



IL CENACOLO

ITALIAN CULTURAL CLUB

Founded in 1928

Regular Thursday Meetings, Noon to 2:00 P.M.
San Francisco Italian Athletic Club
1630 Stockton Street (3rd floor), San Francisco, CA 94133

www.ilcenacolosf.org

"Il Cenacolo is an organization that preserves, enhances and encourages all aspects of Italian arts, language and culture and recognizes the unique contribution of Italian heritage that is intertwined in the history and life of the San Francisco Bay Area."

JUNE 2018

WEDNESDAY JUNE 6, 2018, 6 PM

SPECIAL EVENT

Dinner honoring Mayor Marco Bucci of Genoa

San Francisco Italian Athletic Club

\$50 per person

RSVP to SFIAC directly

THURSDAY, JUNE 7, 2018

PLEASE NOTE: *No meeting in deference to the Special Event (above)*

THURSDAY, JUNE 14, 2018

Merola's "Stars of Tomorrow"

Jean Kellogg

THURSDAY, JUNE 21, 2018

UC Santa Barbara and its Italian Connections

Alan Grosenheider & Toni Arellanes-Miller

THURSDAY, JUNE 28, 2018

IL CENACOLO ANNUAL MEETING

(Members only)

This month's programs arranged by Stewart Hume.

PROGRAM PROFILES

THURSDAY, JUNE 14, 2018

Merola's "Stars of Tomorrow"

Jean Kellogg

The Luncheon on June 14th will feature the MEROLA OPERA PROGRAM. An update on what they are doing with the "Stars of Tomorrow"—the training, the concerts, special events, and more.

Jean Kellogg is the first Executive Director of the Merola Opera Program (since 2011) which is widely regarded as the foremost training program for aspiring opera singers, coach accompanists and stage directors. Jean has been the Executive Director of the Hylton Performing Arts Center at George Mason University in Manassas, Virginia; the Director of Education at Lyric Opera of Chicago; Dean of the Levine School of Music in Washington, DC; Artistic Administrator of Greater Miami Opera (now Florida Grand Opera); and served on the administrative staffs of Chautauqua Opera and Westminster Choir College.



Jean received her Bachelors of Music degree in Piano Performance at Florida State University, and her Masters of Music degree in Piano Accompanying and Coaching from Westminster Choir College and has been active as a coach-accompanist for over 30 years. Jean was honored as one of 50 Influential Women of Virginia in 2010, has been a panelist for the National Endowment for the Arts, Opera America and the Children's International Film Festival, and received the faculty citation from FSU for outstanding teaching and leadership in 2000. She has also been a professional singer of opera and oratorio.

At the end of her program, we will present her with Cenacolo's contribution check for 2018.



THURSDAY, JUNE 21, 2018

UC Santa Barbara and its Italian Connections

Alan Grosenheider & Toni Arellanes-Miller

Santa Barbara is known for its Riviera neighborhood and its Mediterranean climate but there are also other connections to Italy at UC Santa Barbara. Alan Grosenheider, Deputy University Librarian, and Antoinette Arellanes-Miller, Director of Development, will share some highlights about UC Santa Barbara, the study of Italy and of Italian arts, culture, and language, and share examples from the Library's holdings.



ALAN GROSENHEIDER has served as the Deputy University Librarian at UC Santa Barbara (UCSB) since 2012. Previously, Alan served as the Associate University Librarian at the University of Hawaii at Manoa (UHM) and at the University of Washington (UW) as the South Asia Librarian. He earned a Master of Library Science from the UW and a Master of Human Resource Management from the Shidler Business College at UHM; he has language training in Sanskrit, Tibetan, and Thai and has extensive advanced study in Buddhist and Indic philosophy with a focus on epistemology as well as in international strategic management. He is professionally active especially in the field of organizational development at the American Library Association including holding elected office in the Library Leadership & Management Association. He currently serves on the Library Building Award Jury for the American Institute of Architects and on the Editorial Board for the Beta Phi Mu Scholar Series.

TONI ARELLANES-MILLER has served as the Director of Development at UC Santa Barbara (UCSB) since 2015. Her focus is building fundraising support for the Library, such as naming opportunities of its physical spaces, program support, including the Library's signature UCSB Reads one-book reading program and the Pacific View faculty lecture series; new endowments and fellowships to support research and teaching, and student success. The Library's biggest priority is the Music Collection project, which is to relocate and augment the Music Library into the main Library building, where it will be better utilized by students, faculty and the community.

Ms. Arellanes-Miller received her bachelor's degree in public relations and English from the University of Southern California. After serving as vice president of two public relations firms, she returned to USC, where she has managed the Friends of the USC Libraries programming and Board for the past ten years. Ms. Arellanes-Miller came to UCSB from Pacific Oaks College in Pasadena, where she served as Director of Advancement, Alumni and External Relations. She has a special connection to UCSB: Her twin sister is an alumna.

Dear Cenacolisti,

Welcome to Spring! And welcome to another bulletin that will provide you with information on what's happening at your Club. Please read on for news about our members and for information on upcoming events.

PEOPLE—

The Board is in process of reviewing and revising several aspects of our membership plan. You will hear more about some innovative changes as the plan is rolled-out. For now, membership is improving. Year-to-date we have added 15 new members—including the first women in our Club's 90-year history. Your effort to identify and recruit new members is paying-off!

