
Docufictions: An Interview with Martin Scorsese on Documentary Film

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Docufictions: an interview with Martin Scorsese on documentary film

Raffaele Donato

Raffaele Donato (RD): If you were asked to do a history of documentary film, where would you start?

Martin Scorsese (MS): What's always interested me about movies, right from the beginning, is the question: where do you put the camera? In other words, you have the ability to photograph something called 'life', to record it, but then how do you record it? From what vantage point?

If you set up a camera on a street somewhere and a few cars pass by, that's recording. If you set up the camera on a particular corner and decide to wait until a particular type of person passes by or until the light is a certain way, that's interpreting. Which brings up another interesting question: which came first – the impulse to record or to interpret? I think they both arrived at the same time. For me, they're both valid.

Over the years I've been inspired and stimulated by some of the biggest films ever made, from *Intolerance* to *The Leopard*. But I've been just as inspired and stimulated by a different idea of movie-making, from Lumière through Frederick Wiseman. I don't actually know where one begins and the other ends. You could say that the first impulse of cinema was to record life, the way Lumière or Edison did. But the Lumières' framing was very precise – I think Godard said that they were the last impressionist painters. And Edison wanted to record events that could not really be recorded, like the first execution in an electric chair. So he had to stage it. And then, once you get into staging, why stop at current events? You can go back and stage the past. You want to record the battle of San Juan Hill in the Spanish-American war? Stage it. It's a natural impulse, and so is recording. They go hand in hand. That's why, for me, there was never any difference

between fiction and nonfiction.

RD: The combination of these two impulses has been central to your work.

MS: Films like *The Last Temptation of Christ* and *The Age of Innocence* were very much inspired by the documentary aspect of Rossellini's movies – the accuracy of historical details, the social accuracy. *La Prise de Pouvoir par Louis XIV* and some of the other didactic films made a real impression on me. *Goodfellas* and *Casino* were also rooted in this sense of cultural accuracy.

The mixture of the two impulses has a lot to do with Italian neorealism. Those films had such an impact on me when I saw them for the first time, at the age of five or six. They had a kind of urgency to them, an immediacy – I felt it myself, and I felt it as I watched my family react to them. The reactions of my grandparents, for instance, as they watched *Paisa* and *Open City* and saw what had happened to the country they'd left behind – that will always stay with me. Those aren't called 'the formative years' for nothing. You hear what your father says, you hear what your mother says, your aunts, uncles, grandparents – and you really see them. It impresses you, and it forms you, who you become.

When I think back to those years, I see my family less as Americans than Europeans, in a state of transition between the old and the new world, with

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Fig. 1. The torture of Manfredi (Marcell Pagliero, right) in *Open City* (1945).

Fig. 2. The grave of a dead partisan from the Po River sequence of *Paisan* (1946).



their own way of looking at life. This was the emigrant experience, of course. But that was probably why the neorealist films affected me so deeply. And then, I had Hollywood movies, which also affected me, as a contrast. Hollywood was and is associated with the idea of 'artifice' – pure interpretation. Of course, the neorealist films represented a different kind of interpretation. You can see why certain people saw these films at the time as 'the truth' – they were rough looking, in grainy black and white, often – though not always – shot in real places without trained actors. Now it's easier to see them in a more balanced way. They weren't superior, but simply different, made the way they were out of necessity.

RD: Do you remember the first documentary that you saw?

MS: I don't really recall a 'first' documentary. I know that at a very young age I could tell the difference between the newsreels and the features, but I couldn't really separate documentary from fiction. I was just looking at the movies.

Perhaps I became aware of the two styles when I saw *Elephant Boy*, the 1937 film co-directed by Robert Flaherty and Zoltan Korda. Today we would call it a docudrama as opposed to a documentary. It looked like a dramatic film, but it also had something special about it, an authenticity, that told me it was not the usual dramatic production. There seemed to be an eye behind it that actually made you feel you were within that culture.

RD: The combination of these two impulses, to record and to interpret, was there in the early 60s, when you started to make 16mm films at New York University.

