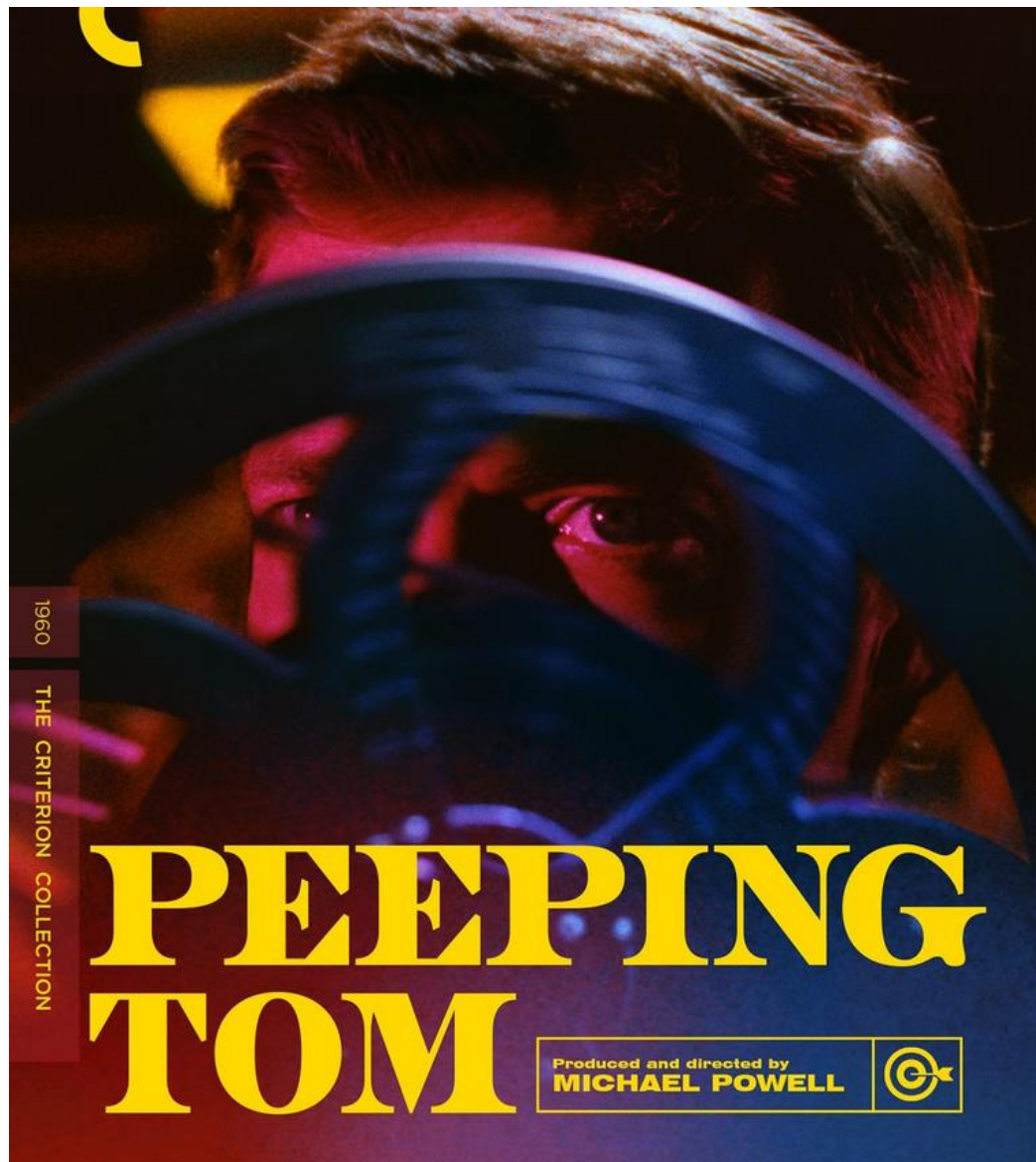




- the dual identity of *Cape Fear*: part auteur cinema, part Hollywood thriller?



