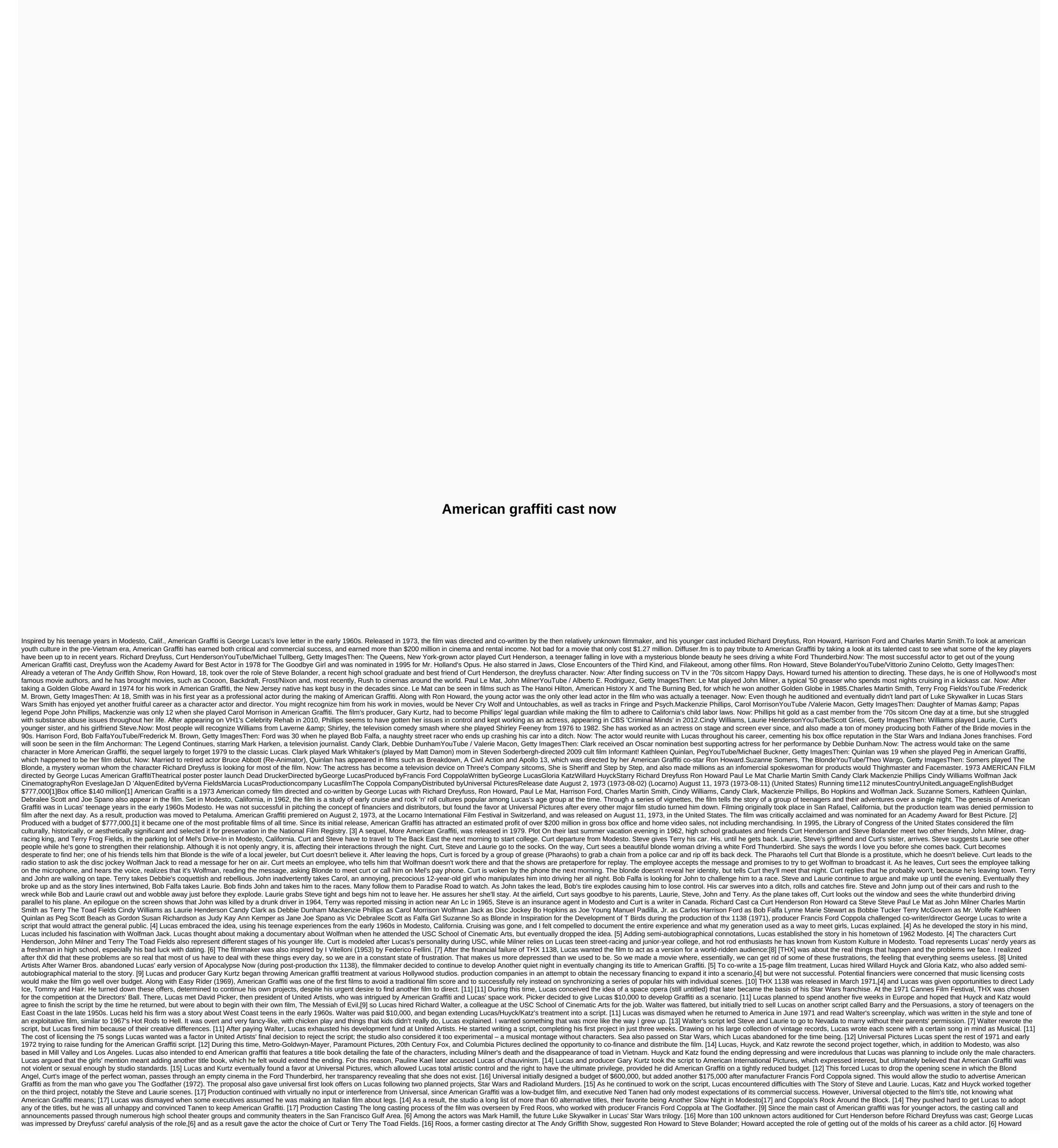
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later appeared as Richie Cunningham in the sitcom Happy Days. [18] Bob Balaban turned down Terry for fear of becoming a tipcast, a decision he later regretted. Charles Martin Smith, who, in his first year as a professional actor, has already appeared in two feature films, including The Culpepper Cattle Co. of 20th Century Fox and four
TV episodes, was eventually cast in the role. [19] Although Cindy Williams was cast as Laurie Henderson and enjoyed working with both Lucas and Howard, [20] the actress hoped to get the role of Debbie Dunham, who ended up going to Candy Clark. [9] Mackenzie Phillips, who portrays Carol, was only 12 years old, and under California
law, producer Gary Kurtz had to become her legal guardian during filming. [16] For Bob Falfa, Roos cast Harrison Ford, who then focused on a career in carpentry. Ford agreed to take over on the condition that he did not have to cut his own. The character has a flattop in the script, but eventually a compromise was reached whereby Ford
wore a Stetson to cover his hair. Producer Coppola encouraged Lucas to cast Wolfman Jack himself in a cameo appearance. George Lucas and I went through thousands of Wolfman Jack phone calls that were recorded with the audience, Jack reflected. The phone calls [heard on the shows] in the film and on the soundtrack were real
calls with real people. [17] Filming Although American Graffiti takes place in 1962, Lucas thought the city had changed too much in 10 years and initially chose San Rafael as its main filming location. [16] Filming began on June 26, 1972. However, Lucas soon became frustrated at the time it was necessary to the camera mounts to the
cars. [21] A key member of the production was also arrested for marijuana cultivation, [14] and, in addition to having already gone behind the filming caused it to local businesses, so withdrew permission to shoot beyond one day. [21] Petaluma, an
equally small town about 22 km north of San Rafael, was more cooperative, and American Graffiti moved there without missing a single day of filming for general filming, which he used to evoke as much of the desired location as possible in the finished film.
