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Widely acclaimed as

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living film director,

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La Motta was born in

New York's Lower East

Side on 20 July 1921 to

a Sicilian immigrant

father who peddled

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goods for a living and an Italian American mother. The family moved to Philadelphia when he was six but ultimately settled in a Bronx slum.

Gangster Priest: The Italian American Cinema of Martin ...

Gangster Priest. : Robert Casillo. University of Toronto Press, Jan 1,

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Dana Renga, Italian
American Review:
Winter 2011: 'Gangster
Priest is a timely and

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essential contribution to

Scorsese scholarship. In particular, Casillo

accomplishes in-depth

readings of some of the

director's most well-known feature films,

such as Casino,

Goodfellas, Mean

Streets, Raging Bull ,

and Who's Knocking at

My Door ?

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Cinema of Martin

Scorsese By Robert

Casillo 2006 | 590 Pages

| ISBN: 209403108X |

PDF | 5 MB

1 Ed Robert
Gangster Priest: The

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In Gangster Priest

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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

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the various facets of
Italian American
ethnicity, as well as the
nature of Italian

American cinema and
the difficulties facing
assimilating third-
generation artists.

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‘With Gangster Priest,

Robert Casillo gives

arguably the best

reading of Martin

Scorsese’s “Italian

American” films I have

come across to date.

Casillo’s incredibly

thorough presentation of

the historical and social

contexts surrounding the

films and the filmmaker

himself helps us to see

the Italian American

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films of Martin Scorsese
in new and exciting
ways.

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Scorsese. Robert
Casillo. Widely
acclaimed as America's
greatest living film

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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

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Streets, Raging Bull,
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Widely acclaimed as

America's greatest

living film director,

Martin Scorsese is also,

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some argue, the pre-
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Although he has treated
various subjects in over
three decades, his most
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five films on Italian
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Who's That Knocking at
My Door?, Mean
Streets, Raging Bull,

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GoodFellas, and Casino
- as well as the
documentary
Italian American
Cinema Of
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

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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

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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

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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

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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

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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.

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This book challenges past definitions of Italian American cinema and media studies by introducing fresh critical models into the discourse. Proposing new intersectional debates about ethnic identity, including race, class, gender, and sexuality studies, contributors establish new interpretations

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Priest The
concerning Italian
Americans on screen.

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

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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

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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

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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

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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

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American Cinema and
Visual Culture.

"[This book] explores the different ways in which Italian American directors from the 1920s to the present have responded to their ethnicity. While some directors have used film to declare their ethnic roots and create an Italian American

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'imagined community,'
others have ignored or
even denied their
background . . .

Cavallero's exploration
of the films of Capra,
Scorsese, Savoca,
Coppola, and Tarantino
demonstrates how
immigrant Italians
fought prejudice, how
later generations
positioned themselves in
relation to their

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predecessors, and how the American cinema, usually seen as a cultural institution that works to assimilate, has also served as a forum where assimilation was resisted." -- Book cover.

Paperback 2007

The mafia has always fascinated filmmakers and television producers. Al Capone, Salvatore Giuliano,

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Lucky Luciano, Ciro Di Marzio, Roberto Saviano, Don Vito and Michael Corleone, and Tony Soprano are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafias perpetuated onscreen.

This collection looks at mafia movies and television over time and

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across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history

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and culture. The second
edition includes new
original essays on
essential films and TV
shows that have
emerged since the
publication of the first
edition, such as
Boardwalk Empire and
Mob Wives, as well as a
new roundtable section
on Italy's "other"
mafias in film and
television, written as a

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collaborative essay by more than ten scholars. The edition also introduces a new section called "Double Takes" that elaborates on some of the most popular mafia films and TV shows (e.g. *The Godfather* and *The Sopranos*) organized around themes such as adaptation, gender and politics, urban spaces,

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and performance and
stardom.

This second volume of
New Italian Migrations
to the United States
explores the evolution
of art and cultural
expressions created by
and about Italian
immigrants and their
descendants since 1945.

The essays range from
an Italian-language

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radio program that broadcast intimate messages from family members in Italy to the role of immigrant cookbook writers in crafting a fashionable Italian food culture.

Other works look at how exoticized actresses like Sophia Loren and Pier Angeli helped shape a glamorous Italian style out of

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images of desperate
postwar poverty;
overlooked forms of
brain drain; the
connections between
countries old and new in
the works of Michigan
self-taught artist Silvio
Barile; and folk revival
performer Alessandra
Belloni's
reinterpretation of
tarantella dance and
music for Italian

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American Women. In
the Afterword, Anthony
Julian Tamburri
discusses the

nomenclature ascribed
to Italian American
creative writers living in
Italy and the United
States.

1 Ed Robert
The book presents a
systematic method of
interpreting Shakespeare
film adaptations based

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on their cinematic genres. Its approach is both scholarly and reader-friendly, and its subject is fundamentally interdisciplinary, combining the findings of Shakespeare scholarship with film and media studies, particularly genre theory. The book is organised into six large chapters, discussing

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films that form broad generic groups. Part I looks at three genres from the classical Hollywood era (western, melodrama and gangster-noir), while Part II deals with three contemporary blockbuster genres (teen film, undead horror and biopic). Beside a few better-known examples of mainstream cinema, the volume also

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highlights the
Shakespearean elements
in several nearly
forgotten films, bringing
them back to critical
attention.

How creative freedom,
race, class, and gender
shaped the rebellion of
two visionary artists

Postwar America
experienced an
unprecedented

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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

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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

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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

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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

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ethnographies as
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Rebels is the essential
account of a new breed
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second half of the
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an unforgettable portrait
of two iconic artists who
exemplified the
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quest for artistic

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Casillo
explores the use of
images associated with
the United States in
Italian novels and films
released between the

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1980s and the 2000s. In this study, Barbara Alfano looks at the ways in which the individuals portrayed in these works – and the intellectuals who created them – confront the cultural construct of the American myth. As Alfano demonstrates, this myth is an integral part of Italians' discourse to define

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themselves culturally –
in essence, Italian
intellectuals talk about
America often for the
purpose of talking about
Italy. The book draws
attention to the
importance of Italian
literature and film as
explorations of an
individual's ethics, and
to how these
productions allow for
functioning across

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Priest. It thus differentiates itself from other studies on the subject that aim at establishing the relevance and influence of American culture on Italian twentieth-century artistic representations.

1 Ed Robert McGee studies historical representation in commodified, popular cinema as expressions

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of historical truths that more authentic histories usually miss and argues for the political and social significance of mass culture through the interpretation of four recent big-budget movies: Titanic, Gangs of New York, Australia, and Inglourious Basterds .

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