Theme	Musical Techniques	Emotional Effect
Justice vs. Vengeance	?	Feels inevitable and consuming
Guilt	?	Unease, inner torment, Is Bowden morally compromised?
Threat to the Family	?	Loss of safety, rising dread
Charismatic Predator	?	Danger with personality
Limits of the Law	?	Undermines faith in moral clarity
Chaos / Nature	?	Visual and emotional collapse mirrored



A Film Series Presented by
Universitätsbibliothek Leipzig, American Studies Leipzig
& Deutsch-Amerikanisches Institut Sachsen

'New Hollywood'

- 1967 to 1980

NEW
HOLLY
WOOD



Classical Cinema vs. New Hollywood

- **Classical Hollywood/British film norms (pre-1960):**
 - Clear protagonist-antagonist dynamics
 - Moral clarity: good is rewarded, evil punished
 - Linear narrative structure with logical cause-and-effect
 - Audience aligned with a stable, sympathetic protagonist
 - Closure: narrative and emotional resolution
- **New Hollywood (late 1960s–1980s):**
 - Antiheroes and morally ambiguous characters
 - Fragmented, nonlinear storytelling
 - Genre subversion (e.g., crime, horror, and Westerns reimagined)
 - Psychological complexity and open endings
 - Stylistic experimentation and breaking the fourth wall



Narrative Subversion

- *Psycho*: Kills off its apparent protagonist (Marion) early, shifting the narrative to a disturbed killer and a mystery. The structure is jarring, non-linear in tone, and morally destabilizing.
- *Peeping Tom*: Aligns us with the killer from the beginning. No mystery about “whodunit” - instead, it’s about *why* he does it, a deep psychological exploration rather than plot-driven suspense.

