




Filmmaking/Composing

'it's in your hands'

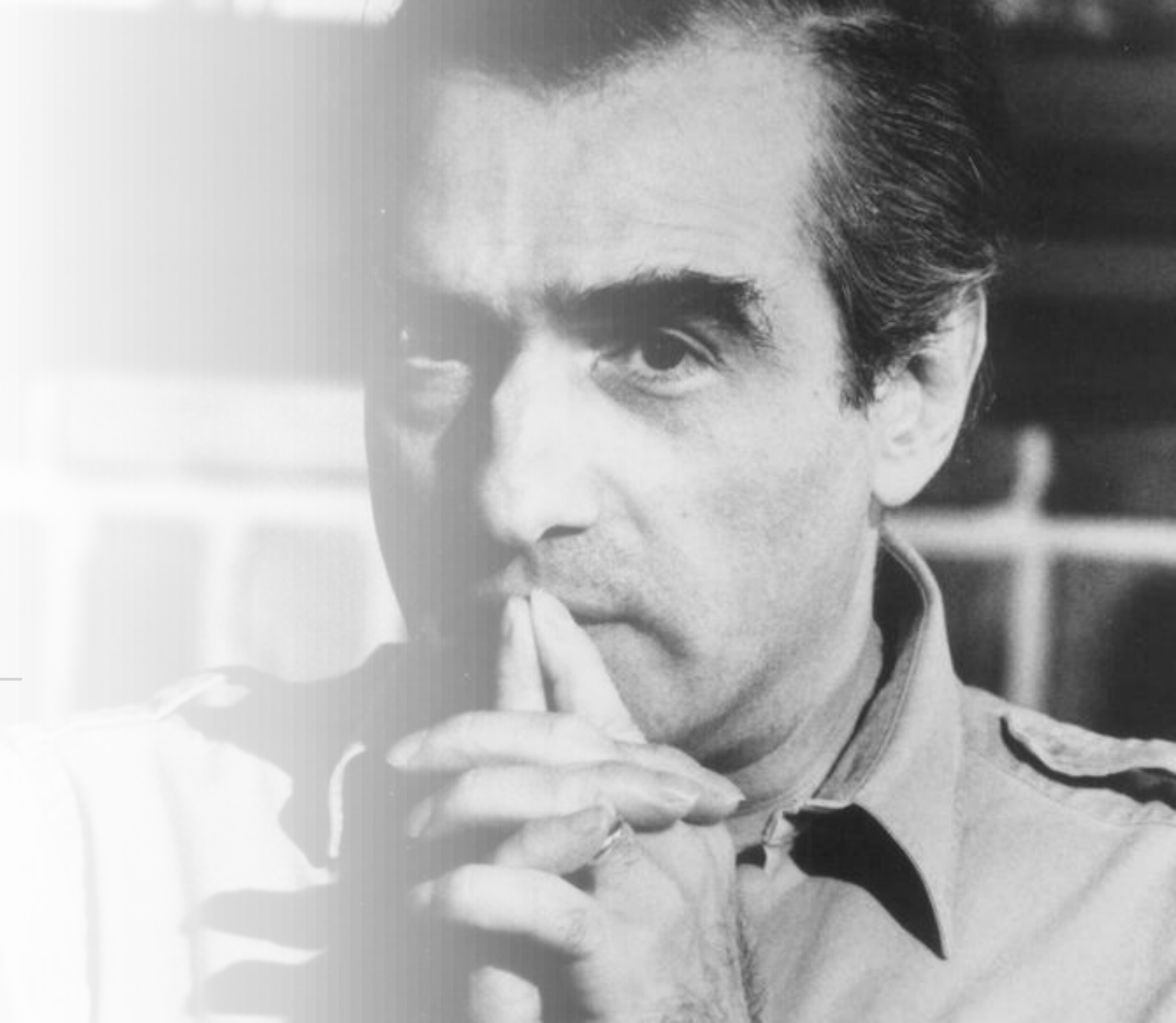
As Composers/Filmmakers what kind of film are you hoping to make?

Aspect	Description
Primary Focus	?
Tone	?
<u>Genre</u> Affiliation	?
Stylistic Roots	?
Recurring Themes	?
Visual Style	?
Narrative Approach	?