Filming in Petaluma began on June 28 and continued at a rapid pace. [21] Lucas imitated the cinematic style of film producer B Sam Katzman (Rock Around the Clock and Your Cheatin' Heart) in an attempt to save money and authenticated low-budget shooting methods. [16] In addition to Petaluma, other locations included Mel's Drive-In
in San Francisco, Sonoma, Richmond, Novato, and Buchanan Field Airport in Concord. [22] The freshhop dance was filmed in Gus Gymnasium, formerly known as Boys Gym, at Tamalpais High School in Mill Valley. [23] Several problems followed during filming; Paul Le Mat was sent to the hospital after an allergic reaction to the nuts. Le
Mat, Harrison Ford, and Bo Hopkins were pretending to be drunk most nights and every weekend, and they conducted climbing competitions at the top of the local Holiday Inn sign. An actor set fire to Lucas' motel room. Another night, Le Mat threw Richard Dreyfuss into a pool the day before he filmed his close-ups. Dreyfuss also
complained about the wardrobe Lucas chose for the character. Ford was kicked out of his motel room at the Holiday Inn. [24] In addition, two camera operators were nearly killed when they filmed the scene of the climate race on Frates Road, near Petaluma. [25] The main photograph ended on August 4, 1972. [22] The latest scenes of
the film, shot at Buchanan Field, feature a Douglas DC-7C airliner from Magic Carpet Airlines, which had previously been leased from the owner of Club America Incorporated by the rock band Grand Funk Railroad from March 1971 to June 1971. [23] [26] [27] Filmmaker Lucas considered covering tasks as the sole filmmaker, but gave up
on the idea. [16] Instead, he chose to film American Graffiti using two filmmakers (so he did in THX 1138) and no official photography director. Two cameras were used simultaneously in scenes involving conversations between actors in different cars, which led to significant savings in production time. [21] After CinemaScope proved to be
too expensive,[16] Lucas decided that American Graffiti should have a documentary sensation, so he filmed the film using Techniscope, a cheap way to film on 35 mm and using only half of the frame would provide a perfect wide-screen format that resembles 16 mm. Adding to the documentary feel
was Lucas Lucas's for cast to improvise scenes. He also used googs for the final cut, notably Charles Martin Smith getting on his scooter to meet Steve outside Mel's Drive-In. [28] Jan D'Alquen and Ron Eveslage were hired as filmmakers, but filming with Techniscope cameras brought lighting problems. As a result, Lucas sought help
from friend Haskell Wexler, who was credited as a visual consultant. [21] Editing Lucas wanted his wife, Marcia, to edit American Graffiti, but Universal CEO Ned Tanen insisted on hiring Verna Fields, who had just finished editing Steven Spielberg's Sugarland Express. [29] Fields worked on the first rough cut of the film before she left to
resume work on What's Up, Doc? After Fields' departure, Lucas struggled to edit the structure of the film's story. He originally wrote the script, so that the four (Curt, Steve, John and Toad) were always presented in the same sequence (an ABCD plot structure). The first cut of American Graffiti was three and a half hours, and to reduce the
film to a more manageable two hours, many scenes had to be cut, shortened, or combined. As a result, the structure of the film became increasingly weak and did not join Lucas' original ABCD presentation. [28] Lucas completed his final part of American Graffiti, which lasted 112 minutes, in December 1972. [30] Walter Murch helped
Lucas in post-production for audio mixing and sound design purposes. [28] Murch suggested that Wolfman Jack's radio show be the backbone of the film. The Wolfman was an ethereal presence in young people's lives, said producer Gary Kurtz, and it was that quality that I wanted and got in the picture. [31] Soundtrack Main article: 41
Original Hits from the Soundtrack of American Graffiti The choice of music was crucial to the mood of each scene – it is diegetic music that the characters themselves can hear and therefore becomes an integral part of the action. [32] George Lucas had to be realistic about the complexity of copyright authorization, though, and suggested
a number of alternative pieces. Universal wanted Lucas and producer Gary Kurtz to hire an orchestra for lookalikes. The studio eventually proposed a flat deal that offered each music publisher the same amount of money. This was acceptable to most companies representing Lucas' first choices, but not to RCA, with the consequence that
Elvis Presley is visibly absent from the soundtrack. [12] The removal of music licensing rights cost approximately \$90,000,[31] and as a result, there was no money left for a traditional film score. We used the absence of music and sound effects to drama, Lucas explained later. [30] An album with the film's soundtrack, 41 Original Hits from
