

Welcome to



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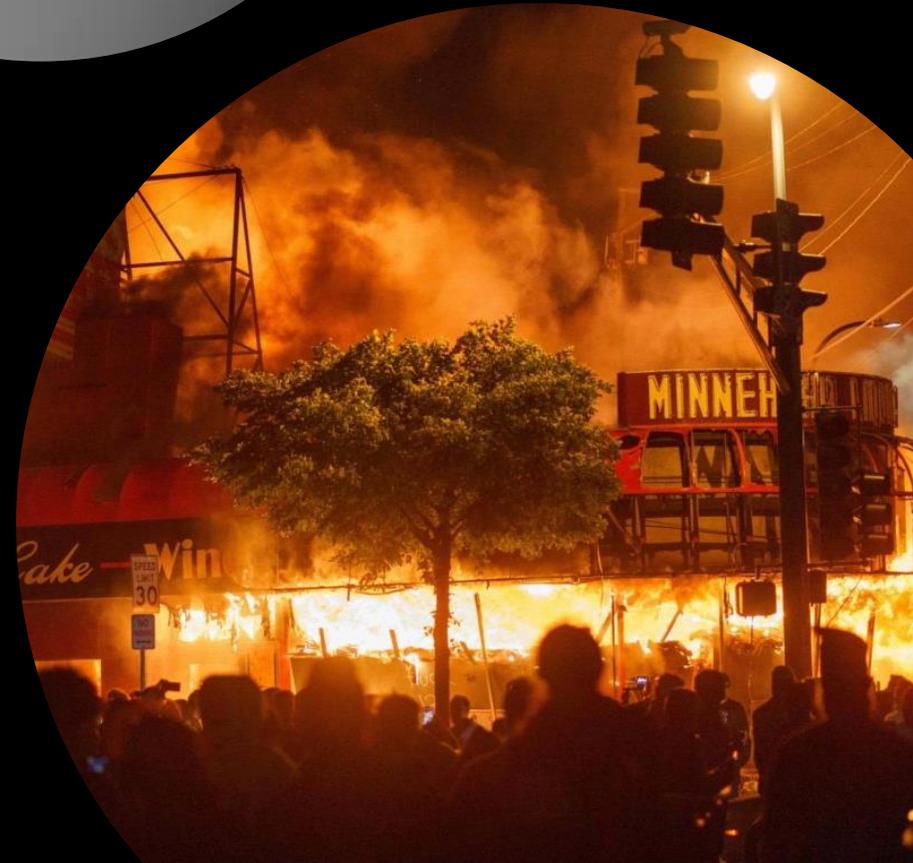
# FILM NOIR

- **OR AS WE PREFER TO CALL IT  
AROUND HERE...**

•MURDER .....



•MAYHEM.....



•and...

# ADULTERY!





Today's Movie...

NOW, HE HAD ONLY ONE WEAPON LEFT—*MURDER!*  
...TO PREVENT AN EVEN MORE SHOCKING CRIME!



**GREGORY  
PECK**



**ROBERT  
MITCHUM  
POLLY  
BERGEN**

**CAPE  
FEAR**

**LORI MARTIN • MARTIN BALSAM • JACK KRUSCHEN  
TELLY SAVALAS AND BARRIE CHASE**

Screenplay by JAMES R. WOOD - Directed by J. LEE THOMPSON - Produced by ST. BARTLETT  
A Melville-Talbot Production - A Universal-International Release

In 2007, Newsweek selected Cady (Robert Mitchum's character in *Cape Fear*) as one of the 10 best villains in cinema history.

# From *Hard Boiled*: Great Lines from Classic Noir Films:

- “Why are we going this way?”
- “Better scenery.”
- “**What do you know about scenery? Or beauty? Or any of the things that really make life worth living? You’re just an animal --- coarse, muscled, barbaric.**”
- “**You keep right on talking, honey. I like the way you run me down like that.**”

- **“What I like about you is you’re rock bottom. I wouldn’t expect you to understand this, but it’s a great comfort for a girl to know she could not possibly sink any lower.”**

# From *The Devil Thumbs a Ride* and *Other Unforgettable Films:*

- Mitchum is a giant of evil in this movie; a slithery, completely corrupt, malevolent force. Along with his role as the crazed preacher in *The Night of the Hunter*, this is arguably his finest performance. The supporting cast complements Mitchum admirably, but if anyone ever had any doubts about his ability to act, this film dispelled them.

