

VIFF Centre

1181 Seymour



The short
life & wild
times of the
New American
Cinema

From
July 15
Tickets & Passes
viff.org

RAGGED GLORY

SUMMER IN THE 70s

CLOCKWISE FROM TOP LEFT: Days of Heaven, The Exorcist, The Outlaw Josey Wales, All the President's Men, Carrie, The French Connection, Network, Super Fly, Deliverance



RAGGED GLORY SUMMER IN THE 70s

WHY DO WE WATCH—AND REWATCH—OLD MOVIES? (AND IF WE DON'T, WHY SHOULD WE?)

The first and most obvious answer is simply to indulge the pleasure of nostalgia. Times, people, places change, but the movies capture an indelible snapshot of their times.

And if we weren't around back then, Cinema remains our best time machine.

Then there's this: even if the movies don't change, we do.

A work of art we encounter in our 20s will speak to us differently in our 40s and 50s simply because our life experience informs what we are ready to see, hear, and comprehend. And part of that new perspective is bound up in hindsight; seeing the film in a historical context.

In the case of American movies of the 1970s, that context is crucial. It was a broken time.

America was at war in Vietnam and at war at home: young people were being drafted to fight and coming home in body bags. The leaders of the Civil Rights movement—Bobby Kennedy, MLK, Malcolm X—all murdered. The hippies were lost. Nixon prevailed on the backs of the silent majority, until the Watergate hearings exposed lies, paranoia, and dirty tricks at the centre of power.

Remarkably, the movies of the era express this national malaise with uncommon acuity.

If we date the rise of Hollywood as the epicentre of western cinema to the 1920s, then the 70s becomes the midpoint in the development of American cinema. Like America, the Hollywood system had broken down at the end of the 60s. The kind of movies that had worked to sustain the studios for decades weren't connecting any more. In a panic, and bowled over by the runaway hit *Easy Rider*, the industry turned over the keys to a younger generation, and "New Hollywood" was born.

These were the Movie Brats, kids who had grown up watching films obsessively, who had even been to film school, and who had been versed in French auteurism: the director as author.

What followed was an unprecedented—and unique—period of artistic freedom. Filmmakers like Francis Coppola, Martin Scorsese, William Friedkin and Robert Altman were able to make challenging, radical, potent films aimed at an intelligent, curious adult audience.

Granted, this was still predominantly a (white) boys' club. With only a handful of exceptions, women were still shut out, like Kay (Diane Keaton) at the end of *The Godfather*.

(Our season includes trailblazing films by women: *Wanda*, *The Heartbreak Kid*, *Old Boyfriends*, and *Girlfriends*.) Black audiences demanded and got a hearing (see *Shaft*, *Super Fly*, *Wattstax* and Charles Burnett's *Killer of Sheep*) but other minorities remained marginalized and were often derided on screen. Underground filmmaker John Waters laid the groundwork for what would become Queer Cinema, but in the 70s he was virtually on his own.

Nevertheless, for all its blind spots, the New Hollywood produced a breathtaking range of masterly movies, many of them interrogating the foundational cultural touchstones old Hollywood propagated. Revisionist westerns (*Pat Garrett and Billy the Kid*; *McCabe & Mrs Miller*), neo-noir detective thrillers (*Chinatown*; *Night Moves*) and anti-war war movies (*M*A*S*H*; *Deer Hunter*; *Apocalypse Now*) all point to the real import of the phrase "counter-culture."

Watching these movies now, we are struck by how they forge a cinematic language that is bold, critical, and engaged. They still have things to tell us about the way

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America is put together, holding up a mirror to the dysfunctional society we share. Giving the lie to the traditional happy ending, they're "feel-bad" films, cynical, despairing, but paradoxically progressive in that they compel us to question and consider alternative outcomes.






Compare and contrast today's escapist juvenilia. (That is another gift of time travel: it sheds light on the present.)

The Hollywood Renaissance of the 70s disappeared concurrently with Reaganism. Conglomerates wrested power back from the artists, and box office bonanzas like *Star Wars* marked the beginning of the blockbuster era.

Our series runs from July 15—Sept 4 and comprises just shy of seventy 70s films, from *M*A*S*H* (1970) to *Apocalypse Now* (1979), *Harold and Maude* (1971) to *Being There* (1979). Almost all the films show at least twice and on any given night you will find a couple of double bills to spark the conversation.

