

Heroic Bloodshed: The Role of
Men in Contemporary Cinema

Rationale

This documentary explores the different techniques employed by directors from different cultures in *Seven Samurai*, *Goodfellas*, *Hard Boiled* and *The Searchers*, how they affect the representation of men and why they have chosen to do so. I have taken an auteur approach through close textual analysis of the stylistic features of the different directors in the context of their different cultures. It was concluded that the directors highlight masculinity to create a role model for both the strengths and flaws of the population they represent and utilise these characters as a medium to inform society on how to advance.

Word Count: 99

Visual	Audio
<p>Goodfellas EXT. New York - Night Low angle ms of Henry running across the street with Karen</p> <p>FADE TO</p> <p>Seven Samurai EXT. Road to the village - Day WS over the shoulders of the 6 Samurai and villagers as Kikuchiyo waves from a distance.</p> <p>INT. Hut in the town - Night MS of Kambei welcoming the 5 other Samurai into the recruitment hut before the journey</p> <p>Hard Boiled INT. Teahouse - Night Slow Motion Tracking shot of Bennie bleeding out from the Teahouse shootout. Tracking shot of Tequila walking up the stairs to mourn Bennie's death. CU of Tequila's face as he looks up, flour all over his face.</p> <p>FADING MATCH CUT</p> <p>The Searchers EXT. Wildwest - Day CU of Ethan's face as he peers fearlessly across the vast open land, squinting.</p> <p>Goodfellas EXT. Paulie's Pizza place - Day CU of Paulie patting a young Henry on the shoulder as he gives him his salary</p> <p>Henry, Jimmy and Tommy attacking someone in the Trunk of Henry's Car.</p>	<p>Henry Hill (Goodfellas): As far back as I could remember, I always wanted to be a gangster</p> <p>FADE IN SAMURAI THEME (Seven Samurai) The theme plays over the top of the dialogue</p> <p>Henry Hill: I knew everybody and everybody knew me I Belonged. I was treated like a grownup.</p> <p>They were like family, we could fuck with anyone we wanted as long as they wasn't one of us.</p> <p>I'd do anything for these guys... and they'd do the same.</p> <p>Supt Pang (Hard Boiled): *Sarcastically* You've done well Tequila! Very well! You killed everyone, what a man! Not a miss, every bullet used.</p> <p>Edson Ko (Narrator): Film has the ability to manipulate and adapt ideas in society. And it is the men who have been the dominant sex throughout history.</p> <p>Kambei (Seven Samurai): You're a man now right Katsushiro? *Villagers and Samurai laugh*</p> <p>Heihachi: You better help us kill a few more of these bandits then brother!</p> <p>*Gunshots ring out* Seven Samurai theme</p>

BLACK OUT

WS of the 7 SAMURAI Flag as the Samurai watch it get put up. Akira Kurosawa, Seven Samurai captioned on the bottom left

MS of Jimmy waving his gun with his right hand whilst holding a girl with his left
Goodfellas, Martin Scorsese captioned on the bottom left

MS of Ethan shooting out the eyes of the corpse. John Ford, The Searchers captioned on the bottom left

MS of Tequila shooting both pistols in Slow motion. John Woo, Hard Boiled captioned on the bottom left

FADE TO BLACK

MS of Narrator tracking backwards as he walks forwards.

Seven Samurai EXT. Feudal Japan - Day
CU of Kikuchiyo scolding the other 6 samurai about the brutality of their actions on farmers. Standish's name is captioned on the bottom left of the screen.

The group of Samurai as they arrive into the village expecting an audience.

MS of Kyuzo in the duel scene, track

cuts.

Edson Ko (Narrator): Naturally these tales masculinity become the subject of films across the globe, especially to those directors who aim to change society.

Our focus for today will consist of Kurosawa's **Seven Samurai** from Japan. Telling the tale of Seven wondering warriors who work toward a selfless cause.

Goodfellas by Scorsese which follows a young man overwhelmed by the mafia and gets influenced in their ideals of masculinity.

The Searchers from the United States where a confederate soldier returns home and into another world of chaos.

and **Hard Boiled** from Hong Kong, situated in a bloody battle between a Detective looking for revenge and a Triad group.

All of which, have men as their protagonists.

Edson Ko (Narrator): First, we will look at the role of the protagonist in these films. Beginning with the oldest film in the collection: Seven Samurai.