EVENTS & PROGRAMS—

Thanks to Ron Derenzi for organizing the May programs (and there were 5 of them!). These presentations (with their emphasis on Italy) were enjoyed by all. This bulletin highlights our June programs. Please support your Club by attending as many of these as possible.

Regarding programs—This is a repeat request for each of you to provide our program chairman, Alex Kugushev, with your ideas and suggestions for speakers—his e-mail is alexkugushev@att.net. We will follow-up and confirm arrangements, but your involvement in supplying contact information would be most welcomed. Thanks!

Make sure to check the calendar following, and add our dates to your own calendar!

June 28 is important—the date of our annual meeting. In mid-May, you received the annual meeting agenda and formal notice. As indicated, we plan to (1) update everyone on our club—including our financial position, (2) provide a slate of four new proposed directors for your vote, (3) vote on revisions to our by-laws and (4) conduct any other business that is applicable to Il Cenacolo. If you have specific matters that you would like to have covered, please contact me. Please note that this meeting is for members only. Your attendance is really important and I hope that you come.

MEMBERSHIP—

As mentioned above, the Board is in process of implementing several initiatives affecting membership. We hope that the end-result of this will be an increase in membership and an exciting plan to keep our organization vital and growing.

These initiatives will need your help. Specifically, we are looking for members who would be willing to pitch in and assist. You are needed in the following areas (approximate time commitment shown):

- 1) **Membership Chair:** to direct our entire effort, taking over from Ron Derenzi who has done a great job, but is now handling all of our finance/treasury functions (2-4 hrs/wk).
- 2) **Assistant Membership Chair:** to assist the Chair in performing membership tasks (20 hrs).
- 3) **Leader and team to prepare promotional materials:** (about 30 hrs).
- 4) **Leader and team to develop and execute a media plan:** (about 25 hrs).
- 5) **Liaison to other Bay Area Italian clubs for possible collaboration** (about 25 hrs).

Our Club must continuously work on recruiting new members or face the reality of its eventual demise. I know we have a lot of talented people in our group and now is the time for you to step forward to demonstrate your skills and your willingness to become involved. Please let me know by June 15 (fcristiani@sbcglobal.net) of your interest to become involved—many thanks.

JUNE 7 MEETING CANCELLATION & SPECIAL EVENT—

Our regular luncheon scheduled for *June 7 IS CANCELLED* for the following reason: The mayor of Genoa is visiting San Francisco. It was thought that it would be great if he attended our luncheon on June 7 and addressed us. So we planned accordingly. However, it turned out that he is returning to Italy on June 7. Then, the Italian Consulate and the SFIAC organized a dinner—to which all of the Bay Area Italian organizations are invited—for the evening of June 6. Il Cenacolo will be acknowledged as a co-host. We concluded that the large event on the preceding evening would be the major draw for the week.

If you are interested in joining them, please contact the SFIAC directly. You should already have received the announcement for this event in an email last week, and it is reproduced here on the following page.

With best regards,

Franz Cristiani
President

SPECIAL EVENT—JUNE 6 DINNER—MAKE YOUR RESERVATION !!!

IL CENACOLO TO CO-HOST THE VISIT OF
THE HONORABLE MARCO BUCCI, MAYOR OF GENOA

**Consul General Lorenzo Ortona and your President Franz Cristiani
wish to invite all Cenacolisti to join in honoring Mayor Bucci and to attend his keynote address.**

**WEDNESDAY, JUNE 6, 2018
San Francisco Italian Athletic Club, Main Dining Room, First Floor
No-Host Cocktails 6 PM & Dinner 7 PM**

MENU

ANTIPASTI

**Genoa Salami (*of course!*); Crostini with Chestnut Potato Puree;
Focaccia from Liguria Bakery (*from where else?*)**

INSALATA

Mixed Greens, Endive, Apples, Dates, Walnuts, Pecorino

PRIMO PIATTO

Trofie Pasta with Pesto Genovese (*we would expect no less!*)

SECONDO PIATTO

**Brick-Pressed Chicken with Herbs and Lemon
Sautéed Swiss Chard, Fingerling Potatoes**

DESSERT, COFFEE AND TEA

**Wine included with dinner
(No-host bar open during the cocktail hour)
\$50 per person**

Members of many of the other Italian-American Clubs of the Bay Area will be in attendance. This is a chance for our members to meet Mayor Bucci, meet Consul General Ortona, and mix with other Italian-Americans from various Bay Area communities. We encourage all Cenacolisti to attend. The Consul General expects a large turnout so please send in your reservation as soon as possible. Given the quickly approaching date, please make your reservations immediately with SFIAC directly. (Do not write checks to Il Cenacolo).

RESERVATIONS

Reserve online with credit card at www.sfiac.org or call SFIAC at 415-781-0166 to reserve in person.

Attendance is limited, please reserve early!

