

Storytelling In The New Hollywood

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Thompson then demonstrates in detail how classical narrative techniques work in ten box-office and critical successes made since the New Hollywood began in the 1970s: *Tootsie*, *Back to the Future*, *The Silence of the Lambs*, *Groundhog Day*, *Desperately Seeking Susan*, *Amadeus*, *The Hunt for Red October*, *Parenthood*, *Alien*, and *Hannah and Her Sisters*. In passing, she suggests reasons for the apparent slump in quality in Hollywood films of the 1990s.

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The 1970s, Berliner says, marks Hollywood's most significant formal transformation since the conversion to sound film and is the defining period separating the storytelling modes of the studio era and contemporary Hollywood. New Hollywood films deviate from classical narrative norms more than Hollywood films from any other era or movement.

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~~New Hollywood — Wikipedia~~

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Storyline. *Storytelling* is comprised of two separate stories set against the sadly comical terrain of college and high school, past and present. Following the paths of its young hopeful/ troubled characters, it explores issues of sex, race, celebrity and exploitation Written by Fine Line Features. Plot Summary | Plot Synopsis.

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~~Storytelling (2001) — IMDb~~

With wholesale cast changes every two years and a heavy reliance on episodic storytelling, *The Crown* is built to defy calcification. But the new season feels even fresher than the previous one ...

~~'The Crown' Season 4: TV Review | Hollywood Reporter~~

The superior storytelling format to me at this time is the limited series. I'm talking about shows that have 6-10 episodes every year or two and call it quits after three or four seasons.

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