Isolde Standish: Like many other cultures, Japan had a patriarchal power. With the emperor and the Shogun: power remained in male hands. Folklore created in those days told of male legends abandoning their wives for duty and this was what they all aspired to be.

Edson Ko (Narrator): The role of the protagonist in Japanese literature is often seen as the epitome of manhood such as folklore like Chushingura and Miyamoto Musashi: legendary swordsman.

Kyuzo as he moves to the right and strikes.

Talking head of Toshiro Mifune
The label "Toshiro Mifune, Kikuchiyo" appears on the bottom left of the screen.

Backlighting Low angle MS of Kikuchiyo preparing his sword with his sword drawn back diagonally parallel to his leg. His arm muscles are tensed and ready to strike.

EXT. Hidden Fortress - Day

MS of Mifune with his sword at his waist waiting patiently as a Samurai.
Low Angle MS of Mifune in **Yoidore Tenshi** in a contemporary context in his white suit.

6 stills of Chow from Chow's action movies. Then another 6 stills of John Wayne appears underneath the existing.

EXT. Seven Samurai - Day

Low angle MS of Kikuchiyo backlit as he looks up at the flag of the seven samurai. MATCHCUT Low angle MS of Tequila backlit by an explosion.

KUROSAWA WIPE TO

INT. Set of Hard Boiled - Night

Talking head of John Woo behind the scenes of **Hard Boiled**, The label "John Woo, Director" appears on the bottom left of the screen.

INT. Police Station (Hard Boiled) - Day

Shot reverse shot between Tequila and Inspector Pang as Tequila questions

Toshiro Mifune (Kikuchiyo): Working with Kurosawa is interesting. I always play the man that the Akira believes the Japanese people need to be like.

Edson Ko (Narrator): As we see in numerous Kurosawa works, Kurosawa establishes masculinity through Low angle close ups and MS as well as constant backlighting to enhance the protagonist: Kikuchiyo's masculinity.

This masculinity is used by Kurosawa to send a message to the Japanese people in post war Japan. Mifune's connection to the pre war samurai makes him a symbol for the ideal Japanese man and is the perfect protagonist when attempting to revive the Japanese self. However, Kurosawa isn't the only director to do so. The representation is again created by John Woo and John Wayne's characters represent the ideal man in their cultures. Similar to Kikuchiyo of seven samurai, Tequila in **Hard Boiled** taps into the historical and social beliefs of masculinity and loyalty to open the eyes of the audience to a certain ideal present the protagonist as a role model.

John Woo (Director, Hard Boiled):

I made many gangster films before but then I feel that I should use my reputation to encourage the young people to join the police instead of being involved with Triad activity.

Tequila: I can't even tell who's who anymore! Is he a cop? or has he become one of them?

him.

**EXT. Alan meets Johnny (Hard Boiled) -
Midday**

MS of Alan (Undercover police shown in the bottom left corner) as he meets Johnny (triad leader shown in the bottom left corner). CU of Alan as he fakes a smile. Over the shoulder of Alan as Johnny convinces him to join his Triad family. CU of Alan and Johnny's hands as they shake hands.

Low Angle CU of Tequila in the smoke filled bar, blue lighting and chiaroscuro effect across his face. CU of Tequila's drink as he hits it against the table causing it to fizz.

**INT. Teahouse Shootout (Hard Boiled) -
Night**

CU of Tequila's foot as he stomps on a birdcage revealing a stash of chinese imported pistols.

Static Camera MS of Tequila Jumping sideways with both hands wielding pistols in slowmotion.

High Angle MS of Tequila on top of Benny who is bleeding to death.

HONG KONG STYLED FREEZEFRAME, FADE TO BLACK.

FADE IN

MS of Henry as he picks up the newspaper outside his house. He smiles at the camera with direct address.

INT. Prison (Goodfellas) - Night

Low angle MS of Henry Hill and Paulie as they prepare an elaborate dinner in prison. An extended duration shot without cuts shows the different

Edson Ko (Narrator):

To achieve his goal of encouraging the people of Hong Kong to join the police instead, Woo revises his conventional genre of gangster films to a police procedural film; concentrating on the glorification of the force instead.

Woo does this by literally shifting the perspective of the protagonist to an officer from a Triad; he retains the hyper masculine qualities that Woo's protagonists are known for. Tequila is both the noir Hardboiled detective that the title suggests but also revised to a contemporary context and features implemented Chinese ideals of the perfect man.

In the teahouse scene, the contrast between slow motion and the static camera angles as Tequila flies across the frame gives the notion of balance between Wen and Wu: Civil and Martial. It is chinese belief that these elements must be balanced to be the perfect man.

