

# MARTIN SCORSESE THE FIRST DECADE

Mary Pat Kelly

Introduced by Francis Ford Coppola and Michael Powell

# Martin Scorsese The First Decade

**Philip C. DiMare**



## **Martin Scorsese The First Decade:**

**Martin Scorsese, the First Decade** Mary Pat Kelly,1980      Martin Scorsese, the First Decade Mary Pat Kelly,1980

**Martin Scorsese's America** Ellis Cashmore,2013-05-08 For over four decades Martin Scorsese has been the chronicler of an obsessive society where material possessions and physical comfort are valued where the pursuit of individual improvement is rewarded and where male prerogative is respected and preserved Scorsese has often described his films as sociology and he has a point his storytelling condenses complex information into comprehensible narratives about society In this sense he has been a guide through a dark world of nineteenth century crypto fascism to a fetishistic twentieth century in which goods fame money and power are held to have magical power Author of *Tyson Nurture of the Beast* and *Beckham* Ellis Cashmore turns his attention to arguably the most influential living film maker to explore how Scorsese envisions America Greed manhood the city and romantic love feature on Scorsese s landscape of secular materialism They are among the themes Cashmore argues have driven and inform Scorsese s work This is America as seen through the eyes of Martin Scorsese and it is a deeply unpleasant place Cashmore s book discloses how collectively Scorsese s films present an image of America It s an image assembled from the perspectives of obsessive people whether burned out paramedics compulsive entrepreneurs tortured lovers or celebrity fixated comedians It s collected from pool halls taxicabs boxing rings and jazz clubs It s an image that s specific yet ubiquitous It is Martin Scorsese s America      *Mean Streets* Demetrios

Matheou,2023-10-05 *Mean Streets* was Martin Scorsese s third feature film and the one that confirmed him as a major new talent On its premiere at the New York Film Festival in 1973 the critic Pauline Kael hailed the film as a true original of our period a triumph of personal film making The tale of combative friends and small time crooks is set amid the bars pool halls tenements and streets of Manhattan s Little Italy Scorsese has said of his childhood neighbourhood its very texture was interwoven with organised crime and this quality would dramatically inform the tone and restless energy of his seminal film *Demetrios* Matheou s insightful study considers *Mean Streets* production history in the context of the New Hollywood period of American cinema noting also the key roles played by John Cassavetes and Roger Corman He analyses the importance of Scorsese s background to the film s characters and themes including preoccupations with guilt redemption and criminal subcultures the development of the director s film making process and signature style the way in which he both drew upon and invigorated the crime genre his relationship with emerging stars Robert De Niro and Harvey Keitel and the film s reception and legacy Matheou argues that while *Taxi Driver* 1976 and *Raging Bull* 1980 are regarded as Scorsese s greatest films of the period *Mean Streets* is the more influential achievement With it Scorsese not only paved the way for a new kind of crime movie not least his own *GoodFellas* 1990 but also inspired generations of independently minded film makers

*Scorsese by Ebert* Roger Ebert,2010-10-21 Roger Ebert wrote the first film review that director Martin Scorsese ever received for 1967 s *I Call First* later renamed *Who s That Knocking at My Door* creating a lasting bond that made him one of

Scorsese's most appreciative and perceptive commentators Scorsese by Ebert offers the first record of America's most respected film critic's en *Spielberg: The First Ten Years* Laurent Bouzereau, 2023-10-24 In the first ten years of his career Steven Spielberg directed some of the most influential and beloved films in cinema history Movies such as Jaws Close Encounters of the Third Kind Raiders of the Lost Ark and E T The Extra Terrestrial introduced audiences to the modern blockbuster and cemented Spielberg as a monumental figure in pop culture Through exclusive imagery and unparalleled insight from Spielberg's longtime documentarian Laurent Bouzereau this deluxe volume explores how a young filmmaker reinvented American cinema within just ten years Featuring a fresh perspective on films including Duel The Sugarland Express Jaws Close Encounters of the Third Kind 1941 Raiders of the Lost Ark and E T The Extra Terrestrial this book is an essential exploration of an iconic filmmaker's early career **The Passion of Martin Scorsese** Annette Wernblad, 2014-01-10 From his earliest shorts to his recent feature films The Departed and Shutter Island this book offers an in depth analysis of the deepest archetypal themes symbols and structures in Martin Scorsese's entire body of work It examines each of Scorsese's films as a mythological journey through which the main character is offered an opportunity for psychological and spiritual enlightenment focusing especially on how each character is led to recognize accept and embrace his or her flawed traits The book also explores the ways in which Scorsese's films incite extreme reactions and strike deep chords within his viewers particularly by speaking the language of the unconscious and forcing readers to examine their own hidden flaws Mythologies of Violence in Postmodern Media Christopher Sharrett, 1999 This anthology examines a number of issues related to violence within the media landscape Violence has been a topic of continued concern within American culture and society Although there have been numerous sociological and historical studies of violence and its origins there is relatively little systematic analysis of violence within media representation even as this issue becomes preeminent within public discourse This anthology examines a number of issues related to violence within the media landscape using various methodologies to suggest the implications of the increasing obsession with violence for postmodern civilization The Blood Poets: Millennial blues : from Apocalypse now to The matrix Jake Horsley, 1999 This thought provoking and insightful study of 40 years of American violent cinema ties together the multiple disciplines of psychology criminology censorship and anthropology The study is divided into two volumes Volume 1 American Chaos From Touch of Evil to The Terminator and Volume 2 Millennial Blues From Apocalypse Now to The Matrix Horsley raises a new dialogue between scholars and movie buffs as readers struggle to find their own answers to the connection between the need to portray and the need to watch violent films *Gangster Priest* Robert Casillo, 2006-01-01 Widely acclaimed as America's greatest living film director Martin Scorsese is also some argue the pre eminent Italian American artist Although he has treated various subjects in over three decades his most sustained filmmaking and the core of his achievement consists of five films on Italian American subjects Who's That Knocking at My Door Mean Streets Raging Bull GoodFellas and Casino as well as the documentary

