

The Normal Theater's Fall Six Week Film School "From Alice to Silence-The Scorsese Style."

"Marty Scorsese is one of the greatest living filmmakers. He's earned the right to independently finance a movie and make the movie he wants to make. This is a complicated, beautiful film, one that movie critics have named the best of the year and **one that will be taught in film schools for years**. It needs to be judged on its merits."
Megan Colligan, Paramount's marketing and distribution head discussing *Silence* (2016).

(All quotes from imdb)

Note no mafia films! Audience will wonder why, for example, no *Goodfellas*? It only has one stylized long take—the “grammar of cinema” is my criterion. Despite being known for his gangster films, he has only made five films out of almost 50 about the Mob: [Mean Streets](#) (1973), [Goodfellas](#) (1990), [Casino](#) (1995), [Gangs of New York](#) (2002) and [The Departed](#) (2006). His other films vary in genre and style, from period epics to musical to biography of the 14th Dalai Lama.

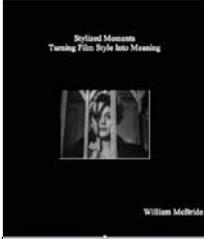
Films regrettably left out and perhaps a late night showing during the six weeks—would love to host: [The Last Waltz](#) (1978) Life Lessons segment from [New York Stories](#) (1989) I'd screen the whole thing, plenty to say about my fellow nyers, [George Harrison: Living in the Material World](#) (2011), and [Shine a Light](#) (2008)

Marty taught both [Oliver Stone](#) and [Spike Lee](#) at New York University. (imdb)

Marty & Me (get it? Like the 2008 Marley & Me?) –We were both 1) Catholic altar boys 2) from NY who love and teach 3) the “grammar of film” and 4) rock & roll (The Rolling Stones/The Band/Woodstock). WGLT's Sound Ideas recently interviewed me about seeing this summer The Dead & Company, George Thorogood, Sir Paul McCartney, Billy Joel, and coming up in October Brian Wilson. To air on Monday (?).

Marty: “In New York, there was a television show called the Million Dollar Movie, which would show a film twice a night for a week. And so one week it would be [Citizen Kane](#) (1941). Edited. With commercials. And with the "News on the March" sequence missing. Ha! That was the first time I'd ever seen it! Then, you know, you would get [The Third Man](#) (1949), with half the film cut out. But one of the films they showed was Michael Powell and Emeric Pressburger's [The Tales of Hoffmann](#) (1951). And it was cut down to about an hour and 40 minutes or so, black-and-white, with commercials. And it had a quality like "The Red Shoes" -- a darkness, and a humor. But what was so interesting to me was the way the camera moved with the music. And the sense of editing. I lived in a tenement with my mother and father and my brother at the time, and if that film was on twice a night, I'd have to keep watching it. At certain point, my mother would ask: "Is it necessary to watch that again?"

Billy:
From



Stylized Moments: Turning Film Style Into Meaning
William McBride, Illinois State University

Preface

Turning Film Style Into Meaning

I began studying films in an unassuming way, I suppose, at an early age as an avid viewer of the New York area WOR-TV's "Million Dollar Movie." In the 1960s the station would play and replay a single film five nights a week (mostly RKO releases—the station's owner), providing me a pre-VHS/DVD/Online opportunity to inexpensively view a film repeatedly at home. Some titles were "classics" like *Gone With The Wind* and *Citizen Kane*, while others were boyhood favorites such as the Japanese monster movie *King Kong vs. Godzilla*. What I most absorbed from this repeated viewing practice, beyond an unschooled taste for some of the principles in Walter Benjamin's "Art in the Age of Mechanical Reproduction," was a sense of the unstoppable, predictable unfolding of time in films (commercial interruptions became part of that flow), an inevitable, ritual-like clockwork whose dramatic principles I later came to identify and admire in the work of Samuel Beckett. And I never lost my WOR-TV inspired pleasure for putting popular films right up there alongside the classics. In fact to

establish this populist principle of going against the grain of University art film/foreign film studies, I begin each semester of my online film class with a serious stylistic study of Harold Ramis' 1980 cult comedy classic *Caddyshack* which I analyze in the next chapter.”

Marty: [why cinemas are still the best way to see movies] The problem now is that it is everything around the frame that is distracting. Now you can see a film on an iPad. You might be able to push it closer to your [face] in your bedroom, just lock the door and look at it if you can but I do find just glimpsing stuff here or there, even watching a film at home on a big-screen TV, there is still stuff around the room. There's a phone that rings. People go by. It is not the best way. [February 2017]

“At this point, I find that the excitement of a young student or filmmaker can get me excited again. I like showing them things and seeing how their minds open up, seeing the way their response then gets expressed in their own work. (2011) “

[in a 1993 written article for "Premiere"] As a film student in New York in the early 60s, I was fortunate to be exposed to foreign and American classics as well as B movies. I saw film as a learning process, a cross-cultural language that brought people together to share a common experience. I'm still a film student. If I'm not out making films, I'm watching them over and over, painfully aware of how much there is to learn. It would be a shame if future generations did not have the same chance.

“But once [Haig Manoogian](#) started talking about film, I realized that I could put that passion into movies, and then I realized that the Catholic vocation was, in a sense, through the screen for me.”

“It's hilarious, the problems that arise when you're on the set. It's really funny because you make a complete fool of yourself. I think I know how to use dissolves, the grammar of cinema. But there's only one place for the camera. That's the right place. Where is the right place? I don't know. You get there somehow.”

