

S About Martin Scorsese

Michael Henry Wilson

Martin Scorsese Vincent LoBrutto, 2007-11-30 Martin Scorsese's current position in the international film community is unrivaled, and his name has become synonymous with the highest standards of filmmaking excellence. He is widely considered America's best living film director, and his *Taxi Driver* and *Raging Bull* appear frequently on worldwide surveys of the best films of all time. Here, in the first biographical account of this artist's life, Vincent LoBrutto traces Scorsese's Italian-American heritage, his strict Catholic upbringing, the continuing role of religion in his life and art, his obsessive love of cinema history, and the powerful impact that the streets of New York City had on his personal life and his professional career. Meanwhile, the filmmaker's humble, soft-spoken public persona tells only part of the story, and LoBrutto will delve into the other side of a complex and often tortured personality. Scorsese's intense passion, his private relationships, his stormy marriages, and his battles with drugs and depression are all chronicled here, and, in many cases, for the first time. In addition, the book includes an interview with the director, as well as filmographies cataloging his work as a director, producer, actor, and presenter. As his Best Director award at the 2007 Oscars clearly demonstrated, Scorsese has become something like Hollywood royalty in recent years, finally enjoying the insider status and favor that eluded him for most of his career. But these recent developments aside, Scorsese is also notable as a distinctly American type of artist, one whose work-created in a medium largely controlled by commercialism and marketing-has always been unmistakably his own, and who thus remains a touchstone of artistic integrity in American cinema. In *Martin Scorsese: A Biography*, readers can examine not only the work of one of the form's genuine artists, but also the forces that have propelled the man behind it.

Scorsese on Filmmaking and Faith Martin Scorsese, 2025-10-30 'Have I succeeded, in my own life? I don't know. I don't think so. I'm in my eighties now and I just don't know. But then, maybe success is the wrong way of framing it. You just try, and when you fail, you keep trying.' Over the course of eight years, Martin Scorsese and Jesuit theologian Antonio Spadaro discussed filmmaking and faith. From his Catholic upbringing amidst the brutality of 1950s New York to the heights of Hollywood, Scorsese sketches a unique self-portrait. And from *Mean Streets* to *Killers of the Flower Moon* - and especially the spiritual reckonings of *The Last Temptation of Christ* and *Silence* - he grants readers a new understanding of his films. Reflecting on grace and violence, fear and hope, passion and belief, these rich and intimate conversations offer a remarkable insight into the director's life and work.

Scorsese on Scorsese Michael Henry Wilson, 2011-09-24 Martin Scorsese is one of the most celebrated film-makers working today in Hollywood. A five time Academy Award Nominee for Best Director, Scorsese's films consistently push the boundaries of what viewers expect to see on the silver screen. From Taxi Driver to Goodfellas to The Departed, Scorsese continually challenges audiences with his gritty, often brutal films. Developed from over 30 years of interviews with his friend and fellow director, Michael Henry Wilson, Scorsese on Scorsese is the first book to examine the career of this cinematic master in his own words. Illustrated with documents, and personal photos from Scorsese's own archive along with film stills, this in-depth look at all of Scorsese's masterpieces from his early short films all the way up to his recent Shutter Island (2010) is a key reference work for both fans of the director and professionals looking for the keys to the master's work.

A Companion to Martin Scorsese Aaron Baker, 2021-05-04 A Companion to Martin Scorsese A Companion to Martin Scorsese "This valuable book brings the exceptional scale of Martin Scorsese's film work into clear view. His achievements are monumental, and the essays collected in this work provide wonderfully detailed and vivid analyses of his oeuvre. A comprehensive study of the most exciting filmmaker working today." Robert Burgoyne, University of St Andrews A Companion to Martin Scorsese, Revised Edition is a comprehensive collection of original essays assessing the career of one of America's most prominent contemporary filmmakers. The first reference work of its kind, this book contains contributions from influential scholars in North America and Europe. The essays use a variety of analytic approaches to study numerous aspects of Scorsese's work, from his earliest films to his place within the history of American and world cinema. They consider his work in relation to auteur theory, the genres in which he has worked, his use of popular music, and his recent involvement with film preservation. Several of the essays offer fresh interpretations of some of Scorsese's most influential films, including Mean Streets, Taxi Driver, Raging Bull, GoodFellas, Gangs of New York, Hugo, and The Irishman. Others take a broader approach and discuss the representation of violence, ethnicity, religion, sexuality, gender, race, and other themes across his work. With insights that will interest film scholars as well as movie enthusiasts, this is an important contribution to the scholarship of contemporary American cinema.