CALENDAR OF EVENTS

WEDNESDAY JUNE 6, 2018, 6 PM

SPECIAL EVENT

Dinner honoring Mayor Marco Bucci of Genoa

San Francisco Italian Athletic Club

\$50 per person

RSVP to SFIAC directly

PLEASE NOTE THAT THE JUNE 7 REGULAR LUNCHEON IS CANCELLED

THURSDAY, JUNE 14, 2018

IL CENACOLO BOARD OF DIRECTORS MEETING

(CONTACT FRANZ CRISTIANI TO ATTEND)

SF ITALIAN ATHLETIC CLUB

SAN FRANCISCO, CA

THURSDAY, JUNE 28, 2018

IL CENACOLO ANNUAL MEETING

(AT THE REGULAR THURSDAY LUNCHEON)

SF ITALIAN ATHLETIC CLUB

SAN FRANCISCO, CA

FRIDAY, AUGUST 24, 2018

ITALIAN HERITAGE NIGHT

SAN FRANCISCO GIANTS BASEBALL GAME

SAN FRANCISCO, CA

SUNDAY, SEPTEMBER 23, 2018

SAL REINA OPERA OUTING

ROSS, CA

SATURDAY, NOVEMBER 3, 2018

ITALIAN FILM FESTIVAL & DINNER

SAN RAFAEL, CA

FRIDAY, DECEMBER 7, 2018

HOLIDAY GALA

ST. FRANCIS YACHT CLUB

SAN FRANCISCO, CA

IL CENACOLO TEAMS

FINANCE/INVESTMENTS

CHAIRMAN: Marv Pheffer (m.pheffer@ilcenacolosf.org)

TEAM MEMBERS: John Benson, Ron Derenzi and David Giannini

HOLIDAY GALA

CHAIRMAN: Ron Derenzi (r.derenzi@ilcenacolosf.org)

TEAM MEMBERS: Marie Derenzi, Eugene Lanzone and West Whittaker

ITALIAN FILM FESTIVAL

CHAIRMAN: Ken Sproul (k.sproul@ilcenacolosf.org)

TEAM MEMBER: Lido Cantarutti

LUNCHEONS/SFIAC LIAISON

CHAIRMAN: Eugene Lanzone (e.lanzone@ilcenacolosf.org)

TEAM MEMBERS: Ken Sproul and Lou Sarto

OPERA OUTING

CHAIRMAN: Chuck Stagliano (c.stagliano@ilcenacolosf.org)

TEAM MEMBERS: Ron Derenzi, Don Lewis and Richard Ruff

STRATEGIC PLANNING/MARKETING

CHAIRMAN: Richard DeBono (r.debono@ilcenacolosf.org)

TEAM MEMBERS: Jim Boitano, Pietro Bonanno and Mike Prior

RIDE SHARE

FROM:

CONTACT:

SF—Pacific Heights and the Marina . . . [Richard DeBono](#) 415-730-2584 cell

SF—Marina [David T. Giannini](#) 415-921-4407 home
415-713-9219 cell

SF—Jordan Park, Inner Richmond . . . [Chuck Stagliano](#) 415 531-6900 cell

Marin County [David Cobb](#) 707-888-2311 cell

SFIAC PARKING

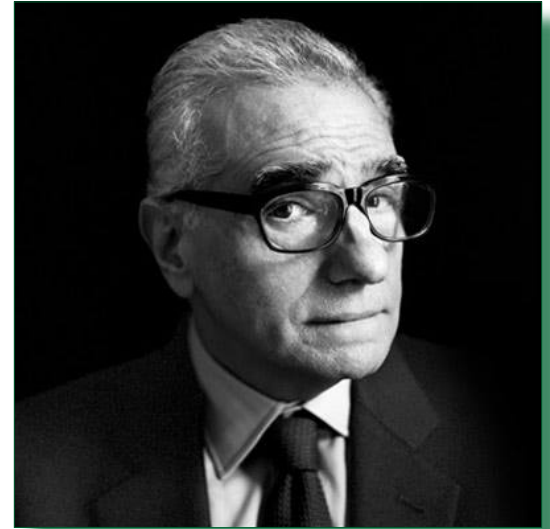
(all within 1-4 blocks away)

- Valet parking at [Original Joe's](#) restaurant at the corner of Stockton and Union. You do not have to dine there to use the valet. The current charge is \$20.
- [APM Parking at 721 Filbert](#). \$10 with SFIAC validation.
- [North Beach Garage at 735 Vallejo](#) (between Stockton and Powell). \$4 per hour.
- [Vallejo Street Garage at 766 Vallejo](#). \$4 per hour.
- [Green Street Parking at 626 Green](#) (between Columbus and Powell). \$10.
- [Powell Street Garage at 1636 Powell](#) (between Union and Green). \$12-\$25.

(Click on links for directions to SFIAC)

MARTIN SCORSESE (b. 1942)

This month's Bulletin looks at the life and work of an important Italian-American filmmaker whose keen insights into human nature and the human condition in the modern world have created many of cinema's most memorable characters. Spanning over four decades, Martin Scorsese has directed numerous feature films and documentaries. He has also written a number of screenplays since his first film was released in 1968. His work is often rooted in his own life experience of an Italian American, Catholic heritage. His body of work addresses such themes as Sicilian-American identity, Roman Catholic concepts of guilt and redemption, alienation of the individual in the modern city, faith, machismo, modern crime, and gang conflict. Many of his films are also known for their depiction of violence and liberal use of profanity. He is part of the New Hollywood wave of filmmaking, and is widely regarded as one of the most significant and influential filmmakers in cinematic history. (Because of the extensive nature of his work, I have chosen to limit my discussion to films that I believe are important in the development and manifestation of his creative vision and talents).