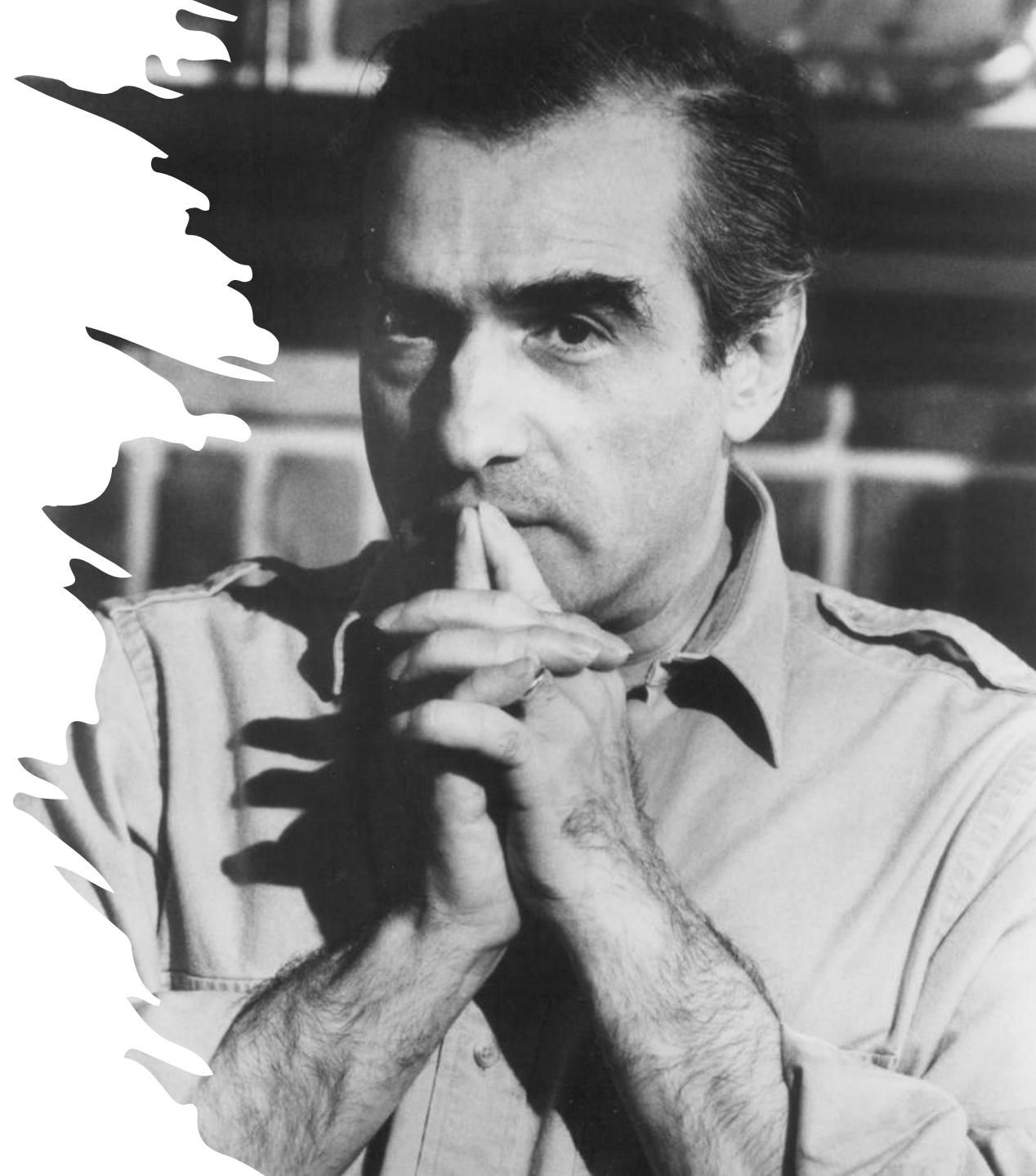
PSYCHO
PSYCHO

THE DIRECTOR'S COLLECTION
PEEPPING
TOM
Produced and directed by
MICHAEL POWELL



Martin Scorsese

- If *Cape Fear* (1991) was Scorsese's first overt **genre film** - (in this case, **psychological thriller/horror**) - then **prior to this**, Scorsese was best understood as a filmmaker of **psychological realism, moral complexity, and urban intensity**.





John Ford

"My Name is John Ford, and I make Westerns"

John Ford on Film Music

- "If a scene is good, it doesn't need music. If it's not good, music won't help."



The Music Script in Film

Conrado Xalabarder

Sec 15. HALL

INT. NIGHT

John embraces Eve and suddenly
begins to push her shouting loud:

4 **E** Viola

ffz f ffz f ffz f ffz f

trem. simole

ffz f ffz f ffz f ffz f

ffz f ffz f ffz f ffz f



«I hate music in pictures... I don't like to see a man alone in the desert, dying of thirst, with the Philadelphia Orchestra behind him».¹

John Ford

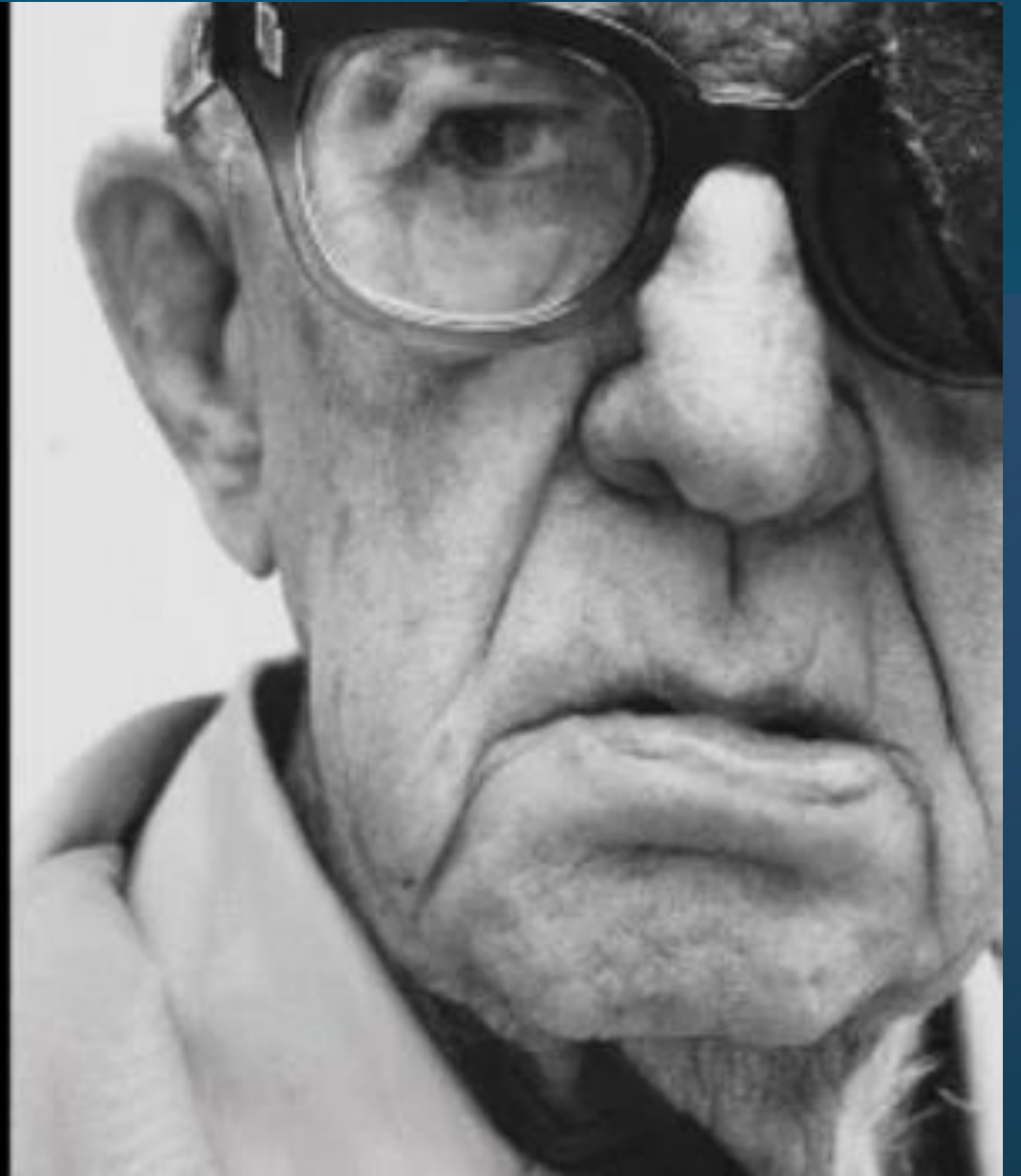
The above was said by one of the most famous directors in film history. It must be remembered that all pictures he made since the appearance of sound have been accompanied by music, in many cases written by first-class composers. Ford was not the only one to make known his dislike of music in film and it is not unusual to hear criticism from diverse sectors about music being used as if it were an element not only inconvenient and unnecessary but also something imposed.