The shootout is then juxtaposed by a completely static High Angle MS of Tequila mourning. This shot serves to show both Tequila's loyalty to his comrades as well as the Wen element to his personality.

Henry (Goodfellas): Everything was for the taking. And now it's all over. And that's the hardest part. Today, everything is different. There's no action.

Edson Ko (Narrator): Contrasting the last two films, Martin Scorsese's protagonist represents the opposite of the perfect role model. Instead they show the audience what not to become.

members of the "family" cooking different parts of dinner.

WS tracks Henry and slowly moves closer to Henry.

SHOT REVERSE SHOT of Karen shouting at Henry as she visits him in the Prison to smuggle him drugs and food.

CU of Henry's face as he looks around wearily and takes a handful of drugs and a swig of water.

MS of Henry looking up out of his car looking at a helicopter the helicopter and then to a customer he stops at and he makes a deal JUMP CUT to the helicopter then again to a high angle CU of Henry looking up again.

FADE IN

2EXT. Wildwest - Day

Low angle CU of Ethan on his horse, the vast wildwest behind him in shallow focus.

Over the shoulder shot of Ethan pointing his gun at the corpse of a comanche warrior with its eyes shot out.

MATCH CUT

Mutilated body of a cowboy, done by comanche as Ethan and Martin investigates.

EXWS of Ethan and a posse of cowboys as they ride down an open desert.

Comanche posse rides to the river side. MS of the leader putting on the war headdress. They ride through the river and are shot at by Ethan's

Henry Hill is shot in Low angle MS just like the other protagonists in the film, but when the turning point of Henry's mafia career happens at the jail scenes his representation starts to deviate from the conventions established in the beginnings of the film.

Instead, he begins to be shot in CUs that emphasise the new nervous Henry instead of the confident gangster that was presented when he was close with the Cosa Nostra

The longer one take shots that connote the togetherness of the family is also broken down creating a disbanded, desperate and disabled representation to the Cosa Nostra movement.

Ethan (The Searchers): They're not people. They're savages, animals that need to be tamed. And so is she now, she'll no longer be one of us.

FADE IN TRADITIONAL NATIVE AMERICAN MUSIC. The music plays for a while and then is cut off by gunshots.

Edson Ko (Narrator): John Ford exploits the protagonists conventional representations of masculinity and revises the idea of American masculinity to express an alternative representation to the cowboy. Author of Hollywood's West: Peter Rollins explains the ideology tied to the Cowboy

Peter C. Rollins (Author of Hollywood's west): The west and the cowboy is very much a symbol of american colonisation, liberty and freedom. The masculinity of the protagonists in hollywood's

posse. MS of Martin and a cowboy, the cowboy smiles as he shoots the comanche.

Ethan in Confederate uniform and barely smiles as he walks into his out. Ethan shooting at retreating comanche, a fellow cowboy questions his morality and forces his gun down. subtitles of the scenes dialogue showing.

CU of Ethan squinting with the shadow of his hat across his face creating a chiaroscuro effect.

MS of Ethan sitting at the dinner table looking at Martin in disgust. The subtitles "You look like a halfbreed, where you from boy?"

FADE TO BLACK

FADE IN

EXT/INT. Barn - Day

WS of the barn, center framed

inside of the barn slow pan to the right as dust flies in the air and light rays reflect off the dust particles.

MS Static camera as MadDog (**Hard Boiled**) dives through the wooden doors of the barn shooting at Tommy (**Goodfellas**)

INT. Ruined Warehouse - Night

depiction of the west makes them perfect models for the nations people; his patriotism and loyalty to country unparalleled by any.

Edson Ko (Narrator): Instead of this typical cowboy representation, John Wayne plays a ruthless, racist and almost psychopathic character whilst retaining the typical icons of a cowboy. Ford's use of Wayne creates an alternative, more negative representation to the cowboy. The use of confederate iconography and paralleled shots between the mutilations of corpses on both comanche and cowboy factions represent Ethan's hyper masculinity and extreme loyalty to country as immoral. Reflecting the growing problem with racism in the United States during the 1950s - highlighting the immorality in cultural discrimination.

Wood/floorboards crackling

Boots hitting the wooden floorboard. The speed of each step increases gradually into sounds of running

Wooden doors crash and automatic and pistol fire starts

Edson Ko (Narrator): The protagonist is not the only character that puts ideas of masculinity and loyalty into a certain perspective, the supporting characters to these films also play a significant role in portraying masculine loyalty.