Tom Charity
VIFF CENTRE PROGRAMMER

RAGGEDGLORY • SUMMER IN THE 70s

SUN	MON	TUE	WED	THU	FRI	SAT
<div><p>Close Encounters of the Third Kind</p></div> <div>All Tickets \$10</div>					<div>15 JUL</div> <div>July 15: 70s Prices! All Tickets \$2.50</div> <div>Gimme Shelter •STU 6:00 PM Harold and Maude •VCT 6:40 PM The Last Movie •STU 8:00 PM M*A*S*H •VCT 9:00 PM</div>	<div>16</div> <div>Wanda •VCT 5:00 PM M*A*S*H •STU 6:00 PM A New Leaf •VCT 7:00 PM McCabe & Mrs Miller •STU 8:20 PM Klute •VCT 9:00 PM</div>
<div>17</div> <div>Harold and Maude •VCT 4:30 PM McCabe & Mrs Miller •STU 5:00 PM Five Easy Pieces •VCT 6:30 PM The Last Movie •STU 7:30 PM Two-Lane Blacktop •VCT 8:30 PM</div>	<div>18</div> <div>A New Leaf •STU 6:30 PM Badlands (35mm) •VCT 7:00 PM The Heartbreak Kid •STU 8:30 PM Gimme Shelter •VCT 9:00 PM</div>	<div>19</div> <div>Five Easy Pieces •STU 5:50 PM Klute •VCT 6:20 PM Two-Lane Blacktop •STU 7:50 PM The French Connection •VCT 8:40 PM</div>	<div>20</div> <div>The French Connection •STU 6:00 PM Silent Running •VCT 6:30 PM Wanda •STU 8:05 PM Dark Star •VCT 8:25 PM</div>	<div>21</div> <div>M*A*S*H •VCT 4:00 PM Harold and Maude •STU 6:00 PM Mystery Movie? •VCT 6:30 PM A New Leaf •STU 8:00 PM Mean Streets •VCT 8:50 PM</div>	<div>22</div> <div>Shaft •STU 6:30 PM The Godfather •VCT 7:00 PM Super Fly •STU 8:30 PM</div>	<div>23</div> <div>Silent Running •STU 5:15 PM The Godfather, Part II •VCT 7:00 PM Dark Star •STU 7:15 PM Silent Running •STU 8:55 PM</div>
<div>24</div> <div>Minnie and Moskowitz •VCT 4:00 PM Mean Streets •STU 6:00 PM Badlands (35mm) •VCT 8:30 PM</div>	<div>25</div> <div>Super Fly •STU 6:00 PM Shaft •STU 7:50 PM Wattstax •VCT 8:30 PM</div>	<div>26</div> <div>Minnie and Moskowitz •STU 5:30 PM Pat Garrett and Billy the Kid •VCT 6:30 PM Bring Me the Head of Alfredo Garcia •VCT 8:50 PM</div>	<div>27</div> <div>The Godfather •VCT 2:00 PM Deliverance •VCT 6:20 PM Fat City •VCT 8:30 PM</div>	<div>28</div> <div>The Godfather, Part II •VCT 2:00 PM Fat City •STU 6:00 PM The Long Goodbye •VCT 6:20 PM Deliverance •STU 8:00 PM Chinatown •VCT 8:30 PM</div>	<div>29</div> <div>A Woman Under the Influence •VCT 5:30 PM The Exorcist •VCT 8:40 PM</div>	<div>30</div> <div>American Graffiti •VCT 2:45 PM Nashville •VCT 7:00 PM</div>
<div>31</div> <div>Nashville •VCT 2:00 PM One Flew Over the Cuckoo's Nest •VCT 5:00 PM A Woman Under the Influence •VCT 7:40 PM</div>	<div>1 AUG</div> <div>The Exorcist •STU 7:30 PM American Graffiti •VCT 8:30 PM</div>	<div>2</div> <div>Chinatown •STU 6:00 PM One Flew Over the Cuckoo's Nest •VCT 7:40 PM The Long Goodbye •STU 8:30 PM</div>	<div>3</div> <div>Nashville •VCT 3:00 PM Bring Me the Head of Alfredo Garcia •STU 6:00 PM Charley Varrick •VCT 6:20 PM Pat Garrett and Billy the Kid •STU 8:10 PM The Taking of Pelham One Two Three •VCT 8:30 PM</div>	<div>4</div> <div>One Flew Over the Cuckoo's Nest •VCT 3:00 PM Night Moves •VCT 6:30 PM The Yakuza •VCT 8:30 PM</div>	<div>Apocalypse Now Final Cut</div> <div></div>	
