

MasterClass



# *Martin Scorsese*

—

Teaches Filmmaking







## INTRODUCTION

### ABOUT THIS WORKBOOK

The MasterClass team has created this workbook as a supplement to Martin's class. Each chapter is supported here with a review, resources to learn more, and assignments. The exercises in this workbook build on each other, with the ultimate goal of equipping you to direct a short film.

### MASTERCLASS COMMUNITY

Throughout, we'll encourage you to share work and discuss course materials with your classmates in [The Hub](#) to give and receive constructive feedback. You can also connect with your peers in the discussion section beneath each lesson video.

### SUPPLIES AND MATERIALS

To be an active participant in Martin's MasterClass, you'll need a notebook to jot down ideas that are sparked as you watch the lessons.

## ABOUT

# MARTIN SCORSESE

Martin Scorsese was born in 1942 in New York City, and was raised in the neighborhood of Little Italy, which later provided the inspiration for several of his films. Scorsese earned a BS degree in film communications in 1964, followed by an MA in the same field in 1966 at New York University's School of Film. During this time, he made numerous prize-winning short films including *The Big Shave*. In 1968, Scorsese directed his first feature film, entitled *Who's That Knocking At My Door?*.

He served as Assistant Director and an editor of the documentary *Woodstock* in 1970 and won critical and popular acclaim for his 1973 film *Mean Streets*. Scorsese directed his first documentary film, *Italianamerican*, in 1974. In 1976, Scorsese's *Taxi Driver* was awarded the Palme d'Or at the Cannes Film Festival. He followed with *New York, New York* in 1977, *The Last Waltz* in 1978, and *Raging Bull* in 1980, which received eight Academy Award nominations including Best Picture and Best Director. Scorsese went on to direct *The Color of Money*, *The Last Temptation of Christ*, *Goodfellas*, *Cape Fear*, *Casino*, *Kundun*, and *The Age of Innocence*, among other films.

In 1996, Scorsese completed a four-hour documentary, *A Personal Journey With Martin Scorsese Through American Movies*, co-directed by Michael Henry Wilson. The documentary was commissioned by the British Film Institute to celebrate the 100th anniversary of the birth of cinema.

In 2001 Scorsese released *Il mio viaggio in Italia*, an epic documentary that affectionately chronicles his love for Italian Cinema. His long-cherished project, *Gangs of New York*, was released in 2002, earning numerous critical honors including a Golden Globe Award for Best Director.

In 2003, PBS broadcast the seven-film documentary series *Martin Scorsese Presents: The Blues*. *The Aviator* was released in December of 2004 and earned five Academy Awards in addition to the Golden Globe and BAFTA awards for Best Picture. In 2005, "No Direction Home: Bob Dylan" was broadcast as part of the *American Masters* series on PBS. In 2006, *The Departed* was released to critical acclaim and was honored with the Director's Guild of America, Golden Globe, New York Film Critics, National Board of Review and Critic's Choice awards for Best Director, in addition to four Academy Awards including Best Picture and Best Director. Scorsese's documentary of the Rolling Stones in concert, *Shine A Light*, was released in 2008. In February 2010, *Shutter Island* premiered. That year, Scorsese also released two documentaries: the Peabody Award winning *Elia Kazan: A Letter to Elia* on PBS and *Public Speaking* starring writer Fran Lebowitz on HBO.

Scorsese's Emmy Award winning documentary for HBO, *George Harrison: Living in the Material World*, was released in 2011, the same year as his Golden Globe and Academy Award nominated film *Hugo*, for which he won the Golden Globe for Best Director. The film went on to win five Academy Awards, as well as AFI's Best Movie of the Year. He also served as executive producer on HBO's series *Boardwalk Empire*, for which he directed the pilot episode. The series went on to win the Emmy Award and the Golden Globe for Best Television Series Drama and Scorsese took home both the Emmy and DGA Awards for Directing. Scorsese's *The Wolf of Wall Street* garnered him an 11th Directors Guild of America Award Nomination and his 8th Academy Award nomination for Best Director.



In 2014, HBO presented *The 50 Year Argument*, a film made to recognize the 50th Anniversary of *The New York Review of Books*, directed by Scorsese and his long-time documentary editor David Tedeschi. In 2016, HBO aired the series *VINYL* for which Scorsese directed the pilot and served as an executive producer with Mick Jagger. Scorsese's passion project for thirty years, *Silence*, based on the Shūsaku Endō novel, was released in December of 2016. Scorsese is currently at work on his next feature, *The Irishman*, starring Robert De Niro, Al Pacino, and Joe Pesci, as well as *The Rolling Thunder Revue*, a film about Bob Dylan's 1975 tour.

Scorsese's additional awards and honors include the Golden Lion from the Venice Film Festival (1995), the AFI Life Achievement Award (1997), the Honoree at the Film Society of Lincoln Center's 25th Gala Tribute (1998), the DGA Lifetime Achievement Award (2003), the Légion D'Honneur (2005), The Kennedy Center Honors (2007) and the HFPA Cecil B. DeMille Award (2010). In 2012, Scorsese was honored by the Broadcast Film Critics Association with the

Critics' Choice Music + Film Award as well as by the British Academy of Film and Television Arts (BAFTA) with the Academy Fellowship. Most recently he received the Praemium Imperiale Award from the Emperor of Japan.

Scorsese is the founder and chair of The Film Foundation, a non-profit organization he created in 1990, dedicated to the preservation and protection of motion picture history. In 2007, Scorsese launched the World Cinema Project to preserve, restore, and disseminate neglected films from around the world. The foundation's educational curriculum, *The Story of Movies*, is distributed free of charge to more than 100,000 middle and high school educators in the US.

In 2014, the foundation launched *Martin Scorsese Presents: Masterpieces of Polish Cinema*, a screening series of 24 restored classic Polish films. To date, the series has screened in Australia, Canada, China, India, Poland, Spain, Sweden, the United Kingdom, and the United States.





## BEGINNINGS

### CHAPTER REVIEW

*“You really should know the old work that has gone before, the old masters... You should see and experience them as best you can. Do not look at them to learn from them. Look at them to see if [they speak] to you, if you’re interested at all, if you’re curious.”*

—Martin Scorsese

### SUBCHAPTERS

- You Must Do What You’re Called to Do
- Watch the Old Masters

The church and the cinema were both deeply embedded in Martin’s life, and his desire to tell stories on film came from both of these worlds. As a child in the late 1940s and early 1950s, Martin went to the movies with his parents and brother frequently. While he loved the films he saw, the miraculous images and stories came from a world that felt distant to him. Instead, young Martin aspired to be a priest. Now, Martin sees both filmmaking and the priesthood as commitments to specific ways of life. Moral and spiritual conflicts (and the faith and doubt that accompany them) began for Martin at an early age, and they continue to play an important role in his films.

Martin encourages you to watch the cinema of the old masters—the films he grew up watching in theaters. He says you can learn a lot from them, but that you shouldn’t necessarily approach them with this goal in mind. Instead, see if these films speak to you or spark curiosity or interest. You should be aware of the history of the medium you want to make, and Martin underscores that film preservation is needed in order to access this history. Ultimately, for Martin, it’s important to be aware of the films that came before you and to reinterpret them, perhaps even to the point of discarding them if they don’t inspire or influence you. While Martin encourages you to seek out the films of the old masters on a big screen, watching them at home is still a viable option. As a child, Martin watched the films of Michael Powell and Emeric Pressburger on television in cut-down, black-and-white versions. He still found these truncated versions intriguing and even liberating. Martin’s decision to be a director was a matter of being honest with himself, and he urges you to do what you’re called to do.

### LEARN MORE

- Martin mentions [Max Ophüls](#), a German director who fled to France in 1933 after the Nazis’ rise to power and then immigrated to the United States. Ophüls’s work also had a powerful effect on Stanley Kubrick. Watch some of Ophüls’s films. Don’t go in with any expectations—just watch and see which elements of his filmmaking make the biggest impact on you.

## BEGINNINGS

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### LEARN MORE CONT.

- Martin found early inspiration in the films of Michael Powell and Emeric Pressburger, such as *The Red Shoes* (1948). Watch some of their films and see if they resonate with you.
- Immerse yourself in the environment in which Martin grew up and imagine him drawing frames for the films in his head in his family's apartment at 253 Elizabeth Street. [Click here](#) to explore the block between East Houston and Prince that Martin called home until he was 23, then read [this article](#) in which Martin and his old neighbors discuss the visual and cultural milieu of his childhood.

### ASSIGNMENTS

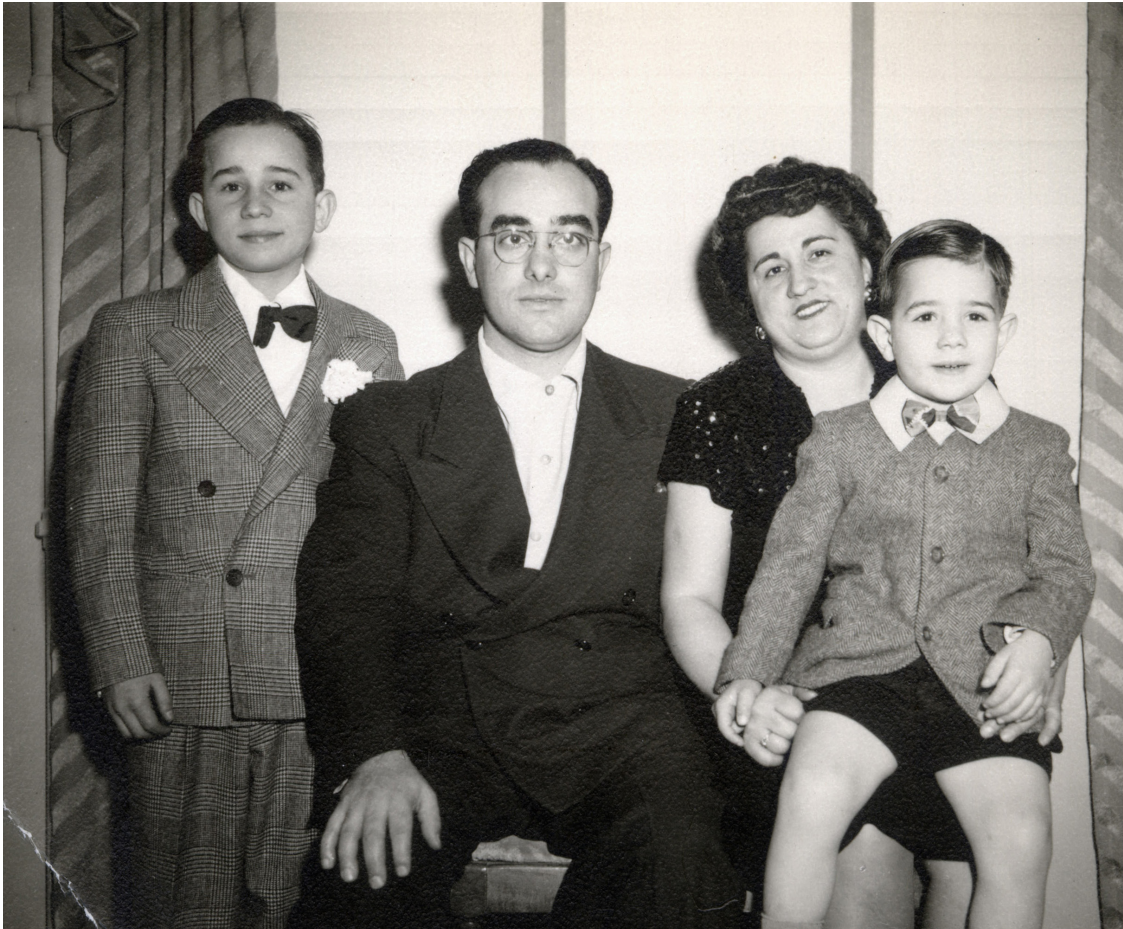
- Seek out the films of the old masters. Subscribe to a broadcasting/television service dedicated to classic cinema. Options include Turner Classic Movies (TCM) and FilmStruck. Although the image quality is inferior to that of a paid subscription service, you may also consider [Internet Archive's Digital Library](#), which boasts over 5,000 films from around the world. [Classic Cinema Online](#) is another viable free option.
- Many filmmakers and artists use inspiration boards to develop an immediate, personal connection with images and stories from a distant world. Create one using a corkboard, an empty wall in your workspace, or a notebook. Begin collecting stills from favorite films, photographs of costumes and sets you aspire to have in your own movies, or characters you find interesting. Inspiration boards are fluid, so continue adding to yours throughout the class.
- Share a photo of your inspiration board in [The Hub](#), and examine those your classmates have shared. Do you share similar visual inspirations with anyone else? Consider connecting with them.



2.

## BEGINNINGS

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Scorsese family portrait, circa 1946



Martin with his brother and father, 1956



Martin with his brother and mother, 1956

### 3.

## MARTIN'S EDUCATION

*“You can’t learn to make a film in school. You can have the opportunity to make a film in school. The great thing about film school is the inspiration and the ability to give you the confidence.”*

—Martin Scorsese

### SUBCHAPTERS

- Learn by Doing
- Find Your Individual Voice
- The Value of a Shot
- A Great Teacher Can Give You Confidence

### CHAPTER REVIEW

When Martin began his education at NYU in the early 1960s, Introduction to Film was a two semester-long class taught by Haig Manoogian, a fast-talking, unsparing professor whom Martin admired. In his second year of study, Martin took an introductory production course called Sight and Sound. He used black-and-white 16-millimeter cameras and learned the fundamentals of filmmaking, such as lens selection and lighting. A series of small exercises culminated in a three- to four-minute film at the end of the semester.

