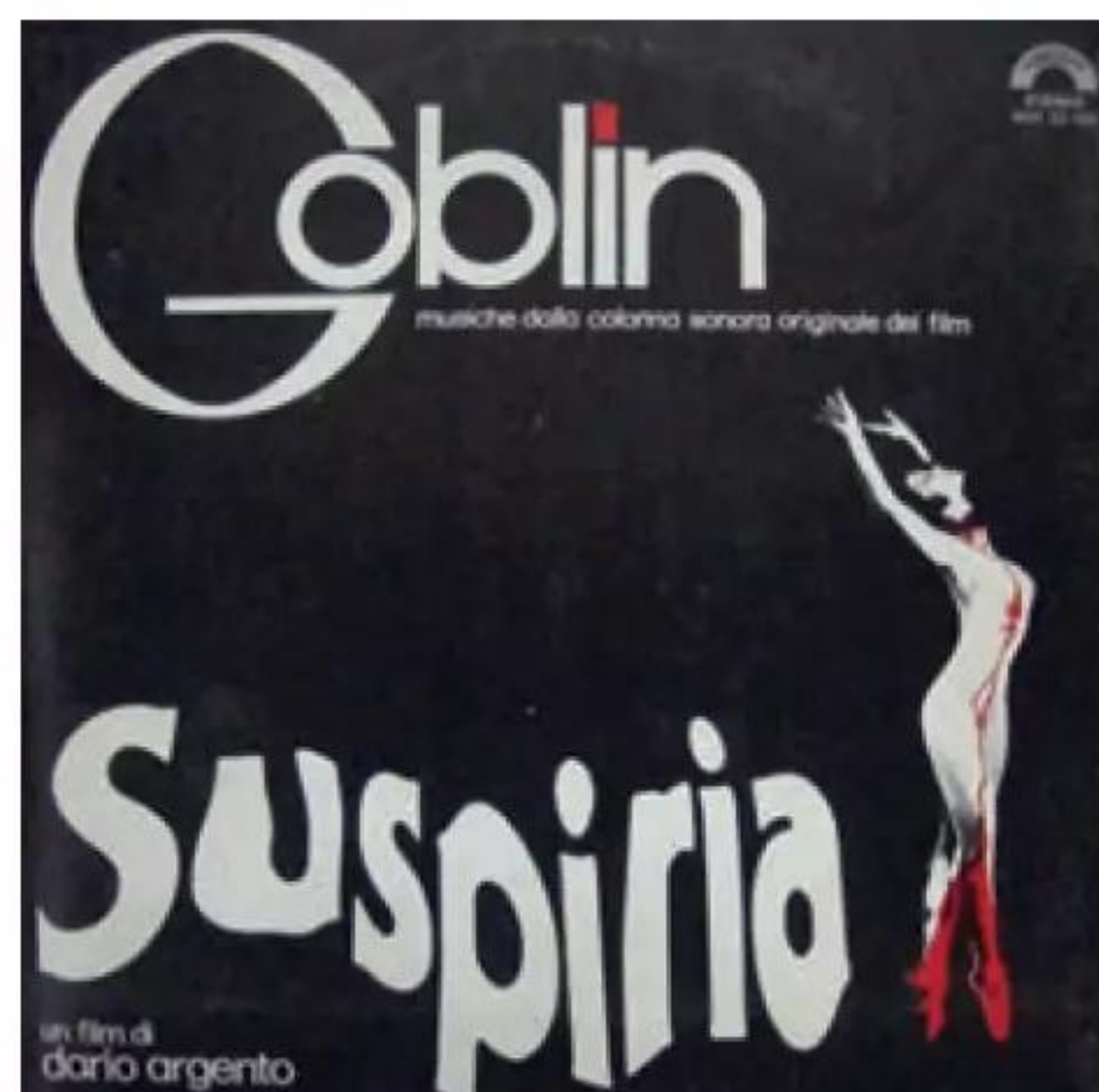
JESUS CHRIST SUPERSTAR (1973) ANDREW LLOYD WEBBER & TIM RICE

A bold reimagining of the passion story with rock guitars and modern sensibility. The music is powerful, emotional, and dynamic, capturing the countercultural energy of the early '70s while questioning institutional faith.



