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FilmConnection Assignment #3

Chapter Three Assignments

Scott Pilgrim vs The World

Hero: Scott Pilgrim.

Mentor: Wallace.

Ally: His friends including Stephen Stills, Young Neil, and Kim Pine.

Herald: Ramona's first evil ex-boyfriend, Matthew Patel.

Trickster: Also Wallace.

Shapeshifter: Stephen Stills' girlfriend, and Scott Pilgrim's ex-girlfriend Knives Chau.

Guardian: Ramona, she wants to be with Scott but she doesn't want him to suffer.

Shadow: The League of Evil Exes and Nega Scott.

What is Werner Herzog's philosophy of film?

Discipline and initiative. In the beginning of his short film, Werner talks about how one of his actors almost died because of a fire-related incident but luckily Werner was able to help the actor by covering him with his body to put away the fire and he told him "If all of you survive by the end of this shoot, I will jump onto a cactus." And of course, Werner Herzog jumped into a cactus. The same idea was applied when his friend Errol came up to him with "thousands of pages of the most extraordinary work," to which Werner declared to him that he had to make a film out of these pages. Errol admits to Werner that he has no

money, and that without money, he cannot create a film. Of course, Werner Herzog declares that he does not need money to create a good film, and that if he creates his film, he will eat his shoe. Werner counteracts Errol's "absurd" ideology with his own, considering that Errol thinks that money is needed to create a proper film, Werner will do something that Errol thinks is also absurd, like eating his own shoe.

Werner talks about how some people enter the world of film with the incorrect philosophy of trying to cause something specific, like a revolution or an instant change in society. He talks about how instead, film can change the way we look at things, how it can put something into perspective. He mentions how the United States can have a Union address and you wouldn't really know or care what has been said but if that Union address is turned into a film, that you will understand and observe. A metaphor for how he might not get people to pay attention to what he is doing without eating his own shoe.

He then talks about how by being a filmmaker one must create an illusion out of their own life, turning themselves into a clown. He references Orson Welles and Truffaut as revolutionaries who were turned into clowns by this aspect of illusion that has been embedded into their lives. I think that when Werner mentions these people and talks about being a clown, he is indeed talking about how one must surround themselves in the idea of creative illusion to succeed in film, to delve deep into the idea that the world is their playground when it comes to their stories and how they must manipulate this illusion to manipulate society itself into looking at something in a different manner. By also talking about how this turns you into a clown, he also talks about how one can lose themselves in the depths of their ego or their illusion to the point where you've gone insane enough to eat your own shoe.