Italianamerican In Gangster Priest Robert Casillo examines these films in the context of the society religion culture and history of Southern Italy from which the majority of Italian Americans including Scorsese derive Casillo argues that these films cannot be fully appreciated either thematically or formally without understanding the various facets of Italian American ethnicity as well as the nature of Italian American cinema and the difficulties facing assimilating third generation artists Forming a unified whole Scorsese s Italian American films offer what Casillo views as a prolonged meditation on the immigrant experience the relationship between Italian America and Southern Italy the conflicts between the ethnic generations and the formation and development of Italian American ethnicity and thus identity on American soil through the generations Raised as a Catholic and deeply imbued with Catholic values Scorsese also deals with certain forms of Southern Italian vernacular religion which have left their imprint not only on Scorsese himself but also on the spiritually tormented characters of his Italian American films Casillo also shows how Scorsese interrogates the Southern Italian code of masculine honour in his exploration of the Italian American underworld or Mafia and through his implicitly Catholic optic discloses its thoroughgoing and longstanding opposition to Christianity Bringing a wealth of scholarship and insight into Scorsese s work Casillo s study will captivate readers interested in the director s magisterial artistry the rich social history of Southern Italy Italian American ethnicity and the sociology and history of the Mafia in both Sicily and the United States **Historical**

**Dictionary of Irish Cinema** Roddy Flynn,Tony Tracy,2019-08-09 From capsule descriptions assessments of individual feature films to extended essays on areas such as Irish animation short film experimental film and documentary production along with discussion of a wide range of key creative and administrative personnel the Dictionary combines a breath of existing scholarship with extensive new information and research carried out especially for this volume It is the definitive guide to Irish cinema in the 21st century This second edition of Historical Dictionary of Irish Cinema contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on key Irish actors directors producers and other personnel from over a century of Irish film history This book is an excellent resource for students researchers and anyone wanting to know more about Irish Cinema *Caravaggio in Film and Literature* Laura Rorato,2017-07-05 Although fictional responses to Caravaggio date back to the painter s lifetime 1571 1610 it was during the second half of the twentieth century that interest in him took off outside the world of art history In this new monograph the first book length study of Caravaggio s recent impact Rorato provides a panoramic overview of his appropriation by popular culture The extent of the Caravaggio myth and its self perpetuating nature are brought out by a series of case studies involving authors and directors from numerous countries Italy Great Britain America Canada France and Norway and literary and filmic texts from a number of genres from straightforward tellings of his life to crime fiction homoerotic film and postcolonial literature **The Lost Decade** Chris Horn,2023-10-19 Provides an analysis of Hollywood from a fresh viewpoint that shows the careers of Robert Altman Francis Coppola William Friedkin and others in the 1980s as far from

conforming to a monolithic pattern of decline but rather as diverse and complex responses to political and industrial changes. The 1980s are routinely seen as the era of the blockbuster and of Reaganite entertainment, whereas the dominant view of late 1960s and early 1970s American film history is that of a Hollywood Renaissance, a relatively brief window of artistry based around a select group of directors. Yet key directors associated with the Renaissance period remained active throughout the 1980s and their work has been obscured or dismissed by a narrow singular model of American film history. This book deals with industrial contexts that conditioned these directors' ability to work creatively, but it is also very much about the analysis of individual films, bringing to light a range of unheralded work from the visual experimentation of *One from the Heart* (Coppola, 1981) to the experimental production contexts of *Secret Honor* (Altman, 1984) and the stylistic leanings of *To Live and Die in L.A.* (Friedkin, 1985). Behind the homogenous picture of the decline of the auteur in 1980s American cinema are films and careers that merit greater attention, and this book offers a new way to perceive individual films, American film history, and the viability of sustained authorial creativity within post-studio era Hollywood.

