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The MacGuffin

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EDITORIAL

AFTER WRITING my long - some have said 'over-long'! - analysis of *The Manxman* last time, I turned to reading Janet Leigh's diverting book on *Psycho*. On page 60, screenwriter Joseph Stefano answers a question that someone put to him at a film festival recently: why does he always seem to want to show a person alone? Marion Crane, for example?

Stefano's answer is, in a word, that we're all alone anyway. He adds that the best plot - 'the only thing that makes fire' - is one that brings together two lonely people, whereupon you've got at least the potential for love.

I think Stefano's idea must have impressed Hitchcock, because most of Hitchcock's films from *Psycho* onwards feature that very situation. Indeed, I've noted before in 'The MacGuffin' how a chill wind literally blows through all of these films, up to and including *Torn Curtain*, as if to emphasise that the characters are assailed by a cosmic loneliness.

So I was gratified to read what Stefano said - especially as I knew that my *Manxman* article had specifically claimed of *Marnie* that it 'examines what it means to be alone in the universe' ('MacGuffin' 18, p. 10). And now let me say this. Sure, that analysis of mine last time was rather attenuated. For one thing, it was written under trying conditions as I struggled to learn from scratch, and without going batty, how to operate a computer *and* to connect to the Internet! (More on the rewards of that exciting place shortly.) Also, I'd add that *The Manxman* isn't one of Hitchcock's most brilliant or wittiest films - merely a splendidly crafted and serious one ...

But equally, I'd defend in general the long analyses that appear in most issues of 'The MacGuffin' - this issue is an exception, with *no* really long articles - on at least a couple of grounds. Until recently, there was a dearth of detailed analyses of Hitchcock's films, despite the pioneering work done in that direction by Robin Wood and others from the 1960s onwards. Even now, many of the films continue to be unjustly neglected or taken for granted.. And further, it seems to me almost axiomatic that film analysis generally is still lacking a 'holistic' approach based on a desire to see films *clearly* and *justly*, as things that have both a determinable existence and (the best of them) a complex aesthetic life, regardless of prevailing Theory, or *any* theory except the very broadest ...

In future 'MacGuffins', I may elaborate on what I've just said. As for my article on *The Manxman* last time, I only really regret one passage: namely, the one where, at the top of page 18, I spoke of 'a succession of seven shots' of rocks down which Kate (Anny Ondra) hastens on her way to an assignation with Phil (Malcolm Keen). I was in fact quoting the number of the shots here from a passage in Maurice Yacowar's 'Hitchcock's British Films' (1977). But I did it in a very lazy manner. As it stands, what I wrote has little meaning: the exact number of the shots is immaterial until it's given an interpretation, which is just what I neglected to provide! And not merely *any* interpretation, of course, but rather an informed and thoughtful one! Attempting that now, I'd first say that the point of these seven shots is to emphasise 'rockiness' as a quality. In turn, what needs to be noted is the turnaround from the earlier, idyllic Sulby Glen scene (though I did at least mention that in my analysis). The whole effect has poignancy, both because of Kate's sheer persistence (compare, say, the ambience of the cliffhanging, rocky climax of *North by Northwest*) and because her optimism here is about to be dashed (by the news of Pete's return, which puts her relationship with Phil on hold, if not in total jeopardy).

* * *

Janet Leigh's '*Psycho: Behind the Scenes of the Classic Thriller*' is reviewed in this 'MacGuffin' by Charles Silet of Iowa State University. Professor Silet recently edited a comprehensive collection of essays and reviews on *Psycho*, and he contributed an article on *The 39 Steps* to 'A Hitchcock Reader' (1986).

Dr Greg Garrett, of Baylor University, Texas, has written us an overview of the recent Hitchcock Conference held in Austin. It's an authoritative report, because Dr Garrett was the Conference Organiser - and is an expert on the work of screenwriter Ernest Lehman.

J. Lary Kuhns of California figures prominently in this issue. His paper delivered at the Hitchcock Conference forms the basis of our article, "More on *The Mountain Eagle*", and there are several scholarly notes from Lary in our 'Letters' section.

Another authoritative article is provided by Evan Williams, writing on "Melody and Murder". Evan knows his movies - he's a film reviewer for 'The Australian' newspaper - and also his music: his collection of recordings, CDs, and books on music and musicology is extensive. Evan wrote the appreciation in 'MacGuffin' 9 of *The Lady Vanishes*.

So you think you know your Hitchcock? Then turn to the giant Hitchcock crossword compiled by Patrik Wikström (who recently travelled from his home in Sweden to attend the Hitchcock Conference in Texas). You may just discover a few gaps in your knowledge!