The most frequent argument against music in film is based on the accusation that it is a manipulative element conditioning the spectator, putting him in a passive position in front of the picture without much margin to react. Although these arguments could be qualified they are significant and fortunately true: the music is there exactly for that reason, to manipulate. But film itself manipulates space, time and emotions... cinema is a great lie and the music takes an active part in this lie. If the editing –which constructs the film's narration– participates as an active element in this manipulation of time and space, why shouldn't music be part of it as well? If we believe that the great Peter Ustinov is the Emperor Nero in *Quo Vadis* (Mervyn LeRoy, 1951) why shouldn't we believe that the equally great music by Miklós Rózsa is just the kind of music that was heard in that period, even if it wasn't? And what about *Planet of the Apes* (Franklin J. Schaffner, 1968)? Is it valid to submerge the spectator in



A movie poster for 'The Fabelmans' featuring a silhouette of a person walking away from the viewer down a dark, wet street at night. In the background, a large film strip is projected onto a wall, displaying five scenes from the movie: a man reaching for a glowing orb, a woman in a white dress running, a family portrait, a man with glasses, and a woman with a child. The title 'THE FABELMANS' is written in large white letters at the bottom, underlined.

THE FABELMANS





'It is so beautiful, Cinema....'



'Cinema can go deep or it can go shallow'



'Great films tell a surface story...'



'But great cinema goes deep into
the psyche...'

But Before You Attempt a David Lynch style Film... There are Points to Remember about a Film Script....

PULP [pulp] n.

1. A soft, moist, shapeless mass or matter.

2. A magazine or book containing lurid subject matter and being characteristically printed on rough, unfinished paper.

American Heritage Dictionary: New College Edition

INT. COFFEE SHOP - MORNING

A normal Denny's, Spires-like coffee shop in Los Angeles. It's about 9:00 in the morning. While the place isn't jammed, there's a healthy number of people drinking coffee, munching on bacon and eating eggs.

Two of these people are a YOUNG MAN and a YOUNG WOMAN. The Young Man has a slight working-class English accent and, like his fellow countryman, smokes cigarettes like they're going out of style.

It is impossible to tell where the Young Woman is from or how old she is; everything she does contradicts something she did. The boy and girl sit in a booth. Their dialogue is to be said in a rapid-pace "HIS GIRL FRIDAY" fashion.

YOUNG MAN

No, forget it, it's too risky. I'm through doin' that shit.

YOUNG WOMAN

You always say that, the same thing every time: never again, I'm through, too dangerous.

YOUNG MAN

I know that's what I always say. I'm always right too, but -

YOUNG WOMAN

- but you forget about it in a day or two -

YOUNG MAN

- yeah, well, the days of me forgittin' are over, and the days of me rememberin' have just begun.

YOUNG WOMAN

When you go on like this, you know what you sound like?

YOUNG MAN

I sound like a sensible fucking man, is what I sound like.

First Ten Pages of a Script

'For the audience to care,
there
must be an EMOTIONAL
CONNECTION between
them and the protagonist'

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Story Structure

Turning Points of a Screenplay...