MS: Definitely. On one hand we had *Citizen Kane*, Powell/Pressburger, John Ford and Fritz Lang. On the other hand, we had the whole revolution in production and style coming out of the late 50s. John Cassavetes was the leader of this revolution. He was able to combine interpretive drama and its emphasis on character with a style that seemed to have the immediacy of documentary. In the process, he broke all the rules. Shirley Clarke was also very important at this time.

RD: And there was European cinema, of course.

MS: There were the French New Wave filmmakers, with their stylistic breakthroughs – they were always on the borderline between fiction and documentary, only they were going at it in a manner that was completely different from Cassavetes'. The poetic style of Truffaut's *The 400 Blows*, for instance, was deceptively documentary-looking, and highly stylized at the same time. Godard's *Breathless* was something else again – fiction, fact, poetry, essay, all rolled into one. And of course you also had Jean Rouch and Chris Marker, who were coming at it from another angle – making documentaries tinged with fiction.

There was Italian cinema. In a sense, the neorealist roots kept growing deeper: you could see it in films like De Seta's *Banditi a Orgosolo*, Pontecorvo's *The Battle of Algiers*, Rosi's *Salvatore Giuliano*. But Pasolini's *Accattone* and Antonioni's *L'Avventura* and Fellini's *8 1/2* were also very impor-

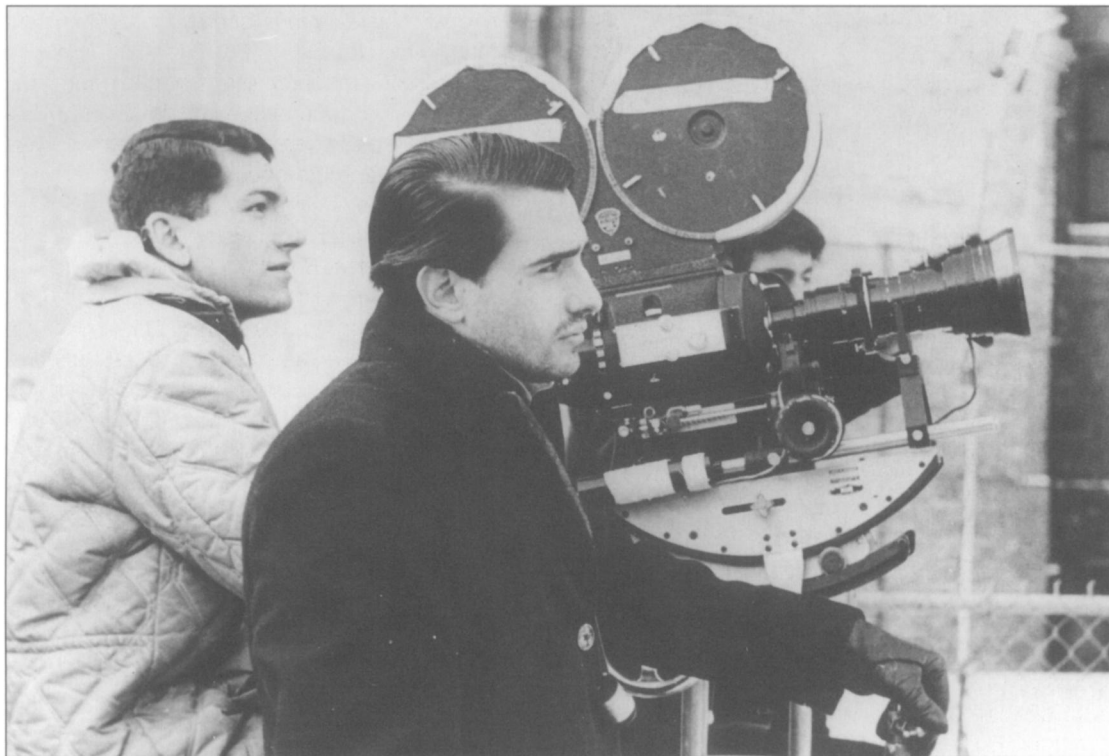


Fig. 3. Martin Scorsese filming *Who's That Knocking at My Door* (1968).

tant to me – these are extremely stylized films, each in its own way. In the English cinema, the films by Richardson and Anderson and Reisz, you were seeing something else again – a class-oriented, documentary based approach. I'd always liked English dramatic films for their sense of authenticity – the streets, the sense of character. The photography itself, because of the evenness of the British light, had something special about it. These films took that kind of naturalism to a new level.