MARTIN CHARLES SCORSESE was born on November 17, 1942, in Flushing, New York. He was the younger of two sons born to Charles and Catherine Cappa Scorsese, both of Sicilian descent. His paternal grandparents had emigrated from Polizzi Generosa, in the province of Palermo, and his maternal grandparents had come from Ciminna, also in the province of Palermo. His parents worked in the Garment District of Manhattan (Charles was a clothes presser and part-time actor; Catherine was a seamstress and also a part-time actress). His family rented a two-story house in Corona, Queens, and lived there until Martin's father got into a dispute with the landlord that resulted in their eviction from the house.

The family moved to Little Italy in Manhattan before he started school, and this is where he spent his childhood and teen years. The family lived in a crowded apartment with Martin's grandparents, and he found himself with less space and less freedom than he had had in Queens. Since he suffered from asthma, he was forced to sleep in a special tent to help with his breathing. Out on the street, he found that he did not fit in with the other kids his age, since he couldn't participate in sports or in the other activities that filled their free time. He described his experience in these early years as living in "an atmosphere of fear." The local authorities

did not wear badges, but they had the power to tell you what to do. And there were rules. The first one was to say nothing! His later film depictions of life in New York would build on these personal experiences and feelings developed in his early years.

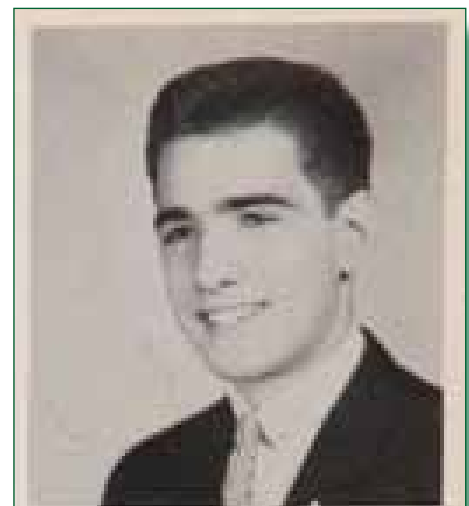
Since he suffered from asthma, he spent a great deal of his free time watching television, especially 1940s and 1950s films. (At a young age, he became an expert on the Hollywood films of this period). Also, his parents and older brother often took him to movie theaters to watch contemporary films. Scorsese was able to find in movies the thrills and excitement that did not exist for him in his home-bound reality. They served as his escape from the pent-up life he was living in his cramped apartment.

It was at this stage in his life that he developed a passion for cinema, especially for studio pictures: westerns, war movies, and historical dramas, and some of the greatest movies of the '40s and '50s, including *Singin' in the Rain*, *Sunset Boulevard*, *Citizen Kane*, *On the Waterfront*, and *East of Eden*.

He also enjoyed watching the family television program called *Million-Dollar Movie*, which showed British, French, and Italian films, and replayed them twice a night for a week, enabling the future movie director to watch and re-watch great films from abroad. It was this program that introduced him to French New Wave cinema, to Italian Neorealism, (especially such classics as De Sica's *Bicycle Thieves*, Rossellini's *Paisà*, and his *Rome, Open City*), and to other foreign filmmakers, especially Satyajit Ray, Ingmar Bergman, Michelangelo Antonioni, and Federico Fellini. All of these would serve as important influences on his later filmmaking career.

Scorsese was raised in a devoutly Catholic environment. He attended a Catholic grade school and at first wanted to become a priest. He attended a minor seminary for a year following elementary school, but transferred to Cardinal Hayes High School in the Bronx. While in high school, he decided to pursue a career in cinema, although his parents did not share his desire to pursue such a career. He believed, however, that he was headed in the right direction when a 10-minute comedy short he made earned him a \$500 scholarship to New York University.

Martin Scorsese in his 1960 High School Yearbook



Martin Charles Scorsese

"Marty" . . . Old St. Patrick
 . . . S.C. . . . K.D.S. 2, 3, 4
 . . . Italian Club 3
 Business Club 4 . . . Poster
 Club 4 . . . favorite sport is
 swimming . . . favorite sub-
 ject is English . . . aspires to
 be a businessman . . . plans
 to attend Fordham.

He attended NYU's Washington Square College (now known as the College of Arts and Science) which was only a few blocks away from Little Italy, but miles away in attitude and opportunities. During his years as an undergraduate, he won awards for several short films, including the Producer's Guild Award for the best student film in 1964 for his *It's Not Just You Murray!* (15 minutes). Scorsese earned a B.A. in English in 1964. He went on to earn his M.F.A. in film directing from NYU's School of the Arts (now known as the Tisch School of the Arts) in 1966, a year after that school was founded. After graduating, Scorsese remained at NYU as an instructor in basic film technique and criticism while beginning his own career as a director. Among his students were future filmmakers Jonathan Kaplan and Oliver Stone.



While he was at NYU, Scorsese had begun his formal training under Haig Manoogian. He began *I Call First*, which he finished and then reworked after some prodding from Manoogian. It was later renamed *Who's That Knocking at My Door?* and was released as Scorsese's first feature film in 1968. While developing that project, he cast Harvey Keitel (at left), whom he would go on to cast in many future projects, and worked with Thelma Schoonmaker, a film editor with whom he would collaborate for more than 40

years. (Both were fellow students with Scorsese at NYU). After being rejected by a number of festivals, the film was accepted into the Chicago Film Festival and seen by Roger Ebert, who called it "a marvelous evocation of American city life, announcing the arrival of an important new director."