*The Last Waltz of The Band* (Neil Minturn, 2005). For Vol. 2 of the series CMS Sourcebooks in American Music, Neil Minturn acknowledges the phenomenon of rock and roll with a serious examination of Martin Scorsese's film *THE LAST WALTZ* (1978), the celebrated rockumentary that so artfully captured for posterity the final performance of The Band. From 1861 to 1976, this partnership of one American and four Canadians produced an impressive body of popular song in the rock idiom. Between 1961 and 1976, joining its members for their farewell performance are a variety of guests who, like The Band itself, reflected the rich array of traditions that have nourished rock and roll since its emergence. Minturn approaches the substance of the performances and the film itself in terms of intimacy and tradition. He presents the San Francisco concert as a summation of an extraordinary musical journey and prefaces his scene-by-scene analysis with a cogent introduction to documentary filmmaking. Selected performances are discussed in detail.

*The Italian 100* (Stephen J. Spignesi, 2003). An invaluable addition to the Citadel 100 series that ranks the most prominent Italian figures in history, from the Chairman of the Board to the Mayor of New York City. Now more than ever, Americans have entered into a passionate love affair with all things Italian, from the world-changing adventures of Christopher Columbus to the drama of opera to Italian cinema to the epic family saga of *The Sopranos*. *The Italian 100* chronicles the rich legacy of Italians and Italian Americans in a ranking of the most influential 100 and the enduring nature of their contributions. The giants who immeasurably changed the size and shape of our world: Galileo ranked 1, Christopher Columbus 2, and Marconi 3, grace the top of the list, while artistic and literary giants such as Michelangelo, Leonardo da Vinci, Botticelli, Petrarch, and Dante feature prominently. Also profiled are the brilliant and sometimes despotic political leaders such as Niccolò Machiavelli, Lorenzo de' Medici, Garibaldi, Rudolph Giuliani, and Benito Mussolini, and geniuses of music, theater, and film such as Vivaldi, Puccini, Pavarotti, Fellini, Scorsese, and Sinatra. *The Italian 100* also highlights less familiar figures who have left legacies of equal magnitude, such as Guido of Arezzo, who invented the musical staff, Leonardo Fibonacci, who

introduced Arabic numerals to the Western world Saint Fabiola the Roman matron credited with cofounding the first public hospital in Western Europe and Bartolommeo Cristofori inventor of the modern piano Part cultural companion part historical reference and part celebration The Italian 100 is a fresh and sometimes controversial look at a people who throughout more than fifteen centuries have had an enormous and profound effect on every aspect of the modern world *Popular Music and the New Auteur* Arved Ashby, 2013-12 Popular Music and the New Auteur looks at seven contemporary directors whose feature films are characterized by music video aesthetics Demonstrating a fresh kind of cinematic musicality these filmmakers write against music rather than against script and allow pop songs a determining role in narrative and imagery

*The American Worker and the Absurd Truth about Marxism* Alan Johnson, 2023-03-20 In 1906 Werner Sombart famously quipped that the ship of American socialism had crashed on the reefs of roast beef and apple pie Why did socialism never take ground in the USA This volume opens with the first English translation of Karl Kautsky's 1906 long essay The American Worker an extended response published in Die Neue Zeit to Sombart's 1905 essay Why Is There No Socialism in the United States Other essays and reviews are each marked by an effort to come to terms with the fact that Friedrich Engels's optimism that History would take care of class consciousness in the USA has been proven misplaced Originally published as issue 4 of Volume 11 2003 of Brill's journal Historical Materialism For more details on this journal please click here

Italian Americans in Film Daniele Fioretti, Fulvio Orsitto, 2022-11-30 This book examines how Italian Americans have been represented in cinema from the depiction of Italian migration in New Orleans in the 1890s Vendetta to the transition from first to second generation immigrants Ask the Dust and from the establishment of the stereotype of the Italian American gangster Little Caesar Scarface to its re definition Mean Streets along with a peculiar depiction of Italian American masculinity Marty Raging Bull For many years Italian migration studies in the United States have commented on the way cinema contributed to the creation of an identifiable Italian American identity More recently scholars have recognized the existence of a more nuanced plurality of Italian American identities that reflects social and historical elements class backgrounds and the relationship with other ethnic minorities The second part of the book challenges the most common stereotypes of Italian Americanness food Big Night and Mafia deconstructing the criminal tropes that have contributed to shaping the perception of Italian American mafiosi in The Godfather Goodfellas Donnie Brasco and the first two chapters of the Godfather trilogy At the crossroads of the fields of Italian Culture Italian American Culture Film Studies and Migration Studies Italian Americans in Film is written not only for undergraduate and graduate students but also for scholars who teach courses on Italian American Cinema and Visual Culture Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia **Movies in American**

**History** Philip C. DiMare, 2011-06-17 This provocative three volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America's political economic and social history. *Movies in American History: An Encyclopedia* is a reference text focused on the relationship between American society and movies and filmmaking in the United States from the late 19th century through the present. Beyond discussing many important American films ranging from *Birth of a Nation* to *Star Wars* to the *Harry Potter* film series, the essays included in the volumes explore sensitive issues in cinema related to race, class, and gender, authored by international scholars who provide unique perspectives on American cinema and history. Written by a diverse group of distinguished scholars with backgrounds in history, film studies, culture studies, science, religion, and politics, this reference guide will appeal to readers new to cinema studies as well as film experts. Each encyclopedic entry provides data about the film, an explanation of the film's cultural significance and influence, information about significant individuals involved with that work, and resources for further study.



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