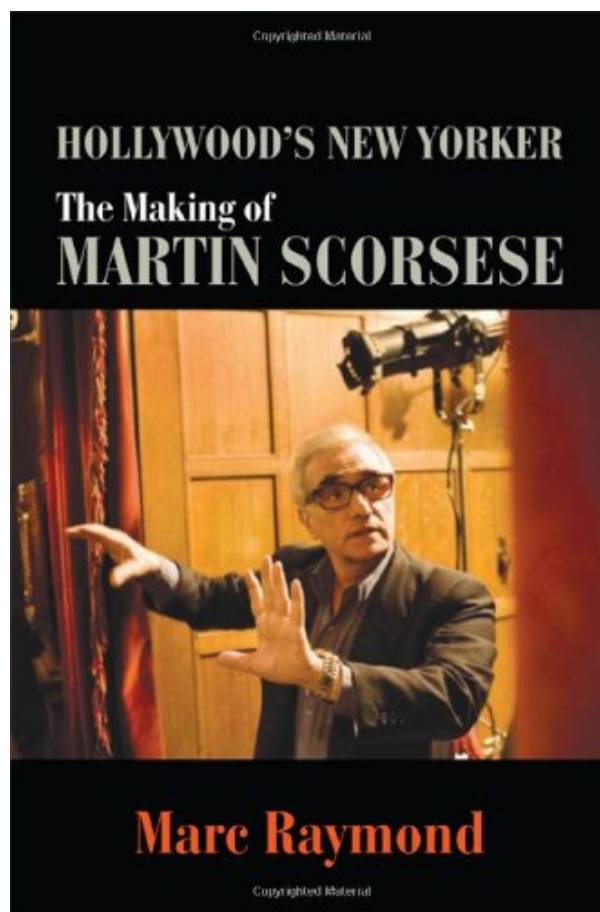


**HOLLYWOOD'S NEW YORKER: THE
MAKING OF MARTIN SCORSESE (SUNY
SERIES, HORIZONS OF CINEMA) BY MARC
RAYMOND**



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The Making of MARTIN SCORSESE



Marc Raymond

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Review

In Hollywood's New Yorker, Marc Raymond offers a fresh look at Scorsese's career in relation to the critical and social environment of the past fifty years. He traces Scorsese's career and films through his association with various cultural institutions, from his role as a student and instructor at New York University, to his move to Hollywood and his relationship with the studio system, to his relationship with prestigious institutions like the Museum of Modern Art. This sociological approach to film authorship provides analysis of previously overlooked Scorsese projects, particularly his documentary work, and gives importance to the role his extracurricular activities in the film preservation movement have played in the rise of his reputation.

Arriving at a moment wherein Scorsese's relevance as anything more than a contemporary commercial Hollywood filmmaker is frequently doubted, Raymond's book repositions the director as a culturally significant figure, and in doing so broadens our understanding of his films as well as the various vicissitudes of authorship in today's Hollywood context. Screening the Past"

About the Author

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When Martin Scorsese finally won an Academy Award in 2007, for *The Departed*, it was widely viewed as the crowning achievement of a remarkable film career. But what it also represented was an acceptance by Hollywood of a man who became a prestigious auteur precisely because of his status as an outsider from New York. For someone with a high-culture reputation like Scorsese's, this middlebrow sign of respectability was not about cultural standing; rather, it was about using and even sacrificing his distinctive outsider status for a greater share of industry authority within the world of Hollywood.

In *Hollywood's New Yorker*, Marc Raymond offers a fresh look at Scorsese's career in relation to the critical and social environment of the past fifty years. He traces Scorsese's career and films through his association with various cultural institutions, from his role as a student and instructor at New York University, to his move to Hollywood and his relationship with the studio system, to his relationship with prestigious institutions like the Museum of Modern Art. This sociological approach to film authorship provides analysis of previously overlooked Scorsese projects, particularly his documentary work, and gives importance to the role his extracurricular activities in the film preservation movement have played in the rise of his reputation. *Hollywood's New Yorker* places Scorsese and his films firmly within the various time periods of his career and compares the director with his peers, from fellow New Yorkers like Brian De Palma and Woody Allen to New Hollywood movie brats such as Francis Ford Coppola and Steven Spielberg. The result is a complete picture of Scorsese and the post World War II American film culture he has both shaped and been shaped by."