- ...this is Mitchum's meat. **He's the angel of death-with-pain**, put on earth to give men pause.
- Mitchum is The Other and there's no ignoring him.
- **You won't forget this movie...**

# From *Film Noir: The Dark Side of the Screen*:

- ...**Mitchum is both crafty and menacing.** Even at his meanest, he has glint in his eye, and his threats are laced with a droll humor...
- **Mitchum works nonchalantly, with a seeming minimum of effort and an absence of any visible technique.** He is among the least hard-working of star performers.

The score by  
Bernard  
Herrmann  
(1911-1975)  
is perfect for  
this movie:  
from the first  
notes, you  
know what  
you are in for!





**BEFORE THE MOVIE**

**TOMMARYBETH@VERIZON.NET**

- **I WILL PLACE  
THE SLIDES OF  
EACH CLASS ON  
OSHER'S  
WEBSITE AFTER  
EACH CLASS.**



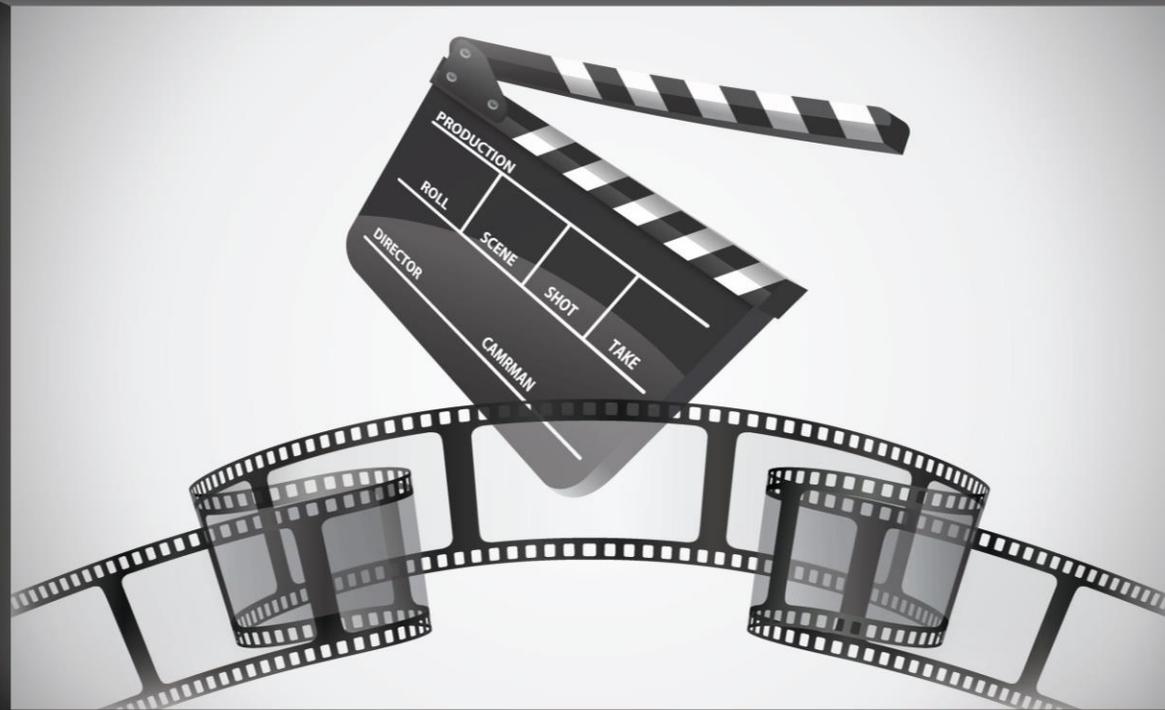
# HOW TO ACCESS THE CLASS NOTES

- Click on the Osher Website (not the Registration site):
- <https://www.wm.edu/offices/auxiliary/osher/index.php>
- On the left side of the page, click “Course Information,” and then click on “Class Notes and Presentation.”
- When the next page comes up, click on my name next to the class notes you want.