In 1970, Scorsese moved to Hollywood, where he befriended some of the most promising young directors of the time: Brian De Palma, Steven Spielberg, George Lucas, and Francis Ford Coppola. During this period he worked as the assistant director and one of the editors on the documentary *Woodstock* (1970) and met actor-director John Cassavetes, who would also go on to become a close friend and mentor.

For his first Hollywood directorial project, in 1972 he directed *Boxcar Bertha*, a cut-rate Depression-era gangster film similar to *Bonnie and Clyde*, for Roger Corman, the so-called "king of cult film." It was Corman who taught Scorsese that entertaining films could be shot with very little money or time, preparing the young director well for the challenges to come with future projects. Following the release of *Boxcar Bertha*, Cassavetes encouraged Scorsese to make the films that he wanted to make, rather than someone else's projects. It was advice that Scorsese began to follow as he moved forward in his career.

In 1973, Scorsese directed *Mean Streets*, his first film to be widely acknowledged as a masterpiece. Revisiting characters from *Who's That Knocking at My Door?*, the film depicted low-level Italian-American wise guys trying to get by in a tough environment. It starred Harvey Keitel and Robert De Niro. (Scorsese had met De Niro years before in New York's Little Italy, and their work together evolved into one of the most successful director and actor partnerships in modern film).

Mean Streets showcased elements that have since become trademarks of Scorsese's filmmaking style: macho posturing, bloody violence, Catholic guilt and redemption, gritty New York locale (although most of *Mean Streets* was actually shot in Los Angeles), rapid-fire editing, and a soundtrack with contemporary music. Much like Italian Neorealism, the film had a wired atmosphere, edgy documentary style with gritty street-level direction, and emphasized character development over plot. It featured a style of quick cuts that Scorsese would use in later works.



Keitel's character is guilt-ridden, striving, and in love; De Niro's "Johnny Boy" is a violent goofball who seems to have learned how to behave from watching gangster films. One can see here the male camaraderie and tough-guy cross-talk that becomes so important in Scorsese's later work.

In this period he also directed movies that, despite numerous qualities, seem less like his signature projects. In 1974, actress Ellen Burstyn chose Scorsese to direct her in *Alice Doesn't Live Here Anymore*, for which she won an Academy Award for Best Actress. It was a film about a widowed mother trying to find herself in Arizona. Although well regarded, the film remains an anomaly in Scorsese's early career since it focuses on a central female character and lacks the qualities that had come to epitomize his work. Following this, Scorsese returned to Little Italy to explore his ethnic roots with *Italianamerican* (1974), a documentary profiling and featuring his parents, Charles and Catherine Scorsese.

New York, New York (1977) was Scorsese's expensive and sentimentally nostalgic look at his city after World War II. It failed commercially and critically, even though it had the star power of both Robert De Niro and Liza Minnelli. (The film is best remembered today for the title theme song, which was popularized by Frank Sinatra). Because of the critical and commercial failure of the movie, Scorsese became depressed as well as physically ill and required hospitalization. By this time, he had also developed a serious cocaine addiction.



Despite all these problems, however, he did find the creative drive to make the highly regarded *The Last Waltz* (1977), documenting the final concert by “The Band.” It was held at the Winterland Ballroom in San Francisco, and featured one of the most extensive lineups of prominent guest performers at a single concert, including Bob Dylan, Neil Young, Ringo Starr, Muddy Waters, Joni Mitchell, Van Morrison, Paul Butterfield,

Neil Diamond, Ronnie Wood, and Eric Clapton. (Because Scorsese was working on other projects, the film was not released until 1978).

Even though these works lacked his signature directorial style and force, he did have an important blockbuster masterpiece during this period that depicted a generation haunted by alienation: *Taxi Driver* (1976). It was a study of the dark, urban nightmare of one lonely man’s slow descent into insanity. The film was the first of his most enduring films and established Scorsese as an accomplished filmmaker. It starred Robert De Niro as the troubled, psychotic anti-hero Travis Bickle, an ex-Marine and Vietnam War veteran and loner whose reaction to the moral malaise of New York City turns increasingly psychotic. It also co-starred Jodie Foster in a highly controversial role as an underage prostitute, and Harvey Keitel as her pimp, Matthew, nicknamed “Sport.” Already controversial upon its release, *Taxi Driver* hit the headlines again five years later, when John Hinckley, Jr. made an assassination attempt on then-president Ronald Reagan. He subsequently blamed his act on his obsession with Jodie Foster’s *Taxi Driver* character (in the film, De Niro’s character, Travis Bickle, makes an assassination attempt on a senator). *Taxi Driver* won the Palme d’Or at the 1976 Cannes Film Festival, also receiving four Oscar nominations, including Best Picture.