So if you think of all these films together, they completely blurred the line between documentary and fiction. Although at the time, I was still mainly interested in stylized cinema, interpretive cinema – that is, Hollywood cinema.

RD: These days you hear a lot about new technologies, the 'digital revolution', etcetera. But it doesn't feel like there are any artistic breakthroughs being made, the way there were during that period, when people started working with Éclair and Arriflex cameras and using Nagra tape recorders.

MS: Looking back, those were very special times. The world was changing, the younger generation was reacting against the older generation. In the US the equivalent of 'cinéma-vérité', 'direct cinema',

*was happening with Robert Drew, D.A. Pennebaker, the Maysles brothers, Richard Leacock and Frederick Wiseman. And these films were finding their way into theaters via standard channels of distribution and exhibition. Pennebaker's *Don't Look Back*, the Maysles' *Salesman* and Wiseman's *Titicut Follies* were actually shown in regular theaters, which would have been unthinkable 10 or 15 years previously. For about a decade, distributors saw documentaries in the same light as dramatic features – the barrier had been broken. Of course, it was later built back up again. But films like *Primary* and *Crisis*, both by Drew and both extraordinary, would not have been possible without the kind of equipment you're talking about.*

RD: There is that famous shot of JFK followed from outside a building, down a long corridor, then up the stairs and onto the stage in front of an applauding audience. All in one shot with sync sound. That must have been quite something in those days.

MS: It was the technology that allowed for it. No one had ever seen images like that before. It brought you closer to the candidates and it changed the way politics in America was perceived. Totally. We all were used to presidents and senators and



Fig. 4. Two people talking: Charles and Catherine Scorsese, Martin's parents, in *Italianamerican* (1974).

other public officials standing in front of microphones or testifying before Congress. This was different: it was as if home movies had suddenly come alive. *Crisis*, which is about John and Bobby Kennedy confronting George Wallace over the enrolling of two black students at an all-white university, is as suspenseful as any fiction film. You had this extraordinary dramatic situation that nobody had been privy to, until these filmmakers went in with their Eclairs and their Nagras.

You could see the same thing happening in Chris Marker's *Le Joli Mai*, basically a series of interviews in Paris during the first May in 20 years when France was not at war. It's an extraordinary film, and it exists thanks to the freedom afforded by the Eclair camera.

RD: What about technical freedom in your own work?

MS: The Eclair and the Nagra together were the key for everyone. Michael Wadleigh used the Eclair on the stage for *Woodstock*. No one had shot performances on the stage like that before, up close to the musicians, with hand-held cameras – they might have used them in *Monterey Pop*, but in *Woodstock* it was really noticeable, and gave it a new kind of feeling.

My own experience was different. I started *Who's That Knocking at My Door* with a big Mitchell BNC back in 1965. When we picked up again for more shooting in 1967, we did it with an Eclair (16mm NPR) and we blew the footage up. I didn't have that kind of freedom in the first section, shot in 35mm, and

that's why I don't like looking at the film now. We were shooting in real locations, we didn't have enough money for lights, so the equipment had to be smaller. That's where the Eclair helped a lot. I realize now that I was in the process of combining two different styles – let's say, Cassavetes with Ford.