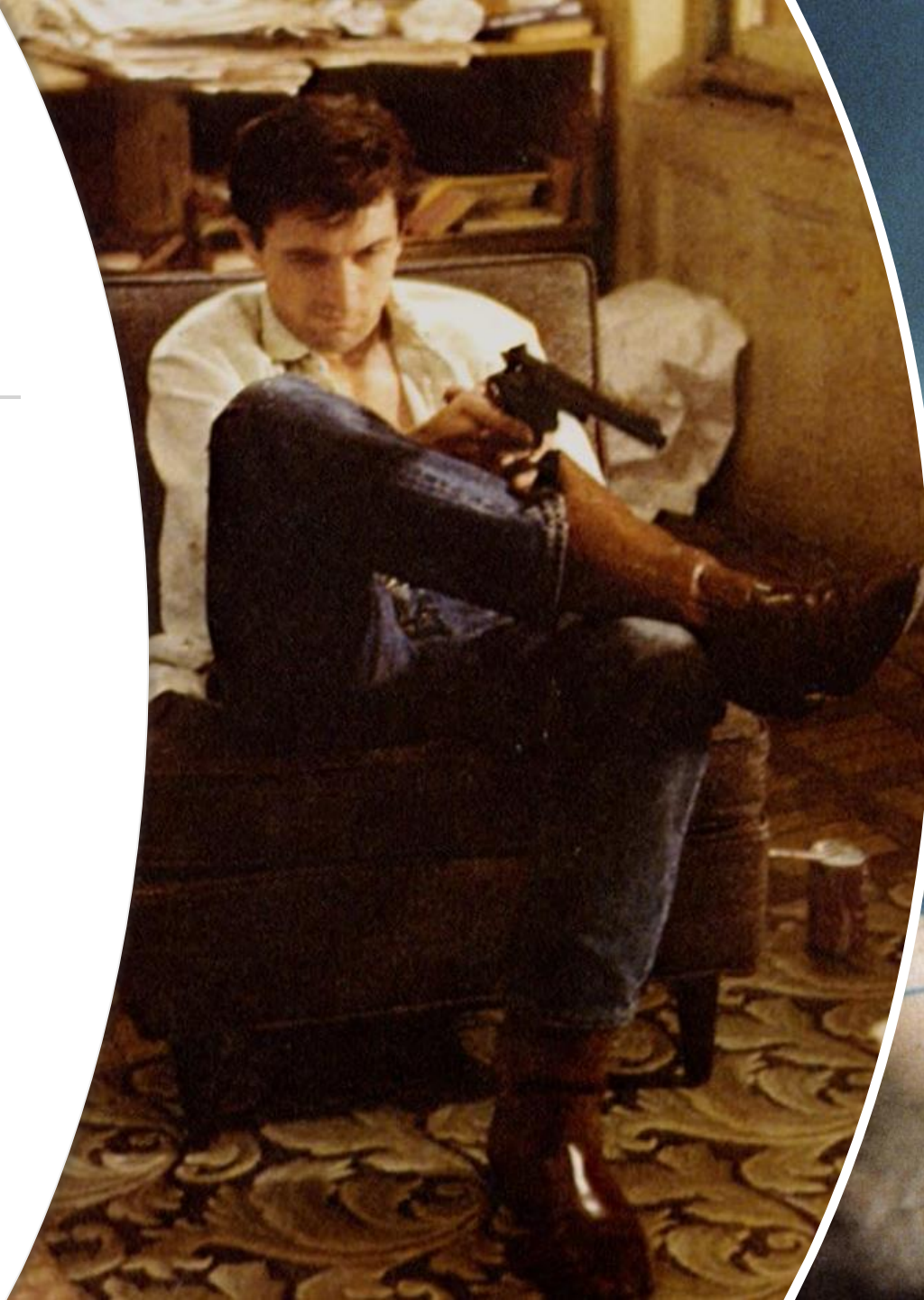


“The Emotional Impact of Cinema: What Scorsese Makes Us Hear and See”

