



# Martin Scorsese's Raging Bull

**Ken Dancyger**



## **Martin Scorsese's Raging Bull:**

*Martin Scorsese's Raging Bull* Kevin J. Hayes, 2005-02-07 *Raging Bull* 1980 represents American film making at its best. Since its initial release the film has been called the greatest film of the 1980s, the greatest boxing film ever made, the greatest sports film ever made, and indeed one of the greatest films of all time. *Raging Bull* A Cambridge Film Handbook presents the fullest critical appreciation of Scorsese's film available. The introduction tells the story of how the film came about, examining its inspirations and positioning *Raging Bull* within the history of cinema. Subsequent chapters, each written by contributors from different disciplines (film studies, literary history, theater history), discuss the film from a variety of perspectives. Though primarily directed toward undergraduate and graduate film courses, this collection should enhance appreciation of *Raging Bull* for all readers. Contributors to this volume have been issued a challenge to write chapters that contain fundamental information for students, to include new information and ideas for seasoned film scholars, and to write in a jargon-free style that all readers can appreciate.

**Perspectives on Raging Bull** Steven G. Kellman, 1994 Winner of the 1980 Academy Award for Best Picture, *Raging Bull* earned mostly scathing denunciations from many of its earliest reviewers. Now considered the most celebrated film of the decade, Martin Scorsese's portrait of Jake LaMotta continues to elicit strong critical and popular reactions. This collection of writings on the film includes an introductory essay surveying the reception of the film and the changing critical response; a scene-by-scene scan of the film; a sampling of the most important reviews and articles; and essays focusing on such major themes as gender and sexuality, language, and boxing as metaphor.

**The Films of Martin Scorsese** Eric San Juan, 2020-09-10 Few mainstream filmmakers have as pronounced a disregard for the supposed rules of filmmaking as Martin Scorsese. His inventiveness displays a reaction against the right way to make a movie, frequently eschewing tradition in favor of something flashy and unexpected. Despite this, he's become one of the most influential directors of the last fifty years, a critical darling and a fan favorite. In *The Films of Martin Scorsese: Gangsters, Greed, and Guilt*, Eric San Juan guides readers through the crooks, the mobsters, the loners, the moguls, and the nobodies of Scorsese's 26-movie filmography. San Juan examines the techniques that have made Scorsese one of the most innovative directors in history, the themes that drive his works, and what Scorsese might be trying to tell us through his films. Iconic movies such as *Taxi Driver*, *Raging Bull*, *GoodFellas*, and *The Irishman* are all examined in fascinating and insightful detail. With rare behind-the-scenes photos and over five decades of Scorsese interviews, even the most ardent Scorsese fan will find new information in this book to discuss, dissect, and debate.

*The Films of Martin Scorsese and Robert De Niro* Andrew J. Rausch, 2023-06-14 In 1973, early in their careers, Martin Scorsese and Robert De Niro collaborated for the first time. Over the next few decades, they worked together on seven more movies, many of which brought them both acclaim and awards. And while successful director and actor pairings have occurred throughout the history of film, few have fashioned so many works of enduring value as these two artists. In little more than two decades, Scorsese and De Niro produced eight features.

including the classics *Taxi Driver*, *Raging Bull* and *GoodFellas*. In *The Films of Martin Scorsese* and *Robert De Niro*, Andrew J. Rausch examines the creative output of this remarkable pair from their initial offering *Mean Streets* to their most recent film together *Casino*. Rausch looks at their relationship as individual artists who worked together to create cinematic magic as well as the friendship that was forged nearly 40 years ago. Drawing upon interviews and other sources, Rausch goes behind the scenes of their eight films, providing insight into their creative process.

**Art Rebels** Paul Lopes, 2019-06-11

How creative freedom, race, class, and gender shaped the rebellion of two visionary artists. Postwar America experienced an unprecedented flourishing of avant-garde and independent art. Across the arts, artists rebelled against traditional conventions, embracing a commitment to creative autonomy and personal vision never before witnessed in the United States. Paul Lopes calls this the Heroic Age of American Art and identifies two artists, Miles Davis and Martin Scorsese, as two of its leading icons. In this compelling book, Lopes tells the story of how a pair of talented and outspoken art rebels defied prevailing conventions to elevate American jazz and film to unimagined critical heights. During the Heroic Age of American Art, where creative independence and the unrelenting pressures of success were constantly at odds, Davis and Scorsese became influential figures with such modern classics as *Kind of Blue* and *Raging Bull*. Their careers also reflected the conflicting ideals of and contentious debates concerning avant-garde and independent art during this period. In examining their art and public stories, Lopes also shows how their rebellions as artists were intimately linked to their racial and ethnic identities and how both artists adopted hypermasculine ideologies that exposed the problematic intersection of gender with their racial and ethnic identities as iconic art rebels. *Art Rebels* is the essential account of a new breed of artists who left an indelible mark on American culture in the second half of the twentieth century. It is an unforgettable portrait of two iconic artists who exemplified the complex interplay of the quest for artistic autonomy and the expression of social identity during the Heroic Age of American Art.