But then, speaking of Ford, he could go in some surprising directions. There's a scene in *Two Rode Together*, which was made in the early 1960s, that I'm particularly fond of. James Stewart and Richard Widmark are sitting by a river and they're talking, and the camera stays on them for a long period of time. The dialogue is very funny, and the rapport between the two men is also quite endearing and sweet – it reminds me of a Renoir film. It doesn't feel staged, it feels like life at the moment it's happening, between two actual people of that period in the west. You feel that you're looking directly into the world these men inhabit. In other words, the documentary impulse at the heart of a dramatic film made in Hollywood. If you look at Hollywood cinema very closely, you see many more examples like this – natural behavior unfolding in real time. This is where fiction and documentary cross over.

When I did *Italianamerican*, my documentary about my parents, the style was very simple, just a medium two-shot of two people talking, some close-ups. So ultimately, the human being, the human face, had to become the event. What I learned from my parents was that it's always the people who give you the truth as *people*. That's why casting is so important – no matter how good the actor is, he or she has to bring something as a person that fits the role, that parallels the emotions or the situation of the character in some way. In documentary, unless the subject is 'performing' for the camera, the way they do in many of the documentaries made today, this truth can be directly transmitted – less easy to control, but direct. So I'm always trying to recreate in fiction that 'documentary power', when something unexpected happens, something immediate. The clearest example I can point to is the scene with my mother in *Goodfellas*. My mother, as Joe Pesci's mother, serves food to Pesci and Bob De Niro and Ray Liotta when they show up in the middle of the night, and the scene is about the dialogue at the table, the warmth of their exchanges. It wasn't really scripted at all, but it didn't have to be. Bob and Joe and Ray were good with improvisation, and my mom was able to behave on camera as she did in life. That was her – she was serving her son food, just as she had served me and



Fig. 5. Documentary power in the fiction film: Ray Liotta, Joe Pesci, Catherine Scorsese and Robert De Niro in *Goodfellas* (1990).

my brother when we lived at home and brought our friends. Her son may be a murderer, she may know it and she may not know it, or she may be looking the other way, but it doesn't matter, because he's her son and she's happy to see him. That's the truth of the scene, and the truth of my mother's presence onscreen – her son may be a murderer, but he's still her son who's made good, and who's come home.

This kind of documentary power is also there in the back room scene between De Niro and Keitel in *Mean Streets*, where Bob improvised his explanation of why he doesn't have enough money to pay back his weekly installment to their friend Michael. It's also there in certain scenes in *Casino*, particularly the confrontations between Pesci and De Niro in Ace's house, or when they meet in the desert. Even though the dialogue was scripted to a certain extent, those scenes were improvised on the set. As I was watching them being played out, I didn't know if it was a movie any more – it was as if it was happening before my eyes. That's what I've often tried to get at – that kind of raw, unforced feeling when the actors lose the sense of artifice and the barriers between fiction and reality break down. I find that a lot of my inspiration comes from documentaries. *Casino* represented the culmination of these impulses.

RD: I remember Jean Rouch saying that the camera is ultimately a stimulant. It causes people to think about themselves in a way they're not used to.

MS: When I made Italianamerican, I left the slate and the sync-tone at the beginning of the first scene of the film. I wanted you to know that these people knew they were on camera, so you could see that they were making the adjustment, that very human adjustment people make when they're in front of a camera. And then I let the scene just play out in real time as it happened. You were getting the tone of a real relationship, for better or for worse. Ultimately, they felt like they were in control – at least my mom did. The 'wall' simply vanished. I had initially thought I wouldn't be using that footage at all – it was just my parents warming up. But the reason I wound up using it was that after a few minutes of warming up, they became less conscious of the camera – visibly. They began to feel so comfortable that their everyday personalities started to appear, and you started to get a feel for the life they lived and the way they thought. So yes, the camera is a stimulant, but you have to get past the point where the people on-camera feel self-conscious.