MS backwards track of the Narrator dressed in 1990s Hong Kong gangster attire.

EXT. Village (Seven Samurai) - Day

CU of the Seven Samurai flag

FADE TO

The seven Samurai walking out of a straw hut together as they investigate a sound they heard. CUT TO

INT. Diner (Goodfellas) - Night

MS of the Lufthansa heist crew meet around the table to discuss the heist.

EXT. Empty land (Goodfellas) - Night

Low angle MS of Tommy stabbing Bats. CUT TO Wide shot of the same scene. Tommy steps back and Jimmy empties his gun into the trunk of the car.

EXT. Raining Village (Seven Samurai) - Day

CU of Kambei as he draws into the sand showing the villagers where to let the bandits in. As he draws a bandit entering the village and cuts the line of indicating the closure of the village entrance. He then draws 15 circles and gestures to cross them off when he says "slowly pick them off" (subtitled)

WS Kyuzo cuts a bandit's horse down and the bandit falls on the floor.

CU tracking shot of the Villagers. They swarm the bandit and all stab him with their spears.

MS static of Ronin wandering in the main town.

Low angle focus on a Ronin as he shouts at the unfocused villager in the foreground. Subtitled *I am poor but I am still SAMURAI!*

The most prominent examples in our selection being Goodfellas and Seven Samurai

Where masculinity is built upon through the different characters.

These characters both contradict and support each other presenting a new and different masculine loyal ideal.

Kambei (Seven Samurai): They are strength in numbers! We will let them in one or two at a time and then close off the entrance. Then slowly pick them off, we fight them as a group. There will be more of us and less of them and we will be victorious!

Edson Ko (Narrator): The group mentality is a play on the traditional Japanese tale of Chushingura which translates to *The treasury of loyal retainers*.

more commonly known as *Forty Seven Ronin*.

Isolde Standish: These ancient Japanese myths remind the people of the importance in social class

Edson Ko (Narrator): The seven protagonists are revisions of legends like the 47 Ronin. Kurosawa's protagonists reflect the masterless post war Japan as their ronin status suggests.

Over the shoulder of Yohei onto Kambei as he turns around and tells Yohei he cannot help.

CU of Kambei rubbing his bald head.
MS of Katsushiro talking to Shino in the rain.
MS of Kambei, Heihachi and Yohei observing a fight behind the camera

WS of a crowd in the foreground and Kyuzo is in a duel with another Ronin. Kyuzo wins the fight but does not strike the opponent

Low angle MS of Kyuzo Subtitled *I would have killed you anyways, there is no point in fighting any further*

WS of the village as Kyuzo as he walks away from the duel.

Low angle MS of Kyuzo as he talks to Kambei as he is asked to join the team, he politely declines and bows slowly and walks away.

Tracking High angle MS of Kikuchiyo acting like a crab

Low angle CU of Katsushiro. His eyes widened as he looks at Kyuzo in awe.

Split screen of Kyuzo in static MS as he tells the others "I will hunt the bandits down" (subtitled) and CU of Kyuzo as he hears a gunshot and he peers left and right. The labels (MS confidence and CU Nervous above the footage)

Low angle WS of Bandits appearing from the crest of a hill. CU of the villagers as they scramble in fear.

Kambei (Seven Samurai): I am only an old wandering ronin, no longer samurai. I cannot help much against a group of bandits.

The different characters in the group also reflect different aspects of the Samurai class.

In particular Kyuzo: He is an interpretation of Japanese legend

Miyamoto Musashi a symbol for Japanese individuality, tradition and strength.

Isolde Standish: Miyamoto Musashi was known to be a lone wolf: a self taught ronin who mastered an unconventional dual bladed combat style that was unsurpassed by any.

Edson Ko (Narrator): Kyuzo is mainly shot in static MS to present the characters calm and clear minded personality; similar to all the other samurai in the film with the exception of

Kikuchiyo: the peasant born samurai

and Katsushiro: a young untested samurai.

This pattern is then broken approaching the finale when the bandits begin using guns instead of swords. Kyuzo's representation changes from clear minded and confident to nervous and unsure, the MS turn into handheld CU which

parallels the CU of the villagers as they fear for their lives in the beginning of the film.

CU of Kyuzo as he spots a bandit with a gun. Tracking MS of Kyuzo running to the right and the camera stops as he is struck by a bullet.

