

MTA 101AI – LECTURE # 14

MARTIN SCORSESE, MEAN STREETS, 1973
LAUNCHES WHAT BECOMES KNOWN AS THE ‘NEW AMERICAN
INDEPENDENT FILM’

MEAN STREETS HEARKENS BACK TO JOHN CASSAVETE’S
PIONEERING WORK OF AN “ACTOR-BASED” CINEMA IN SHADOWS
(1959)

NEW TECHNOLOGIES OF THE 1980S BEGINS TO SHIFT MOVIE-
MAKING AND TO OPEN NEW MARKETS AND NICHEs

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“ANCILLARIES” - HOME VIDEO EXPANDED FROM 1 MILLION
HOUSEHOLDS WITH VCERS IN 1980 TO 96 MILLION WITH VCR/DVD
PLAYERS IN 2003

CABLE-TV & SATELLITE-TV EXPANDED FROM 4.5 MILLION
SUBSCRIBERS IN 1980 TO 136 MILLION IN 2003

THE OPENING OF NEW MARKETS THROUGH ANCILLARIES
PROVIDES FOR A GREATER SPLIT IN HOLLYWOOD, BETWEEN
HIGH CONCEPT MOVIES ON THE ONE HAND, “INDIE” FEATURES
ON THE OTHER HAND, PLUS EVERYTHING IN BETWEEN

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THE ‘INDIE’ FEATURE OFTEN IS ABOUT OUTSIDER CHARACTERS,
MORALLY AMBIGUOUS BEHAVIOR, AND IS THOUGHT TO
CONTAIN EVIDENCE OF PERSONAL CONNECTEDNESS FOR THE
MOVIE’S DIRECTOR (AUTHENTICITY)

RAGING BULL, 1980 (DIRECTED BY MARTIN SCORSESE, BLACK &
WHITE CINEMATOGRAPHY BY MICHAEL CHAPMAN, EDITED BY
THELMA SCHOONMAKER)

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THE CONCEPT OF THE ‘MOVIE BRAT’ MATURES INTO THE SAVVY
AND SOPHISTICATED *AUTEUR*

RAGING BULL ALTERNATES BETWEEN THE ‘NATURALISM’ OF ITS
NEIGHBORHOOD AND DOMESTIC SCENES AND THE ‘FORMALISM’
OF ITS BOXING SEQUENCES