A Study of Cinematic and Musical Design

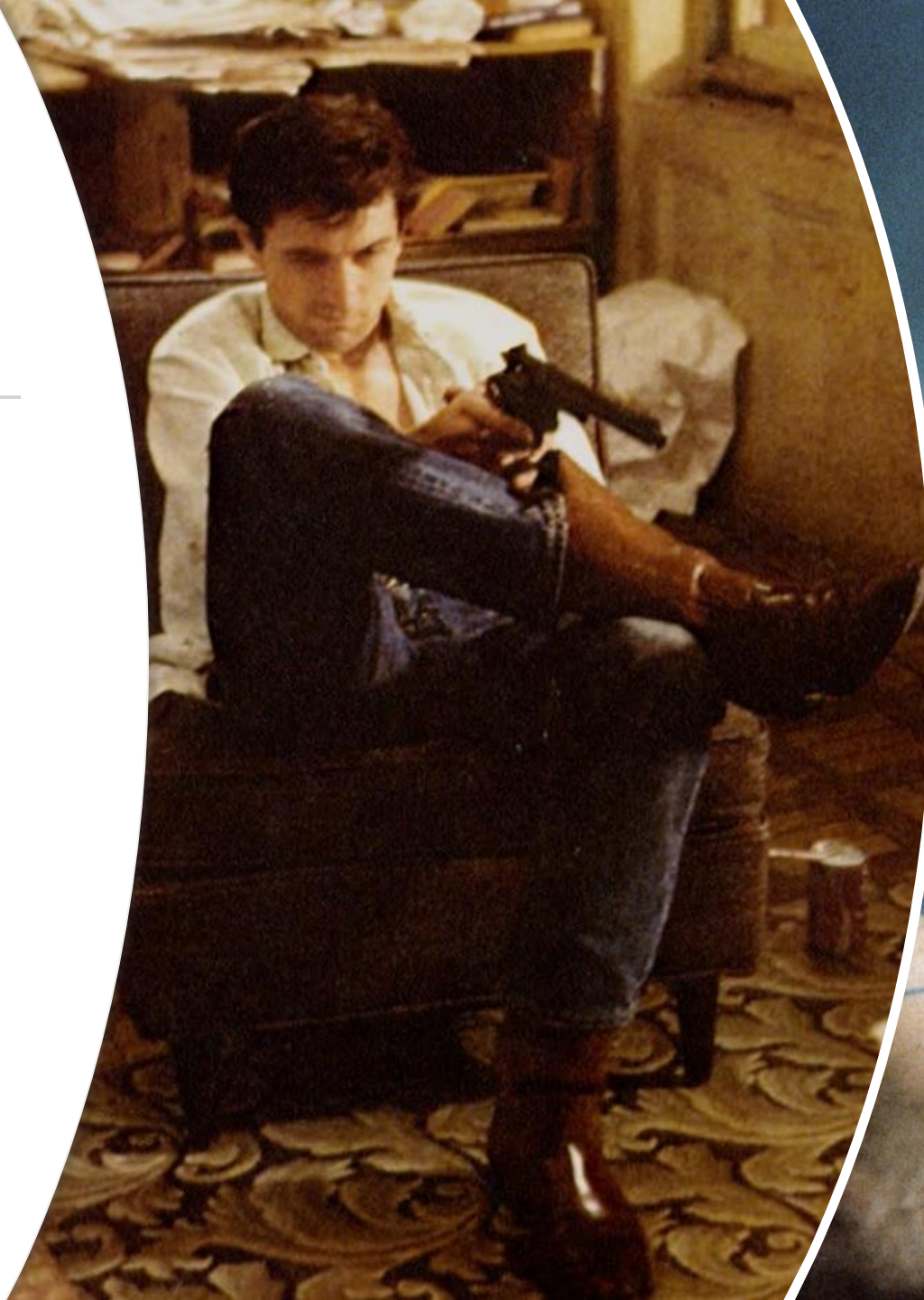


A FILM
HISTORIAN
MAKES FILMS



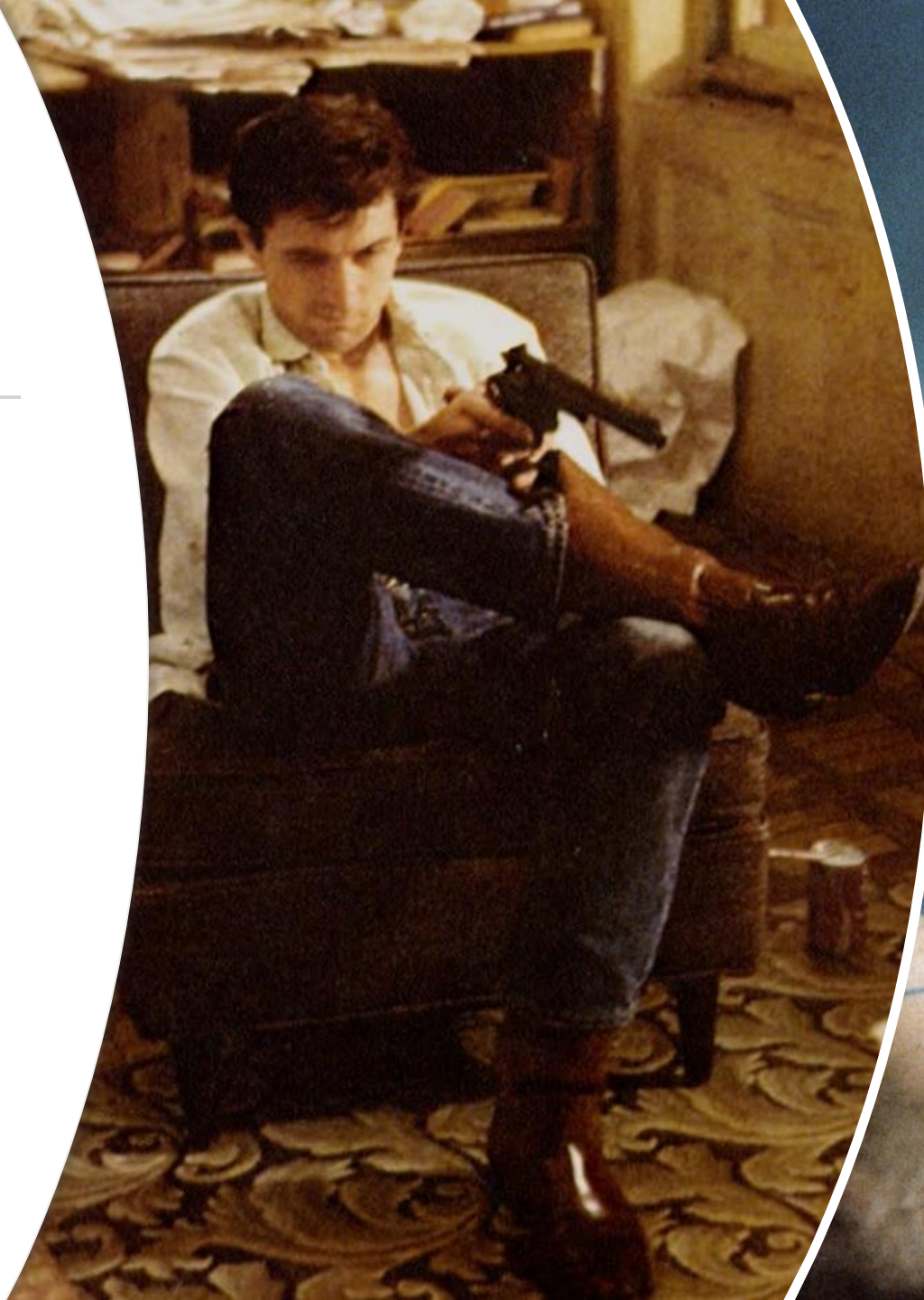
A FILM HISTORIAN MAKES FILMS

- "Audiences loved **genre pictures!**"



A FILM HISTORIAN MAKES FILMS

- Before *Cape Fear*, Martin Scorsese wasn't working *in* genres as such — he was debating them, deconstructing them, or arguably, like the Directors that inspired him (Raoul Walsh or Orson Welles) he was **reimagining genre frameworks altogether** in favour of character and theme.



MARTIN SCORSESE'S CAPE FEAR

- The *Cape Fear* remake was originally being developed by **Steven Spielberg**.
- Spielberg intended to direct it, but eventually felt the material was too dark and violent for his style of Directing.
- Instead, he offered it to Scorsese, and they agreed to swap projects — Scorsese would take *Cape Fear*, and Spielberg would direct *Schindler's List* (which Scorsese had been developing).
- 📅 This project swap turned out to be pivotal in both directors' careers.



MARTIN SCORSESE'S MOTIVATIONS

- **Scorsese Wanted to Explore Genre Filmmaking**
- **Continue to Explore: Themes of Guilt, Justice, and Vengeance**
- **Financial Pressures**
- **Artistic Collaboration with Robert De Niro**
- **It was both a career move and a creative challenge, and he managed to turn a genre thriller into something uniquely his.**



MARTIN SCORSESE'S CREATIVITY AND CRAFT...

- While Scorsese **modernized and darkened** the tone significantly, he was clearly working from a place of **respect for J. Lee Thompson's original *Cape Fear* (1962)**, carefully preserving its **structure, key moments, and cinematic legacy** — and then layering his own sensibilities over it.



J. Lee Thompson's *Cape Fear* (1962)

- A tense, intelligent thriller rooted in moral clarity.
- Anchored by powerhouse performances from Mitchum and Peck.
- Remarkable for its time in how far it pushed against the limits of censorship.
- A precursor to modern psychological thrillers, with strong noir and Hitchcock influences.





QUESTIONS TO CONSIDER

- What is film genre?
- Can a Scorsese film be a genre piece?
- Was it the creative choice of keeping Bernard Hermann's score the reason why Scorsese's version of the film is classed as a genre piece?
- Why did Scorsese *choose* to keep the 1962 score, and what was the result of it?





- The narrative makes it a Scorsese film — but the score makes it a genre film?





- Does that last question capture the **dual identity** of *Cape Fear*: part auteur cinema, part Hollywood thriller?