Featured in our 'News' section this time is a report on the ambitious 'Hollywood Film Masters' multimedia project recently launched on the World Wide Web. The particular module called 'MultiMedia Hitchcock' should be completed by the end of the year, and is extremely exciting. For providing us with information about the project, we thank Professor Robert Kapsis of the City University of New York, and the Assistant Project Director, Kathie Coblentz.

* * *

Indeed, hearty thanks to all the people named above for their contributions in this issue, and to the many people whose letters (and/or email messages) figure in our 'Letters' section. And be sure to read Tina Kaufman's insider's-view of the Australian film scene (see 'Oz-report') plus an interview from 1971 with Hitchcock on the set of *Frenzy*. I find Hitch's reluctance to adopt a moral position - commented on by the interviewer, Dennis Barker - most revealing.

Lastly, please don't forget that the 'MacGuffin' Web Page is now up and running, and should become increasingly content-rich. You can email us, if you wish, with your comments! See our Web- and email-addresses elsewhere in this issue.

To everyone, good viewing.



P.S. Hope you like this first of our 'MacGuffins' to be produced using computer software. I'll try and refine details of the layout, etc., in future issues. Speaking of which ... the next issue, due in August, may be a little late. There's a lot on my plate at present. But I'll still try and get out two more issues this year.

LETTERS

'MacGuffin' 18

Mia Porvaznik, Epping, New South Wales, Australia

Having recently seen *The Manxman* for the first time, let me say how much I enjoyed your article.

(Editor's note. Thanks, Mia. And now, the next letter is from Philip Kemp, whose article in the same issue, "Hitching Posts", I took some small exception to - and was criticised by one or two people for my pains!)

* * *

Philip Kemp, London, England

I wasn't in the least annoyed, nor even mildly irritated, by your comments on my article - they seemed to be well within the accepted limits of critical give-and-take. I don't think I've ever been labelled an empiricist before, but I certainly don't object - if anything I feel quite chuffed, rather like M. Jourdain on being told he's been speaking prose all these years.

As far as Hitch and documentary goes, I think for me the fact that he shot most of the *Manxman* exteriors in Cornwall pretty well clinches it. Even Robert Flaherty, though an awful old fraud in many ways, wouldn't have tried to shoot *Man of Aran* in the Isle of Wight. I know you go on to say that Hitch's films 'embrace a kind of documentary ... conceived on a vaster scale', but to me this is pure Humpty-Dumpty argument - if you use a word to mean just what you choose it to mean, you can prove pretty well anything you like. Expand the term 'documentary' the way you do, and you've got a bag capacious enough to cram in everything from *The Wizard of Oz* to *Reservoir Dogs*.

As for *Waltzes from Vienna*, I'd love to know on what grounds [J. Lary Kuhns] would defend it. On the basis, admittedly, of a sole viewing some years back, I would stand by every word (all 20 or so) I wrote about it. It's vapid trash, and Hitch clearly knew it and was beyond caring. There's not even the sense that he was having fun sending it up, as there is with the cheerful hokum of *Number Seventeen*. Hitch himself, as you know, called it the 'low ebb of my career', and I can't see much reason to disagree.

At the time you recently wrote to me, I hadn't seen *The Pleasure Garden*, but I have now, thanks to that NFT season you mention. [See 'News' in this issue - Ed.] In answer to your question [prompted by a description of the film in Donald Spoto's 'The Art of Alfred Hitchcock'], I don't think there's a snake in the credits, though there is a highly-decorated capital P with lots of sinuous foliage (a motif repeated on all the intertitles) that might easily be mistaken for a snake. But I can't be 100% sure because as luck would have it some idiot latecomer caused all the row in front of me to stand up just as it was starting.

That apart, the film was a delight, and a fascinating contrast with *The Blackguard*. Cutts's film [on which Hitchcock wrote the scenario, designed the sets, and was Assistant Director] looked terrific, with lavish UFA sets and fine chiaroscuro lighting. But the narrative pace, especially in the first half, was woefully sluggish, and Cutts seemed terrified of moving his camera, preferring to cut clumsily within scenes. (Which is odd, because when I saw Cutts's *The Rat*, made the same year, I was impressed with the fluid camerawork.) After that, *The Pleasure Garden* arrived as a breath of fresh air - bouncy, cheeky, inventive, with lots of witty angles and camera movements. The later scenes (Miles Mander going twitchily loony in darkest Africa) piled on the melodrama to excess, but the earliest part of the film, in and around the music-hall venues, has an engaging freshness. In fact I preferred it (sacrilege!) to *The Lodger*, which while quite clearly the ur-Hitch movie with all his obsessions up and running, has always struck me as a little self-consciously arty.

(Editor's note. Great letter. Thanks, Philip. On Hitch's use of 'documentary' in his films, I'd simply reiterate my point about how he sought to be 'comprehensive' in a way that I really don't think is shared by *The Wizard of Oz*, *Reservoir Dogs*, et al. But now let's hear what Lary Kuhns has to say about *Waltzes From Vienna*.)