Professor Manoogian was heavily influenced by European cinema, particularly Italian neorealism. He focused on films made by artists with individual voices. He wouldn’t let his students direct unless they had written the script themselves. He encouraged his students to protect the original spark that led them to cinema and not be influenced by other kinds of filmmaking.

Professor Manoogian wanted his students to understand the potential of the moving image and the cut. Manoogian was insistent on the value of a shot, and Martin truly learned the importance of this concept in the editing room. Suddenly he would find himself using a shot that had been meant for one part of the film in another place, where it made more sense. Martin credits his professor as being the spark that gave him the inspiration to make movies. He gave Martin the confidence to become a filmmaker, which—along with inspiration—is the greatest gift Martin believes a teacher can give you.

### LEARN MORE

- Watch the works of the Italian neorealists, such as Roberto Rossellini and Vittorio De Sica, and the early films of Luchino Visconti and Federico Fellini. Also watch the works of French New Wave filmmakers such as François Truffaut and Jean-Luc Godard and see if you can trace the effects of Rossellini on their work.



### 3.

## MARTIN'S EDUCATION

### ASSIGNMENT

- Choose three scenes to break down shot by shot. These can be scenes from films that you love, or films you hate, or films you want to better understand. Once you've picked your scenes, watch them a few times through. Then, be prepared to have your hand on the pause button as you write a description of each shot (meaning each moment between two edit points) in detail. Describe the action, the framing, the camera movement, what's in and out of focus—everything you observe. By the time you've completed this exercise, you will have a greater understanding of the role each shot plays to build a compelling scene. If you're unfamiliar with film terminology, here are some resources to help you:
  - [Click here](#) for an article that illustrates the names of camera shots and angles.
  - [Click here](#) for an article that will help you familiarize yourself with standard camera moves.
  - If you're a novice, also check out the [British Film Institute's online glossary](#) of filmmaking terms.



Martin's NYU film professor, Haig Manoogian

## 4.

# DISCOVERING YOUR PROCESS

“Here’s the thing: you have to stay open. You have to stay open to what’s happening right in front of you, around you, at every single moment as you envision a scene, as you work on the scene with the crew and with the cast.”

—Martin Scorsese

### SUBCHAPTERS

- There Is No One Process
- Stay Open While Making Your Film

### CHAPTER REVIEW

There is no one process in filmmaking, no textbook example to follow. The best advice Martin can give is to prepare, get everyone aligned with your vision, and then simply jump in and begin. Each filmmaker has to find his or her own process, which can only be done by actually making films. Part of Martin’s process involves letting his films take on lives of their own. This is the only way that special, serendipitous things can happen with the actors, the camera, or the lighting. While you will design much of your film in your head—planning in advance the lenses, cuts, and camera moves you want to use, and working with costume and production designers to make your visions a reality—you still must remain open to unexpected events that may add new value to the scene.

An example of these unanticipated occurrences can be found in the *Goodfellas* scene in which Stacks, played by Samuel L. Jackson, is murdered. When Joe Pesci improvised a joke in the middle of the scene, Martin was able to develop a deeper understanding of the horrifying, dark humor of the story and of the interior life of his characters.

Moments like these happened repeatedly throughout the filming of *Goodfellas*. They also occurred in the editing room—for example, in the scene in which Maury keeps asking Jimmy for his money at the bar. Jimmy, played by Robert De Niro, looks around and starts wondering why he should have to share the money. Martin decided to move in on De Niro and shoot at 32 frames per second. In the edit, when they were syncing up the music for this scene—Cream’s “Sunshine of Your Love”—they discovered that the guitar riff hit right at the moment that De Niro’s eyes flared. This was the moment they were looking for.

Sometimes the best directorial decisions emerge during the editing process. When Martin and his sound editor on *Raging Bull*, Frank Warner, were trying to figure out new ways to express the sound of a glove whizzing by or crashing into a boxer’s head, Warner finally suggested that they take out the sound altogether, and Martin agreed. A combination of planning and imagination goes a long way, both on set and in the editing room.



4.

## DISCOVERING YOUR PROCESS

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### LEARN MORE

- Think about your creative process as it applies to tasks unrelated to filmmaking. For example, how do you approach writing projects at work or in school? Do you always begin with an outline, or do you usually start writing paragraphs without a plan in place? How do you generally tackle more manual jobs like assembling furniture or fixing broken objects? Do you follow instructions step by step, or are you more free-form, picking and choosing things to work on first? Thinking about your process for tasks—both creative and rote—will help you figure out the kind of thinker and problem solver you are. It will also help you realize the kinds of people you'd work best with. You'll use both sides of your brain as a filmmaker, so learning these things about yourself now will help you in the future when you begin making your short film. After you've given these topics some thought, listen to [this interview](#) with director Stanley Kubrick in which he describes the problem-solving required when making films.

### ASSIGNMENT

- Begin brainstorming about the short film you want to make. At this early stage of your journey, what do you already know about what you hope to achieve with your film? Is there a story you're burning to tell, or a technique you know you want to try? After you complete Martin's MasterClass, you can look back on your ideas and observe how your thinking evolves.

## 5.

# CHANNELING YOUR INFLUENCES

*“I always found that going to see a film and studying it at the moment as you’re watching it for the first time doesn’t work. You have to let the film work on you or not.”*

—Martin Scorsese

### SUBCHAPTERS

- Draw Upon the Work of Other Directors
- Direct References to Other Films

### CHAPTER REVIEW

The moving image is elusive. The events or visual elements of a scene may differ in your memory from what they are. Or, you might notice a cut or camera move that was imperceptible upon first viewing. This is why Martin encourages you to watch a film that you’re drawn to several times in order to study it in-depth.

When Martin was young, he rarely had the opportunity to see films a second time. Unless they were shown on television or rescreened in cinemas, he had to work from memory, piecing together sequences of images and scenes in his head. Martin translated these memories onto paper in order to keep them and make them tangible. Specific images that lingered in Martin’s subconscious actively influenced shots in his films.

Making references to other films was popular with Scorsese and his contemporaries, both in the US and internationally. They filled their own films with nods and homages to great directors such as Howard Hawks and Alfred Hitchcock. Genres were also a strong influence on Martin, particularly the Western, which he used as a basis of discussion between the characters in *Who’s That Knocking on My Door?* (1968). By placing references to other films within their own works, Martin and his fellow filmmakers were testing each other, challenging one another to find the allusions to the movies they so deeply respected.

### LEARN MORE

- Watch the following films:
  - The opening title sequence of *The Small Back Room* (1949), a Powell-Pressburger picture, impacted the tone and mood of the driving scenes in *Taxi Driver* (1976).
  - In Jean-Luc Godard’s 1963 film *Contempt*, Michel Piccoli’s character wears his hat in the bathtub, just like Dean Martin’s character in Vincente Minnelli’s 1958 film *Some Came Running*.
  - In Howard Hawks’s 1967 film *El Dorado*, the old master reversed the process and paid homage to a younger director with a reference in the dialogue to François Truffaut’s *Shoot the Piano Player* (1960).

5.

## CHANNELING YOUR INFLUENCES

LEARN MORE CONT.

- John Ford's *The Searchers* (1956) was a monumental work in young Martin's life and a touchstone for many directors of his generation: you can see traces of it in *Taxi Driver*, *Close Encounters of the Third Kind* (1977), *Star Wars* (1977), and many other films.

### ASSIGNMENTS

- What films have you seen that reference movies that came before them? Contribute to the discussion in [The Hub](#). Do you think your example is a successful homage? In your opinion, is it tasteful or over-the-top and glaringly obvious? Perhaps that overttness was part of the filmmaker's goal. What do you think the intention of the director was in including this allusion?
- Tap into your visual memory of films you love. What moments come to mind first? Create a list of these moments, or identify key elements of the visual style. If you already have a solid idea for the short film you will make after finishing Martin's MasterClass, figure out the ideal place(s) to insert an homage. If you don't have an idea for your short yet, keep this list and refer to it in the future when you're ready to start making your film.



Behind-the-scenes still from *Who's That Knocking at My Door?* (1968)



## DEVELOPING YOUR STYLE

*“Not all images are there to be eaten, consumed like fast food and forgotten. That’s important to remember. We’re not mass manufacturers. We’re trying to be filmmakers.”*

—Martin Scorsese

### SUBCHAPTERS

- Let Your Style Reveal Itself
- Develop Visual Literacy
- Designing a Film on Paper
- Experiment With Other Forms of Filmmaking
- Using Voice-Over

### CHAPTER REVIEW

Your style encompasses who you are, what you’re trying to say, and the way you express it with the tools of filmmaking—but you don’t have to be fully conscious of or able to articulate it, especially when you’re just starting out as a filmmaker. In fact, Martin suggests you think of style as inspiration, and remain open to changes and shifts that you did not anticipate.

Visual literacy is an important skill for filmmakers, but for Martin, it all boils down to simple literacy, regardless of whether one is dealing with words or images. Martin cites Socrates as an example of someone who took issue with the importance of verbal literacy. Socrates worried that writing and reading would actually lead to not truly knowing. If people were to stop memorizing and start writing and reading, Socrates thought, they’d be in danger of cultivating the appearance of wisdom as opposed to developing the real thing. Martin draws a parallel between Socrates’s argument and contemporary criticism of television or the internet. Martin reminds you that as a filmmaker, you should be able to distinguish between images created to sell something, to merely entertain, to inform, or to tell a story.

These skills might appear abstract to you right now, but remember that Martin was once in your position. Lacking the equipment to make a movie but possessing ideas and a dream, Martin drew scenes from his imaginary films on paper. He attempted to tell his stories frame by frame, explaining to friends that they had to imagine the movement between frames. Using the techniques he had seen at the movie theater and on television, Martin selected medium shots, close-ups, wide shots, and indicated cuts and aspect ratios, sketching his aesthetic decisions on paper. This visual orientation served Martin well when he started to make films.

Documentaries in particular offer a chance to experiment, allowing the director to tell a story through music, editing, rhythm, and pace. Martin has realized that his nonfiction films have affected the narrative structures of his fiction films. He loves the freedom of form in documentaries because it loosens him up.

## DEVELOPING YOUR STYLE

From the beginning of his career in filmmaking, voice-over was a natural element for Martin. He was influenced by the way other directors used this storytelling technique. The voice-over in *Kind Hearts and Coronets* (1949) has a wonderfully restrained humor and an ironic character. The voice-over in François Truffaut's film *Jules and Jim* (1962) expressed the joy and warmth between the two title characters and their freewheeling way of living. Both films influenced Martin's use of voice-over in *Goodfellas*. Stanley Kubrick's *Barry Lyndon* (1975) presents another excellent example of voice-over. The language of the voice-over in this film influenced Martin's *The Age of Innocence* (1993), as did the language of Edith Wharton's novel, the source material for Martin's adaptation. From these films Martin learned that voice-over wasn't just a way of conveying information; rather, it could be a way of enriching the story and character that were already there. Voice-over can be a cinematic element, not a literary one.

### LEARN MORE

- Watch the films Martin refers to in this chapter and pay attention to the use of voice-over in each. Take notes about the quality of voice, the tone of the speaker, and the moments and situations in which voice-over is implemented.
  - *Kind Hearts and Coronets*
  - *Jules and Jim*
  - *Barry Lyndon*

### ASSIGNMENT

- Make your idea for a film less abstract and more concrete by using Martin's childhood technique: drawing frames on paper. Draw the title sequence and one scene frame by frame. If you're feeling ambitious, draw your whole movie. Martin's drawings were sometimes done in watercolor, sometimes black and white with ebony pencil, and some were even sepia, so choose the color palette and medium that best evoke the ambience of your proposed film. As you draw, try to convey shot choices, angles, camera movement, and cuts to the best of your ability. Share your drawings with your classmates in [The Hub](#).





Martin's childhood storyboards



## 7.

# DIRECTING AND TECHNOLOGY

*“There’s no excuse now. The only thing you need—and this is the most important thing—is the spark and the desire and the passion to say something utilizing film.”*  
—Martin Scorsese

### SUBCHAPTERS

- All You Need Is a Spark
- Technology Will Not Direct for You
- Take the Time to Absorb Your Choices

### CHAPTER REVIEW

Martin began making films in the early 1960s, when innovative and exciting work was coming regularly from France, Italy, Sweden, Japan, and other countries around the world, and the American avant-garde and independent scenes were thriving.

The microbudget films of Martin’s day—*Shadows* (1959) by John Cassavetes and the films of Shirley Clarke, for example—broke away from the studios, rejecting the regimented ways of the filmmaking industry that included large crews and heavy equipment. Instead, they opted for lightweight equipment, opening up the field for truly independent films. There were no more excuses for not going out into the streets and shooting your movie. Cinema could now be anything the director envisioned, and the images and ethos of these movements fed Martin’s desire to make a narrative film.

Martin draws a parallel between Cassavetes and Clarke’s rejection of the physical and procedural hindrances imposed by studios and contemporary filmmakers shooting movies on their iPhones. Though anyone can make a film now, it’s important to realize that the technology is only a tool and should not dictate the art. Martin reminds you that even though equipment now does a lot of the heavy lifting, making a movie isn’t easy—it still requires vision. The tools don’t make the movie for you.

Martin learned this firsthand on the set of *Raging Bull* (1980). One fight scene in particular presented the opportunity to use a new instrument, the Steadicam. Martin started shooting this scene without designing the shots beforehand, relying on his sense of what the Steadicam would offer visually. After shooting for a day, Martin realized there was no way of getting around the design. The technology was not going to direct *Raging Bull* for him.