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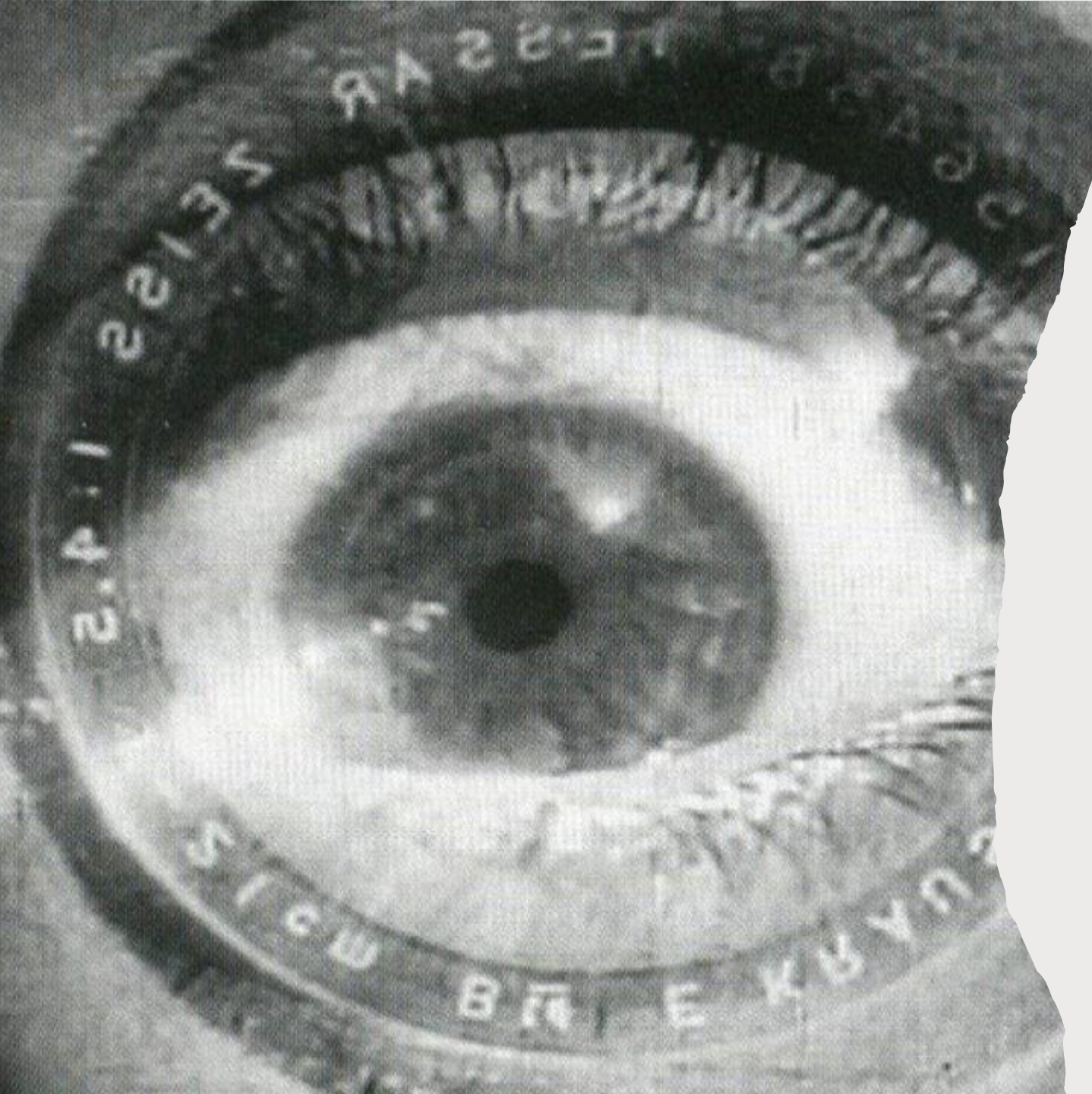
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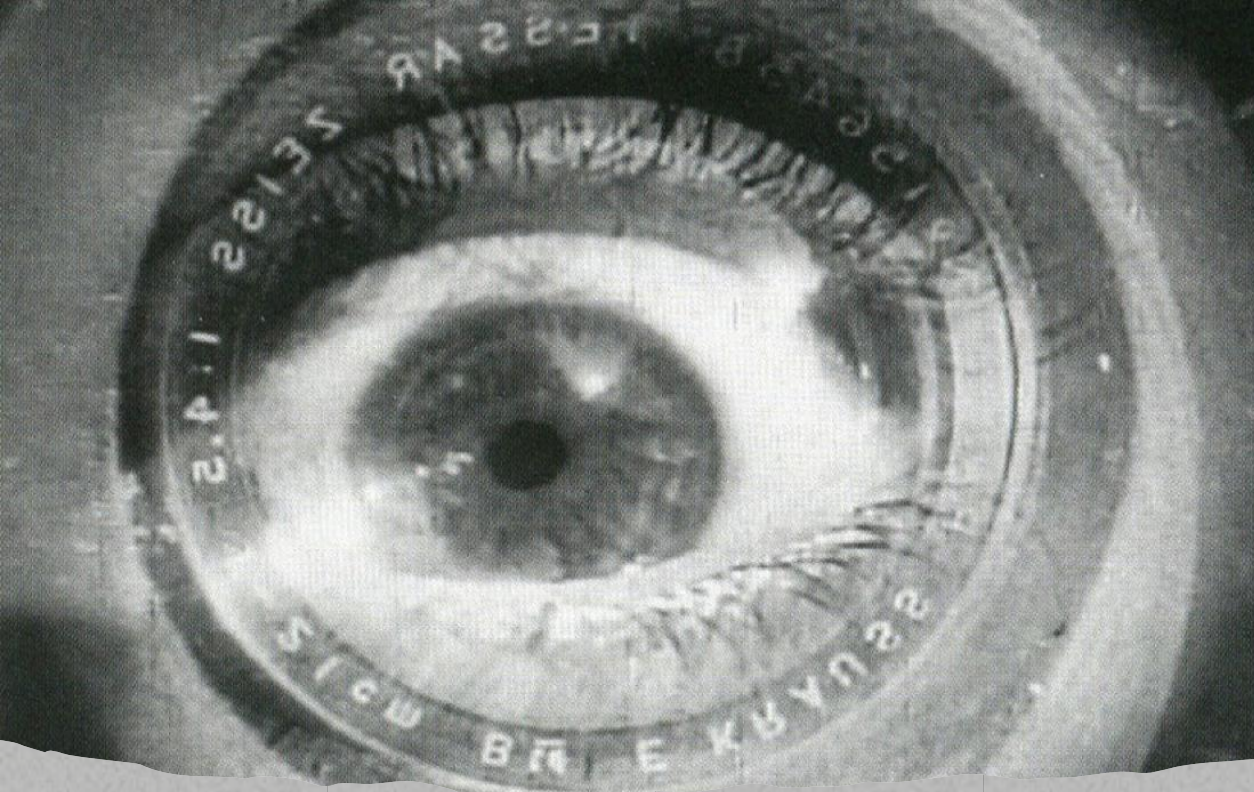
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'THE SPECTRE OF NARRATIVE'