* * *

Waltzes From Vienna

J. Lary Kuhns, Woodland Hills, California, USA

Years ago, I read somewhere that *Waltzes From Vienna* was applauded when shown at New York's Museum of Modern Art. I myself thought, when I saw it: Wow! There's Jessie Matthews! Isn't she great! And, look, there's Ramon [Frank Vosper], the gunman in *The Man Who Knew Too Much*, playing the part of the Prince! And how about the *MWKT* orchestral ending! And Hitchcock's ideas for integrating the creation of the Waltz with the bake-shop sounds and rhythms were pretty novel. What fun, and what a feast for the Hitchcock scholar! During dinner at the recent Hitchcock Conference in Austin, Texas [see report in this issue - Ed.], I discussed this with Sidney Gottlieb and Jane Sloan. They both said how much they enjoyed the film. Then I asked Professor Gottlieb why he had put it down in his Hitchcock book, and he seemed genuinely surprised that he had!

A further point of interest. Charles Bennett [Hitch's principal screenwriter at the time] has said that *TMWKT* was completely designed - on paper - before *WFV*. Therefore, the film occurs creatively between *TMWKT* and *The 39 Steps*. Stylistically, that is evident.

(Editor's note. Later in this section are several other informative letters from Lary Kuhns, including one on *The Blackguard*, mentioned by Philip Kemp. Though films like *The Blackguard*, *Waltzes From Vienna* and *The Pleasure*

Garden, of which an American print turned up in Texas a few years ago, receive occasional public screenings, most of us miss out on seeing them. Our next correspondent, a respected writer and film-collector, voices my own thoughts exactly!)

* * *

Make classic films available

Leslie Shepard, Blackrock, Co. Dublin, Irish Republic

It seems to me so unfair that all over the world, film archives have all the key material in their vaults, taken out very rarely for those people who can get to special Film Festivals, or for showing to a favoured few, while people like you and I and (I'm sure) quite a number of others are desperate to see such things before we pass on to that Great Cinema in the Skies. Meanwhile, we are fed the latest sleazy sex, violence, and four-letter-word blockbusters on television and video, or other quite nondescript, best-forgotten ephemera ...

I have begged the British Film Institute/National Film Archive to consider subscription issues of classic films, especially silents like the early Hitchcocks, having regard to the specialised interest in silent films [but to little avail so far].

(Editor's note. For what it's worth, in Australia the video-release of several quite esoteric foreign and classic films, originally shown here by the Special Broadcasting Service, seems to have met with some success.)

* * *

'MacGuffin' 17

Ed Maslow, New York City, New York, USA

Loved your 'MacGuffin' 17. Please send me back-issues: #16, 15, 14, 13, 12, 11, 10, 9, and 8.

* * *

Adrian Martin, Ashburton, Victoria, Australia

I had a very good time reading ['MacGuffin' 17]. I got a great deal out of your article in response to Professor Poague's analysis of *Vertigo*. Obviously, the Simenon connection you have uncovered is an important point of scholarship. I haven't seen Poague's piece, by the way: the Australian Film Institute library only has the '92 and '93 editions of the 'Hitchcock Annual'. I must say, Poague's essay seems to gather the traits that I most dislike in the work of Cavell and Rothman - and especially in the almost religiously fanatical exegetes/slaves of Cavell!

At any rate, there are certainly some ripe moments of lunacy in the old Harvard school. I like a lot of Cavell, in fact, but generally not his comments on genre and generic formation - which seem to be plain silly, 'blessing' half a dozen key films when approximately 500 could be usefully brought into the discussion. (This was the thrust of David Thompson's brilliant reflection on 'Pursuits of Happiness' in a mid-80s 'Film Comment'.) Popular genres, as we sensible people know, are just not that pure as to allow only a minuscule canon. Every plot, character-type, bundle of plot situations, theme, motif, etc., bleeds and leaks right across the genres, transforming itself in diverse and surprising ways as it goes.

* * *

Lesley Brill, Department of English, Wayne State University, College of Liberal Arts, Detroit, Michigan, USA

Your recent meditations on Leland Poague's *Vertigo* article, though you raise some plausible points, needed more argument and less assertion, I felt. I was dismayed that you chose to dismiss Stanley Cavell and William Rothman as 'self-centred or arrogant' - an *ad hominem* aside that is unjust, inaccurate, and irrelevant. Moreover, anyone who read Professor Cavell's temperate reply to Tania Modleski's self-serving, anti-intellectual attack in 'Critical Inquiry' would be likelier to suppose him too courteous than the contrary. His writing, indeed, can be difficult; but I am convinced that the originality and complexity of his ideas, not any penchant for self-indulgence, account for that quality.