You can be easily deceived when you're making a documentary, because many people find it very



Fig. 6. Martin, Charles and Catherine Scorsese in *Italianamerican*.

easy to 'play' reality, or realism, for the camera. They adopt a kind of documentary personality. This happens more and more, because people are much more comfortable in front of cameras now than they were 40 years ago, and it's easier for them to develop tricks, defenses. But it's those moments where the defenses are down, where they get so comfortable that they really let themselves show, that are so precious. That's what I discovered when I made *Italianamerican*. And that's what I'm always trying to find with actors in a dramatic film. Sometimes you need 20 takes to get it, sometimes just one. I've been in front of the camera quite a few times now, and even though I usually play myself in movies, I find that as soon as the camera is on me I become conscious of where I'm sitting, where I'm looking, the way I'm walking. I get up and start to walk, and suddenly I'm aware of putting one foot in front of the other, not to mention everything else I'm doing. That's why I have so much admiration for actors who can pour themselves out, just cleanse any trace of self-consciousness, as if the camera didn't exist.

RD: Were you ever tempted by the sort of collective cinema Pennebaker, Leacock, and the Maysles were involved with in the 1960s?

MS: No. That was their temperament, and not my own. And it was a particular moment in history. Really, can there actually be such a thing as a group consensus as to what a film should say, or what it should be? I remember the first time I met Bob Dylan – it was back stage of *The Last Waltz* after the concert was over. We said hello and he started talking to me about Fassbinder. He mentioned the film *Beware of the Holy Whore*. That was a film about the collective

idea, and about its impossibility.

RD: Speaking of German cinema, what do you think of Herzog's documentaries?

MS: I'm not at all sure that the word 'documentary' applies there. Those are *films* – you could even call them documents of the human condition. They are documentaries in the sense that they are about what it is like to be human. Look at any of them, especially the one he made after the first Gulf war, *Lessons of Darkness*. The impression is more like epic painting and symphonic music – closer to Mahler or Caspar David Friedrich than the Maysles brothers or Frederick Wiseman. They are very obviously staged, but they're very different from films that were also staged, like Grierson's *Night Mail* or Humphrey Jennings' *Fires Were Started*. Let's call them 'non-fiction' films. You could say this about Kiarostami's *Close-Up*, too. A lot of that film was staged, but brilliantly – in many scenes, you have absolutely no idea that it's planned or acted, because Kiarostami is so attuned to the situation of this man, Sabzian, and his obsession with Makhmalbaf and with movies. So you could call *Close-Up* a reflection on the plight of this man Sabzian, using non-fiction elements.

RD: That brings up the subject of the documentaries made during WWII by directors like Huston, Capra, Ford, Wyler. I find these films very powerful, but they bring up the same questions as the Herzog films.

MS: Obviously there was staging going on to a certain extent in those films, but you have to consider the way they were made, the intention behind them. I find Wyler's *Memphis Belle* very objective. It's quite unique. He's up there in the planes, and he lets you take in the experience of the crew – you get the voiceover of the pilot. Of course, Huston's *Let There Be Light*, about victims of battle shock in a psychiatric hospital, is also very powerful. And there are moments that seem staged or recreated – where he's cutting back and forth between a psychiatrist and a soldier, for instance, or the tracking shot past all the GIs giving their intake information. But the film is incredibly powerful all the same. It's a propaganda film that undercuts its own propaganda.

RD: The Battle of San Pietro is also a very powerful film.

MS: Huston staged a few scenes for that film – Richard Schickel found that most of these movies

had staged scenes when he was researching his TV film *Shooting War*. But you could argue that it was at the service of a greater truth, a harder truth. The images in *The Battle of San Pietro* are very tough, and Huston concentrates not only on the soldiers and what they're going through, but on the civilians, too. One of the most powerful images – a woman in black, a villager, walking amongst the rubble with a coffin balanced on her head. It's a very emotional experience – it gives you a sense of combat, but from a very tragic viewpoint – it's a truly disturbing film. Again, Huston undercuts the propaganda element.

On the other side of the coin you have Capra's *Why We Fight* series. They're extraordinary, well-made films, but they are designed to make a very specific point, and to answer the question: why do we fight? They were made to instruct the population about why we were there in Europe and Asia. They're amazingly effective propaganda. 'Know your enemy, know your Germans and Japanese.' Looking back now, you would call them racist. But the reality is that we were fighting a world war, and the populace had to be mobilized and educated. Misled? I don't know about that. It's not like people were sitting there unaware of the fact that they were seeing propaganda.