This issue of technology carries over into postproduction as well, especially in the editing process. Early in Martin’s career, if he wanted to implement any special effect, the film had to be sent to a lab. Very often Martin did not see the effect until the film was finished. Now, he is able to see edits made in real time, viewing special effects immediately after the idea of using them is conceived. Initially, this immediacy was jarring for Martin.

7.

## DIRECTING AND TECHNOLOGY

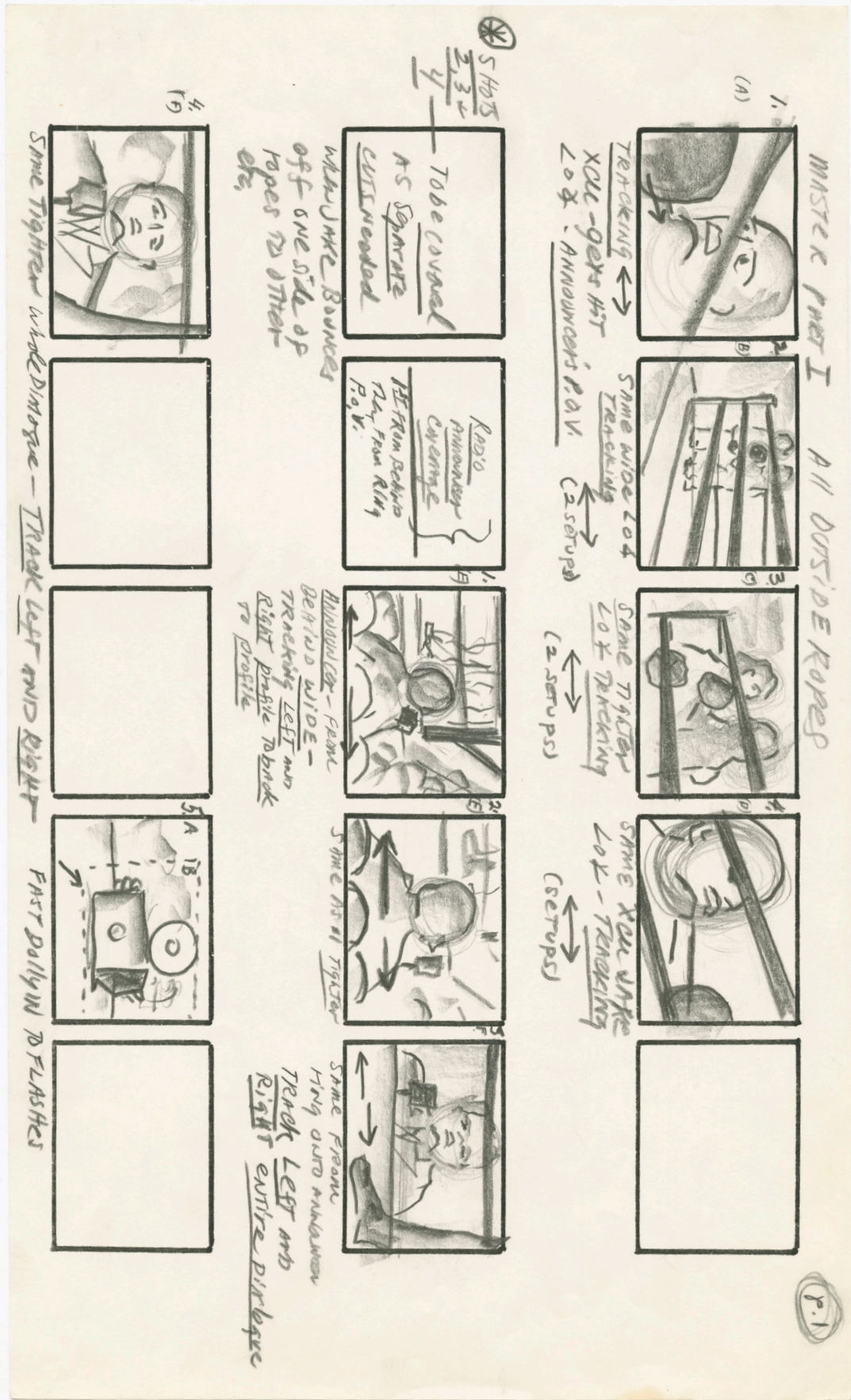
When he worked with 35-millimeter film, making a change to a scene would take about 30 minutes of splicing, cutting, and syncing. Getting accustomed to the instantaneous nature of digital editing took some time. The built-in cushion of time is no longer present, so you really have to know what you're doing—even more so than in the celluloid era. Martin says that now, with everything at your fingertips, the young filmmaker must be even more committed to the essence of what he or she is doing.

### LEARN MORE

- Watch *Shadows*, directed by John Cassavetes, and Shirley Clarke's *The Connection* (1961).
- Watch *Tangerine*, director Sean Baker's 2015 film shot entirely on an iPhone, then check out [this article](#) on best practices for shooting your own movie on a smartphone.
- Do you lament the loss of actual film? You're in good company. Check out [this website](#) devoted to the effort to keep 35 mm filmmaking alive.
- From the invention of sound to CinemaScope, filmmaking technology has come a long way. Read [this history](#) of the massive leaps and bounds cinema has made in the technological area since its precursors like the zoetrope hit the scene in 1834.

### ASSIGNMENT

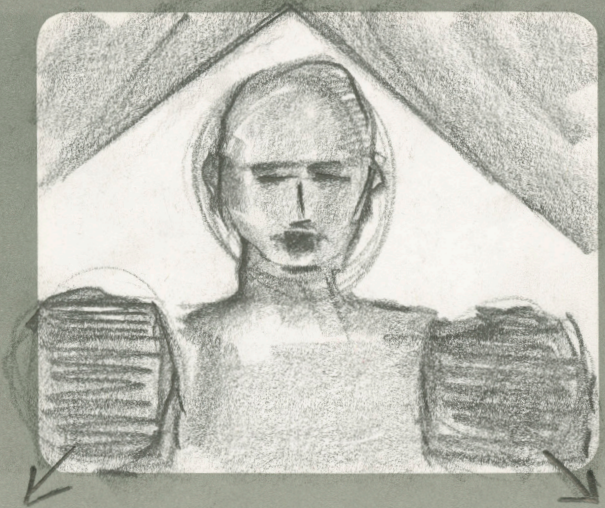
- Now it's time for you to build on the previsualization assignment you did in the last chapter. Follow in Martin's footsteps and create storyboards depicting how you would use a Steadicam to shoot a scene of your choosing. If you don't have a scene of your own in mind, you can use an existing scene from the screenplay resource [Internet Movie Script Database \(IMSDB\)](#). (See the Chapter 9 assignment for more information about screenplays.) Design the shots in your head, then express them in written and drawn form. [Click here](#) to find a resource that will help you write your shot list, and you can find a storyboard template [here](#).



Example of Martin's fight scene designs for Raging Bull (1980)



15.



15. MED SHOT SUGAR RAY -  
punching - same.

16.



16. XCU FACE - Profile  
opposite of #13.

One of Martin's storyboards for a Sugar Ray fight scenes in *Raging Bull* (1980)

## FINDING THE STORY

*“There was a desire and a need to really not rest until I was able to express these thoughts and these stories on film.”*

—Martin Scorsese

### SUBCHAPTERS

- Life Is Cinematic
- The Story Has to Be Close to You
- The Theme Should Be Important to You
- The Desire, the Passion, and the Need

### CHAPTER REVIEW

For Martin, all of life is cinematic—it just depends on how you perceive it. Life circumstances put him in the role of observer, and he grew up carefully watching the world around him in New York City. He absorbed what he saw in his family’s apartment, on the streets of Little Italy, and in church, interpreting and translating these encounters into stories and images.

When Martin decides that he wants to tell a story on film, there is a spark: a moment in history, as with *The Age of Innocence* (1993) and *Gangs of New York* (2002); a character idea, as with *The Aviator* (2004); a parallel with films he loved in the past, as with *Shutter Island* (2010); a theological question, as with *The Last Temptation of Christ* (1988); or simply a script filled with interesting themes, as with *Taxi Driver*. Sometimes a book will spark his interest, as was the case with *Goodfellas*. Both the structure of Nick Pileggi’s book *Wiseguy* and Martin’s connection to its setting influenced his decision to adapt the text for the screen. The themes that Martin revisits film after film are sin and redemption, good and evil, and weakness and strength.

### LEARN MORE

- Martin talks about his interest in working with the visual culture and cinema of the time in which *Shutter Island* took place. While making the film, he revisited the wonderful horror movies produced by Val Lewton in the 1940s, and films noirs such as Jacques Tourneur’s *Out of the Past* (1947), Otto Preminger’s *Laura* (1944), and Edward Dmytryk’s *Crossfire* (1947). Watch these three films noirs and check out some of our favorites movies produced by Lewton—*Cat People* (1942), *I Walked With a Zombie* (1943), and *The Leopard Man* (1943). Also, check out *Val Lewton: The Man in the Shadows*, a 2007 documentary that Martin narrated.

8.

## FINDING THE STORY

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### ASSIGNMENT

- Martin says that a story must be close to you, so complete this brainstorming exercise to develop a concrete understanding of the kinds of tales you're drawn to. This will help focus you on the story you'd like to take on for your short film. Start by answering these questions: What images or events can you clearly remember from childhood? What are the themes you find yourself attracted to in cinema? Perhaps you gravitate toward stories about family relationships, love triangles, underdog victories, or particular historical periods. Make a map of themes (or use another note-taking/visual format that you prefer) and reference it when you are ready to write the script for your short, either on your own or with a collaborator.



## WORKING WITH THE SCRIPT

### CHAPTER REVIEW

“You rewrite it, and you rewrite it again, and you rewrite it again, and then you rewrite it sometimes in the final mix.”

—Martin Scorsese

#### SUBCHAPTERS

- The Script Is Just the Beginning
- Use Research to Enrich Your Story
- Rehearsals As Writing Sessions
- Structure and Improvisation
- Plot and Character

Working with a script is a process of discovery. Martin reads the draft and reacts to it in terms of what he sees in his mind, working with the writer to build on or alter anything that sparks an image or idea. The next draft sparks something else and so on and so on. This discovery process is particularly true of documentary films in which the script, such as it is, is truly just the beginning, especially if one doesn't have a visual, structural concept already in place.

Research is the bedrock of a film; it lends richness and informs the rules of the film's world. However, you mustn't let research lead you away from the original idea or concept that sparked the film in the first place. Martin experienced this when researching *The Age of Innocence*, *Gangs of New York*, and *Silence* (2016). The research led him in many fascinating directions, but at times, these directions threatened to overwhelm the entire picture. Martin mentions another important caveat regarding research: there's nothing more boring than 100 percent accuracy in a film. The question should always be: How does historical accuracy serve the film and the story?

Martin's scripts continue to evolve in the rehearsal process, as was the case during the making of *The Wolf of Wall Street* (2013). The goal was to find truth for the characters, so that if something developed that diverged from the script, the actors would know how to adapt and remain in character. However, at a certain point, Martin had to grab the reins and tell the actors to save it for the cameras.

Even with strongly scripted projects, there is always room to open up scenes, as illustrated in the famous mirror scene in *Taxi Driver*. The production was over schedule, so filming these moments in front of the mirror was tense. The script instructed Travis, played by Robert De Niro, to practice with guns and devices in front of the mirror, but it didn't include any dialogue. Martin wanted Travis to say something, but didn't have specific direction to give De Niro, so what you see on screen is De Niro finding the character in the moment. These scenes were shot within two hours, pushing against the end of the day.

## WORKING WITH THE SCRIPT

*The Departed* (2006) offered another chance to work with a strong script. Martin was able to go in with the actors and writer to rework each scene, changing characters and their motivations all the way through shooting. In the end, Martin always had to stay true to the plot. The puzzle of adding character dimension was ultimately done in the editing; Martin figured out new scenes to shoot, shot them for four days, and inserted them into the final picture.

These examples attest to the fact that the script is always evolving. You need to allow the life to come through, which in most cases means rewriting all the way through to the end, sometimes by altering the structure or even adding narration. Martin reminds you that no matter how great the screenplay is, it is only one step toward the final product—the film.

### ASSIGNMENTS

- Try employing Martin’s method as you read a script. If you’ve never read a script before, take a look at [this sample](#) to get an idea for how dialogue and (minimal) direction is laid out. Next, use the following online resources to choose a script and start marking it up:
  - [The Screenplay Database](#)
  - [Script Reader Pro](#)
  - [BBC’s Script Library](#)
  - [The Internet Movie Script Database](#)

Feel free to seek out other resources, and keep in mind that you may be reading drafts on these websites. Nevertheless, annotating a script is a useful exercise that will prepare you for making your own short. Begin by reading the script without a pen in hand—simply absorb the story and characters. The next step is to start annotating the script, highlighting any characters that you might want to expand by giving more of a backstory or screen time. You should also write down in the margins any images that the scenes or dialogue spark. Also mark dialogue or character intention that doesn’t seem natural to you. The same goes for anything confusing, repetitive, or boring. Continue until you have gone through the entire script, then begin to fully flesh out the visual ideas and character/story elements you want to build upon.

9.

## WORKING WITH THE SCRIPT

### ASSIGNMENTS CONT.

- Try doing a second annotation pass, but this time writing your comments, ideas, and notes down as if they were being delivered to the screenwriter and producer. This will be good practice for communicating your vision when you begin to enlist others in the process of making your short.
- This is a great time to give the screenplay for your short film further thought. Revisit the ideas you jotted down after completing Chapter 8, and add any new ideas that occur to you. Decide if you'd like to write the script yourself, or find a collaborator. Now, make a plan for starting your first draft!