**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 *Italian American*. 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 *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 redefinition *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 Funeral* *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 *Cinemulacrum* Aaron Sultanik, 2012-04-19 *Cinemulacrum* a conflation of cinema the art of the Hollywood film and simulacrum a reality counterfeit was coined to designate contemporary media culture This period is distinguished by the advent of digital film video an ideology of fantasy as the central narrative of movies and television and a ruling audience demographic of the young adult A pre *Cinemulacrum* era 1960-1980 and Age of *Cinemulacrum* 1980 to the present day are demarcated to examine the fall and rise of classical Hollywood and the hegemony of television in a media dyad of movies and television *Cinemulacrum* argues that the convergence of technology ideology and audience represent the primary factors surrounding the social immediacy of movies and television and that video fantasy and the young adult have replaced film realism and the family as the outstanding attributes of contemporary media culture A contemporary vision of media culture emerges in the 1980s George Lucas and Steven Spielberg lead a populist new wave combining technological modernity with a retro sensibility grounded both in B movie melodramas and the genteel domesticated television sitcoms of the 1950s Television however gains an unrivaled authority through the spinoff production model and the expanded resources of cable

with its 24/7 news sports and movies. Advocating a new or alternate history of movies and television, the author assesses critical trends from America's hybrid media culture. The pre-cinemulacrum era is unraveled through an apocrypha of violence: a cycle of conflicting portrayals of movie violence and heroism in *Bonnie and Clyde*, *Dirty Harry*, *The Godfather*, *Taxi Driver*, and *Rocky*. The Age of Cinemulacrum is then characterized by the making of simulacra, the proliferating nature of movie sequels, prequels, and special editions, and by television's multi-generational young adult demographic of *The Cosby Show*, *Seinfeld*, and *The Simpsons*. The author concludes his study with an annotated timeline, *The Seven Ages of Cinemulacrum*, listing the history-making movies and television programs in contemporary media culture.

**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-

**Martin Scorsese** Marion Weiss, 1987      **Hollywood Italians** Peter E. Bondanella, 2004-01-01. This book is a celebration of nearly a century of images of Italians in American motion pictures and their contribution to popular culture. *Hollywood Italians* covers the careers of dozens of stars, including Rudolph Valentino, Frank Sinatra, Dean Martin, Al Pacino, Robert De Niro, John Travolta, Sylvester Stallone, Marisa Tomei, James Gandolfini, and many others. In addition, the book reviews the work of such Italian-American directors as Francis Ford Coppola and Martin Scorsese. In all, *Hollywood Italians* discusses scores of films with a concentration on the most important, including their literary and European cinematic roots. The book is capped by a comprehensive examination of *The Godfather* and its two sequels, as well as the international television phenomenon *The Sopranos*.

**BOOK JACKET** Title Summary field provided by Blackwell North America, Inc. All Rights Reserved      **The Making of Raging Bull** Mike Evans, 2006. Based on the autobiography of boxer Jake La Motta, *Raging Bull* has been hailed as director Martin Scorsese's masterwork by many critics. Looking at the film both in the context of American cinema in the late seventies and early eighties and its place in Scorsese's work before and since, *The Making of Raging Bull* is a unique analysis of a classic. Exploring the actual shooting and editing of the gritty black and white film, the book also looks at past screen treatments of a subject which is violent by its very nature and the effect the role had on the lead star, Robert de Niro's subsequent career.

**Voice & Vision** Mick Hurbis-Cherrier, 2012. Ch 1 From idea to cinematic stories Ch 2 The screenplay Ch 3 The visual language and aesthetics of cinema Ch 4 Organizing cinematic time and space Ch 5 From screenplay to visual plan Ch 6 Preparing for production Ch 7 The cast and crew Ch 8 The film system Ch 9 The digital video system Ch 10 The lens Ch 11 Camera support Ch 12 Basics of exposure Ch 13 Basic lighting for film and DV Ch 14 Lighting and exposure beyond the basics Ch 15 Sound for production Ch 16 Production sound tools Ch 17 Sound recording technique Ch 18 On set Ch 19 Postproduction overview and workflow Ch 20 Principles and process of digital editing Ch 21 The art and technique of editing Ch 22 The sound design in film Ch 23 Cutting sound and working with multiple tracks Ch 24 Finishing, mastering, and

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**Designing Sound** Jay Beck, 2016-04-07 The late 1960s and 1970s are widely recognized as a golden age for American film as directors like Francis Ford Coppola George Lucas and Martin Scorsese expanded the Hollywood model with aesthetically innovative works As this groundbreaking new study reveals those filmmakers were blessed with more than just visionary eyes Designing Sound focuses on how those filmmakers also had keen ears that enabled them to perceive new possibilities for cinematic sound design Offering detailed case studies of key films and filmmakers Jay Beck explores how sound design was central to the era s experimentation with new modes of cinematic storytelling He demonstrates how sound was key to many directors signature aesthetics from the overlapping dialogue that contributes to Robert Altman s naturalism to the wordless interludes at the heart of Terrence Malick s lyricism Yet the book also examines sound design as a collaborative process one where certain key directors ceded authority to sound technicians who offered significant creative input Designing Sound provides readers with a fresh take on a much studied era in American film giving a new appreciation of how artistry emerged from a period of rapid industrial and technological change Filled with rich behind the scenes details the book vividly conveys how sound practices developed by 1970s filmmakers changed the course of American cinema