Ford's WWII documentaries, especially *The Battle of Midway*, are an interesting case. They really give you a sense of the moment. I know Oliver Stone complains about them, and accuses them of glorifying the war. It's true that there is a strong sense of poetry in Ford's films, that they're more operatic, and Oliver takes him to task for that in a recent TV documentary, *John Ford Goes to War*. Oliver fought in a war, so he has a right to express what he feels, and I can understand his viewpoint. But in the end, are the films destructive? Ford isn't the first person in history to see the terrible beauty of war.

RD: *Propaganda in cinema begins with the Soviets – that was an immense undertaking on their part, and they did it with amazing efficiency.*

MS: It's almost impossible for us to imagine the impact of these images when they were first seen. Russian literature gives you a sense of the essentially primitive nature of huge stretches of the country. Hearing the voice of Lenin or Stalin coming out of a radio must have been like hearing the voice of God. So imagine seeing the film trains for the first time – I went inside one of the cars in a museum in London – and seeing those incredibly powerful images. And

then the Soviets discovered they could work with film – think of the Kuleshov experiment, for instance, the impassive face intercut with the different images, and taking on a different emotional color with each cut. And then the discovery of associative editing is one step away – it allows you to make political, dramatic and emotional points, all at the same time, without sound.

Propaganda can cut any way you want it to – Leni Riefenstahl's *Triumph of the Will* being the most infamous example. We have propaganda here in America every day. CNN news has become propaganda. It's in the choice of news stories they've chosen to tell. It's in the camera placement: five feet to the left you have a whole different story. Point the camera in a different direction and you're telling the story of the peasant who's walking by, as opposed to the politician using the landscape as a backdrop. That's why campaign teams have pre-designed camera angles. You can't trust anything you see on TV. The question is, are people aware of it? Have they figured it out? I don't know. The problem is that it's all about entertainment. The public says: 'I'm bored. Entertain me.' Or that's what the marketing department imagines that the public says, because it's easy to produce more and more entertainment. So now we have 400 channels of entertainment – great. This has been the case for many years now, and it's only getting worse. The news is now pure entertainment.

RD: *What about Michael Moore's Fahrenheit 9/11?*

MS: *Fahrenheit 9/11* had to be made, whether you like the confrontational style or not. In America, the conservative voices have become very strong. It's incredible to me that I've lived to hear the word 'liberal' become a slight, or a slander. There's something dreadfully wrong with that. So Moore's film is the result of the extraordinary sense of powerlessness many people feel here now. The aggressive style, which you could say is also a form of propaganda, is the result of many years of repressed feeling.

RD: *Let's talk about the Dylan documentary. You allow people to rediscover – or in the case of young people, to discover – what the 50s and 60s were like in America. It must have been a real challenge to tell that part of the story.*

MS: There were a few challenges. We utilized footage shot over the past 40 years. Jeff Rosen was the one who conducted the interview with Dylan. Jeff