The Cinema of Martin Scorsese Lawrence S. Friedman, 1997 Scorsese is one of America's most distinctive and successful filmmakers. For twenty-five years, he has provided audiences with tough, gritty, yet beautifully composed movies - many of them all-time classics. From the urban violence, psychosis, and isolation of Mean Streets, Taxi Driver, The King of Comedy, and Goodfellas, through the opulent lyricism of The Age of Innocence, to the operatic and controversial Raging Bull and The Last Temptation of Christ, Scorsese has not compromised his vision of the human heart and its struggles. Scorsese has wrestled hard with his ambivalence over the legacy of his Catholicism. As a second-generation Sicilian-American, he also has had to come to grips with the stereotypes of organized crime while recognizing the dramatic interest of these fascinating and complex characters. In this book, each of Scorsese's films is thoughtfully discussed in a way that will help readers understand

these and other themes in order to discern the overall patterns of the filmmaker's 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.

The Philosophy of Martin Scorsese Mark T. Conard, 2007-05-31 Academy Award-winning director Martin Scorsese is one of the most significant American filmmakers in the history of cinema. Although best known for his movies about gangsters and violence, such as *Mean Streets*, *Goodfellas*, *Casino*, and *Taxi Driver*, Scorsese has addressed a much wider range of themes and topics in the four decades of his career. In *The Philosophy of Martin Scorsese*, an impressive cast of contributors explores the complex themes and philosophical underpinnings of Martin Scorsese's films. The essays concerning Scorsese's films about crime and violence investigate the nature of friendship, the ethics of vigilantism, and the nature of unhappiness. The authors delve deeply into the minds of Scorsese's tortured characters and explore how the men and women he depicts grapple with moral codes and their emotions. Several of the essays explore specific themes in individual films. The authors describe how Scorsese addresses the nuances of social mores and values in *The Age of Innocence*, the nature of temptation and self-sacrifice in *The Last Temptation of Christ* and *Bringing Out the Dead*, and the complexities of innovation and ambition in *The Aviator*. Other chapters in the collection examine larger philosophical questions. In a world where everything can be interpreted as meaningful, Scorsese at times uses his films to teach audiences about the meaning in life beyond the everyday world depicted in the cinema. For example, his films touching on religious subjects, such as *Kundun* and *The Last Temptation of Christ*, allow the director to explore spiritualism and peaceful ways of responding to the chaos in the world. Filled with penetrating insights on Scorsese's body of work, *The Philosophy of Martin Scorsese* shows the director engaging with many of the most basic questions about our humanity and how we relate to one another in a complex world.

The Cinema of Martin Scorsese Lawrence S. Friedman, 1997 From the urban violence and psychosis of *MEAN STREETS*, *TAXI DRIVER*, and *GOODFELLAS* to the romanticism of *THE AGE OF INNOCENCE*, and from the drama of *RAGING BULL* to the supremely provocative *LAST TEMPTATION OF CHRIST*, this book provides a lively, informative look at the 'consummate cineast,' whom Steven Spielberg calls America's best and most honest director (*LIBRARY JOURNAL*).