## CASTING ACTORS

*“I always say that casting is 85 to 90 percent of the picture for me. So, all of you just starting out ... insist on what you want, and ...don’t settle for close enough or second best.”*

—Martin Scorsese

### SUBCHAPTERS

- Casting Is 85-90% of the Picture
- Working With Actors Who Know What You’re Going For
- Seek Out Non-Actors for Authenticity
- Actors Inhabiting Their Roles

### CHAPTER REVIEW

Martin’s experience with casting actors goes back to his days at NYU. He met Harvey Keitel there when he came to audition for one of Martin’s short films. Martin worked early in his career with the casting director Cis Corman, and since the 1990s he has developed a close working relationship with Ellen Lewis. He works well with Lewis because he knows he will connect with the actors she brings to him. They have similar taste.

Martin often says casting is 85 to 90 percent of the picture. This is why as a fledgling director it’s so important to insist on what you want. Don’t settle for close enough or second best. There is no shortcut, so don’t behave as if there is one. You must meet your potential actors, spend time with them, and put them together in order to really understand if they’ll work—both as an ensemble and in their individual roles. It is key that you are all agreeing to make the same film, so make sure to accurately impart to your casting director and actors the character of the movie you intend to make.

What Martin hopes for is naturalness in his actors. He studied the acting style of the 1940s and early 1950s, exemplified by Hollywood actors such as James Stewart, Cary Grant, Maureen O’Hara, John Wayne, and Henry Fonda, and by English actors such as Alec Guinness, Laurence Olivier, and James Mason. Two Elia Kazan films—*On the Waterfront* (1954) and *East of Eden* (1955)—were especially revelatory in terms of the kind of work actors could do with behavior. When casting, Martin looks for actors whose performances don’t feel like acting. While there’s no clear definition for naturalism or realism, Martin is always aspiring toward a mixture of nonfiction and fiction, a combination of magic and talent, to produce a film. He has a better chance of attaining this if the actors come from a culture or lifestyle similar to that of their characters. When Martin first began making films, he had no choice but to work with non-actors, so continuing to do so remains natural for him. He has learned over the years that mixing non-actors with professional actors can help the professionals lose any artificiality they may be exhibiting in their roles.

## CASTING ACTORS

You know you've found a talented actor when the way he or she inhabits the character brings you confidence as a director and lends authenticity to the film. A great actor will inspire a sense of awe in the viewer and bring beauty and power to a role. Sir Ben Kingsley as Georges Méliès in *Hugo* induced these feelings in Martin with his performance.

### LEARN MORE

- Seek out films starring the American actors James Stewart, Cary Grant, John Wayne, Henry Fonda, and Maureen O'Hara.
- Watch movies with Alec Guinness, Laurence Olivier, and James Mason to learn about the English acting style to which Martin alludes.
- Watch (or rewatch) Elia Kazan's *On the Waterfront* and *East of Eden*.
- Begin researching where to find actors in the area where you live (e.g., connect with local theater groups).

### ASSIGNMENT

- Practice how you would audition actors. Make a list of qualities that define each major character in your short and the character traits the actor will need to embody in order to make the film come to life. Do you know there's going to be a feisty protagonist or a down-on-his-luck supporting actor? Once you have this list for each major character, find monologues for actors to use to audition. Either pull from your rough script or, if you're not that far along yet, use existing monologues. If your short film is dramatic and unhappy, try looking for a monologue from a tragedy. If it's upbeat and light, pull a humorous monologue from a comedy you enjoy. Share the monologues you've selected, as well as character descriptions, with your classmates in [The Hub](#). Provide insight into why you wrote or chose these specific passages as future audition pieces.

## DIRECTING ACTORS

*“Make the time [for the actors] to fail as much as [they] can and tell them it’s okay. ‘Just go ahead, try this, try that.’ You need to give them that freedom.”*  
—Martin Scorsese

### SUBCHAPTERS

- Get in Front of the Camera
- Give Actors Freedom to Fail
- You and the Actor Must Trust Each Other
- Shoot Around Tricky Situations

### CHAPTER REVIEW

Martin believes a director should know what it is like to hit your mark, interact with another actor, and get a sense of how one walks across a room when being filmed. He has appeared in many of his own films, including *Taxi Driver* and *The King of Comedy* (1982), and he has acted in other people’s films, including *Quiz Show* (1994) by Robert Redford and *The Muse* (1999) by Albert Brooks, and he has played himself on the Larry David series *Curb Your Enthusiasm*. Becoming familiar with the self-consciousness that comes from being in front of the camera will serve you well in your directorial pursuits. Whenever possible, a director should try acting in another director’s film, even if that means playing themselves. Learning to be directed by other people will offer you new techniques and a better understanding of how actors think and respond.

One important role you will take on as director is orienting your actors, because you will likely be shooting out of sequence. Actors will look to you to tell them where they are in the story and where they are emotionally. One method Martin has adopted is to tell the actors to try anything, giving them the space to fail. Allow the actors to explore their instincts, especially in the rehearsal period, and then shape their performances from there.

Ultimately, you work with the performances you get. You may want one thing and wind up with another. Sometimes you feel something is dreadfully wrong, but later—when you see it in the context of a cut—you realize it might work. There are things Martin immediately knows won’t work but he shoots them anyway. His advice is to just shoot them because it’s part of the process for the actors. Martin has learned from experience that telling an actor he or she can’t do something often throws them off. Remember, by the time you finish debating whether you’ll shoot something or not, you could’ve already shot it. Decide later on whether to use it or not.



11.

## DIRECTING ACTORS

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### LEARN MORE

- Get in the mind of an actor. Read books written for them by great acting teachers like Constantin Stanislavski (*An Actor Prepares*), Lee Strasberg (*A Dream of Passion*), Stella Adler (*The Art of Acting*), and Sanford Meisner (*Meisner on Acting*). Also read Elia Kazan's book on directing (*Kazan on Directing*). Try some of the exercises these teachers suggest actors use to get into character.

### ASSIGNMENTS

- Take Martin's advice and get in front of the camera. Find a friend or a director of a short who needs an actor and audition for a role. Alternatively, go audition for a small role in a play or take an acting class. Seek out stage play rehearsals and observe the director giving stage actors guidance to learn what goes into the craft of acting and how you can better direct actors.

## LOCATIONS

“[You are] constantly being surprised ...by the actual location itself and the limitations. Then, you have to figure out how the limitations could become advantages.”

—Martin Scorsese

### SUBCHAPTERS

- Scouting Locations
- Spend Time at Your Location Before You Shoot
- What’s on Screen Is All That Matters
- Solve Location Problems Creatively

### CHAPTER REVIEW

Martin’s advice regarding location scouting is simple: don’t trust stills or recorded videos of a space, go see it for yourself. It might take a long time to get there, and upon arriving you might not be satisfied, but take solace in the fact that this is all part of the process. Martin also says that you must spend time in the space at all hours of the day, so that you can understand how the space will work in changing light.

Creative problem-solving is a must when it comes to locations, especially when you are planning to shoot in multiple places. Martin shot *The Age of Innocence* in Boston, Philadelphia, and Troy, New York, piecing it together in one coherent world. Dante Ferretti, his production designer, worked with him to create the impression of 1870s New York. In *Taxi Driver*, Martin used one apartment building for several locations. Because the building was going to be torn down, they were able to cut through the ceiling to create a track for the elaborate overhead shot at the end of the film. The process took over three months, but ultimately, Martin and crew had only 20 minutes to shoot this scene. Bottom line: no matter the obstacle or limitations, you can figure out a location and capture what you need. No matter how strange or seemingly absurd a suggestion sounds, follow it through and see what you can do.

Alfred Hitchcock offered François Truffaut some words of wisdom regarding locations that Martin takes to heart: “The only thing that matters is what it looks like on screen.” While the feeling and mood of a place are important, the image viewers will see eclipses everything else.

### LEARN MORE

- After World War II, a tendency to mix soundstage work with location photography emerged. Watch the docudramas of the late 1940s that Martin cites in this lesson, all of which take this approach: *Kiss of Death* (1947), *Cry of the City* (1948), *The House on 92nd Street* (1945), and *The Naked City* (1948).

## LOCATIONS

### ASSIGNMENT

- Walk, ride your bicycle, or take public transit around where you live. (We don't suggest driving unless you can be in the passenger seat because we want your visual focus on potential buildings, streets, parks, and shops—not on the road!) Keep a running list of locations that look interesting to you for your short film. This is entirely subjective, but remember Martin's advice: the only thing that matters is what you will see in your frame. Some variables to keep in mind are color, light, texture, and mood. Perhaps a brick wall has just the right intensity of red that you need for a fight scene. Maybe a coffee shop in your own neighborhood would be the perfect location for the breakup in your screenplay. Write down the addresses of these locations and take photos and videos (though remember that Martin says these can be deceptive). Try to pinpoint exactly why you're drawn to each location and write a paragraph or two of explanation for each place on your list. Also note the kinds of scenes for which a location might be utilized. Even if you don't have a specific scene in mind or a clear concept for your short film yet, having these locations in your back pocket will save you time later and serve as important experience for future filmmaking endeavors.



## PRODUCTION DESIGN

### CHAPTER REVIEW

“You really do live and breathe it when you’re making that film ...all the way through to finally when it open[s].”

—Martin Scorsese

#### SUBCHAPTERS

- Being Truthful to a Time and Place in *Goodfellas*
- Capturing the Spirit of a Place in *Casino*
- Building the World of *Gangs of New York*
- Bringing the Look of Hollywood Musicals to *New York, New York*

There are many different approaches a director can take to production design, depending on the film. With *Raging Bull*, a movie that takes place in the 1940s and 1950s, Martin did tests on black-and-white film of the interiors and clothing to ensure authenticity and proper visual quality. With *Goodfellas*, Martin’s main objective was to be truthful to the time and place, which meant paying special attention to costumes and using real locations. Throughout the process, Martin drew quite a bit from memory.

With *Casino* (1995), Martin tried to impart the spirit of 1970s Las Vegas, which he achieved with a larger aspect ratio (2.35 as opposed to 1.85) that gave the film an epic feeling. Martin attempted to create the impression of a dazzling Vegas floorshow spectacle, starting with the explosion in the car and the Saul and Elaine Bass titles. Martin and his team had references for everything, sometimes from other films and often from stills that utilized color and costumes in a way Martin wanted to replicate. The themes of *Casino* were reflected via production design—excess, control, and power.

This decadent look and feel presents a stark contrast to the confrontation scenes later in the film, like the argument in the desert between Joe Pesci and Robert De Niro’s characters. The vibrancy of Vegas also contrasts with the scenes that take place “back home,” with the older men who really control things in the unnamed city of Chicago. These men congregate in modest interiors like garages and shops, little places where they sit, have coffee, and talk. For Martin, these environments played well against the flashiness of Vegas.

For the production design of *Gangs of New York*, Martin cites the influence of Pier Paolo Pasolini and Federico Fellini. Pasolini’s films, which didn’t appear too encumbered by production design, had a sense of freedom and authenticity. Martin admired Pasolini’s ability to do so much with so little, and his production design in movies like *Medea* (1969) opened up another world for Martin.

## PRODUCTION DESIGN

*Fellini Satyricon* (1969) also broadened Martin's visual horizons. He sees this surreal historical film as science fiction but in reverse, and he tried to adopt this approach with *Gangs of New York*. Some of the sci-fi-in-reverse elements that came from historical records didn't make it to the final cut, but their aura remains.

With this inspiration in mind, Martin took risks in the production design of *Gangs of New York*, such as the tree in the middle of Satan's Circus. It's almost as if the people inhabiting the bar are coming out of the earth, trying to live in this seemingly urban environment. Dante Ferretti, Martin's production designer, understood intrinsically what Martin wanted for the look of the Five Points, and together they took their original concepts even further.

*Gangs of New York's* interior spaces were informed by the period in which the story takes place, when everything was built on top of each other. Cellars and sub-cellars can be found below the tenement buildings from this time. Some people criticized Martin for his inclusion of caverns below the city, but Martin's motivation for including these subterranean caverns was more mythological than realistic. The implication that the tunnels were bigger or more intricate than they were in reality was meant to suggest the notion that people are constantly doing things underground. It was a heightened, eccentric version of reality. Martin wanted to re-create the spirit of these places in the scene in which the brewery is bisected, its compartment interiors exposed. The production design for this scene drew on a number of films, including *The Ladies Man* (1961), starring Jerry Lewis, in which the boarding house set is built like a dollhouse, exposing the interiors of the rooms to the camera.

Martin began working on *New York, New York* (1977) around 1975, just as Old Hollywood was on the verge of disappearing forever. In an attempt to retain and explore aspects of this cinematic history, Martin decided to make a film that would express the codified look of studio musicals from the 1940s and 1950s. *New York, New York* would bring this world to life, putting that classic style on the screen once again while at the same time incorporating his own style of improvised story and character development.

13.

## PRODUCTION DESIGN

To achieve the desired effect, Martin had to explore what the systematization of these classic Hollywood movies meant, and what they were trying to tell their audience.

Martin knew that he wanted to highlight the glorification of the image and the implication of fantasy in musicals of that era, so he shot in the 1.66:1 aspect ratio, like many of the old Hollywood films he grew up watching in the 1950s. He also adhered to the look of the era with the visuals. For example, Martin placed his actors in the foreground in the exterior Greenbrier scene. Boris Leven, the film's production designer, stripped away all unnecessary visual elements, making the scene about the vertical lines of the trees. The extreme artificiality of this backdrop was important, as its abstract nature allowed Martin to really focus on the characters.

Conversely, Martin went against the classic Hollywood musical with his story. He dispensed with a trademark happy ending in favor of exploring the ups and downs of a relationship between two creative people, and their ultimate realization that they don't get along. The character development was inspired by the films of John Cassavetes.