the Soundtrack of American Graffiti, was released by CHEW Records. The album contains all the songs used in the film (with by Gee de Crows, which was subsequently included on a second soundtrack album), featured in the order in which they appeared in the film. Receiving press Despite unanimous praise on a January 1973
screening test attended by universal executive Ned Tanen, the studio said Lucas had wanted to re-edit his original cut by American Graffiti. [30] Producer Coppola sided with Lucas against Tanen and Universal, offering to buy the film from the studio and reimburse him for the \$775,000 (equivalent to \$4.7 million in 2019)[33] cost to make
it. [22] 20th Century Fox and Paramount Pictures made similar offers to the studio. [5] Universal declined these offers and told Lucas that they planned for William Hornbeck to re-edit the film. [34] When Coppola's The Godfather won the Academy Award for Best Picture in March 1973, Universal broke down and agreed to cut only three
scenes (about four minutes) from Lucas's cut — a meeting between Toad and a fast-talking car salesman, an argument between Steve and his former teacher, Mr. Croot., on his socks, and an effort by Bob Falfa to serenade Laurie with Some Enchanted Evening — but decided that the film was only suitable for release as a television film.
[22] However, various studio employees who saw the film began to talk about it, and its reputation grew from mouth to mouth. [22] The studio dropped the idea of TV and began to organize a limited release in selected theaters in Los Angeles and New York. [10] Universal Presidents Sidney Sheinberg and Lew Wasserman heard of the
praise the film garnered in LA and New York, and the marketing department boosted its promotional strategy for him, [10] investing an additional \$500,000 (equivalent to \$2.9 million in 2019)[33] in marketing and promotion. [5] The film was released in the United States on August 11, 1973, [1] to sleep at the hit reception. [35] The film cost
just \$1.27 million (equivalent to \$7.8 million in 2019)[33] to produce and market, but generated gross box office revenue of more than \$55 million worldwide (equivalent to \$317 million in 2019).
with Dolby sound[37][38] and earned an additional \$63 million (equivalent to \$247 million in 2019), [33] which brought total revenue for the two releases to \$118 million (equivalent to \$463 million in 2019).
also included these scenes. [22] The date of John Milner's death was also changed from June 1964 to December 1964 to December 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June 1964 to December 1964 to Milner's death was also changed from June
regretted not funding the film himself. Lucas recalled: He would have made \$30 million (equivalent to \$173 million in 2019)[33] of that deal. He's never been over it, and he's still hitting himself. [34] It was the 13th highest-grossing film of all time in 1977[35] and, adjusted for inflation, is currently the 43rd highest. [39] By 1990, American
Graffiti had earned more than \$200 million (equivalent to \$391 million in 2019)[33] in gross box office and home video sales. [5] In December 1997, Variety reported that the film earned an additional \$55.13 million in rent (equivalent to \$88 million in 2019). [33] Universal Studios released the film on DVD in September 1998,[41] and once
again as a double film with More American Graffiti (1979) in January 2004. [42] Apart from the four minutes originally erased from Lucas' original cut, the only major change in the DVD version is the main sequence of the title, in particular the background of the sky for Mel's Drive-In, which was reworked by ILM. Universal released the film
on Blu-ray with a new digitally remastered image, supervised by George Lucas on May 31, 2011. [43] [44] The critical American Graffiti reception received widespread critical acclaim. Based on 52 reviews collected by Rotten Tomatoes, 96% of critics enjoyed the film with an average score of 8.51/10. Consensus says: One of the most
influential of all teen movies, American Graffiti is a funny, nostalgic and bittersweet look at a group of high school graduates recent last days of innocence. [45] Roger Ebert gave the film four stars and praised it for being not only a great film, but also a brilliant work of historical fiction; no sociological treatise could duplicate the success of
the film in the exact memory of being alive in that cultural moment. [46] Gene Siskel gave three and a half out of four stars, writing that although the film suffered an exaggeration of nostalgia, especially in terms of a soundtrack so overfilled that it amounted to one of those gold-oldie TV blurbs, it was still well made, it performed moments of
genuine emotion and offered a socks (hop) full of memories. [47] Vincent Canby of The New York Times wrote: American Graffiti is a film so funny, precise, so controlled and effective in its narrative that it will be praised at the point where it sees it to be an anticlimax. [48] Variety's A.D. Murphy considered American Graffiti to be a living