PHANTOM OF THE PARADISE (1974) PAUL WILLIAMS

A glam-rock horror musical hybrid that became a cult classic. Paul Williams's songs jump between genres, pop, glam, surf rock, reflecting the media-obsessed madness of the story. Over-the-top but undeniably catchy.



SUSPIRIA (1977) GOBLIN

Italian prog-rock band Goblin created one of the most nightmarish horror scores ever. The whispered vocals, jagged rhythms, and bizarre instrumentation add a fever-dream quality to Dario Argento's supernatural horror classic.



ALIEN (1979) JERRY GOLDSMITH

Goldsmith's sparse, often dissonant score builds cold dread. Using unusual orchestrations and sound design elements, the soundtrack enhances the isolation and existential horror of space, complementing the slow-burn terror of the film. ●

The Sound of a Decade

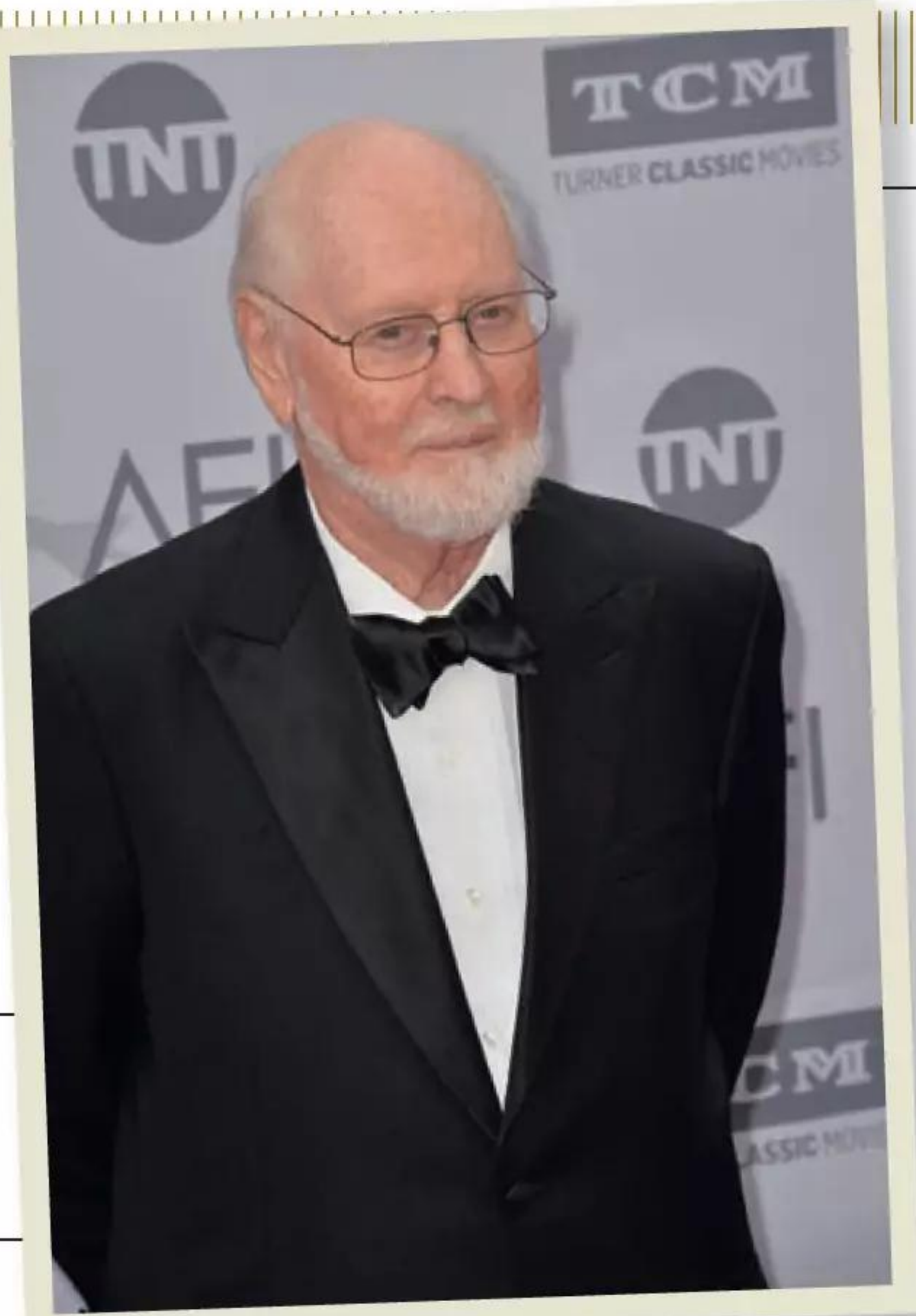
John Williams' Film Scores of the 1970s

THE 1970s marked a turning point in film music, and at the heart of that transformation stood composer John Williams. Known today as one of the most celebrated film composers in cinematic history, Williams' work during this decade helped redefine the role of music in film, bringing back the lush, symphonic style of Hollywood's Golden Age while innovating in ways that still influence film scoring today.

Williams' breakthrough came in 1975 with Steven Spielberg's *Jaws*. The film's suspenseful, two-note motif became a

cultural touchstone and demonstrated how minimalism, when used effectively, could

**“Williams’
breakthrough
came in 1975”**



evoke immense tension and fear. This score not only earned Williams his second Academy Award (his first was for *Fiddler on the Roof* in 1971), but also signalled his rise as a dominant force in film music.