A Personal Journey with Martin Scorsese Through American Movies Martin Scorsese, Michael Henry Wilson, 1997 A look at American film from the silent movies to movies of the 1970s, including *Duel in the Sun*, *The Bad and the Beautiful*, *The*

Searchers, Scarface, Intolerance, The Ten Commandments, A Star Is Born, Cat People, Barry Lyndon, Citizen Kane, Public Enemy, East of Eden, Shock Corridor, Faces, The Naked Spur, Bandwagon, and Force of Evil.

Scorsese and Religion Christopher B. Barnett, Clark J. Elliston, 2019-09-16 *Scorsese and Religion* concerns the religious vision of the great American filmmaker Martin Scorsese. Not only will this volume explore the foundation of Scorsese's interest in religion—namely, his relation to the Catholic Church—but it will also highlight the religious breadth of Scorsese's corpus. Ultimately, this book demonstrates that Scorsese's cinematic “re-presentation” of reality brings together various religious influences (Catholicism, existentialism, Buddhism, etc.) and topics such as violence, morality, nihilism, and so on. The overarching claim is that Scorsese, who indeed once claimed that his “whole life” had been “movies and religion,” cannot be properly understood without reflecting on the ways in which his religious interests are expressed in and through his art.

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 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.

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.

Martin Scorsese Andy Dougan, 1997 Martin Scorsese is one of the elite band of filmmakers whose originality and craftsmanship has influenced a generation of film directors. His collaborations with Robert De Niro and skill in telling stories sets him apart as one of the all time original directors. When *Taxi Driver* blasted onto the scene in 1979 it confirmed what everyone recognised as a huge new talent when *Mean Streets* was released six years earlier. 'This is a powerful film.. the

final scene is a cinematically brilliant sequence...' crowed Variety. At least one of Taxi Driver, Mean Streets, Raging Bull and The King Of Comedy is on everyone's top ten best films. After thirty years filmmaking Scorsese is one of the few directors working in Hollywood whose movies still surprise and shock. He is still prepared to take risks and is still producing great movies. So what is it that makes Scorsese tick? What makes him take on a movie? How does he approach the script and decide the what he wants up there on the screen? Andy Dougan has interviewed Scorsese many times and has talked to many of the stars who have appeared in his movies including, most recently, Sharon Stone, to create a fascinating inside look at the making o

Martin Scorsese: A Retrospective Tom Shone,2014-10-07 Martin Scorsese is one of the most respected names in cinema, with a track record that puts him firmly among the all-time greats of filmmaking. Scorsese's directorial debut was in 1963, with a movie he made while still a student at New York University. He achieved superstar status, not just for himself as a director but also for Robert de Niro as an actor, with the classic Taxi Driver in 1976. Since then, Scorsese's name has become synonymous with movies that make the spine tingle- Raging Bull, Casino, The Departed --and of course, Goodfellas . From his debut feature to The Wolf of Wall Street, Martin Scorsese: A Retrospective charts the director's glittering 50-year career at the helm of filmmaking. Movie by movie, this stunning monograph provides the definitive celebration of one of cinema's most enduring talents.

The Encyclopedia of Epic Films Constantine Santas,James M. Wilson,Maria Colavito,Djoyimi Baker,2014-03-21 Soon after film came into existence, the term epic was used to describe productions that were lengthy, spectacular, live with action, and often filmed in exotic locales with large casts and staggering budgets. The effort and extravagance needed to mount an epic film paid off handsomely at the box office, for the genre became an immediate favorite with audiences. Epic films survived the tribulations of two world wars and the Depression and have retained the basic characteristics of size and glamour for more than a hundred years. Length was, and still is, one of the traits of the epic, though monolithic three- to four-hour spectacles like Gone with the Wind (1939) and Lawrence of Arabia (1962) have been replaced today by such franchises as the Harry Potter films and the Lord of the Rings trilogy. Although the form has evolved during many decades of existence, its central elements have been retained, refined, and modernized to suit the tastes of every new generation. The Encyclopedia of Epic Films identifies, describes, and analyzes those films that meet the criteria of the epic—sweeping drama, panoramic landscapes, lengthy adventure sequences, and, in many cases, casts of thousands. This volume looks at the wide variety of epics produced over the last century—from the silent spectacles of D. W. Griffith and biblical melodramas of Cecil B. DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg. Each entry contains: Major personnel behind the camera, including directors and screenwriters Cast and character listingsPlot summaryAnalysisAcademy Award wins and nominationsDVD and Blu-ray availabilityResources for further study This volume