By several accounts (Scorsese’s included), Robert De Niro practically saved Scorsese’s life when he persuaded Scorsese to kick his cocaine addiction to make his highly regarded film, *Raging Bull* (1980). It was a gorgeous, classic black-and-white film about the savage life and career of the troubled boxer, Jake LaMotta. Expecting this to be his last feature film, Scorsese decided to “pull out all the stops and then find a new career.” Although initial reactions were mixed due to the picture’s violent nature, *Raging Bull* is now widely considered to be one of the

greatest movies of all time. It received eight Oscar nominations, including Best Picture, Best Actor for Robert De Niro, and Scorsese's first for Best Director. De Niro won, as did Thelma Schoonmaker for editing, but Scorsese lost to Robert Redford for *Ordinary People*.

Raging Bull, filmed in high-contrast black and white, is where Scorsese's style reached its zenith. *Taxi Driver* and *New York, New York* had used elements of expressionism to replicate psychological points of view, but here the style was taken to new extremes, employing extensive slow-motion, complex tracking shots, and extravagant distortion of perspective (for example, the size of the boxing rings would change from fight to fight).



Also, the themes that had been developed in *Mean Streets* and *Taxi Driver* (insecure males, alienation, violence, guilt, and redemption) were carried further in *Raging Bull*.

Scorsese's next project was his fifth collaboration with Robert De Niro, *The King of Comedy* (1983). It is a satire on the world of media and celebrity. The central character is a troubled loner who ironically becomes famous through a criminal act: Robert De Niro and Sandra Bernhard stalk and kidnap a Johnny Carson-type comedian and talk show host played by Jerry Lewis. The film was an obvious departure from the more emotionally committed films Scorsese had become associated with. Visually, it was far less kinetic than the style he had previously developed, often using a static camera and long takes. The expressionism of his previous work here gave way to moments of almost total surrealism. It still bore many of Scorsese's trademarks, however. *The King of Comedy* failed at the box office, but has become increasingly well regarded by critics in the years since its release.

Praises came his way again for his direction of *After Hours* (1985), an unusual comedy about a mild-mannered New York City resident who gets involved in a series of late-night mishaps. Scorsese was honored with the Best Director Award at the Cannes Film Festival for this effort. Following this film, he also achieved a box-office success with his *The Color of Money* (1986), a sequel to *The Hustler* (1961) in which Paul Newman reprises his role as Edward "Fast Eddie" Felson. It represented one of Scorsese's few big-budget productions up to that time. Certain religious groups were outraged by his next release, 1988's *The Last Temptation of Christ*, which dealt with an alternative interpretation of Jesus' acceptance of his role on earth loosely based on the novel of the same name by Nikos Kazantzakis.

In *Goodfellas*, released in 1990, Scorsese returned to form, creating a gangster movie that is widely regarded as one of the best ever made. Packed with famous lines and scenes, the film is a collection of cinematic jewel pieces stretching over decades of American culture, charting the rise of Henry Hill as a likable street-level operator to his messy decline as a drug dealer and out-of-control addict. It was a violent tale of Mafia hoodlums in New York City that earned him Best Director Awards from the National Society of Film Critics, New York Film Critics, and Los Angeles Film Critics.

Scorsese's next project, the epic *Gangs of New York* (2002), was influenced by many others, including major Italian directors such as Luchino Visconti, and was filmed in its entirety at Rome's famous Cinecittà film studios. It was set in 19th-century New York and starred Daniel Day-Lewis. The film also marked the first collaboration between Scorsese and actor Leonardo DiCaprio, who since then has become a fixture in later Scorsese films, much like De Niro had been in his earlier films. The production was highly troubled, with many rumors referring to the director's conflict with Miramax boss Harvey Weinstein. Despite denials of artistic compromise, *Gangs of New York* revealed itself to be Scorsese's most conventional film: standard film tropes that he had traditionally avoided, such as characters existing purely for exposition purposes and explanatory flashbacks, here surfaced in abundance.

The themes central to the film were consistent with Scorsese's established concerns: New York, violence as culturally endemic, and subcultural divisions along ethnic lines. *Gangs of New York* earned Scorsese his first Golden Globe for Best Director.

In February 2003, *Gangs of New York* received 10 Academy Award nominations, including Best Picture, Best Director, and Best Actor for Daniel Day-Lewis; however, it did not win in any category.

Scorsese's film *The Aviator* (2004) is a lavish, large-scale biopic of eccentric aviation pioneer and film mogul Howard Hughes and reunited Scorsese with actor Leonardo DiCaprio. The film received highly positive reviews. It also achieved widespread box office success and gained Academy recognition.

Scorsese returned to the crime genre with the Boston-set thriller *The Departed*, based on the Hong Kong police drama film *Infernal Affairs*. The film continued Scorsese's collaboration streak with Leonardo DiCaprio, and was his first collaboration with Matt Damon, Jack





Nicholson, Mark Wahlberg, and Martin Sheen. The film takes place in Boston where Irish Mob boss Francis “Frank” Costello (Jack Nicholson) plants Colin Sullivan (Matt Damon) as a mole within the Massachusetts State Police (the two characters are loosely based on famous gangster Whitey Bulger and corrupt FBI agent John Connolly, who grew up with Bulger). At the same time, the police assign undercover state trooper William “Billy” Costigan (Leonardo DiCaprio) to infiltrate Costello’s crew.

When both sides realize the situation, Sullivan and Costigan both attempt to discover the other’s identity before their covers are blown.