Kyuzo slowly falls to the ground and dies.

CU of a villager as they look around for cover from the bandits. CU of Yohei cutting to the women of the village running in panic.

WS of Katsushiro, Kikuchiyo and Kyuzo search for the bandit in the forest.

CU of Katsushiro with a confused expression in his face which turns into surprise and awe as he looks at Kyuzo.

WS Kyuzo strikes at a bandit, instantly killing him. Kikuchiyo follows and strikes at another bandit though not killing him, Kyuzo finishes the wounded foe.

CU of Kyuzo's face, eyes widened in surprise.

WS of Kyuzo falling to the ground with his sword in hand.

WIPE TO

MS of Kambei rubbing his bald head. WS of a thief threatening and taking a child in a poor village hostage.

MS of Kambei apologizing to Sichiroyji as Katsushiro tests him by striking him. Sichiroyji counters the attack and is standing in a ready position.

The effect emphasises Kyuzo's turmoil as the icon of technology and the new age: guns are superior to his outdated ways of the sword. The most masculine character is crushed with ease/

Katsushiro (Seven Samurai): No! Kyuzo!

Seven Samurai theme in a slower sad note starts playing

Edson Ko (Narrator): When put into the context of post second world war Japan, Kyuzo's tragic fall is symbolic of the removal of the Imperial power in Japan at the time. The rifles are icons of technology and the west and it is through this Kurosawa states that not even legends like Miyamoto Musashi could stand up against this rapid change in society

and that it is not possible to be samurai worthy in the

outdated ways of Bushido loyalty in this new day and age.

Seven Samurai theme gradually changes from the sad slow notes to a faster tempo and brighter note

Edson Ko (Narrator): However, in the eyes of Kurosawa, all hope is not lost for Japan.

Akira Kurosawa: Human beings share the same common problems. A film can only be understood if it depicts these properly.

Edson Ko (Narrator): Kambei is the wisest of the seven samurai. Kurosawa uses his wise representation to

MS of Kambei crossing his arms and lightly nodding his head while listening to Yohei explain his situation

WS of Kambei wandering into a village as the villagers ask for help. The main villagers are in the foreground and out of focus, observing Kambei helping the other villagers.

MS of flaming villages and the Samurai Dressed bandits flooding into the village randomly swinging their swords in an attempt to terrorize the peasants.

WS of Kambei Walking toward a woman and asking for two rice balls as a reward. (subtitled).

WS of Kambei Walking to the hostage taker and offering the rice balls.

MS of the hut and Kambei on the right third of the frame. Kambei rushes into the hut and the criminal comes out, falls to the ground and dies.

The villagers, thankful, offer Kambei another riceball. He dips his head down and declines the offer before walking away.

MS of Kambei on the left third of the frame as Katsushiro dashes across the frame from left to right kneeling down in front of Kambei asking for him to be his mentor.

Backlighting Low angle MS of Kambei as he stands in front of four mounds of

emphasise Kikuchiyo's masculinity and justify his disloyalty to the samurai code.

Kambei who is the leader of the samurai holds a humble personality through his mostly inwards kinetic symbolism.

Always being shot in MS and with some exceptions of reaction shots, Kambei never moves across the frame but instead toward and away from the camera making him almost always static connoting the characters ability to think rationally contrasting Kikuchiyo.

Kikuchiyo: You samurai did it! You burn their villages! Destroy their farms! Steal their food! Force them to labour! Take their women! And kill them if they resist! So what should farmers do?

Edson Ko (Narrator): Despite the contrast. Kambei's actions are similar to Kikuchiyo.

When Kambei removes his topknot in order to disguise himself in the aid of villagers he is disregarding his social class and putting it second to take action against evil.

This counter tradition parallels Kikuchiyo's earning of the Samurai title as Kambei removes the visual evidence of being samurai and instead shows his worth of being samurai and earning himself the title.

The conventionally respected representation of the leader in Japanese Cinema played by Kambei has been revised by Kurosawa to show the audience that leaders must prove themselves instead of being born into power.

The ways of the empire no longer apply and if you are to be as masculine or as

dirt with swords sticking out that were once his comrades.

FADE TO MS of the Seven Samurai flag in the final scene of the film.

INT. Bar (Goodfellas) - Night

MS of Jimmy greeting Henry as he enters the bar.

MS pan of the Lufthansa heist crew.

Slow zooming into the planning board.

MS of Jimmy scolding Johnny (heist crew member) in the bar as he enters with his wife.