recall of teenage attitudes and morals, recounted with remarkable empathy and compassion through an extremely talented cast of unknown actors. [49] Charles from The New York Times called it a masterfully executed film that deeply affects. [50] Jay Cocks of Time magazine wrote that American Graffiti reveals a new depth of welcome
Few films have shown quite well the desire, sadness, ambitions and small defeats of a generation of young Americans. [51] Pauline Kael of The New Yorker was less enthusiastic, writing that the film fails to be nothing more than a warm, beautiful, draggy comedy, because there is nothing to support the style. The images are not as
visually striking as they would be if only there was a mind behind them; the film has no resonance, except from the jukebox sound and strange, nocturnal jukebox look. She also noted with contempt that the epilogue did not bother to mention the fate of any of the female characters. [52] Dave Kehr, writing in Chicago Reader, called the film
a brilliant work of folk art that redefined nostalgia as a marketable commodity, while establishing a new narrative style. [53] American Graffiti themes feature several characters who are going through an advanced age, such as decisions to go to college or live in a small town. [9] The 1962 setting is nearing the end of an era in American
society and pop culture. The musical background of the early 1960s also connects the early years of rock 'n' roll from the mid to the late 1950s (i.e. Bill Haley & American Pie and the 1970s revival of 1950s movies and oldies
drew a parallel during filming and the ancients. The setting was also before the outbreak of the Vietnam War and the assassination of John F. Kennedy[9] and before the peak years of the counterculture movement. American Graffiti evokes mankind's relationship with machines, especially the elaborate number of hot rods - it was called a
classic film, representative of the importance of the automobile to American Graffiti was nominated for an Academy
Award for Best Picture, but lost to The Sting. Other nominations for the 46th Academy Award were Best Director (George Lucas), Best Supporting Actress (Candy Clark) and Best Cinematography Editing (Verna Fields and Marcia Lucas). [55] The film won the award for
Best Film (Music or Comedy) at the 31st Golden Globe Awards, while Paul Le Mat won The Most Promising Newcomer. Lucas was nominated for Best Director, and Richard Dreyfuss was nominated for Best Director, and Richard Dreyfuss was nominated for Best Director.
Supporting Actress, [57] Lucas for the Directors Guild of America Award for Outstanding Directing, [58] and Lucas, Huyck, and Katz by the Writers Guild of America for Best Original Comedy. [34] The film is recognized by American Film Film in these lists: 1998: AFI's 100 Years 100 Movies - #77[59] 2000: AFI's 100 Years 100 Laughs
- #43[60] 2007: AFI's 100 Years 100 Movies (10th anniversary edition) – #62[61] Internet commentator MaryAnn Johanson acknowledged that American Graffiti rekindled the interest of audiences and entertainment in the 1950s and influenced other films, such as The Lords of Flatbush (1974) and Cooley High (1975)
and the TV series Happy Days. [62] Along with other Films of the New Hollywood era, American Graffiti is often cited for helping to give birth to the summer blockbuster. [63] The film's success made George Lucas an instant millionaire. He gave a sum of the film's profits to Haskell Wexler for his visual consulting aid during filming, and to
Wolfman Jack for inspiration. Lucas' net worth was now \$4 million, and he set aside an independent \$300,000 fund for his much-cherished space opera project, which will eventually become the basis for Star Wars (1977). [22] The financial success of graffiti gave Lucas opportunities to establish a more elaborate development for
Lucasfilm, Skywalker Sound and Industrial Light & Samp; Magic. [36] Based on the success of the 1977 revival, Universal began production for the sequel More American Graffiti (1979). [5] Lucas and writers Willard Huyck and Gloria Katz later collaborated on Radioland Murders (1994), also released by Universal Pictures, for which Lucas
was executive producer. The film features characters intended to be curt and Laurie Henderson's parents, Roger and Penny Henderson. [36] In 1995, American Graffiti was considered culturally, historically, or aesthetically significant by the United States Library of Congress and was selected for preservation in the National Film Registry.
[64] In 1997, the city of Modesto, California, honored Lucas with a statue dedicated to American graffiti at George Lucas Plaza. [4] Director David Fincher credited American Graffiti as a visual influence to Fight Club (1999). [65] Lucas's Star Wars: Episode II – Attack of the Clones (2002) contains references to the film. The yellow
speedster that Anakin Skywalker and Obi-Wan Kenobi use to track the bounty hunter, Zam Wesell, relies on John Milner's yellow deuce coupe, [66] while Dex's Diner recalls Mel's Drive-In. [67] Adam Savage and Jamie Hyneman conducted the rear axle experiment on January 11, 2004, the episode of MythBusters. [68] Given the
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