The Departed opened to widespread critical acclaim, with some proclaiming it as one of the best efforts Scorsese had brought to the screen since 1990s *Goodfellas*, and still others putting it at the same level as Scorsese’s most celebrated classics *Taxi Driver* and *Raging Bull*. It won several awards, including four Oscars at the 79th Academy Awards. Scorsese’s direction of *The Departed* earned him his second Golden Globe for Best Director, as well as a Critics’ Choice Award, his first Directors Guild of America Award, and his first Academy Award for Best Director. While being presented with the award, Scorsese poked fun at his previous track record of several nominations with no awards, asking “Could you double-check the envelope?” It was presented to him by his longtime friends and colleagues Francis Ford Coppola, George Lucas, and Steven Spielberg. *The Departed* also received the Academy Award for the Best Motion Picture of 2006, Best Adapted Screenplay, and Best Film Editing by longtime Scorsese editor Thelma Schoonmaker, her third Oscar for a Scorsese film.

Throughout the 2000s, Scorsese has directed documentaries and several movies shown on HBO. In 2011, he directed his first 3-D movie, *Hugo*, based on Brian Selznick’s book, *The Invention of Hugo Cabret*. The story follows Hugo Cabret (Asa Butterfield), who is orphaned and alone except for an uncle. Hugo lives in a train station in 1930s Paris, with the job of oiling and maintaining the station’s clocks. But for him, his more important task is to protect a broken automaton and notebook left to him by his late father (Jude Law). He begins to find his way after discovering a bond with an embittered toy merchant (Ben Kingsley) and his goddaughter, Chloe, (Grace Moretz). The toy merchant also happens to be a pioneer of early filmmaking, something Scorsese felt very strongly about.

The film marked a departure from some of Scorsese's themes but won both critical and commercial success. It garnered a number of nominations and awards, including Scorsese's 3rd Golden Globe award for Best Director.

Hugo was soon followed by *The Wolf of Wall Street* (2013), an American biographical black comedy based on Jordan Belfort's memoir of the same name. The movie starred Leonardo DiCaprio as Belfort, along with Jonah Hill, Matthew McConaughey, and others. The film marked the fifth collaboration between Scorsese and DiCaprio. It tells the story of a New York stockbroker, played by DiCaprio, who engages in a large securities fraud case involving corporate stock manipulation, "pump and dump," and



the world. DiCaprio was given the award for Best Actor—Motion Picture Musical or Comedy at the 2014 Golden Globe Awards, with the film being nominated for Best Motion Picture—Musical or Comedy as well. Also, *The Wolf of Wall Street* was nominated for five Academy Awards, including Best Picture, Best Actor for Leonardo DiCaprio, Best Supporting Actor for Jonah Hill, Best Director for Martin Scorsese, and Best Adapted Screenplay for Terence Winter; but it did not win in any category. In a 2016 critics' poll conducted by BBC, the film was ranked one of the 100 greatest motion pictures since 2000.

There are numerous other films that he has worked on in the last decade, too many to discuss here. Future projects that are in the works or planned are discussed below.

• Scorsese has rekindled his screen partnership with De Niro—along with other old collaborators like Keitel and Joe Pesci—for the Netflix feature *The Irishman*. Scheduled for a 2019 release, the project has reportedly torpedoed Netflix's budget with production costs of over \$140 million, due in part to the expensive special effects being used to de-age many of its actors!

• On August 23, 2017, it was reported that Scorsese will be producing a Joker origin story, to be directed by Todd Phillips. Meant to be a "gritty and grounded hard-boiled crime film" in Gotham City in the early 80's, the movie is reportedly intended to feel like no other iteration of the DC comic universe.

• Another area of interest that Scorsese has developed is the preservation of films. In 1990 he

established the Film Foundation of which he became President, which supports preservation and restoration projects at leading film archives around the world. His love of movies, developed at an early age, has driven him to want to preserve those movies for future generations.

- He has also been very active in promoting independent filmmakers. In 1994, he became a member of the advisory board for the Independent Film Channel on cable television.

OTHER HONORS AND AWARDS

In 1997, Scorsese received the American Film Institute (AFI) Life Achievement Award. In 1998, the AFI placed three Scorsese films on their list of the greatest American movies: *Raging Bull*, *Taxi Driver*, and *Goodfellas*. In 2001, the AFI placed two Scorsese films (*Taxi Driver* and *Raging Bull*) on their list of the most “heart-pounding movies” in American cinema. At a ceremony in Paris on January 5, 2005, he was awarded the French Legion of Honor in recognition of his contribution to cinema. On February 8, 2006, at the 48th Annual Grammy Awards, he was awarded the Grammy Award for “Best Long-Form Music Video” for *No Direction Home*.

In 2007, he was listed among Time magazine’s “100 Most Influential People in The World.” In August, 2007, he was named the second-greatest director of all time in a poll by *Total Film* magazine, behind Alfred Hitchcock. In 2007, he was honored by the National Italian American Foundation at its 32nd Anniversary Gala. During the ceremony, Scorsese helped launch N.I.A.F.’s “Jack Valenti Institute,” which provides scholarships to Italian-American students majoring in various academic disciplines in the U.S., in memory of former Foundation board member and past president of the Motion Picture Association of America, Jack Valenti. On September 11, 2007, the Kennedy Center Honors committee, which recognizes career excellence and cultural influence, named Scorsese as one of the honorees for that year. On June 17, 2008, AFI placed two of Scorsese’s films on its Top 10 list: *Raging Bull* at #1 for the Sports genre and *Goodfellas* at #2 for the Gangster genre. In 2013, the staff of Entertainment Weekly voted *Mean Streets* the seventh greatest film ever made.