Over the shoulder of Jimmy as Johnny mouths "Im sorry, I apologize"

CU of Johnny's wife

MS of Johnny as he justifies himself to Jimmy.

MS of the Narrator throwing away his Samurai sword and revealing a pistol. A gangster comes out and retrieves it from the narrator.

Steadicam of the gang as the camera roams into the pizza place looking at each member of the main "family".

Low angle MS of Jimmy giving everyone \$100 tips in their shirt pockets.

MS of Tommy sitting down *subtitled: you think i'm funny?*

MS from outside the windshield shooting inwards. Henry driving, Tommy and Jimmy sitting down chatting.

loyal to country as a Samurai once was, you must earn this title. Such capitalist ideals were unknown to the Japanese people and Kurosawa utilises tradition to help the audience understand.

Jingle bells music begins to play

Jimmy (goodfellas): Now we're a family okay? Everyone is now in the same fucking boat and nobody mess this up for nobody okay? Okay, good.

Hey, HEY what the fuck do you think you're doing? You be a fucking wise guy with me? I said KEEP IT LOW and you buy a fucking car?

Henry take a look at this guy, I can't believe it!

Johnny (Goodfellas): It's a wedding gift, it's under my mother's name, no one's going to know.

Edson Ko (Narrator): The next example of group mentality and supporting characters is Goodfellas. Here you go!

The Italian mob during the 1990s also known as the Cosa Nostra were a criminal organisation that upheld its members like family.

Martin Scorsese utilises two other characters

to show just how ruthless the Cosa Nostra is.

Up to the Jail sequence at around the middle of the film, the three

Tommy strikes Batts and Jimmy immediately joins in, Henry closes the door.

WS of the poker table. Spider is on the left third of the screen, nervously approaching the table.

MS of Tommy, framed to the right firing his revolver to the left randomly while shouting.

CU of Spiders hit foot.

CU of Tommy with a nervous look.
subtitled: its just a joke!

WS of Henry looking at Jimmy. Jimmy sighs and walks to help Spider but nods at Tommy. *Subtitled: alright alright, just go help the boy*

MS of Tommy center framed *subtitled: I'm sorry, I'm sorry.*

MS of spider looking at Tommy.

MS framed to the left of Tommy drawing his gun in anger and firing his entire magazine into Spider.

MS of Henry looking in shock

CU of Jimmy *subtitled: hes just a boy, just a fucking joke! the fucks wrong with you?*

CU of Tommy's hand as he repeatedly stabs Batt's in Henry's car trunk

CU of Jimmy with his glasses on waiting in the diner for Henry.

characters, Henry, Jimmy and Tommy are represented as brothers.

Extreme loyalty to one another and their masculinity comes from one another.

They seek approval from each other. As seen in the Poker scene.

Tommy irrationally fires randomly at spider accidentally hitting him in the foot.

The midshot immediately turns into a close up as Tommy seeks approval and protection from Henry and Jimmy as he makes the mistake.

The scene then cuts to a wide shot showing the two characters kinetics move toward Tommy which denotes the approval however forced it may be. The midshots of Tommy immediately resume as his masculinity is redeemed by the other two.

Though it shows how friends can help one cope with problems, the problem here is escalated later when Tommy once again shoots at Spider however this time killing the latter.

Henry and Jimmy's loyalty to their friend creates a negative impact on his personality making him even more ruthless.

The supporting characters in this film give two extremes that Henry is striving to become.

Tommy the aggressive and irrational one whilst

Jimmy depicts the other extreme, calm,

The wedding scene where people flow in and out of the church. Everybody looking the same *Subtitled: everyone had very similar names!*

rational and somewhat wise.

The three of them create idea that anybody could be a gangster from one extreme to the other.

MS one take shot of The Narrator as he stands up from a directors chair. The camera tracks him as

Edson Ko (Narrator): From Samurai to cowboy, cop to crook. The notion of masculinity and loyalty exists in each and every one of these films to serve as a relatable medium for the audience to open up on a certain idea the auteur would like to teach.

he walks past a samurai

Kurosawa and his attempt at redeeming Japanese patriotism.

a detective

Woo and Hong Kong's growing problem with increasing triad activity

a gangster

Scorsese as he highlights the dangers of the italian mob.

and a cowboy.

and finally Ford with his alternative depiction of the American way of life.

FADE TO

Ethan (The searchers): Go warn the rest. We have more to tend to.

Low angle CU of Ethan. freeze frame then fade to black.

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