Just two years later, Williams composed the score for George Lucas's *Star Wars* arguably one of the most iconic film scores of all time. Drawing heavily from the traditions of late-Romantic composers like Gustav Holst and

Richard Wagner, Williams created a sweeping, operatic sound that matched the epic scale of the film. The *Star Wars* main title theme, with its bold brass fanfare and soaring strings, redefined the science fiction genre and became synonymous with cinematic adventure.

In the same year, Williams also scored Spielberg's *Close Encounters of the Third Kind*, using innovative techniques including the use of a five-note musical motif as a form of communication with aliens. This creative integration of music into the story underscored Williams' ability to push the boundaries of what film scores could achieve. Toward the end of the decade, Williams continued his collaboration with Spielberg in *The Fury* and *1941* further showcasing his versatility across genres, from suspenseful thrillers to war-time comedies.

The 1970s solidified John Williams not only as a masterful composer but also as a key collaborator with visionary directors. His ability to combine memorable melodies, emotional depth, and dramatic timing helped elevate the cinematic experience for audiences and influenced generations of composers that followed. By the close of the decade, Williams had revived the full orchestral score as the dominant musical language in

Hollywood, paving the way for the blockbusters of the 1980s and beyond. His 1970s work remains a towering achievement in the history of film music. ●



Francis Ford Coppola and John Williams at Tribeca Film Festival

Three iconic 1980s John Williams Scores

RAIDERS OF THE LOST ARK (1981)

The adventurous and instantly recognizable “Raiders March” became a symbol of cinematic heroism.