(Editor's note. I thank Professor Brill for his comments. Still, I feel slightly nonplussed to hear that I was too assertive - not just because my article did, after all, have 91 footnote-references, but also because the narrow assertiveness of much

Western critical writing was precisely what my article was concerned to spotlight and critique! In turn, my belief in the possibility of a more 'holistic' and immediate kind of perception is a main reason why a 'complexity of ... ideas' may leave me rather cold. I'd like to think that I follow Roger Bacon in this: 'Cease to be ruled by dogmas and authorities; look at the world!' Or Nietzsche's 'The Birth of Tragedy': 'We shall have gained much for the science of aesthetics when we have succeeded in perceiving directly, and not only through logical reasoning ...'. Specifically, I do indeed find such scholars as Cavell and Rothman to be 'often self-centred or arrogant' - but please note my use of 'often', i.e. I didn't *altogether* 'dismiss' their work - and prefer instead the writings of such exemplary stylists as Camille Paglia, in aesthetics, and Bryan Magee, in philosophy. Both of the latter are so continually perceptive and considerate of the reader that, at any given moment, they write both beautifully and simply.)

* * *

J. Lary Kuhns, Woodland Hills, California, USA

I don't know why you should think that [Jane] Sloan's idea of what Hitchcock was carrying in *Vertigo* is more valid than yours ('MacGuffin' 17, p. 23). Maybe it *is* a coal scuttle. And I hope it is. Like What's-her-Name [Lady Bracknell - Ed.!] in 'The Importance of Being Earnest' who has never seen a spade, I, as a Californian, have never seen a coal scuttle.

* * *

'MacGuffin' 16, and notes on a theme of Blake Edwards

John J. Trause, Wood-Ridge, New Jersey, USA

Thank you for 'MacGuffin' 16, which I enjoyed as usual. Your ability to write cogently about each film and to gather incidental material impresses me.

Let me share with you two notes of mine that my sister developed for a paper in a film class at college:

- The cat and dog theme in Blake Edwards's *Breakfast at Tiffany's* (1961): Holly Golightly (Audrey Hepburn) is represented by a cat, and Paul Varjack (George Peppard) is represented by a dog, and each has to break out of certain patterns associated with each animal to create by the end of the film the union demanded by the genre of Romantic comedy. This animal symbolism is not developed in Truman Capote's novella of the same name on which the film is based.
- The stealing of the cat and dog masks from the Woolworth's store by Holly and Paul, with the cool jazzy score on the soundtrack and the stylised movement, and a nun in full habit visible in the background, is echoed later in Richard Brooks's 1966 film version of Capote's 'In Cold Blood' - where Perry (Robert Blake), who professes to find nuns bad luck, also steals from a convenience store, and where there's a jazzy score on the soundtrack and the presence of nuns in the following scene. One wonders whether there was a conscious effort by somebody at linking these two films based on books by Capote, or whether a generic convention for certain films of the era set patterns for the use of such jazz scores and stylised movements.

(Editor's note. I'd plump for the latter. It may have a lot to do with a deliberate contrast of ambiances: scenes of high jinx or amorality versus a certain staidness or piety represented by nuns/a nun. For a comic variant, think of the 'trampolining nuns' routine in Stanley Donen's 1967 *Bedazzled!* Further thoughts, anyone?)

* * *

On Capra and Preston Sturges

Tom Ryan, Windsor, Victoria, Australia

Saw *It's a Wonderful Life* again today - as part of the course I'm giving this semester ('Roads, Smalltowns, and American Dreams') - and you're right to call it [in a letter I wrote to Tom - Ed.] a Christmas film, although it ends with a chorus of 'Auld Lang Syne' (sung around a Christmas tree, no less - Hollywood's always been good at such compression). It's remarkable, by the way, how structurally like *Sullivan's Travels* Capra's film is: both with their remarkably modernist trappings, both with driven, flawed heroes who are cast into oblivion (one 'dying', the other obliterated from his existence) before being resurrected for a scene of communal reconciliation. I make the connection only because our class looked at *Sullivan's Travels* last week.

* * *

On *Dial M For Murder*, 'Four O'Clock', and favourite films

Nicholas Anez, Warwick, Rhode Island, USA

I believe the first Hitchcock movie I saw was *Dial M For Murder*. I would call this a perfect movie; while it may not be a 'classic', it is an excellent example of Hitchcock's mastery of the art of filmmaking; also, due largely to the differences in characterisation Hitchcock brought to the film, it is far superior to the play and, of course, to the terrible TV remake. Even in its 'flat' version, I can watch it repeatedly. But to fully appreciate the movie, and Hitchcock's artistry, it should be seen in 3D. A few years ago, the Film Forum theatre in New York presented an engagement of what is reportedly Warner Brothers' only existing double-system 'NaturalVision' print of the movie (not to be confused with the single-projector 3D reissue of the '80s, which was notably inferior), and it was a memorable experience.