On January 17, 2010, at the 67th Golden Globe Awards, Scorsese was the recipient of the “Golden Globe Cecil B. DeMille Award.” On September 18, 2011, at the 63rd Primetime Emmy Awards, Scorsese won the “Primetime Emmy Award for Outstanding Directing for a Drama Series” for his work on the series premiere of *Boardwalk Empire*. In 2011, he received an honorary PhD from the National Film School in Lodz, Poland.

On September 16, 2012, Scorsese won two Emmy Awards for “Outstanding Directing for Nonfiction Programming” and “Outstanding Nonfiction Special” for his work on the

documentary *George Harrison: Living in the Material World*. In 2013, the National Endowment for the Humanities selected Scorsese for the “Jefferson Lecture,” the U.S. government’s highest honor for achievement in the humanities. He was the first filmmaker chosen for the honor. His lecture, delivered on April 1, 2013, at the John F. Kennedy Center for the Performing Arts was titled “Persistence of Vision: Reading the Language of Cinema”. He was awarded the “Polish Gold Medal for Merit to Culture–Gloria Artis” on April 11, 2017, in recognition of his contribution to Polish cinema.

PERSONAL LIFE

Scorsese has been married five times. He married his first wife, Laraine Marie Brennan, in 1965. They were divorced in 1971 and have a daughter, Catherine. He married writer Julia Cameron in 1976; they have a daughter (Domenica Cameron-Scorsese, who is an actress, writer, director, and producer), but the marriage ended after 1 year with an acrimonious divorce. His third marriage to writer and filmmaker Isabella Rossellini (daughter of Ingrid Bergman and Roberto Rossellini) lasted from 1979 to their divorce in 1982. He then married producer Barbara De Fina in 1985; their marriage ended in divorce as well, in 1991. Scorsese has been married to Helen Schermerhorn Morris since 1999. They have an actress daughter, Francesca, who appeared in *The Departed* and *The Aviator*. Scorsese continues to be based in New York City.

Adapted by James J. Boitano, PhD from: Encyclopedia of World Biography website; Skinner, David. “Martin Scorsese Biography.” Awards and Honors: The 2013 Jefferson Lecturer. National Endowment for the Humanities website, 2013; Biography.com website; and Wikipedia.



**I AM AN
ITALIAN-AMERICAN**

I am an Italian-American. My roots are deep in ancient soil, drenched by the Mediterranean sun and watered by pure streams from snow-capped mountains. I am enriched by thousands of years of culture. My hands are those of the mason, the artist, the man of soil. My thoughts have been recorded in the annals of Rome, the poetry of Virgil, the creations of Dante, and the philosophy of Benedetto Croce.

I am an Italian-American, and from my ancient world I first spanned the seas to the New World—I am Cristoforo Colombo. I am Giovanni Caboto, known in American history as John Cabot, discoverer of the mainland of North America. I am Amerigo Vespucci, who gave my name to the new world, America. I am Enrico Tonti, first to sail on the Great Lakes in 1679, founder of the territory that became the State of Illinois, colonizer of Louisiana and Arkansas. I am Filippo Mazzei, friend of Thomas Jefferson, and my thesis on the equality of man was written into the bill of rights. I am William Paca, signer of the Declaration of Independence and, yes, an Italian-American.

I am an Italian-American. I am Colonel Francesco Virgo—I financed the Northwest expedition of George Rogers Clark and accompanied him through the lands that would become Ohio, Indiana, Wisconsin and Michigan. I am Alessandro Malaspin—I mapped the Pacific from Mexico to Alaska and to the Philippines. I am Giacomo Beltrami, the discoverer of the Mississippi River in 1823. I am Constantino Brumidi. They called me the Michelangelo of America—I created the dome of the United States capitol. I am A. P. Giannini—in 1904 in San Francisco, I founded the Bank of Italy, now known as the Bank of America, the largest financial institution in the world. I am Enrico Fermi, father of nuclear science in America. I am John Basilone of New Jersey, the first enlisted man to win the medal of honor in World War II.

I am an Italian-American. I am the million-strong who served in America's armies and the tens of thousands whose names are enshrined in military cemeteries from Guadalcanal to the Rhine. I am the steel maker in Pittsburgh, the grower in the Imperial Valley of California, the textile designer in Manhattan, the movie maker in Hollywood, the homemaker and the breadwinner in 10,000 communities.

I am an American without stint of reservation, loving this land as only one who understands history, its agonies and its triumphs; and I can love and serve as fully as any other American. I will stand in support of this nation's freedom and promise against all foes. My heritage has dedicated me to this nation. I am proud of my FULL heritage and I shall remain worthy of it.

MEMBERSHIP



Please welcome our newest member:

LAURA LANZONE, SAN FRANCISCO, CA; SPONSORED BY EUGENE LANZONE.

**Laura was born in San Leandro, CA, has a degree from San Francisco State University,
and is a realtor at Paragon Real Estate Group.**

“I have become acquainted with Il Cenacolo through my husband—and I think it is love!”