# THE MOVIES

- *The Asphalt Jungle* (1 hr. and 52 mins.)
- *The Lady from Shanghai* (1 hr. and 27 mins.)
- *The Third Man* (1 hr. and 44 mins.)
- *The Killing* (1 hr. and 24 mins.)
- *The Big Combo* (1 hr. and 27 mins.)
- *Cape Fear* ( the 1961 version; 1 hr. and 46 mins.)

# AFTER THE MOVIE



# The Making of *Cape Fear*

- 1. The role of **Gregory Peck**
- 2. How a book called “**The Executioners**” became a movie called “**Cape Fear**”
- 3. How did **J. Lee Thompson** become the director
- 4. **Peck**: “Whoever plays Cady will steal the picture.” Enter **Robert Mitchum**.
- 5. J. Lee Thompson: “**I wanted B&W**, color would spoil it and I wanted **Hayley Mills**.”

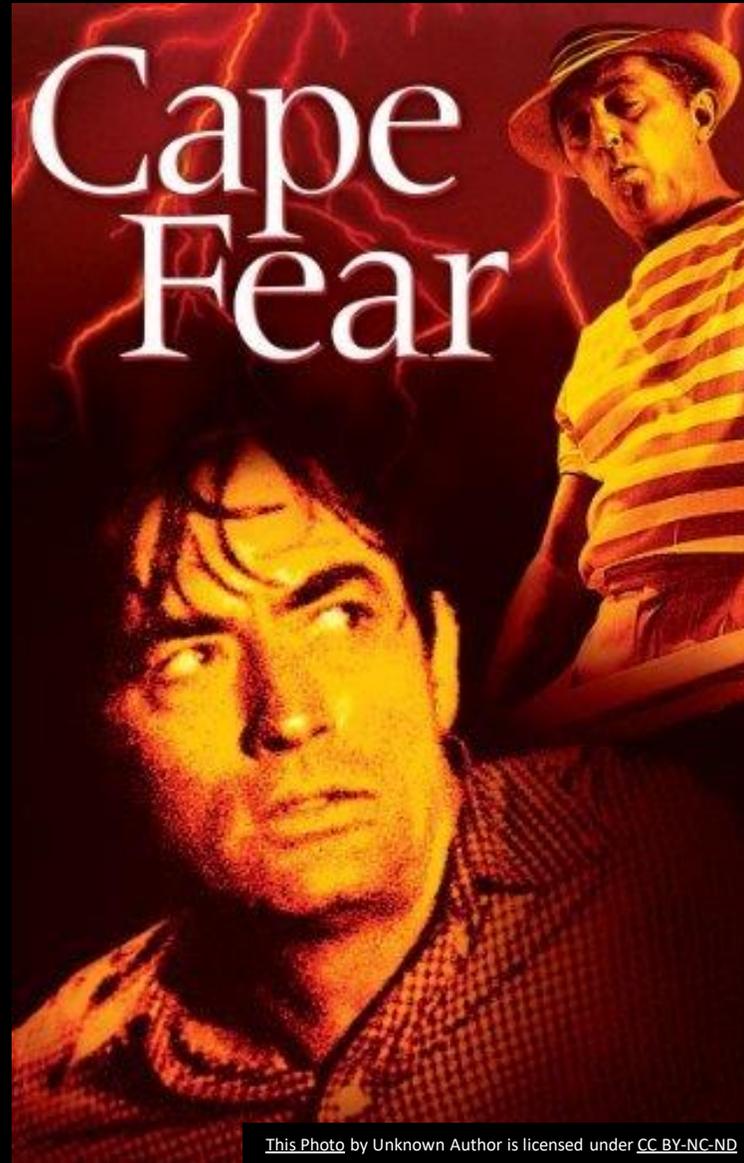
- 6. **Mitchum to Thompson:** “Cady is a rapist psychopath...You need to know: **I live my part.**”
- 7. J. Lee Thompson: “**Paint the railings a darker black.**”
- 8. **Where was the film shot** and why did that upset Mitchum?
- 9. **Mitchum and the difficult shot through the vines.**
- 10. **Two fight scenes:** Mitchum vs. **Polly Bergen**; Mitchum vs. **Peck: a night in the water.**
- 11. Question: **How did Mitchum avoid drowning Peck**