I have seen all of the episodes Hitchcock personally directed for 'Alfred Hitchcock Presents' and 'The Alfred Hitchcock Hour', but I have been unable to view the one-hour episode of the TV show 'Suspicion' entitled 'Four O'Clock' that Hitchcock directed in 1957. As you are probably aware, this is based on the Cornell Woolrich story, 'Three O'Clock'. In his biography of the writer, 'Cornell Woolrich: First You Dream, Then You Die' (1988), author Francis Nevins Jr describes the telefilm as 'an absolute masterwork ... the most unremittingly suspenseful picture in the director's long career.' According to the Hitchcock estate, MCA owns the film; MCA never replied to my query concerning its availability. Have you ever seen this film? Do you know if it is available on video or if it has been presented on any cable or local station?

Here's my list of best movies (though the positions of the films in it may change upon re-viewing).

1. *Vertigo*
2. *The Searchers*
3. *Shane*
4. *Double Indemnity*
5. *In a Lonely Place*
6. *The Man Who Shot Liberty Valance*
7. *Notorious*
8. *The Private Life of Sherlock Holmes*
9. *Shadow of a Doubt*
10. *Tarzan's Greatest Adventure*
11. *How Green Was My Valley*
12. *Wyatt Earp*
13. *Psycho*
14. *The Best Years of Our Lives*
15. *Dracula* (1958)/US title: *Horror of Dracula*
16. *Out of the Past*
17. *Warlock* (1959)
18. *Invasion of the Body Snatchers* (1956)
19. *Ride the High Country*
20. *Lawrence of Arabia*
21. *The Great Escape*
22. *Cape Fear* (1962)
23. *North by Northwest*
24. *Odd Man Out*
25. *Touch of Evil*

(Editor's note. At this point, I've had to cut Nick off - his list adds about another hundred titles. Sorry, Nick! It's an interesting and thoughtful list, though. Now, to your queries. The situation regarding all works based on the writings of Cornell Woolrich is at present complicated by a decision handed down in the US Supreme Court in October 1989, in the case *Stewart v. Abend*. MCA are being very coy about their own rights to such Woolrich-based works as *Rear Window*. Take a look at Ronald Dale Garmon's article, "Stalking the Blue-Chip Nightmare: The Two Legacies of Cornell Woolrich", in 'Scarlet Street' #21, Winter 1996, pp. 53-54, 56, 104. That's the excellent Hitchcock-issue of 'Scarlet Street', by the way. And, no, I've not seen Hitchcock's 'Four O'Clock', only a more recent TV remake. And I've read Woolrich's story,

naturally. It's very good. In the matter of Hitchcock and 3D, I see from the World Wide Web that the Universal Studios in Orlando, Florida, are showing footage from *The Birds* which they say was shot in 3D but not included in the film itself. Do any of our readers have more details?)

* * *

Kuhns on *The Blackguard* and *The Prude's Fall*

J. Lary Kuhns, Woodland Hills, California, USA

You mention [in an email message - Ed.] that *The Blackguard* has turned up in London. *The Blackguard* is the film for which Hitchcock had to cut down Fritz Lang's *Siegfried* forest on the huge UFA stage to make a great staircase going up to heaven. (See Patrick Humphries's 'The Films of Alfred Hitchcock', p. 17, for a photo - an interesting book, by the way.) It's the fourth film of the five Cutts-Hitchcock movies. It starred Jane Novak, a beautiful blonde American star of Western movies. She also starred in the last Cutts-Hitchcock film, *The Prude's Fall*. Later, she appeared in *Foreign Correspondent* as the screaming woman who suffers that horrible claustrophobic drowning in the clipper crash.

The filmography goof that puts Betty Compson in *The Prude's Fall* dates from [Peter Noble's 'BFI Index to the Work of Alfred Hitchcock', 1949], and persists to [Jane Sloan's 'Alfred Hitchcock: The Definitive Filmography', 1995]. I believe I can explain how this might have come about. 'The Prude's Fall' was a popular play in the early '20s that had a long run in London (September 1920 - March 1921). It was produced by and featured Gerald du Maurier (father of Daphne, and famous actor-manager who - as 'The MacGuffin' once pointed out - was the prototype of Sir John in *Murder!*). The play was by Rudolf Besier, of 'The Barretts of Wimpole Street' fame, and May Edginton. Michael Balcon must have obtained the film rights. Anyway, the first Cutts-Hitchcock film was *Woman to Woman* with Betty Compson. It was a great success. Compson was under contract for two films. Upon completion of *Woman to Woman* she had to be rushed into another production. 'The Picturegoer' of September 1923 indicates that *The Prude's Fall* was planned as this second production, but this was cancelled and she instead made the Cutts-Hitchcock film called *The White Shadow*, about twin sisters. (Betty Compson later appeared as Robert Montgomery's date at the Florida Club in *Mr and Mrs Smith*.) The third Cutts-Hitchcock film was *The Passionate Adventure*, the fourth *The Blackguard*, and the fifth *The Prude's Fall*. As I announced in my paper on *The Mountain Eagle* at the Hitchcock Conference, *The Prude's Fall* was shown in America under the title *Dangerous Virtue*.