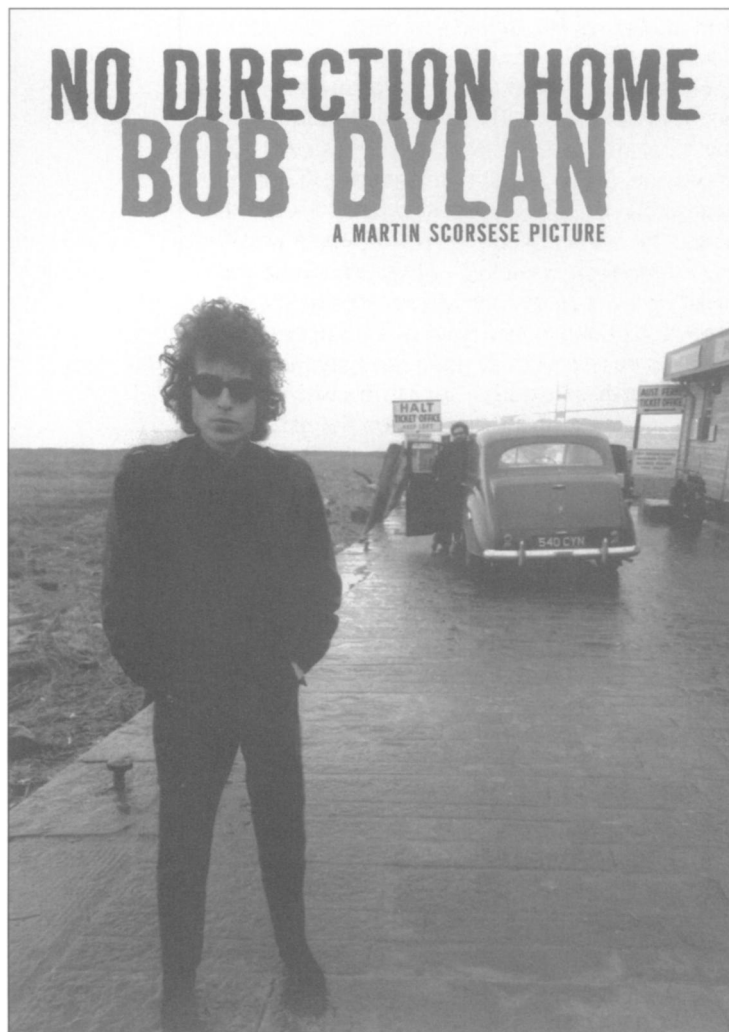


Fig. 7. Poster for *No Direction Home* (2005).

came to us and said: 'Here – you have access to all this archival footage that nobody has used in 26 years, that nobody has seen. Plus you have this interview with Bob Dylan that I did.' When I was looking at the interview, I realized that if anybody *other* than Jeff had done it, it probably wouldn't have worked. Jeff has known him for 26 years, and he was actually able to get him to sit down, for ten hours over a period of three or four days, and aggravate him with questions. A major achievement in and of itself.

Once I agreed to do it and I started looking at all the footage, of course I had to find a narrative. This is where the question of historical context became important. And it was difficult, because it wasn't just a matter of giving people a sense of Greenwich Village in the late 1950s and early 1960s, but of the midwest, more or less the entire country, in the late

1940s and early 1950s. Then we had to recreate the context of the civil rights movement, which is now a distant memory. Does the average person know who the Freedom Riders were? So we have the famous footage of black men sitting at a drugstore counter having their coffee, and the white men lined up behind them. And we have seen this footage many times, we're *used* to seeing it all – the dogs being set on the black demonstrators, the high-pressure fire hoses being turned on them. We've gotten used to it all.

I looked at it a number of times in the editing, and we initially had music over it. So I asked myself: what do we have to do to make an impact on a younger person, a 15-year-old, or someone who's 25 or even 35, looking at this footage for the first time? Drop the sound. Take it out. You don't expect it. After all, this is a film about music, and suddenly we're watching African-Americans having coffee at a luncheonette counter and white men pull one of them off the stool and start beating him up. And you begin to notice the visceral enjoyment of the white guys. Now if *that* catches your attention, and if you get a feeling in your heart and say: what is that, that's absolutely awful, that's terrible ... Well, that's the civil rights movement – that sense of indignation. That's the way it affected us then and that's how it should affect people now. At the time, there wasn't any music over it to make it go down easier. So we tried, over 35 or 40 seconds of silence, to have an impact that would bring you back to that time.

The footage of the Kennedy assassination, which we have also seen so many times, is another case. It's gotten to the point where it doesn't mean anything to many young people, it's just an abstraction, and they don't know what it is. So how do you create, or *recreate*, the impact? You start by showing them arriving in Dallas, but then when you see Kennedy in the car, and there's the shot of him being killed, you cut back and he's alive again. He's in the car, and then you cut back and he's shot again. The idea is to break up the time and ultimately emphasize the images of people who were there on the sidelines, who began to realize what had happened and who naturally became very emotional. If you watch the way David Tedeschi edited it, you see this woman reporter looking around at first, watching. You can see on her face that something is wrong. Then there are a couple of people on the grass, trying to stay safe. Some people start crying, two older men, and then there is a woman covering her daughter's face.