<div>7</div> <div>Dog Day Afternoon •VCT 5:10 PM The Yakuza •STU 5:50 PM Network •VCT 7:40 PM</div>	<div>8</div> <div>Shampoo •VCT 6:20 PM Carrie •STU 8:00 PM Phantom of the Paradise •VCT 8:30 PM</div>	<div>9</div> <div>Network •VCT 4:20 PM Night Moves •STU 5:30 PM</div>	<div>10</div> <div>The Taking of Pelham One Two Three •VCT 1:30 PM Charley Varrick •VCT 3:35 PM The Parallax View •VCT 5:50 PM Carrie •STU 6:10 PM All the President's Men •VCT 8:00 PM Phantom of the Paradise •STU 8:15 PM</div>	<div>11</div> <div>Shampoo •STU 6:00 PM Mikey and Nicky •VCT 6:20 PM The Parallax View •STU 8:10 PM Taxi Driver •VCT 8:30 PM</div>	<div>12</div> <div>Taxi Driver •STU 5:50 PM The Outlaw Josey Wales •VCT 6:20 PM Blue Collar •STU 8:10 PM</div>	<div>13</div> <div>Taxi Driver •STU 6:10 PM Mikey and Nicky •STU 8:30 PM</div>
<div>14</div> <div>Close Encounters of the Third Kind •VCT 5:00 PM The Outlaw Josey Wales •STU 5:30 PM Invasion of the Body Snatchers •VCT 7:50 PM</div>	<div>15</div> <div>All the President's Men •VCT 5:50 PM Between the Lines •STU 8:10 PM Close Encounters of the Third Kind •VCT 8:30 PM</div>	<div>16</div> <div>Dog Day Afternoon •STU 5:50 PM Invasion of the Body Snatchers •STU 8:10 PM Between the Lines •VCT 8:30 PM</div>	<div>17</div> <div>Close Encounters of the Third Kind •VCT 2:00 PM</div>	<div>18</div> <div>The Late Show •STU 6:30 PM</div>	<div>19</div> <div>Desperate Living •STU 7:20 PM Dawn of the Dead •VCT 9:00 PM</div>	<div>20</div> <div>Blue Collar •STU 7:00 PM Saturday Night Fever •VCT 7:40 PM</div>
<div>21</div> <div>The Deer Hunter •VCT 2:00 PM Desperate Living •STU 8:20 PM Dawn of the Dead •VCT 9:00 PM</div>	<div>Harold and Maude</div> <div></div>	<div>23</div> <div>Girlfriends •VCT 6:20 PM Old Boyfriends (35mm) •VCT 8:10 PM</div>	<div>24</div> <div>The Deer Hunter •VCT 3:00 PM Saturday Night Fever •STU 7:50 PM</div>	<div>25</div> <div>The Killing of a Chinese Bookie •VCT 6:20 PM Saint Jack •VCT 8:30 PM</div>	<div>Two-Lane Blacktop</div> <div></div>	
<div>28</div> <div>Days of Heaven •VCT 4:00 PM Girlfriends •STU 4:20 PM Old Boyfriends (35mm) •VCT 6:10 PM Norma Rae •STU 6:30 PM</div>	<div>29</div> <div>The Killing of a Chinese Bookie •STU 6:20 PM All That Jazz •VCT 8:10 PM Saint Jack •STU 8:30 PM</div>	<div>30</div> <div>Breaking Away •VCT 6:00 PM Killer of Sheep •STU 6:30 PM Norma Rae •STU 8:20 PM</div>	<div>31</div> <div>All That Jazz •STU 6:00 PM Days of Heaven •VCT 6:30 PM Killer of Sheep •STU 8:40 PM</div>	<div>1 SEPT</div> <div>Being There •VCT 4:30 PM Apocalypse Now Final Cut •VCT 7:00 PM</div>	<div>2</div> <div>Apocalypse Now Final Cut •VCT 7:00 PM</div>	<div>3</div> <div>Being There •VCT 4:00 PM Apocalypse Now Final Cut •VCT 7:00 PM</div>
<div>4</div> <div>Apocalypse Now Final Cut •VCT 2:00 PM</div>	<div><div><div>TICKETS</div><div>PASSES</div></div><div>Adults \$10</div><div>VIFF+ Members \$99</div><div>VIFF+ Members \$70</div><div>July 15: 70s Prices! All Tickets \$2.50</div></div> <div>Tickets can be purchased in advance online at viff.org (up to 60 minutes before showtime) and also in person at our box office. Call 604.683.3456 for the latest info and listings. Double bill tickets are available in-person on the day of the screenings only.</div> <div>Refunds and exchanges for in-cinema tickets may be offered at the discretion of our box office. If you have made an error with your booking, please email info@viff.org.</div> <div>To attend films at the VIFF Centre, you must be 19 years of age or older. Exceptions may apply for films that have been rated by Consumer Protection BC.</div>					<div>Stay in the loop.</div> <div>See what's on now and get the latest Festival updates.</div> <div>Subscribe to VIFF News</div> <div></div> <div>Scan to subscribe</div>

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