As for Jane Novak, her filmography tells us that she died in 1990, just a few years ago, here in Woodland Hills where I live. How interesting it would have been to talk to her.

* * *

And Kuhns on *The Wrong Man*

I have observed an oddity about *The Wrong Man*. Although the film is based upon a true event, it has perhaps the most bizarre and unrealistic thing to be found in any Hitchcock film. (I don't mean the prayer sequence, although that too is unique, with the possible exception of the dog's ESP in *Secret Agent*.) Recall the beautiful opening, serving as the background for the credits, showing the passage of time in the Stork Club. (By the way, isn't that a master-touch when the waiter yawns at Hitchcock's name?) The sequence ends with Balestrero finishing up work and entering the ominous New York night dominated by the figures of two policemen. Now recall the central figure earlier in the sequence - the blonde woman so elegantly dressed dining with her friends. Well, the same shot set-up, of the group of diners, appears later, about 70 minutes into the film. This brings about what physicists call a 'closed causal chain' (the basis of time-travel stories). I always find this extremely disturbing in the film. Or did the Director just think the woman so beautiful that the audience would like to see her again?

(Editor's note. I believe many of our readers would agree with me that the recurring moment Lary Kuhns describes here isn't the only eerie passage in this strange and admirable Hitchcock film. Of course, at a mundane level, many people *do* have their favourite seat at a particular restaurant, to which they come back each time they visit. Indeed, I think I've read that Hitchcock himself was such a person, and moreover that the Stork Club was his favourite New York eating-place. But in *this* film, where habit and routine are part of the film's very subject, the shot has certainly an especial significance. By the way, it's also strange in this context that Lary Kuhns should raise the matter of the telepathic dog in *Secret Agent*. That idea must have appealed to Hitchcock, an animal-lover, from when he evidently first read it in G.K. Chesterton's 'The Oracle of the Dog', printed in the collection called 'The Incredulity of Father Brown', which was published in 1923. And speaking of animals, that's part of the implicit subject of our next letter ...)

* * *

A certain predilection for Schopenhauer ...

Evan Williams, Killara, New South Wales, Australia

Of course I have always been aware of your Schopenhauer affinity, and it intrigues me. I can't say I know much about his philosophy, but what I remember is very much to my taste, particularly the idea of the inter-connectedness of all living things - since unless this is so, it seems to me we are driven back to a kind of solipsism, which I think is a form of insanity.

* * *

Torn Curtain

Patrik Wikström, Västerhaninge, Sweden

Yes, Hitch directed a few scenes in Sweden at the end of *Torn Curtain*. The photographer who runs after Professor Armstrong and Miss Sherman is a well-known Swedish actor and singer called Jan Malmsjö.

* * *

Rebuffed again!

Fiona Bolt, Periodicals Librarian, Library and Information Services, British Film Institute, London, England

Thank you for your recent letter. As I have already explained in earlier correspondence, ... [a]lthough we quite agree that ['The MacGuffin'] is a good source of information on the work of Hitchcock it is against our selection policy to take journals dealing with the work of any individual. This policy was recently reviewed and it was strongly felt that we should continue to adhere to this criterion. We receive other magazines approaching the calibre of 'The MacGuffin', dedicated to such figures as Chaplin, and they have been rejected on the same grounds.

I certainly do not 'discount' your journal, however, practical acquisition restrictions make it unsuitable for our collection.

(Editor's note. So much for the 'holism' of our attempt to locate Hitchcock's work in the widest possible context, going way beyond just film. Clearly the BFI feels that we're still too parochial! Of more immediate concern to me is simply the fact that 'The MacGuffin' remains unavailable - indeed virtually unknown - to film scholars in England, i.e. Hitchcock's home country. I'm an egregious enough editor to think that a pity.)

NEWS

(Readers are urged to send in reports and cuttings for this feature. Both general interest and Hitchcock-specific items are sought.)

Hitchcock Conference in Austin, Texas, a success

About 100 Hitchcock fans, of many types and ages, attended the Hitchcock Conference held at the Sheraton Austin on March 22-24. See Dr Greg Garrett's report elsewhere in this 'MacGuffin'.