### LEARN MORE

- Martin mentions Lewis Milestone's *Ocean's 11* (1960) in relation to *Casino*. The first half of the film is like a time capsule of the Las Vegas at that era in widescreen and color. Watch the film and look for any influences the film might have had on Martin's movie 25 years later.
- [Read this article](#) on Dante Ferretti who served as both costume designer and production designer on Martin's 2016 film *Silence*.
- Watch *Medea* and *Satyricon*. Keep an eye out for Maria Callas's wooden necklace in *Medea*, part of Piero Tosi's costume design, which inspired Martin. You can view more of his designs [here](#). Danilo Donati was the costume designer for *Satyricon*. [Click here](#) to see his work.
- Read [this article](#) that explains in detail how the set for *The Ladies Man* was built.



13.

## PRODUCTION DESIGN

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- [Here is a list](#) of all the MGM musicals, which Martin emulated in *New York, New York*. Explore the wonderful poster art, then pick a few to watch! In addition, check out another favorite of his, *Love Me or Leave Me* (1955) with James Cagney and Doris Day.
- Boris Leven served as production designer on *New York, New York*, but his career in Hollywood began decades earlier in the 1930s. Watch *The Scarlet Empress* (1934), directed by Josef von Sternberg. Also watch *The Silver Chalice* (1954), directed by Victor Saville.

### ASSIGNMENT

- By now you probably have at least a basic idea of who the protagonist in your short film is. Try this exercise in production design: make a plan for the look and feel of the place in which your protagonist will spend the most time. What is in the room or what attributes does the space have? What posters or artwork are on the walls? Maybe the walls are bare. Is the room sparse or filled to the brim with knick-knacks, books, and the like? Write a page or two describing the space, illustrate it, or make a collage that represents its mood and/or the objects within it, or design in another creative mode with which you are comfortable. You should communicate comprehensive details about both the space and the kind of person the character is. Post your work in [The Hub](#) and have your classmates review what you've created.

## COSTUME DESIGN

“You need somebody who understands contemporary expression in costuming, expression in dressing.”

—Martin Scorsese

### SUBCHAPTERS

- Allow for a Touch of Artistry in Your Costumes
- Costumes Should Come From the Character
- Collaborate With Actors on Costume
- Research to Find the Right Costume

### CHAPTER REVIEW

Martin cites Luchino Visconti, the great Italian theater and film director who began working in the 1940s, who demanded accuracy, even down to the underwear—what you weren’t seeing on the screen was just as important as what you were seeing in the complete re-creation of the past. Martin also cites director Vincente Minnelli’s costume choices in *Madame Bovary* (1949). Gustave Flaubert’s novel is set in the 1840s, but Minnelli found the clothes of the 1870s more interesting and elegant, so he chose to update the story.

In *The Age of Innocence*, Martin’s priority was making the characters’ clothing look lived in. He didn’t want the outfits to look like costumes, especially those of extras. With *Gangs of New York*, Martin and his costume designer were able to take more artistic license. They let their imaginations run wild, particularly with the individual gangs and their respective uniforms.

*Mean Streets* (1973), *Taxi Driver*, and *After Hours* (1985) required costume design that was less theatrical and more in touch with the worlds the characters inhabited. In these kinds of productions, you need a costume designer that has a deep understanding of character. He or she needs to know where a character would shop for clothes and what kind of clothes a character might inherit. A costume designer must know which colors look right on a character, and then reconcile this with the colors suited to the actor playing the part and the color palette of the production design. Martin says that costume designers of modern film need a thorough comprehension of contemporary expression in dress.

Martin took his actors along to search for costumes for *Mean Streets*. Because he grew up on the Lower East Side of Manhattan in a neighborhood near Martin’s, Robert De Niro already had an understanding of the people and culture of the area. His personal experience informed Johnny Boy’s look.

For *Raging Bull*, Martin’s costume designer Richard Bruno brought in racks of vintage clothing, and De Niro tried on countless jackets. Finally, they settled on one jacket which became the basis of his character. Martin can’t quite put his finger on it, but something about the garment’s boldness, or perhaps the look of the jacket’s shoulders, made it the right fit for La Motta.

14.

## COSTUME DESIGN

In *The King of Comedy*, Martin had no idea what his protagonist Pupkin would wear. The costume ultimately came out of the actual environment in which the film took place, rather than being imposed on it. Martin, Robert De Niro, and Richard Bruno caught sight of a three-piece suit in the window of a store called Lew Magram, Shirtmaker to the Stars. The mannequin donning the suit even had the right hairstyle and mustache, and at once Martin knew this was Pupkin's costume.

### LEARN MORE

- Browse the material on [Clothes on Film](#), a website that analyzes the historical influence and cultural significance of costumes in recent films.
- Read where and how John Dunn, the costume designer for the HBO series *Vinyl* (which Martin cocreated and executive produced), selected 1970s clothing in [this article](#).
- Luchino Visconti demanded absolute accuracy in his period costume for *The Leopard* (1963). Read about the director's collaboration with costume designers for this film [here](#).
- Looking for further guidance on costume design? Read [this guide](#) on defining character through costume design published by the Academy of Motion Picture Arts and Sciences. This teacher's guide includes activities to get you thinking about costume design for your own films.
- Read [this interview](#) with Sandy Powell, Martin's long-time costume designer.



14.

## **COSTUME DESIGN**

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### ASSIGNMENT

- Take to the streets like Martin did with Robert De Niro and Richard Bruno. Look for clothing that comes out of the actual environment in which your film takes place. Visit shops and thrift stores and see if anything fits your character(s). Bring a camera along and make notes about color and style choices and why particular pieces might work for your characters. Bring your actor(s) along, as well as your costume designer if you have one.

## UNDERSTANDING CINEMATOGRAPHY

“If you don’t know something, ask [your cinematographer]. Try it... You learn a little bit each time, a little more.”  
—Martin Scorsese

### SUBCHAPTERS

- Don’t Be Intimidated by What You Don’t Know
- Discovering the Power of Light in *Cape Fear*
- Creating Powerful Images

### CHAPTER REVIEW

If cinematography is not your area of expertise, don’t be intimidated—it’s something you can learn. Martin encourages you to have the passion and bravery to tackle the vision you see for your film. Martin identifies lighting as one of his weaknesses. He thinks this might have to do with where he grew up—the tenements on Elizabeth Street—where, other than lightbulbs in a hallway, day and night were his only compass. Though these forms of light had their own beauty, they didn’t teach Martin much about the logic of light. Moreover, his impulse to make movies came from New York independent filmmakers like John Cassavetes and Shirley Clarke, who would very often use only available light, drawing from the aesthetic of the French New Wave.

Martin has learned to work very closely with his directors of photography over the years. The two work together to modify and rework the shots he has designed. Through this collaborative process, Martin has gained a better understanding of lighting and cinematography. He advocates the importance of asking questions; don’t be afraid to ask your DP about something you don’t know. Try everything, learn as much as you can on each production, and work with your DP to realize the image and story you want on the screen.

Cinematographer Freddie Francis, with whom he collaborated on *Cape Fear* (1991), had a great impact on Martin. Francis had worked as a camera operator on *The Tales of Hoffman* (1951) and several other Powell & Pressburger productions. He was also the director of photography on many films including *The Elephant Man* (1980) and *The French Lieutenant’s Woman* (1981). Francis had a set of five anamorphic lenses that he used on films such as *The Innocents* (1961). In that film, actress Deborah Kerr walks through the halls of a Victorian mansion in dark apparel, yet everything in the wide frame is in crisp focus. Martin asked Francis how he achieved this effect, and Francis replied that he shot it at f/11 (the smallest aperture in the camera), which required copious amounts of light. It wasn’t until they worked together on *Cape Fear* that Martin fully understood the reason so much light flooded onto the sets of the older films made in Hollywood.

## UNDERSTANDING CINEMATOGRAPHY

Francis also showed Martin that subtle changes to framing can make a big difference. For example, in *Cape Fear*, there is a shot of Nick Nolte peering through a window at Jessica Lange, who is being terrorized by Robert De Niro. Martin and Francis lined up the shot of Nolte's two eyes, but Martin was unsatisfied. Francis's solution was to show just one eye, which completely altered the shot, resulting in an otherworldly, mysterious image.

The lesson Martin learned working with Francis was that you should think carefully about every shot, considering the angle, the light, and the camera movement, because there are an infinite number of choices you can make. Martin believes this careful thought should apply even to your insert shots, and cites the work of Robert Bresson and Alfred Hitchcock as examples of this principle.

### LEARN MORE

- Martin asserts that the origins of cinematography can be traced back to cave paintings by early humans that depicted animals in motion. [Click here](#) to learn more about the history of cinematography.
- Cinematographer Freddie Francis worked on many films, some of which Martin talks about in this chapter. Watch two movies on which Francis was camera operator—the Powell and Pressburger film *The Tales of Hoffmann* and John Huston's *Moby Dick* (1956)—and two films on which he was the DP, *The Innocents*, directed by Jack Clayton, and *Sons and Lovers* (1960), directed by Jack Cardiff. Keep an eye out for the deep focal length in *The Innocents*.
- Learn more about the anatomy of a camera and apertures [here](#).
- To find out more about French filmmaker Robert Bresson's approach to directing, read his book *Notes on the Cinematographer*.

15.

## UNDERSTANDING CINEMATOGRAPHY

### ASSIGNMENT

- One of the film genres most known for its distinct lighting style is film noir, characterized by stark contrasts between light and dark, dramatically patterned shadows (known as [chiaroscuro](#)), and unique framing and composition choices. Check out [this infographic](#) to gain an understanding of film noir lighting and composition. Watch a film from IMDb's [100 Best Film Noir Movies](#), paying specific attention to the lighting and framing in each scene, and noting how these choices make you feel as a viewer. When you're done, write a summary of your observations, and how each lighting and framing choice affected your viewing experience. You can try this same exercise with other film genres as well. It's an excellent way to understand how lighting and composition contribute to the style and tone of a movie. [Click here](#) for a list of prominent genres.



Martin directing Jessica Lange on the set of *Cape Fear* (1991) with cinematographer Freddie Francis and crew



## SHOOTING LOW-BUDGET FILMS

“I felt that I had to learn how to make a picture faster, cheaper, and still have... energy in the film.”  
—Martin Scorsese

### SUBCHAPTERS

- Low-Budget Filmmaking Can Re-energize Your Creative Process
- Getting the Shots on a Tight Schedule in *The Last Temptation of Christ*

### CHAPTER REVIEW

*After Hours* offered Martin the opportunity to return to independent filmmaking. Martin had seen the films of German director Rainier Werner Fassbinder, whose cinematographer was Michael Ballhaus. Martin contacted Ballhaus on his first aborted attempt to make *The Last Temptation of Christ* in the early 1980s. They were able to work together for the first time on *After Hours*, a project with themes (a man out of his element, the feeling of being trapped, the inability to believe anyone) that resonated with Martin at the time.

Even though the shoot was rigorous—40 nights total with each night averaging about 26 setups—his collaboration with Ballhaus gave Martin something to look forward to and brought back the exhilaration of filmmaking. As with other productions, Martin designed all the shots for *After Hours* using drawings, diagrams, and small storyboards. Ballhaus studied them and made his own versions, transferring them into the script. Using Martin’s drawings as a guide, Ballhaus tried to understand how the camera would move and which lens he would use for each scene. *After Hours* required Martin to shoot very quickly, so these details had to be worked out in advance.

Martin and his crew knew that *The Last Temptation of Christ* would be an arduous shoot from day one. Ballhaus told Martin to accept that reality immediately, and together they worked as furiously as possible. After eight weeks of difficult shooting, Martin started to question the timing of the project. Ballhaus came to Martin’s aid, assuring him that the film had to be made the way they were making it, that they couldn’t waste time wishing for other circumstances, and that this was the situation and they had to work with what they had. Ballhaus gave him the courage to stop seeing the strenuousness, the physical difficulty, and the suffering as hindrances, and to start seeing them as opportunities. *The Last Temptation of Christ* became more than making a film for Martin; it became a life experience.

Martin was considering several locations for the crucifixion scene, but each required an extensive company move that proved too expensive given the film’s low budget. He wanted to film

## SHOOTING LOW- BUDGET FILMS

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the crucifixion at the end of production, but was forced to shoot it in the middle in order to take advantage of a quarry that was suited for the scene. Martin designed 75 shots for this scene. He and the crew were under immense pressure, particularly because they were days over schedule and running out of money. Ballhaus and Martin realized that they would have to shoot the scene in two days rather than three, which meant that they had to lose 25 shots. Ballhaus was able to scale down the number of shots because he understood how long each shot would take, thanks to his experience working with Fassbinder on many films including *Beware of the Holy Whore* (1971). During the production of that film, Fassbinder fired the lead actor and took the role himself, forcing a reshoot of everything that they had shot for those three days—and they had to get it done in one day and night. Ballhaus understood the value of a day or a particular shot, and always made it clear to Martin.