- **12. J. Lee Thompson vs. the sensors: sex & violence** (the scene with Barry Chase)
- **13. The musical score by Bernard Hermann: J. Lee Thompson: “Enormous contribution”**



# Two Movies

- Cape Fear (1962) vs. Cape Fear (1991)



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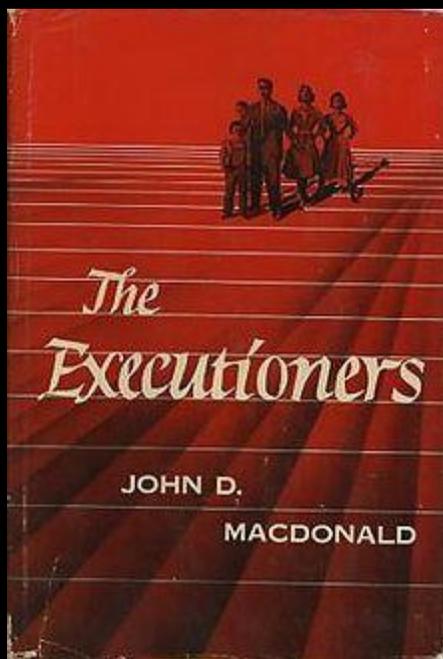


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# From *Detours* and *Lost Horizons*: A Map of Neo Noir:

- 1. The Wife: Jessica Lange in the remake attempts to transform the dutiful wife into a contemporary neurotic. In '62, the wife was a flat character, a woman of her time, who watches as her house is invaded. In the remake, she is twitchy, restless, sexually unsatisfied.
- 2. The Husband: Gregory Peck. In the original, is completely innocent and never loses his balance. Not so as played by Nick Nolte in the remake where his character is an adulterer with an incestuous attraction to his daughter.

- 3) The Daughter: An innocent in the '62 original, not so much in the remake.
- 4) Max Cady: Formidable but only human in the original, almost superhuman at the ending of the remake.



# From *The Executioners*: Peggy's (Carol) conclusion

- **There are black things loose in the world. Cady was one of them.** A patch of ice on a curb can be one of them. A germ can be one of them. So just this little thing is what I learned. That all over the world, right now, people are dying, or their hearts are breaking, or their bodies are being broken, and while it is happening they have a feeling of complete incredulity. This can't be happening to me. This isn't what was meant to be...I think maybe I'm stronger and braver. I know I am. Because I know that **everything we have is balanced on such a delicate web of incidence and coincidence.**



This is very similar to Sam Spade's story to Brigid O'Shaughnessy about a man named Flitcraft who went to lunch one day and mysteriously disappeared.

- **“He knew then that men died at haphazard like that and lived only while blind chance spared them.”**

- **“Like Flitcraft, Spade is clear-sighted --- pitilessly so, in fact --- proceeding as if the world makes sense and adds up to something when he knows it really doesn't. Like Flitcraft, Spade leads an ordered life, maintaining a sense of purpose in the face of disorder and irrationality.”**

## To sum up:

- **In Film Noir, characters learn (if they did not already know it) that the world does not make sense, does not add up and is marked by disorder and irrationality.**
- **Nonetheless, they soldier on.**
- **Like...**

- **Young Charlie** in *Shadow of a Doubt*
- **The two children and Rachel Cooper** (Lillian Gish) in *The Night of the Hunter*
- **Lee Remick and Stefanie Powers** in *Experiment in Terror*
- **The Bowden family** in *Cape Fear*