also includes appendixes of foreign epics, superhero spectaculars, and epics produced for television, along with a list of all the directors in the book. Despite a lack of overall critical recognition and respect as a genre, the epic remains a favorite of audiences, and this book pays homage to a form of mass entertainment that continues to fill movie theaters. The Encyclopedia of Epic Films will be of interest to academics and scholars, as well as any fan of films made on a grand scale.

The Psychotronic Video Guide To Film Michael Weldon,1996 The bible of B-movies is back--and better than ever! From Abby to Zontar, this book covers more than 9,000 amazing movies--from the turn of the century right up to today's Golden Age of Video--all described with Michael Weldon's dry wit. More than 450 rare and wonderful illustrations round out this treasure trove of cinematic lore--an essential reference for every bad film fan.

The Scorsese Psyche on Screen Maria T. Miliore,2015-02-18 This study examines the life and work of acclaimed film director Martin Scorsese, showing that his films reflect his experiences growing up in a Sicilian-American-Catholic family in the tough neighborhood of New York's Little Italy. The study links the personal Scorsese, his roots, and his ethical and religious attitudes. The work examines many films from *Boxcar Bertha* (1972) to *Bringing out the Dead* (1999), with special attention given to *Gangs of New York* (2002) as a vehicle for Scorsese's return to his roots. The *Last Temptation of Christ* (1988) is analyzed as a template for the Scorsese opus. The study begins with a biography of Scorsese, and then describes his films from 1963 to 2002, providing plot summaries, themes, and characters. The body of the work analyzes films in terms of male sexuality, narcissism, violence, and the place of women in the director's personal and cinematic world. In addition to showing how the themes of Scorsese's films derive from his roots, the study offers psychological analyses of his focal characters. It provides a psychological basis for understanding the dialogue and actions of the characters in the context of their respective film stories. The study shows that Scorsese's films express the values that define his worldview, which include his attitudes about masculinity, aggression, and violence.

Neglected Scorsese Phillip Sipiora and Gary D. Rhodes,2025-07-23

American Literature on Stage and Screen Thomas S. Hirschak,2014-01-10 The 525 notable works of 19th and 20th century American fiction in this reference book have many stage, movie, television, and video adaptations. Each literary work is described and then every adaptation is examined with a discussion of how accurate the version is and how well it succeeds in conveying the spirit of the original in a different medium. In addition to famous novels and short stories by authors such as Nathaniel Hawthorne, F. Scott Fitzgerald, and Willa Cather, many bestsellers, mysteries, children's books, young adult books, horror novels, science fiction, detective stories, and sensational potboilers from the past two centuries are examined.

The Place of Poetics within Documentary Filmmaking Keith Marley,2023-07-21 This collection aims to give insight to the reader as to how poetic approaches to documentary filmmaking have helped to develop the documentary form into a rich and diverse way of representing the real world in film. As such, it is the aesthetics of documentary filmmaking that

becomes the primary focus of discussion within this collection. The majority of the chapters are written by documentary filmmakers who give insight into how poetics have influenced their own approach to documentary filmmaking, while other chapters are written by film scholars who analyse the work of others, in order to uncover how poetics are manifested in existing documentary films. This book will be of interest to those who produce documentary films, as well as those who have an interest in the work of other documentary filmmakers.

S About Martin Scorsese Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the power of words has be evident than ever. They have the capability to inspire, provoke, and ignite change. Such is the essence of the book **S About Martin Scorsese**, a literary masterpiece that delves deep to the significance of words and their affect our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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