### LEARN MORE

- There's much to be learned from the films that Fassbinder and Ballhaus made—watch as many as you can. Consult the selection of films listed below. As you watch, contemplate the reasons Martin chose Ballhaus to work with him on *After Hours*, *The Color of Money* (1986), *The Last Temptation of Christ*, *Goodfellas*, *The Age of Innocence*, *Gangs of New York*, and *The Departed*. What about Ballhaus's approach lends itself to Martin's films?
  - *Beware of a Holy Whore*
  - *The Bitter Tears of Petra von Kant* (1972)
  - *Martha* (1974)
  - *Fox and His Friends* (1975)
  - *Mother Küsters Goes to Heaven* (1975)
  - *Satan's Brew* (1976)
  - *Chinese Roulette* (1976)
  - *Despair* (1978)
  - *The Marriage of Maria Braun* (1979)
  - *Lili Marleen* (1981)

## SHOOTING LOW-BUDGET FILMS

### ASSIGNMENT

- Start thinking about how much money you are comfortable spending to make your short film. Once you have a number in mind, answer the questions below:
  - How many actors does your short require?
  - How much are you able to pay them? (If you're working with amateur actors or friends and family, you might be able to get them to work for free, especially if you feed them.)
  - How many crew members do you anticipate using, and what are you willing to pay them? (Again if you're working with friends or family, you may not need to pay them, especially if you are willing to help them on their own projects.)
  - What and how many times a day will you feed your actors and crew? (This will, of course, depend on how many hours you plan to shoot each day.)
  - Does your short film require costumes for actors?
  - Does your film require any specific props or production design elements?
  - Do you need any equipment? (Ideally your low-budget film is shot with a camera you already own or with your smartphone, but you might require extra equipment like an external microphone or lighting gear. To the best of your ability, take into account the things you'd need to buy for production.)
  - Where will you be shooting? Lay out a complete list of locations at which you hope to shoot. (If you're planning on shooting in a public location for your short, keep in mind that there may be costs related to location fees and permits. Even if you're able to film for free in a given location, it's unlikely that you'll be able to prevent outside people from walking through your shot or talking over your actors. If you're set on using a specific location, look into any associated fees and add that to your calculations.)

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## SHOOTING LOW-BUDGET FILMS

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- Finally, total the amount you've calculated so far and compare it to the number you came up with before going through this list of questions. If the cost is too high, start paring it down, item by item, until you've reached a number that is affordable or reasonable for you. This process might seem difficult, overwhelming, or even impossible, but remember, Martin started with no outside funding and minimal help.



Martin and cinematographer Michael Ballhaus on the set of *The Last Temptation of Christ* (1988)



## WORKING WITH CREW

*“As the director, you can’t score points for false modesty. You have to assume the responsibility of being the one who makes those guiding decisions.”*  
—Martin Scorsese

### SUBCHAPTERS

- Find People You Trust
- The Core Crew Is Your Lifeline
- Get Used to All the Questions
- Trust Your Crew to Find a Way

### CHAPTER REVIEW

As a director, your goal for the crew is simple: to establish an effective and rewarding working relationship among them. As much as possible, hire people you trust, and let them in on your drive and vision for the film. Make it known that everyone’s work is essential. If you’re working with a very large crew, the situation changes slightly but the goal remains the same.

The most important relationships are between you and the director of photography, your assistant director, and coproducers. They are your inner core team—your lifeline. This key group should understand what you want based on conversations that took place before you started shooting, and from their knowledge of the script and preproduction designs. As you work on set, interacting with people, eating together, and otherwise bonding as a group, you begin to get a sense of who you can depend on.

While teamwork and a sense of camaraderie are crucial, Martin says that it is essential that you remember your duties as director. Humility has its place, but you must also assume the responsibility that comes with being the decision-maker. Always remind yourself of your original vision. At times, you will have to block out everything and everyone around you to get back to the idea you had in your head when you first embarked on making the film. However, you must also remember that every single person on your set plays a role in making your film. You absolutely need them, and you should trust their expertise. You have to find this balance.

### LEARN MORE

- Never worked with a crew before? [Here’s a \(humorous\) explanation](#) of the roles you’ll find on a set.
- Read [this article](#) with tips on where and how to assemble a crew for your production.
- Conduct is paramount on a film set. Read [this article](#) on on-set protocol.

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## WORKING WITH CREW

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### ASSIGNMENT

- Start thinking about who can help you make your short film. Begin assembling your inner core team. Do you have friends or family with production experience, or who are simply willing to help out? Try to enlist them for your project. If you want to find professionals, check out [this list](#) of resources. Remember Martin's advice and don't be intimidated by their experience; it will only help you. Many professionals will be willing to work with you as long as you have a clear vision for your short film. Pitch your project well enough and they just might jump on board. Also get in contact with administrators of film and media departments at colleges and universities near you. Draft an email that the administrators can forward to students (who are always looking to gain experience!).

## EDITING, PART 1

*“It’s what I think of as the heart of cinema because every time I get to the editing room, I’m struck by it all over again: you take one image, and you put it together with another image, and there’s a third phantom event that happens in the mind’s eye.”*

—Martin Scorsese

### SUBCHAPTERS

- The Film Comes Alive in the Edit
- Find Editors Who Are Loyal
- Editing Is About Experimentation
- Pacing Can Begin On-Set

### CHAPTER REVIEW

For Martin, the edit room is just as sacred as the set. It’s where the film truly comes to life. Martin contends that when people talk about cinema and refer to the image, what they’re really talking about is sequences of images. Editing images together creates the impression of continuous action, and this is how we tell stories in time.

Because of Martin’s comprehensive formal filmmaking education, he already had editing experience by the time he started making features. Martin and his classmates participated in all aspects of the filmmaking process and made their films without outside financing. When he transitioned to studio filmmaking, he sought a loyal editor whom he could trust.

With *Alice Doesn’t Live Here Anymore* (1974) and *Taxi Driver*, Martin wanted an editor who wouldn’t mind his hands-on style—being in the room and directing cuts and pacing. He first found this in Marcia Lucas, who was George Lucas’s wife at the time. With *Raging Bull*, he needed an experienced editor that he could trust, someone who wouldn’t allow the heads of finance to cut the film without him, an experience that many of his friends had been through, so he turned to Thelma Schoonmaker, who would become a long-term collaborator.

Editing is about experimentation, and Martin feels that there is no set process. He’ll make selects from the rushes and dailies, which Schoonmaker pulls and places according to Martin’s vision. If there is not a rigid design that goes from shot 1A to 1B to 2A to 2B, etc., Martin will sit in the editing room with Schoonmaker to direct the cutting of the scene, which allows him the freedom to make directorial decisions on the spot. These creative sessions often occur late at night, when both director and editor are exhilarated by their work; though sometimes when they return to the scene the next day, they have to redo it completely. Also, Martin often ends up using some of the footage he thought he wouldn’t. These fluctuations and upheavals are all part of the editing process.

While the pacing of a film is largely determined in the editing room, it actually begins on set. Martin discusses editor-director David Lean’s supreme ability to pace actors and establish rhythm

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## EDITING, PART 1

in his films. Lean's process began in rehearsal, when he would time scenes and then slowly trim them down by picking up the pace. Lean understood film's tendency to make interactions between actors seem longer than they actually are. Martin has experienced this firsthand too, and believes this is the nature of film.

### LEARN MORE

- Sergei Eisenstein, the great Soviet filmmaker who started making films in the early 1920s, demonstrated the individual frame's significance in his trademark montage editing. Read [Eisenstein's \*Film Form: Essays in Film Theory\*](#) and then watch some of his best known silents—*Strike* (1925), *Battleship Potemkin* (1925), and *October: Ten Days That Shook the World* (1928)—and his sound film *Alexander Nevsky* (1938). [This video](#) explains the revolutionary character—both political and filmic—of Eisenstein's *Battleship Potemkin*. If you like Eisenstein's films and theory, check out the work of his contemporary, Soviet director Dziga-Vertov, whose political films also utilized the editing technique of montage.
- Watch *Brief Encounter* (1945) and [read the essays](#) on the Criterion Collection page. They'll introduce you to the kind of written analysis you'll be doing for an assignment later in Martin's class.



Martin and editor Thelma Schoonmaker working on *Goodfellas*



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## EDITING, PART 1

### ASSIGNMENTS

- If you're not already well-versed in editing software, familiarize yourself with some and choose which program you want to use for your short film. Note that Premiere and Avid are the most common choices among professionals.
- Practice editing by stitching together [footage from the public domain](#). The goal of this assignment is manifold and to be determined by you. You may attempt to tie together a story or narrative from disparate images and scenes from several different films (voice-over might aid you if you go this route), or this assignment can serve as an experiment in form (look to Sergei Eisenstein and Dziga-Vertov who you learned about in this chapter). Write a short paragraph that accompanies your video, explaining what your intention was and how you attempted to achieve it. Post your 1–2 minute film in [The Hub](#) to receive constructive criticism from your classmates.

## EDITING, PART 2

### CHAPTER REVIEW

*“If you don’t get physically ill seeing your first assembly or rough cut, something’s wrong. You always think, by the way, you’re not gonna get physically ill, but you do.”*  
—Martin Scorsese

#### SUBCHAPTERS

- Find an Editor Who Will Maintain Your Vision
- You Might Have to Lose Scenes You Love
- Your First Cut Should Make You Physically Ill

As you have learned, Martin envisions a great deal of the editing of any film on paper in drawings, and Thelma Schoonmaker, his trusted editor, knows how to translate those original ideas and concepts into edited sequences. She is also able to decipher the feedback Martin’s films receive from advance screenings and won’t argue with Martin about what feedback to listen to and what to disregard. Her loyalties lie with Martin and his vision, and Martin values her like-mindedness.

You will always have to kill some of your darlings, as Martin learned when making *After Hours*. While there were many funny scenes, Martin realized that much of the humor was lost because the film was so long. Though cutting some of his favorite scenes was painful, it improved the movie and made it funnier. The experience taught Martin about script construction—he began shooting without a satisfactory ending—and that the length of scenes might feel vastly different on paper than on screen.

Once the first cut is done, Martin screens the film for himself and a few trusted members of his team.

#### ASSIGNMENT

- Repeat the last chapter’s exercise, but this time have someone else edit the footage. Sit with your editor at the computer and give him/her direction. One rule applies: you cannot physically make any of the edits yourself. Force yourself to give clear, concise instructions and resist the urge to take over. Disagreements between you and your editor will inevitably arise about which shots to use, where to place them, and how the film should be paced; discuss these points of contention and work them out.

## COLOR

### CHAPTER REVIEW

“When a picture is made in color, you also have to design in color. That means the color means something. And the color is special...”

—Martin Scorsese

### SUBCHAPTERS

- Early Uses of Color in Cinema
- Color Always Has to Be Designed
- The Possibilities of Color Are Endless

Growing up, Martin witnessed historical changes in the use of color in cinema, beginning in the early 1950s with the switch from three-strip Technicolor to Eastmancolor and other monopack systems that followed. To Martin’s eye, colors on monopack became more muted, and he was partial to the very bright colors of early Technicolor. He attributes this in part to the first film he saw, King Vidor’s *Duel in the Sun* (1946). The blazing yellow sun of the opening titles, vivified by three-strip Technicolor, and the sound of gunshots were overpowering. Though this movie terrified Martin at five years old, the use of color set the tone for him. He loved black-and-white films from the late 1940s that included sequences in color, such as Albert Lewin’s *The Picture of Dorian Gray* (1945) and William Dieterle’s *Portrait of Jennie* (1948), and especially the scene in Victor Fleming’s *The Wizard of Oz* (1939, rereleased in 1948) when the house lands in Oz and Dorothy opens the door to a Technicolor dreamland. He also admires the technical process that cinematographer Oswald Morris and director John Huston used to desaturate color in *Moby Dick*, which influenced the final shoot-out in *Taxi Driver*.

In *The Aviator*, Martin decided to have the color evolve in the film to reflect the era that was being represented. The film begins in the late 1920s and early 1930s, when two-strip Technicolor was the standard, so costume designer Sandy Powell had to create clothing that would play into this technology. The color gradually slips into a more saturated three-strip Technicolor, and then finally into the cooler tones of the 1950s in the final section. This exploration of color and its relation to the history depicted in the film was one of the fundamental reasons Martin decided to make *The Aviator*. The use of the digital intermediate (D.I.) was especially important in *The Aviator*. Yet, while current technologies supply limitless possibilities, you mustn’t let them take over and decide for you.

### LEARN MORE

- Learn about the history of film color [here](#).
- In order to learn more about how color works in film read [this article](#) about color temperature.

## COLOR

### LEARN MORE CONT.

- Watch *Duel in the Sun* and *Portrait of Jennie*, films whose color had a substantial impact on a young Martin.
- Interested in reading some analysis on the use of color in film? Check out *Color: The Film Reader* and *Color and the Moving Image: History, Theory, Aesthetics, Archive*. These two books contain essays on the history of color technology, color in television, and the colorization of black-and-white films.

### ASSIGNMENT

- Take some time to experiment with color by shooting some test video. How you experiment with color will depend greatly on the functions of the camera and editing software you plan to use. Below are some variations you can try, depending on your equipment.

First, choose a subject. This could be something as simple as an object on a table, or a person sitting in a chair. Create a simple composition that you can replicate in different locations. Experiment by shooting this same composition in different lighting conditions—inside, outside, and in a location that mixes daylight and lamplight. You can also play with the white balance and color temperature function on your camera. You can purchase some color gels and place them in front of lights to further augment the color of light. Try to capture at least four different variations in your tests.

Once you've shot your tests, ingest them into your editing program and use the color correction functions to play around further with the look of your video. Post a reel of all your test variations in [The Hub](#) and engage your classmates in discussion. How does the composition change with each adjustment?



## CHOOSING BLACK AND WHITE

*“I’m finding that when I see some new films, modern films, that, yes, I miss black and white, to a certain extent ...its own sense of color, light, and shadow. It had its own style. It had its own meaning, in a way.”*

—Martin Scorsese

### SUBCHAPTERS

- Be Intentional With Your Choices
- Shooting in Black and White:  
*Raging Bull*

### CHAPTER REVIEW

Although Martin was interested in three-strip Technicolor films, he is quick to acknowledge that he sometimes finds himself missing black and white, which has its own meaning and style, its own sense of color that takes the form of light and shadow.