E.T. THE EXTRA-TERRESTRIAL (1982)

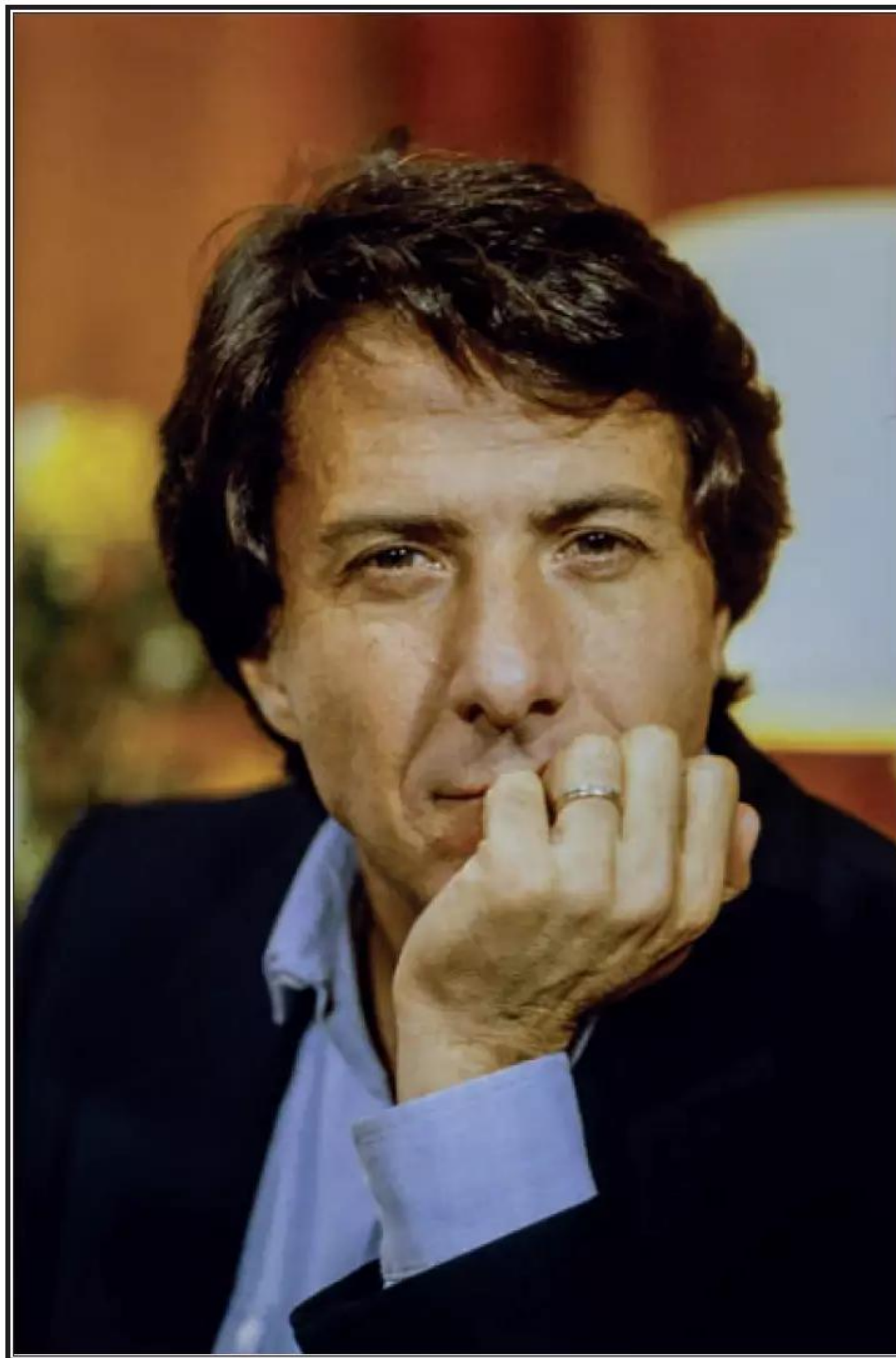
Emotional and whimsical, the soaring finale is one of his most beloved cues.

THE EMPIRE STRIKES BACK (1980)

Darker and more complex than the original *Star Wars*, introducing the iconic “Imperial March.”



THE **200** Greatest Films of the 1970s...ranked!



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