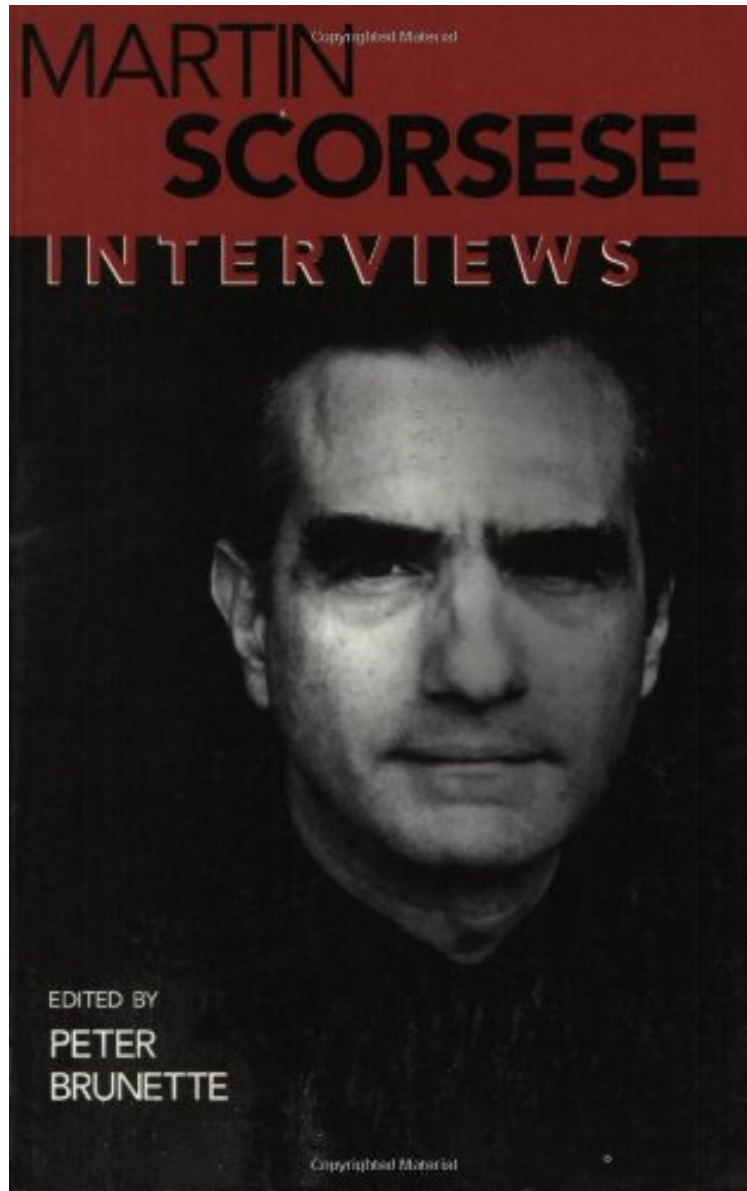


[Free read ebook] Martin Scorsese: Interviews (Conversations with Filmmakers Series)

## Martin Scorsese: Interviews (Conversations with Filmmakers Series)

*From Peter Brunette*  
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**From Peter Brunette : Martin Scorsese: Interviews (Conversations with Filmmakers Series)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Martin Scorsese: Interviews (Conversations

with Filmmakers Series):

0 of 0 people found the following review helpful. Five StarsBy KASGOOD BOOK6 of 6 people found the following review helpful. Scorsese in his own time and wordsBy A CustomerMartin Scorsese is the greatest living film director. There is little doubt of that. Much can be gained by hearing what he has to say on the topic of film. He does provide a lot of it here. Scorsese divulges more about his films here than most might ever want to know. In one particularly dizzying section, he is asked questions about "Mean Streets" and "Alice Doesn't Live Here Anymore" for fifty plus pages. The most intriguing thing is that all the interviews come from different eras, and it is quite interesting to see how he has changed throughout the years. I thought this was a great quick read and enjoyed it throughly. This book is essential reading for all Scorsese and cinema fans.

From the moment he captured the film world's attention with *Mean Streets* (1973), a portrait of life at the fringes of the Mob, it was clear that a dazzling cinematic talent had arrived on the scene. With Robert DeNiro, one of the most talented young actors from this film, Scorsese went on to make some of the greatest American films of the postwar period, including *Taxi Driver* (1976), *Raging Bull* (1980), and *Goodfellas* (1990). A Scorsese film seldom fails to stir controversy, for his devotion to realism has led him to forthrightly depict violence and its frightening randomness in the modern world. His biblical film also created quite a stir. This adaptation of Kazantzakis's *The Last Temptation of Christ* generated outrage among conservative religious leaders. Scorsese, however, has not limited himself to contemporary, violent urban dramas or new interpretations of biblical subjects. Other widely heralded Scorsese films include *Alice Doesn't Live Here Anymore* (1974), *New York, New York* (1977), *The Last Waltz* (1978), *The King of Comedy* (1983), *After Hours* (1985), *The Color of Money* (1986), *Cape Fear* (1991), *The Age of Innocence* (1993), *Casino* (1995), and *Kundun* (1998). These interviews begin with conversations about the highly autobiographical *Mean Streets* (1973), which first brought Scorsese serious attention, and end with conversations about *Kundun*, an overtly political biography of the Dalai Lama of Tibet, released in early 1998. "I look for a thematic idea running through my movies, he says, and I see that it's the outsider struggling for recognition. I realize that all my life I've been an outsider, and above all, being lonely but never realizing it."

From BooklistThe University Press of Mississippi's Interview series offers a wealth of information on contemporary writers and filmmakers. This latest installment, devoted to director Martin Scorsese, effectively mixes in-depth, question-and-answer interviews, often from film journals, with narrative profiles from the mainstream press. The combination works well, with the more structured biographical information from the profiles serving as narrative support for the freewheeling answers in the interviews. The chronological arrangement allows the reader to watch Scorsese's distinguished career develop from film to film, as most of the pieces originally appeared in conjunction with the opening of a film. There is some repetition from chapter to chapter, as the interviews appear unedited, but most readers will use this volume for research or browsing. A valuable resource for contemporary film collections. Ilene CooperFrom the Inside FlapCollected interviews with the man who has been called the greatest living American film directorAbout the AuthorPeter Brunette, a professor of English and film studies at George Mason University, is the author of *Roberto Rossellini and The Films of Michelangelo Antonioni*. With David Wills he co-authored *Screen/Play: Derrida and Film Theory*.