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Great book about Scorsese

By B. Wolinsky

Scorsese came along during a dynamic era, the time period we call the Sixties. It was suddenly acceptable to question authority, take drugs, wear outlandish clothing, support radical causes, and show nudity on stage and screen. The Hollywood Production Code, which forbade breasts, penises, kissing in the bedroom, pot-smoking, and cursing, had vanished. It was now acceptable, after all these years, to portray divorce positively, leading to the hideous scene between Donald Sutherland and Julie Christie in *Don't Look Now*. As for the studios, they all got killed by television, and the old outdoor sets looked like old backlots resembled lost cities. Into these studio ghost towns strode William Friedkin, Robert Altman, Francis Ford Coppola, Sidney Lumet, and Martin Scorsese; they were known as the New Hollywood, and they would save the industry.

Prior to Scorsese, relatively few movies took place in Manhattan, and those that did rarely made use of outdoor locations. There were exceptions, however, like *The Lost Weekend*, which takes place under the El and in the panshops. Most films of the time, however, were westerns, and they took place far from the city. Some films, like *Rebel Without a Cause*, were shot in LA, as were most of the comedies of the time. New York City didn't seem to be a place for drama or comedy before Scorsese and Lumet came along.

Hollywood's *New Yorker* dwells extensively on Scorsese pre-Hollywood career as a college professor, and his first movie was actually his thesis. It wasn't your typical movie, because the director wasn't under any deadline and didn't have to take orders from a producer. Few directors of the time, with the exception of Stanley Kubrik, Howard Hawks, and Billy Wilder, had any creative control. Scorsese's thesis, titled *Whose Knocking At My Door*, show what happens when the director has a micro budget and an even smaller set of rules to obey. He did, however, get along well with the studio system, directing *Boxcar Bertha*, (not a NY movie) with violent scenes that would've previously been forbidden by the Production Code. *Mean Streets*, set in Little Italy and shot in LA, got great reviews from Roger Ebert, as it would from most young critics. The younger they were, the more accepting they'd be, and the more in tune they were to younger audiences. Ebert wrote that *Mean Streets* was like *Marty*, but with hoods.

This book isn't always in praise of Scorsese. After *Raging Bull*, his next efforts weren't well received. *New York, New York*, his wacky period piece, is not appreciated even today, and *King of Comedy* got mixed reviews. Nobody doubted that Jerry Lewis (who spent the 70's as a film professor) did a great job, playing

against type, but it seems more like an “indy” film that was a little beneath the director’s ability. Critics like Robin Wood weren’t sure if it was an end or a new beginning, and Peter Biskind, in his book *Easy Riders and Raging Bulls*, makes his dislike of the 80’s very clear. He writes how the directors of the New Hollywood did poorly in the 80’s, like Mike Cimino, destroying his career with *Heaven’s Gate*. Coppola, praised for his *Godfather* movies, scared the establishment with his over-budget *Apocalypse Now*. As for Scorsese, his *King of Comedy* was questioned by the critics. While they praised Jerry Lewis, who abandoned his old antics for serious acting, they weren’t impressed by the director. Would the movie have been better received if it came out in 1970? Would they have been more impressed if it were the debut of a younger director? *After Hours* wasn’t well received, perhaps due to the Yuppie characters and the punk rock scene. As for *The Color of Money*, everyone liked it, but it didn’t seem to have Scorsese’s edge. The 80’s would be the decade of Steven Spielberg, Spike Lee, Jim Jarmusch, and Sidney Pollack.

Scorsese would make a comeback with *Goodfellas*, and he churned out more hits over the decade, like *Casino* and *Kundun*. Today he’s gone out of New York, with LA (*The Aviator*) and Boston (*The Departed*.)

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