

SIT DOWN: INTRO

ORION

Welcome to "Scene on Screen." I'm Orion Musti!

ISAAC

And I'm Isaac Embry.

ISAAC

So we wanted to start off by talking about why we made this show. We both love movies. [WHY YOU LOVE MOVIES HERE]

ORION

And I love movies because it's a way to lose yourself in the real or fake world presented for you. They can make you question things and make you learn new things. They can make you feel so many different emotions.

SCENE 1: "GOODFELLAS" - WALKING INTO RESTAURANT

ISAAC

Some of my favorites movies have to be *Full Metal Jacket*, *Pulp Fiction*, *La Haine* and *Fargo*. But my favorite of all time is definitely *Goodfellas*. The perfect rise and fall. I love how Scorsese makes you love these sick characters and eventually makes you die alongside them. There is also a perfect beginning, middle and end. We see where Henry starts and where he's going. The first shot of the film is actually Henry fully in the throws of the mob and then we get into his backstory. We go on the journey through the mafia with Henry and it feels a lot more personal. This is also one of the only good uses of narration in film. A lot of movies use narration as a crutch. *Goodfellas* is made better with the use of narration.

ORION

The ones I like are *There Will be Blood*, *Her*, *Mean Streets*, *Blue is the Warmest Color*, *Amelie*, and *Persona*. When I think of my favorite movies, I pretty much always think of *There Will be Blood* first. I think it is a completely perfect movie from start to finish. I loved it from the first shot, first scene, and first sound. The acting, script, and cinematography are all amazing. Daniel Plainview might be my favorite movie character. Every shot in this movie could be broken

down and discussed- each one is like piece of art. *Blue is the Warmest Color* has the two best female performances that I've seen in a film. It's also the most realistic depiction of a relationship that I've seen on film. *Mean Streets* made me want to live in New York City in the 70's. It's really the only movie that makes me want to live in another place and time. I like that it's not a perfect movie. It's a little sloppy at times, but it made me feel like I could make a movie like that.

SIT DOWN: DISCUSSION OF FAVORITE DIRECTORS

ISAAC

Martin Scorsese is by far my favorite director. He does a great job of bringing the realism to his films. *Goodfellas*, *Casino*, *Mean Streets*, *Taxi Driver* are all really grounded but still have this storybook feel to it. *Taxi Driver*, in my opinion, is a perfect film. I think the bulk of that comes from establishing the world and the reality. The New York scene, the news publication business, taxi service, drug dealers and prostitutes, the war, everything. Scorsese places these stories in a world that is real and lets them play out. His genre and writing style are some other things I love about Scorsese. I've always enjoyed the mafia/gangster genre and Scorsese is the best at it. The aggressive dialogue and the New York style dialect are perfectly displayed in the majority of Scorsese's films. Scorsese also does a really good job of establishing relationships. You know who's who. You know who's in charge, who's a hothead, who can't be trusted, who's vulnerable and who to trust. This allows the viewer to participate in the plot because they can follow along and start connecting pieces that are to come later in the film. This also gets the viewer invested in the characters, making the climaxes, twists and ending that much more impactful.

ORION

My favorite director is Paul Thomas Anderson. I like his films because they all have very unique plots and characters. Most of his films also take place in different time periods. The heart of his movies are in his characters, but all of his movies also have great cinematography and scripts. *Inherent Vice* is the only one of his movies that I haven't completely loved. *Boogie Nights*, *Magnolia*, *Punch-Drunk Love*, *There will be Blood*, and *The Master* are all such amazing movies. A lot of his movies have great back and forth dialogue between his characters. Such as the arguments between Dirk

Diggler and his mom, Dirk Diggler and Jack, Barry Egan and the Mattress man, Linda Partridge and the pharmacy workers, Freddie Quell and Lancaster Dodd in prison, and Freddie and the man getting his photo taken. PTA also has many great endings in his movies. Some of his best endings include *Boogie Nights*, *Magnolia*, and *There will be Blood*.

SIT DOWN: EVOLUTION + THE BASICS OF FILM

ISAAC

Our first guest is the TV Production teacher and an English teacher at Central York High School, Alexander Strickler.

ORION

Could you tell us a little bit about how film has evolved over the years?

STRICKLER

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ISAAC

There are all kinds of different types of shots in movies. There's the medium, medium close up, close up, extreme close up, medium long, long shot, and extreme long shot. There are high angle shots and low angle shots.

STRICKLER

There are all kinds of different camera movements too. There's the tilt, the pan, the pedestal, the dolly, and trucking.

ORION

There are also rules like the rule of thirds (elaborate) and the 180 degree rule for dialogue (elaborate).

SCENE 2: "RESERVOIR DOGS" - DINER

1. Do you think that violent video games and movies can actually create the anger or aggression for people to do violent things?

2. Do you think the impact of seeing violent images is different for say an eight-year-old than it would be for an adult? And if so do you think it should be treated differently?
3. Does anyone think that violence in movies should be regulated?
4. Where do you think energy should be directed in solving the gun violence and mass shooting problem?

ORION

I would like to think that everyone can distinguish that they are watching a movie that is fake and not an accurate depiction of the real world (most of the time). I think that most people are able to do this, but I can't say without a doubt that a depressed or angry person couldn't watch something violent from a movie and not use that as further fuel to do an awful thing.

Yes I think children retain things differently than adults and teenagers. A kid's brain is like a sponge absorbing everything it see and hears. They will most likely not question what they are seeing, and sometimes they might not know whether something is real or fake.

I don't think violence in movies should be regulated.

I don't think anyone should have guns. I think the United States should do a massive buy-back of all guns. If I was in charge, I would give every citizen a year to sell their guns to the government and after that year I would make them illegal.

SIT DOWN: SURVEY QUESTIONS

- #1. Does film violence influence societal violence?
- #2. What movie do you feel is underrated by most people?
- #3. What is something about movies that you never understood or have questions about?
- #4. What is the best movie you've ever seen?
- #5. What is the worst movie you've ever seen?

SIT DOWN: SEXUAL ABUSE

- #1. Do you think all of these people coming out will actually bring about long term change?

#2. Do you think that this culture of sexual harassment in Hollywood is a reflection of the work environment around the country and around the world?

#3. Where do you think this problem originated from and why do you think this has been allowed to happen for so long?

#4. What changes can be made so that victims aren't afraid to speak out and abusers won't be protected?

#5. How will this change women in the workplace in the future?

SCENE 3: "YOJIMBO" EST/LANDSCAPE SHOTS

Foreign films have had a major influence on American movies. The French Lumiere brothers are credited as the first "filmmakers," so it can be said that filmmaking really started in France. The first time action moved from one scene to another was created by a British filmmaker. British filmmakers are also credited with using the close up first.

The 50s were known as the "Golden Age" for non-english speaking films. Asian films were probably the most successful at this time. Japan's Akira Kurosawa, and his films influenced movies all over the world. His movies like *Rashomon*, *Throne of Blood*, and *Seven Samurai*.

There was also a French wave during this time, with directors like Jean-Luc Godard and Francois Truffaut. Their films were very unconventional at the time, with new editing styles like jump cuts and non-linear storytelling. The movies were usually shot handheld.

There were also Italian directors like Fellini and Swedish directors like Ingmar Bergman that influenced great American directors like Scorsese, Allen, and Leone.