[All photos courtesy of the Martin Scorsese Archives.]

And you hear 'A Hard Rain is Gonna Fall'. You never actually see the Kennedy assassination. But you *do* see the shock, the emotional impact it had on people. And then, right away, there's the killing of Lee Harvey Oswald, which in its way was even more shocking at the time. We've also seen *that* footage many times before. So in our documentary, as I said, Dylan is singing 'Hard Rain'. You're listening to the words, you're into the music. And as you see the footage of Lee Harvey Oswald walking down the hall with the police, we pulled the music track out and cut to the actual track of the time. You hear the gunshot. You hear: 'Oswald has been shot, Oswald has been shot'. Then the scuffling and the confusion. To bring you back to that time and that moment, to give you a sense of the impact of what it must have been like to see it for the first time. Stop. And then the music comes back in.

The same goes for the Vietnam war. How can you explain Vietnam, from 1957 to 1973? At one point you see draft cards being torn up and burned, but how do you recreate the context for that? There were these extraordinary reports from Morley Safer on CBS News, broadcast at dinner time. I remember watching them with my parents. We used footage of Safer in a Vietnamese village. The report is very powerful. It opens with a shot of one of our G.I.s using a Zippo lighter to burn a hut. We see an old Vietnamese man trying to talk to Safer, begging him for help. Safer can hardly speak, he doesn't know what's going on, he's helpless. He's looking around, trying to make sense of it all. The soldiers themselves are trying to make sense of it all. So are the people. And no one can make sense of it. No one. *That's* the situation. 'There was fire coming from that hut. What do you do? Burn all the huts.' It's horrifying. But wait a minute – let's think about that. If you're under fire and it's coming from the hut and you have to go in there or they'll keep shooting at you, what do you do?

And what about this old man who couldn't speak or understand English? Just by letting it play you begin to understand. It was the problem of being human in an extreme situation. The soldiers, the reporter, the Vietnamese are all stuck in this situation, and there's no way out. Suddenly it all made sense. This broadcast was almost instantly iconographic – it affected absolutely everyone, including the people who believed in the war. That is when everyone realized the futility of the war. You could see that there was no resolution, that it would never end. And then, it became more than just Vietnam. You started asking yourself: is this our true nature? Is this who we are?

So we got permission to show the actual CBS News broadcast, the way it was shown to America. A two and a half minute report was more powerful, in addressing the moment, than many of the most famous documentaries.

RD: Did anything in particular strike you about Dylan during the editing?

MS: The interview *fascinated* me, the way he was on camera – it's ultimately more important than what he's saying. You see him searching for the words, and what's going on behind his eyes is fascinating. You look at his face in that interview and then later you look at the Andy Warhol screen test – the same eyes. In a way those interviews allowed us to open up the film, because there was a truth that Jeff Rosen got at with Dylan. A truth, as opposed to *the* truth. Because like many of us, he keeps reinventing himself. He's saying: 'Look, it didn't matter what I said then about myself, it doesn't matter what I say now. It's what I *do*.' I saw something I was trying to get at with my parents in *Italianamerican*. Ultimately it's not about the technique, it's not about the style. It's the *people*, and what's revealed the moment they lose their self-consciousness and let you in. That's cinema.

Abstract: Docufictions: an interview with Martin Scorsese on documentary film, by Raffaele Donato

Scorsese discusses the documentary impulse in his own films and the films of others, as well as classic documentaries and his own documentary work. Films dealt with include *Paisan*, *Open City*, *Elephant Boy*, *Crisis*, *Who's That Knocking on My Door*, *Two Rode Together*, *Italianamerican*, *Casino*, *Goodfellas*, *Memphis Belle*, *Battle of San Pietro*, *The Battle of Midway*, and *No Direction Home*.