Dr Garrett, the Conference Organiser, tells us that the Conference's Web Page, maintained by Baylor University where he teaches, will soon carry news about some forthcoming publications, and in addition will digitise video of the Conference - probably of Robin Wood to start with. Wood gave the Keynote Address at the Conference, on the topic "Hitchcock and Fascism".

'Hollywood Film Masters': an exciting - and mammoth - multimedia undertaking is launched on the Web

Based at the City University of New York, and supervised by Professor Robert Kapsis, this ambitious project will document the work of seven film directors: Alfred Hitchcock, Clint Eastwood, Martin Scorsese, Steven Spielberg, Robert Altman, Woody Allen, and Spike Lee. Though still very much a work in progress, with contributions promised from many noted collaborators, the project already maintains its own Web site (at <<http://www.soc.qc.edu/MultiMedia/filmmasters.html>>). Ultimately, the finished product will be available as a set of CD-ROMs or DVD discs designed for both scholarly and classroom use.

The project module closest to completion is 'MultiMedia Hitchcock: An Interdisciplinary Approach', which should be finished by the end of the year. A highlight will be the inclusion of significant portions of the 52 hours of interviews that Hitchcock gave to Truffaut in 1962. Both the Hitchcock estate and Universal Pictures readily granted Professor Kapsis and his team permission to use Hitchcock's papers - original production notes, scripts, correspondence, plans for publicity campaigns - as well as footage from several films.

The module has six thematic sections: 'Marketing Hitchcock', 'The Hitchcock Aesthetic', 'Critics' Voices', 'Genre and Society', 'The Legacy', and 'Archive'. The last-named will be accessible from every page of the module, and will constitute a huge research database consisting of reviews and commentaries on Hitchcock's key films and others (less exhaustively), as well as interviews, pressbooks, publicity material, script excerpts, box office figures, fan mail, and the like.

The section called 'The Hitchcock Aesthetic' looks especially exciting (to those of us so-minded!). Original contributions will probably include Sidney Gottlieb on "Early Hitchcock", Marian Keane and Deborah Linderman on "Dreams, Memories, and Living Nightmares", and Royal Brown illustrating the Hitchcock-Bernard Herrmann collaboration with the use of 'playable' musical examples, soundclips, and filmclips.

Summing up plans for 'MultiMedia Hitchcock', Professor Kapsis said: 'We intend [it] to become the most definitive and comprehensive statement to date in either electronic or printed media about [Hitchcock].'

'Gratuitously violent' film banned by Irish censor

By Michael Dwyer, Film Correspondent

A new film involving the *Pulp Fiction* director, Quentin Tarantino, has been banned by the film censor of the Republic of Ireland, Mr Sheamus Smith, because of what he termed 'totally gratuitous violence'. The screenplay of *From Dusk Till Dawn* was written by Tarantino, who also wrote *Natural Born Killers*, which was rejected by Mr Smith and by his country's Censorship of Films Appeals Board a year ago.

From Dusk Till Dawn features Quentin Tarantino and George Clooney, the star of the 'ER' television series, as brothers heading for a safe haven in Mexico after a bloody crime spree. It also features Harvey Keitel as a preacher who has lost his faith and is taken hostage by the brothers. The director is Robert Rodriguez, who made *El Mariachi* and *Desperado*.

Mr Smith, who generally does not explain publicly his reasons for rejecting films, told 'The Irish Times' he found the violence in *From Dusk Till Dawn* 'irresponsible and totally gratuitous' and said the film worried him in the light of the recent massacres in Dunblane and Port Arthur.

'Somebody has to say "stop" to this extraordinary violence on the screen. I admire Harvey Keitel and Quentin Tarantino, and I'm not saying everyone in Ireland would be affected by this film. But even if one person were affected, I wouldn't like to have it on my conscience.'

From Dusk Till Dawn is the first film to be rejected by Mr Smith since Paul Verhoeven's *Showgirls* five months ago. That film was turned down chiefly because of a very violent rape scene.

- From 'The Irish Times on the Web'

Early Hitchcock film turns up in England

Actually, *The Blackguard* (1925) was found in Russia in 1992 and sent to England then. But Graham Cutts's film, on which Hitchcock worked as scenarist, set designer, and assistant-director, has only rarely been screened in public since it was found. One such screening took place in May as part of a National Film Theatre season of 'Early Hitchcock', held in

London. Other films screened included *The Pleasure Garden* (1925), *Downhill* (1927), both the silent and sound versions of *Blackmail* (1929), *Waltzes From Vienna* (1933), and both *Murder!* (1930) and its German version, *Mary/Sir John Greift Ein!*

The Blackguard was one of five films on which a young Hitchcock worked with veteran director Graham Cutts (1885-1958). It, too, was shot in Germany, at the UFA studios in Berlin. Critics of the period are said to have been less receptive to its love story of a gifted violinist and a Russian princess, than they were to its highly imaginative lighting and design. See also 'Letters' in this issue of 'The MacGuffin'.