MUSIC

“When I get frustrated with the commercial playing field of feature films, I go to these [music documentary] movies. I have had the need, more and more, to explore the spiritual or religious. Elements of that find their way into my music films. Music is for me the purest art form. There's a transcendent power to it, to all kinds, to rock 'n' roll. It takes you to another world, you feel it in your body, you feel a change come over you and a desire to live. That's transcendence.”

[Eric Clapton](#) gave Martin Scorsese the gold record of the song "Sunshine of Your Love" as a gift. Martin Scorsese used this song in [Goodfellas](#) (1990).

"Martin Scorsese" song & video King Missile [Album: Happy Hour Released](#): 1992 directed by [George Seminara](#)
Sung by John S. Hall as a fan screaming how he wants to violently maul the director
https://www.youtube.com/watch?v=AQKS4_Y7QCI&feature=youtu.be

AllMusic's Steve Huey: "[King Missile](#) had been the de facto joke band of choice for many an English major"
<http://www.allmusic.com/artist/king-missile-mn0000092303/biography>

Six Week Film School is screening two of "the three films he has been trying to make since the mid-1970s, he has done two: [The Last Temptation of Christ](#) (1988) and [Gangs of New York](#) (2002). The third film, a biopic of [Dean Martin](#) called "Dino", has been on hiatus at Warner Brothers since the late 1990s. Scorsese has a very specific all A-list cast in mind, probably why this has yet to be produced. He wants [Tom Hanks](#) to star as Martin, [Jim Carrey](#) to play [Jerry Lewis](#), [John Travolta](#) to play [Frank Sinatra](#), [Hugh Grant](#) to play [Peter Lawford](#), and [Adam Sandler](#) to play [Joey Bishop](#)."

His favorite films include: [Citizen Kane](#) (1941), [The Red Shoes](#) (1948) and [The Leopard](#) (1963).

When he won his Best Director Oscar for [The Departed](#) (2006), he received the award from legendary directors, [George Lucas](#), [Francis Ford Coppola](#), and [Steven Spielberg](#). The four were part of the "New Hollywood" movement of the 1970s and combined have nine Academy Awards and 38 nominations.

INFLUENCE

"I think I was eight years old when I first saw [Michael Powell](#) and [Emeric Pressburger's The Red Shoes](#) (1948) and it had a very strong impact on me for many reasons: the nature of the storytelling; the images; the editing; the camera movements; the use of music - and the color. And then I saw [Stairway to Heaven](#) (1946) on a black-and-white television, and [Hour of Glory](#) (1949), again on TV, one afternoon when I was home sick from school."

As a teenager in the Bronx, Scorsese frequently rented [Michael Powell's The Tales of Hoffmann](#) (1951) from a store that only had one copy of the reels. When this was not available the owner told him, "that Romero kid has it", referring to [George A. Romero](#) who was also a huge fan of the film. Today, both directors cite the film as a major influence.

On [Inside the Actors Studio](#) (1994), he said the directors that inspired him the most are [John Cassavetes](#), [Orson Welles](#), [John Ford](#), [Federico Fellini](#), [Elia Kazan](#), [Roberto Rossellini](#), [Michael Powell](#) and [Emeric Pressburger](#).

[John Boulting's The Magic Box](#) (1951) was the film that created the biggest impression on him and made him think he could do filmmaking himself. "Now old, ill, poor, and largely forgotten, William Freise-Greene was once very different. As young and handsome William Green he changed his name to include his first wife's so that it sounded more impressive for the photographic portrait work he was so good at. But he was also an inventor and his search for a way to project moving pictures became an obsession that ultimately changed the life of all those he loved."

The first movie he saw at the cinema was [Duel in the Sun](#) (1946), he was age 4. The film that had the greatest influence on him is [Duel in the Sun](#) (1946).

"[L'Avventura](#) (1960) gave me one of the most profound shocks I've ever had at the movies, greater even than [Breathless](#) (1960) or [Hiroshima Mon Amour](#) (1959). Or [La Dolce Vita](#) (1960). At the time there were two camps, the people who liked the [[Federico Fellini](#)] film and the ones who liked "L'Avventura". I knew I was firmly on [[Michelangelo Antonioni](#)]'s side of the line, but if you'd asked me at the time, I'm not sure I would have been able to explain why. I loved Fellini's pictures and I admired "La Dolce Vita", but I was challenged by "L'Avventura". Fellini's film moved me and entertained me, but Antonioni's film changed my perception of cinema, and the world around me, and made both seem limitless. I was mesmerized by "L'Avventura" and by Antonioni's subsequent films, and it was the fact that they were unresolved in any conventional sense that kept drawing me back. They posed mysterie--or rather the mystery, of who we are, what we are, to each other, to ourselves, to time. You could say that Antonioni was looking directly at the mysteries of the soul. That's why I kept going back. I wanted to keep experiencing these pictures, wandering through them. I still do."

Other than his short films and documentaries, all his film from 1972 to 1990 were shot in Widescreen aspect ratio (1.85:1) and all his film from 1992 onward were shot in CinemaScope aspect ratio (2.35:1).

According to lifelong collaborator [Thelma Schoonmaker](#), Marty's favorite facet of the filmmaking process is the editing.

"My whole life has been movies and religion. That's it. Nothing else."

[on [The Departed](#) (2006)] "It's the only movie of mine with a plot."

[on [Stanley Kubrick](#)] “One of his films... is equivalent to ten of somebody else's. Watching a Kubrick film is like gazing up at a mountain top. You look up and wonder, "How could anyone have climbed that high?"

[on [Stanley Kubrick](#)] “Why does something stay with you for so many years? It's really a person with a very powerful storytelling ability. A talent... a genius, who could create a solid rock image that has conviction.”