- 'The rejection of linear narrative', according to P. Adams Sitney, is '*nearly* a defining feature' of the avant-garde (1978). His provisional commitment to the importance of the rejection or displacement of narrative speaks of other elements that come into play when defining avant-garde film. Commercial motivations, production processes and means of financing and distribution may also have a bearing on a film's status as avant-garde (Smith, 1998: 395).



'THE SPECTRE OF NARRATIVE'

- 'Evidently, the avant-garde is not defined solely by its use, rejection or renegotiation of narrative. But as Sitney suggests, the manner in which narrative is negotiated is a central topic, albeit a contentious one. If there is a lack of unity amongst filmmakers and scholars about how the avant-garde negotiates or should negotiate narrative, it is because both 'narrative' and 'the avant-garde' are equally elusive terms, and while theories have been proposed, there is no definitive consensus about what constitutes a narrative, or an avant-garde work of art.' Paul Taberham

'THE SPECTRE OF NARRATIVE'

- Is structured narrative and avant-garde film making alien to one another?



So, let's dig deeper

A DAVID LYNCH FILM

Blue Velvet



18

DENNIS HOPPER • ISABELLA ROSSELLINI

JENNIS HOPPER • LAURA DERN

What happened in
two minutes?

A DAVID LYNCH FILM

Blue Velvet



18

DENNIS HOPPER • ISABELLA ROSSELLINI

JENNIS HOPPER • LAURA DERN

Narrative Themes...?

The Surface vs.
What Lies Beneath

What happens
when we look
closely...?



We See The
Reverse...?



We See The
Reverse...?