In the past 10 or 15 years, Martin has witnessed a neutrality emerging in the use of color, especially among independent films. These films are in color, but their palettes make no statement. In fact, their statement is that there is no statement. He sees this neutrality as having taken the place of black and white, but believes it lacks the complexity of design, style, and meaning that black and white, even when it is neutral, possesses.

The black-and-white films of today are usually digital, and Martin notices the difference between digital and celluloid black and white. While he encourages filmmakers to make black-and-white movies, he warns of films that are “self-consciously” black and white. On the spectrum of positive to negative, these self-consciously black-and-white films fall somewhere between negative and pretentious. Also, Martin feels that black and white has been hijacked by advertising in recent years and doesn’t have the impact or intensity it once had. When black and white works, the stylistic choice to have an absence of color simply feels right.

When Martin was making *Raging Bull*, he was just beginning to realize the problem of fading color film stocks. While conducting research for *Raging Bull*, Martin reviewed some test sound footage of Robert De Niro and another fighter sparring. Martin screened the 8 mm reel against a blank white wall in his apartment with some of his collaborators. Michael Powell, of Powell and Pressburger fame, disliked the glaring red color of the boxing gloves. Powell’s remark led Martin to recall the initially unconvincing red hue of the blood in the shoot-out scene of *Taxi Driver*, which he toned down by desaturating the color, and realize that this film’s fight scenes would also be bloody.

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## CHOOSING BLACK AND WHITE

Upon further reflection, Martin began to question shooting *Raging Bull* in color at all. The studio was against Martin's decision to shoot in black and white, but Martin convinced them that this aspect of *Raging Bull* would set it apart from the four other boxing films coming out that year.

### LEARN MORE

- Learn about the choices and methods of some of the greatest black-and-white cinematographers in this series of links to in-depth articles:
  - [John Alton](#)
  - [Stanley Cortez](#)
  - [Raoul Coutard](#)
  - [Boris Kaufman](#)
  - [Rudolph Maté](#)
  - [Kazuo Miyagawa](#)
  - [Gregg Toland](#)

### ASSIGNMENT

- Now that you've experimented with color, turn your test footage black and white as a new point of comparison. Consider the benefits of black and white, but also remember Martin's warning against using it without real intention, which can quickly devolve into pretentiousness. Does it make sense for your film to be shot in black and white? What's missing when you lose the color? Do you anticipate the story taking on a different tone in black and white? Is that something you want? Take some notes and ask your friends and collaborators for their opinions.

## THE IMPORTANCE OF SOUND DESIGN

### CHAPTER REVIEW

*“I always find that the use of sound in some of the films that had very low-budgets was interesting. Because they had no choice but to use certain sounds or to use it imaginatively...to suggest things.”*

—Martin Scorsese

#### SUBCHAPTERS

- Sometimes Simple Is Best
- Stand by What You Want
- Don't Underestimate the Importance of the Mix
- Create Mood and Atmosphere With Sound Design
- Using Sound to Solve Problems
- Low-Budget Sound Design

Sound design has to come from one vision—yours. You can combine your vision with those working in concert with you to achieve it, but you must stand by what you want as a director. Sometimes simple sound design is best. Martin contends that though choices in sound design have multiplied because of technological advances, this doesn't mean you should use every sound effect possible. In fact, Martin prefers to go into the mixing room with the express objective of stripping sounds away instead of adding them.

Some sound designers, enamored of the many tools at their disposal, add layers of effects that sound good but get in the way of the storytelling. In the pre-digital era, Martin was often warned against making the sound too loud and thus pushing it into the “red” (i.e. past the threshold of distortion). At such times, Martin has had to insist on his own instincts and impulses: while he has known that the designers and mixers are technically correct, he has insisted on pushing the sound as far as it will go before it distorts.

Creating mood and atmosphere should be a main goal of your sound design. Martin received criticism from the sound technicians about the quality of *Taxi Driver*'s dialogue tracks because they contained city noise—sirens, horns, people screaming in the streets. However, this effect was precisely what Martin wanted: the sounds under and around the dialogue were part of the character of the film.

Martin and his sound editor on *Raging Bull*, Frank Warner, got imaginative with sound design. Warner used a variety of sounds—elephant trumpets and wild animal sounds, for example—to mix into the punches in the ring. He was so protective of the sounds he found that he actually burned his tapes after he used them.

## THE IMPORTANCE OF SOUND DESIGN

Sound can also be used to solve edit problems. In *Mean Streets*, Martin filmed a scene in which the characters sit down at a table in a bar. Unfortunately, he didn't capture the right angle to enable him to make the transition between a wide shot and a tighter shot of the characters approaching the table. He had to break the form, having no choice but to cut to them sitting. The jump cut didn't work, but Martin creatively used the sound of a chair being dragged back and placed it over the cut. In the mind's eye, you think you've seen them sit down, but in reality it is clever sound design.

### LEARN MORE

- Read [this article](#) to learn more about the impact sound design can have on a film.
- Read these in-depth interviews with leading sound designers:
  - [Lee Dichter](#)
  - [Tom Fleischman](#)
  - [Skip Lievsay](#)
  - [Walter Murch](#)
- Watch *Blood Simple* (1984), directed by Joel Coen, and pay attention to what you hear. How do the Coens use sound to draw you into the story and image?
- Watch *Shock Corridor* (1963), directed by Sam Fuller. Listen for sound cuts, which were done out of necessity due to the film's extremely low budget. Notice how the rawness works in favor of the film.

## THE IMPORTANCE OF SOUND DESIGN

### ASSIGNMENTS

- Spend a day paying attention to the soundtrack of your own life. When you're walking down the street, what are you really hearing? What are the individual voices and noises, distant and near, that are making up the soundtrack of that stretch of time? If you identify a sound and then find its source—for instance, if you hear voices in conversation and then actually see the people talking, how does your perception of those voices change? If you are alone in a quiet room, what makes up that particular quiet?
- Make a one-minute film that tells a very simple story, in as few shots as possible. And then think about sound in relation to the particular story you're telling with the particular images you've made. What's the mood you're trying to convey? What sounds are coming from the outside world that enrich the sense of place and emotion? How does the placement of the sounds work in conjunction or counterpoint with the cuts and with the movement in the frame? What helps to tell the story?



## THE POWER OF MUSIC

*“It really begins with the music for me, and once I hear the music, I really start to feel the story.”*  
—Martin Scorsese

### SUBCHAPTERS

- Seeing the Music, Hearing the Movie
- Contemporary Music
- Source Music
- Traditional Score
- Non-Traditional Score
- Playing Music On-Set

### CHAPTER REVIEW

Growing up, Martin loved the traditional scores of Hollywood films, but when he began making features, he knew that they would not have proper scores. They weren't meant to and, in Martin's opinion, they weren't deserving of them. The scores of Hollywood films were guides, something to aspire to, but Martin did not want them for his first films. Instead, he stuck to the popular music he'd heard in the streets or on the radio, as this music was part of his characters' worlds and spiritual lives. Martin saw the music as a physical and mental architecture of the world he was trying to create. Source music was also important in Martin's films, and its use was not a common practice in Hollywood filmmaking at the time. Kenneth Anger's use of popular music in *Scorpio Rising* (1963) showed Martin that he could use the music he grew up with—whether it be rock and roll or the standards. The only thing that restricted him was a lack of budget to pay for licensing.

Later in his filmmaking career, Martin ended up working with many great film composers, such as Howard Shore, who scored *After Hours* and *The Departed*. The former film's score was traditional—characterized by uniformity and respect for certain thematic codes. The latter film's score was less traditional, with an electric guitar set to tango rhythm. The tango added an element of danger to the atmosphere of the film, becoming a kind of dance of death between the two main characters as their false parallel lives slowly converge.

Martin used the work of modernist composers for *Shutter Island*, which fulfilled the sense of otherness and constant intrusions that Martin wanted for the film. On *Taxi Driver*, Martin worked with renowned film composer Bernard Herrmann to create a score that would be at odds with the city's rhythm and that would feel like Travis's internal rhythm. Martin largely avoided popular music because Travis didn't listen to music. The score had to come from inside the character and sound obsessive and ready to explode at any moment.

## THE POWER OF MUSIC

Sometimes Martin will play music on set to give the actors and crew a sense of the energy he wants in a scene. For example, in the sequence of *Goodfellas* in which the last section of Derek and the Dominos's "Layla" is heard, Martin played the song on set in order to establish the pace of the scene. The crew had a better understanding of the speed and rhythm of the camera movements when they heard the music that would accompany the scene in the finished film. It also helped the actors. Martin also occasionally uses this approach with music that will not be used in his film if he likes the feeling of it for camera moves. This creates a special, creative atmosphere on set.

### LEARN MORE

- Watch *The Public Enemy* (1931), directed by William Wellman and starring James Cagney. Apart from the main titles, all the film's music comes from a source on screen—a band in a nightclub, a record on a machine.
- Watch Kenneth Anger's avant-garde classic *Scorpio Rising* and take note of how the music affects and often determines the rhythm of the editing and the way you perceive the images on screen.
- Listen to scores by Dimitri Tiomkin, Miklós Rózsa, David Raksin, and Elmer Bernstein, all composers Martin names in this lesson.

### ASSIGNMENTS

- Think creatively about the resources at your disposal. Maybe your friends have a band who'd be willing to share their music for your film? Maybe you know someone enrolled in the Hans Zimmer MasterClass who aspires to compose music for films?

## PROMOTING YOUR FILM

### CHAPTER REVIEW

*“If you find that you made a film that you feel strongly about...you get as truthful as possible in it, there might be an audience out there for it. Now, you gotta go out and present it to an audience.”*  
—Martin Scorsese

#### SUBCHAPTERS

- Let the Audience Know the Picture Is Out There
- Find Your Audience
- A Strong Poster Can Help Sell Your Film
- Be Open to Marketing Ideas

Martin encourages you to take an active role in your film’s promotion. When Martin made his first films, he did his best to promote them himself, doing interviews and a few television appearances. Once his films were picked up for distribution, their promotional campaigns were designed by others.

Strong images and an open mindset are essential to film promotion. Several posters were designed for *Taxi Driver*, but the one that most effectively sold the film featured a simple still from the movie—a shot of Robert De Niro walking up Eighth Avenue. The poster’s text reads, “On every street in every city of this country there’s a nobody who dreams of being somebody. He’s a lonely forgotten man desperate to prove that he’s alive.” Martin had no idea that this would be the poster that would really sell the film.

Martin gives examples of guerrilla promotion in this chapter. After *Bonnie and Clyde* (1967) was given a bad review in the *New York Times*, Warren Beatty—who played Clyde and also produced the film—took a print of the film and traveled from town to town, promoting it on every television show that he could book. Beatty’s dedication proves the importance of promoting your films, as well as the effectiveness of having actors actively participate in marketing.

#### LEARN MORE

- Do some research into the promotional materials for films you love.
- [Here’s a list](#) of the top festivals that screen short films. There are also ways to share your film on the web, many of which you can find on [Air Me Live](#), a resource for sharing creative work online.

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## **PROMOTING YOUR FILM**

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### ASSIGNMENT

- Create a preliminary marketing plan for your short film. Many cities and towns have film festivals; find out if there are any in your region. You can also submit your film to festivals around the country, and even around the world. Write an action plan of the steps you will take to find an audience for your film. You can refer to this plan once your short film is complete!

25–29.

## SCENE DISCUSSIONS

*“There is an authority to take a film like this and have the command of that pace of a narrative film and demand this from an audience.”*

—Martin Scorsese

### CHAPTER REVIEW

In these chapters, Martin analyzes clips from five films—*Barry Lyndon* (1975), directed by Stanley Kubrick; *Out of the Past* (1947), directed by Jacques Tourneur; *Jules and Jim* (1962), directed by François Truffaut; *Vertigo* (1958), directed by Alfred Hitchcock; and *8½* (1963), directed by Federico Fellini. Watch along with Martin and look for cinematographic and story elements, including (but not limited to) the use of lighting, sound and music, and performance. Take notes as you watch—you’ll use them to write small reports about each clip!

### ASSIGNMENTS

- Write a small report (1–3 paragraphs) about each film clip. What did you notice that Martin didn’t comment on? What elements stood out for you as you watched? Did you ever disagree with Martin’s analysis? Did Martin miss anything?



## FINDING YOUR WAY

*“There’s just you and the thing that sparked you to make the film. You and the spark: in the end, they’re one in the same. You guard that because it’s precious. Now it’s time to get to work.”*

—Martin Scorsese

### CHAPTER REVIEW

Congratulations! You’ve finished your MasterClass with Martin Scorsese. Martin reiterates what he said to you at the start—you have to find your own way. There are no manuals, no shortcuts, no secrets. You go where you’re drawn and you learn by doing the work. If the machinery of it all seems too daunting, that’s great. Wake up in the morning and do it anyway. Remember that amid all that machinery, you’re the one who’s going to make the picture. Go make a film!

We hope you feel inspired to achieve your goals as a filmmaker (or screenwriter, cinematographer, or the like!). The world is waiting for you. Good luck!

We want to make sure that your experience with Martin and your peers doesn’t end when you finish watching the video chapters. Here are a few ways to stay in touch:

- Join the Martin Scorsese community in [The Hub](#) to connect with your peers.
- Contribute to the lesson discussions after each video lesson and read what others have to say.
- Upload your relevant assignments in [The Hub](#) for peer feedback.
- Submit an Office Hours question to Martin.