Mary Ellen Bute Kit Smyth Basquin, 2020-06-23 Mary Ellen Bute Pioneer Animator captures the personal and professional life of Mary Ellen Bute 1906 1983 one of the first American filmmakers to create abstract animated films in 1934 also one of the first Americans to use the electronic image of the oscilloscope in films starting in 1949 and the first filmmaker to interpret James Joyce s literature for the screen Passages from James Joyce s Finnegans Wake a live action film for which she won a Cannes Film Festival Prize in 1965 Bute had an eye for talent and selected many creative people who would go on to be famous She hired Norman McLaren to hand paint on film for the animation of her Spook Sport 1939 before he left to head the animation department of the Canadian Film Board She cast the now famous character actor Christopher Walken at age fourteen as the star of her short live action film The Boy Who Saw Through 1958 Also Bute enlisted Elliot Kaplan to compose the film score of her Finnegans Wake before he moved on to compose music for TV s Fantasy Island and Ironside This biography drawn from interviews with Bute s family friends and colleagues presents the personal and professional life of the filmmaker and her behind the scenes process of making animated and live action films

**Popular Photography** , 1981-08 *The Technique of Film and Video Editing* Ken Dancyger, 2014-07-23 First published in 2011 Routledge is an imprint of Taylor Francis an informa company **The Dressing Room** Desirée J. Garcia, 2025-01-14 A recurrent and popular setting in American cinema the dressing room has captured the imaginations of filmmakers and

audiences for over a century In *The Dressing Room Backstage Lives and American Film* the only book length study of the space author Desir e J Garcia explores how dressing rooms are dynamic realms in which a diverse cast of performers are made and exposed Garcia analyzes the backstage film which spans film history modes and genre to show how dressing rooms have been a useful space for filmmakers to examine the performativity of American life From the Black maid to the wife and mother to the leading man dressing rooms navigate shape and challenge society s norms The stakes are high in dressing rooms Garcia argues because they rehearse larger questions about identity and its performance negotiating who can succeed and who cannot and on what terms

*Make My Day* J. Hoberman, 2019-07-02 Named a Best Book of the Year by Financial Times Singular stylish and slightly intoxicating in its scope Rolling Stone Acclaimed media critic J Hoberman s masterful and majestic exploration of the Reagan years as seen through the unforgettable movies of the era The third book in a brilliant and ambitious trilogy celebrated cultural and film critic J Hoberman s *Make My Day* is a major new work of film and pop culture history In it he chronicles the Reagan years from the waning days of the Watergate scandal when disaster films like *Earthquake* ruled the box office to the nostalgia of feel good movies like *Rocky* and *Star Wars* and the delirium of the 1984 presidential campaign and beyond Bookended by the Bicentennial celebrations and the Iran Contra affair the period of Reagan s ascendance brought such movie events as *Jaws* *Apocalypse Now* *Blade Runner* *Ghostbusters* *Blue Velvet* and *Back to the Future* as well as the birth of MTV the Strategic Defense Initiative and the Second Cold War An exploration of the synergy between American politics and popular culture *Make My Day* is the concluding volume of Hoberman s Found Illusions trilogy the first volume *The Dream Life* was described by Slate s David Edelstein as one of the most vital cultural histories I ve ever read Film Comment called the second *An Army of Phantoms* utterly compulsive reading Reagan a supporting player in Hoberman s previous volumes here takes center stage as the peer of Indiana Jones and John Rambo the embodiment of a Hollywood that even then no longer existed

**Levinas and the Cinema of Redemption** Sam B. Girgus, 2010-04-13 In his philosophy of ethics and time Emmanuel Levinas highlighted the tension that exists between the ontological adventure of immediate experience and the ethical adventure of redemptive relationships associations in which absolute responsibility engenders a transcendence of being and self In an original commingling of philosophy and cinema study Sam B Girgus applies Levinas s ethics to a variety of international films His efforts point to a transnational pattern he terms the cinema of redemption that portrays the struggle to connect to others in redeeming ways Girgus not only reveals the power of these films to articulate the crisis between ontological identity and ethical subjectivity He also locates time and ethics within the structure and content of film itself Drawing on the work of Luce Irigaray Tina Chanter Kelly Oliver and Ewa Ziarek Girgus reconsiders Levinas and his relationship to film engaging with a feminist focus on the sexualized female body Girgus offers fresh readings of films from several decades and cultures including Frank Capra s *Mr Smith Goes to Washington* 1939 Federico Fellini s *La dolce vita* 1959 Michelangelo Antonioni s *L avventura* 1960 John Huston s *The Misfits*



1961 and Philip Kaufman's *The Unbearable Lightness of Being* 1988

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