## SUGGESTED READING

In this class, Martin lays out the blueprint of what is needed to become a filmmaker. Here is a comprehensive list:

- Stella Adler, *The Art of Acting*, Applause Theatre & Cinema Books, 2000.
- John Alton, *Painting with Light*, University of California Press, 1995. (This is the film textbook Martin studied at NYU.)
- Robert Bresson, *Notes on the Cinematographer*, Éditions Gallimard, 1975.
- Jack Cardiff, *Magic Hour: A Life in Movies*, Faber & Faber, 1997.
- Michel Ciment, *Kubrick*, Holt, Rinehart and Winston, 1983.
- Sergei Eisenstein, *Film Form: Essays in Film Theory*, Harcourt, 1949.
- Gustave Flaubert, *Madame Bovary*, Michel Lévy Frères, 1857.
- Elia Kazan, *Kazan on Directing*, Vintage, 2010.
- Robert Lewis, *Advice to the Players*, Theatre Communications Group, 1993.
- Alexander Mackendrick, *On Film-making: An Introduction to the Craft of the Director*, Farrar, Straus and Giroux, 2005.
- Sanford Meisner, *Meisner on Acting*, Vintage, 1987.
- Nicholas Pileggi, *Wiseguy*, Simon & Schuster, 1985.
- Michael Powell, *A Life in Movies: An Autobiography*, Knopf, 1987.
- Michael Powell, *Million Dollar Movie*, Random House, 1995.
- Constantin Stanislavski, *An Actor Prepares*, Geoffrey Bles, 1936.
- Lee Strasberg, *A Dream of Passion*, Plume, 1988.
- Sarah Street, Simon Brown, and Liz I. Watkins, *Color and the Moving Image: History, Theory, Aesthetics, Archive*, Routledge, 2013.
- François Truffaut, *Hitchcock/Truffaut*, Simon & Schuster, 1966.
- Angela Dalle Vacche and Brian Price, *Color: The Film Reader*, Taylor & Francis, 2006.

# SUGGESTED VIEWING

In his MasterClass, Martin cites many films as inspiration. Below is a complete list of all the movies Martin mentions, broken into corresponding chapters:

## CHAPTER 2: BEGINNINGS

- *The Red Shoes* (1948)

## CHAPTER 5: CHANNELING YOUR INFLUENCES

- *The Small Back Room* (1949)
- *The Searchers* (1956)
- *Shoot The Piano Player* (1960)
- *Breathless* (1960)
- *El Dorado* (1967)

## CHAPTER 6: DEVELOPING YOUR STYLE

- *Kind Hearts and Coronets* (1949)
- *Shadows* (1959)
- *Jules and Jim* (1962)
- *Barry Lyndon* (1975)
- *The Age of Innocence* (1993)

## CHAPTER 7: DIRECTING AND TECHNOLOGY

- *Out of the Past* (1947)
- *Shadows* (1959)
- *The Connection* (1961)
- *Tangerine* (2015)

## CHAPTER 8: FINDING THE STORY

- *Cat People* (1942)
- *I Walked With a Zombie* (1943)
- *The Leopard Man* (1943)
- *Crossfire* (1947)
- *Laura* (1944)
- *Out of the Past* (1947)
- *Val Lewton: The Man in the Shadows* (2007)

## CHAPTER 10: CASTING ACTORS

- *On the Waterfront* (1954)
- *East of Eden* (1955)

## CHAPTER 12: LOCATIONS

- *The House on 92nd Street* (1945)
- *Kiss of Death* (1947)
- *Cry of the City* (1948)
- *The Naked City* (1948)

# SUGGESTED VIEWING

## CHAPTER 13: PRODUCTION DESIGN

- *The Scarlet Empress* (1934)
- *The Silver Chalice* (1954)
- *Love Me or Leave Me* (1955)
- *Ocean's 11* (1960)
- *The Ladies Man* (1961)
- *Medea* (1969)
- *Fellini Satyricon* (1969)

## CHAPTER 14: COSTUME DESIGN

- *Madame Bovary* (1949)
- *The Leopard* (1963)

## CHAPTER 15: UNDERSTANDING CINEMATOGRAPHY

- *The Tales of Hoffmann* (1951)
- *Moby Dick* (1956)
- *Sons and Lovers* (1960)
- *The Innocents* (1961)

## CHAPTER 16: SHOOTING LOW-BUDGET FILMS

- *Whity* (1971)
- *Beware of a Holy Whore* (1971)
- *The Bitter Tears of Petra von Kant* (1972)
- *World on a Wire* (1973)
- *Martha* (1974)
- *Fox and His Friends* (1975)
- *Mother Küster Goes to Heaven* (1975)
- *Satan's Brew* (1976)
- *Chinese Roulette* (1976)
- *Germany in Autumn* (1978)

## CHAPTER 18: EDITING, PART 1

- *Strike* (1925)
- *Battleship Potemkin* (1925)
- *October: Ten Days That Shook the World* (1928)
- *Ivan the Terrible Parts 1 and 2* (1945 and 1958)

## CHAPTER 19: EDITING, PART 2

- *Brief Encounter* (1945)

## CHAPTER 20: COLOR

- *Duel in the Sun* (1946)
- *Portrait of Jennie* (1948)

# SUGGESTED VIEWING

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## CHAPTER 22: THE IMPORTANCE OF SOUND DESIGN

- *Shock Corridor* (1963)
- *Blood Simple* (1984)

## CHAPTER 23: THE POWER OF MUSIC

- *The Public Enemy* (1931)
- *Scorpio Rising* (1963)

## CHAPTERS 25–29: SCENE DISCUSSIONS

- *Out of the Past* (1947)
- *Vertigo* (1958)
- *Jules and Jim* (1962)
- *8½* (1963)
- *Barry Lyndon* (1975)



# ADDITIONAL VIEWING

Read [Martin's list](#) of the greatest films of all time, contributed to *Sight and Sound's* poll of filmmakers and critics on the subject.

You may also check out Martin's three documentaries on the history of the cinema: *A Personal Journey with Martin Scorsese Through American Movies* (1995, codirected with Michael Henry Wilson), *My Voyage to Italy* (1999), and *A Letter to Elia* (2010, codirected with Kent Jones).

Here is a list of some additional films to explore, organized by director:

## ROBERT BRESSON

- *Les dames du Bois de Boulogne* (1944)
- *Diary of a Country Priest* (1950)
- *A Man Escaped* (1956)
- *Pickpocket* (1959)
- *Au Hasard, Balthazar* (1966)
- *Mouchette* (1966)
- *Lancelot du Lac* (1973)
- *The Devil, Probably* (1977)
- *L'Argent* (1983)

## JOHN CASSAVETES

- *Faces* (1968)
- *Husbands* (1970)
- *A Woman Under the Influence* (1974)
- *The Killing of a Chinese Bookie* (1976)
- *Opening Night* (1977)
- *Love Streams* (1984)

## VITTORIO DE SICA

- *Shoeshine* (1946)
- *Bicycle Thieves* (1948)
- *Miracle in Milan* (1951)
- *Umberto D.* (1952)
- *The Gold of Naples* (1954)

## FEDERICO FELLINI

- *I Vitelloni* (1953)
- *La Strada* (1954)
- *The Nights of Cabiria* (1957)
- *La Dolce Vita* (1960)
- *Spirits of the Dead: "Toby Dammit"* (1968)
- *Amarcord* (1973)

# ADDITIONAL VIEWING

## JEAN-LUC GODARD

- *Vivre sa vie* (1962)
- *Band of Outsiders* (1964)
- *Alphaville* (1965)
- *Pierrot le fou* (1965)
- *Masculin Féminin* (1966)
- *La Chinoise* (1967)
- *Week End* (1967)
- *Every Man for Himself* (1980)
- *Passion* (1982)
- *In Praise of Love* (2001)
- *Notre musique* (2004)

## HOWARD HAWKS

- *Scarface* (1932)
- *Twentieth Century* (1934)
- *Bringing Up Baby* (1938)
- *Only Angels Have Wings* (1939)
- *To Have and Have Not* (1945)
- *The Big Sleep* (1946)
- *Red River* (1948)
- *Rio Bravo* (1959)

## ALFRED HITCHCOCK

- *The 39 Steps* (1935)
- *Sabotage* (1936)
- *The Lady Vanishes* (1938)
- *Rebecca* (1940)
- *Suspicion* (1941)
- *Notorious* (1946)
- *Strangers On a Train* (1952)
- *Rear Window* (1954)
- *The Man Who Knew Too Much* (1956)
- *The Wrong Man* (1957)
- *North by Northwest* (1959)
- *Psycho* (1960)
- *The Birds* (1963)
- *Marnie* (1964)
- *Frenzy* (1972)

# ADDITIONAL VIEWING

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## ELIA KAZAN

- *Panic in the Streets* (1950)
- *A Streetcar Named Desire* (1951)
- *A Face in the Crowd* (1957)
- *Wild River* (1960)
- *Splendor in the Grass* (1961)
- *America America* (1963)

## STANLEY KUBRICK

- *The Killing* (1956)
- *Lolita* (1962)
- *Dr. Strangelove* (1964)
- *2001: A Space Odyssey* (1968)
- *A Clockwork Orange* (1971)
- *The Shining* (1980)
- *Full Metal Jacket* (1987)
- *Eyes Wide Shut* (1999)

## VINCENTE MINNELLI

- *Meet Me in St. Louis* (1944)
- *The Clock* (1945)
- *The Pirate* (1948)
- *Father of the Bride* (1950)
- *An American in Paris* (1951)
- *The Bad and the Beautiful* (1952)
- *The Band Wagon* (1953)
- *The Cobweb* (1955)
- *Lust for Life* (1956)
- *Gigi* (1958)
- *Home from the Hill* (1960)
- *Two Weeks in Another Town* (1962)

## MAX OPHÜLS

- *Liebelei* (1933)
- *La Signora di Tutti* (1934)
- *Letter from an Unknown Woman* (1948)
- *Caught* (1949)
- *The Reckless Moment* (1950)
- *La Ronde* (1950)
- *Le Plaisir* (1952)
- *Madame de...* (1953)
- *Lola Montès* (1955)

# ADDITIONAL VIEWING

## PIER PAOLO PASOLINI

- *Accattone* (1962)
- *The Gospel According to St. Matthew* (1964)
- *Oedipus Rex* (1967)
- *The Decameron* (1971)
- *The Canterbury Tales* (1972)
- *A Thousand and One Nights* (1974)

## MICHAEL POWELL AND EMERIC PRESSBURGER

- *The Life and Death of Colonel Blimp* (1943)
- *A Canterbury Tale* (1944)
- *I Know Where I'm Going* (1945)
- *A Matter of Life and Death* (1946)
- *Black Narcissus* (1947)

## ROBERTO ROSSELLINI

- *Rome, Open City* (1945)
- *Paisan* (1946)
- *Germany Year Zero* (1948)
- *Stromboli* (1950)
- *The Flowers of St. Francis* (1950)
- *Europa '51* (1951)
- *The Rise to Power of Louis XIV* (1966)

## FRANÇOIS TRUFFAUT

- *The Soft Skin* (1964)
- *Fahrenheit 451* (1966)
- *The Wild Child* (1970)
- *Two English Girls* (1971)
- *Day for Night* (1973)
- *The Story of Adèle H.* (1975)
- *The Last Metro* (1980)
- *The Woman Next Door* (1981)

## DZIGA-VERTOV

- *Man With a Movie Camera* (1929)
- *Enthusiasm* (1930)

## LUCHINO VISCONTI

- *La Terra trema* (1948)
- *Senso* (1954)
- *Rocco and His Brothers* (1960)

# MARTIN'S FILMOGRAPHY

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- *The Big Shave* – short (1967)
- *Who's That Knocking at My Door* (1968)
- *Boxcar Bertha* (1972)
- *Mean Streets* (1973)
- *Italianamerican* – documentary (1974)
- *Alice Doesn't Live Here Anymore* (1974)
- *Taxi Driver* (1976)
- *New York, New York* (1977)
- *The Last Waltz* – documentary (1978)
- *American Boy: A Profile of Steven Prince* – documentary (1978)
- *Raging Bull* (1980)
- *The King of Comedy* (1983)
- *After Hours* (1985)
- *Amazing Stories: "Mirror, Mirror"* – TV series episode (1986)
- *The Color of Money* (1986)
- *The Last Temptation of Christ* (1988)
- *New York Stories: "Life Lessons"* – film segment (1989)
- *Goodfellas* (1990)
- *Made in Milan* – documentary (1990)
- *Cape Fear* (1991)
- *The Age of Innocence* (1993)
- *Casino* (1995)
- *A Personal Journey with Martin Scorsese Through American Movies* – documentary (co-directed with Michael Henry Wilson) (1995)
- *Kundun* (1997)
- *Bringing Out the Dead* (1999)
- *Il mio viaggio in Italia* – documentary (2001)
- *The Neighborhood* – short (2001)
- *Gangs of New York* (2002)
- *The Blues: "Feel Like Going Home"* – documentary (2003)
- *Lady by the Sea: The Statue of Liberty* – documentary (co-directed with Kent Jones) (2004)
- *The Aviator* (2004)
- "No Direction Home: Bob Dylan" – documentary (2005)
- *The Departed* (2006)
- *The Key to Reserva* – short (2007)
- *Shine a Light* – documentary (2008)
- *Boardwalk Empire: "Pilot"* – TV series episode (2010)
- *Shutter Island* (2010)
- *A Letter to Elia* – documentary (co-directed with Kent Jones) (2010)
- *Public Speaking* – documentary (2010)



# MARTIN'S FILMOGRAPHY

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- *George Harrison: Living in the Material World* – documentary (2011)
- *Hugo* (2011)
- *The Wolf of Wall Street* (2013)
- *The 50 Year Argument* – documentary (co-directed with David Tedeschi) (2014)
- *Vinyl*: “Pilot” – TV series episode (2016)
- *Silence* (2016)
- *The Irishman* (in production)

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MASTERCLASS