Hitchcock voted best director ever

Just in case you haven't seen it - we meant to run this item some time ago - here's the result of a 1995 'Time Out' survey, based on a poll of 'international' directors, producers, actors, programmers, and critics, who were asked to nominate cinema high-points of the past 100 years.

Best film was voted to be *Citizen Kane* (Orson Welles, 1941), with runner-up *The Godfather* (Francis Ford Coppola, 1971/74/90). Voted best director was Alfred Hitchcock, and runner-up Orson Welles. Best actress was Katherine Hepburn (runner-up Barbara Stanwyck). Best actor was Marlon Brando (runner-up Cary Grant).

Publications

As a follow-up to the above, we note the recent publication of Peter Manso's 'Brando' (pb) and Barbara Leaming's 'Katherine Hepburn' (pb), both biographies. Meanwhile, Donald Spoto keeps on tossing off celebrity 'lives' with aplomb, most recently 'Rebel: The Life and Legend of James Dean' (HarperCollins). And here's how Spoto's 'Elizabeth Taylor' (pb) was reviewed in the latest newsletter issued by Abbey's Bookshop, Sydney: 'From the author of the fabulous "The Decline and Fall of the House of Windsor", comes another wonderfully written and captivating insight into the real life of a famous person. How on earth does he wangle this information?'

Abbey's Bookshop also recommends Simon Callow's 'Orson Welles - The Road to Xanadu' (pb), described as 'Tremendous fun to read. An actor's biography of an actor.' That estimation chimes nicely with what Sidney Gottlieb told us about his current reading (he's preparing his own new book, 'Welles on Welles'). He wrote: 'I'm just finishing David Thomson's new biography of Welles - not as interesting as Simon Callow's very thoughtful, informative and detailed recent volume (part 1 of 2).'

A Hitchcock publication of note is Paula Marantz Cohen's 'Alfred Hitchcock: The Legacy of Victorianism' (pb). It represents perhaps more of a missed opportunity - in a new area for Hitchcock books - than a total triumph, though Leonard Leff likes it. See 'Book Reviews' in this issue of 'The MacGuffin'.

We'd also mention, very favourably, the special Hitchcock issue (#21, Winter 1996) of 'Scarlet Street: The Magazine of Mystery and Horror'. It includes interviews with Patricia Hitchcock, Farley Granger, and John Michael Hayes. An article by Richard Valley, the magazine's editor, reveals that Hitchcock took the climaxes of *Stage Fright* (1950) and *Strangers on a Train* (1951) from novels by 'Edmund Crispin'. And Ross Care reviews at length the recent release on CD (Turner/Rhino) of Bernard Herrmann's original score for *North by Northwest*. As there's to be further Hitchcock material in issue #22, a subscription may be indicated. This costs \$20 (US) for 4 issues (\$5.95 for a single issue). Write to: P.O. Box 604, Glen Rock, NJ 07452.

Patricia Warren's 'British Film Studios: An Illustrated History' (pb) has over 200 illustrations, many not previously published. The book is the first comprehensive and systematic history of British studios (over 90 are covered). David Kidd-Hewitt's 'Crime and the Media: The Post-Modern Spectacle' (pb) explores both real-life crime and crime as entertainment - two categories that are now so interdependent that the media itself is in danger of confusing them as it seeks to profit from their appeal.

Lastly, among the many recent feminist- and gender-theory titles, one we're pleased to note is 'Animals and Women: Feminist Theoretical Exploration' (pb), edited by Carol Adams. Its various essays explore the theoretical connection between feminism and animal-defence in our society. Would that Dr Barbara Creed had read it before she wrote her book called 'The Monstrous-Feminine', which we reviewed in 'MacGuffin' 14

Acquisitions

Hitchcock's *North by Northwest* (1959) and Robert Wise's *The Day the Earth Stood Still* (1951) - it's probably not an incidental matter that both have Bernard Herrmann scores - are among 25 films recently honoured by the US Library of Congress for their impact on American culture.

The movies were added to the National Film Registry, a list Congress created in 1988 to celebrate American cinema and to draw attention to the need to preserve the US film heritage.

Among 175 movies already on the list are D.W. Griffith's *The Birth of a Nation* (1915), Michael Curtiz's *Casablanca* (1942), and the Zapruder film, a bystander's 1963 home movie of the assassination of President Kennedy.

James Billington of the Library of Congress chose the new titles after reviewing about 1100 films nominated by the public. The registry lists only films made at least 10 years ago.

The remaining 23 movies added to the registry were *The Adventures of Robin Hood* (1938), *All That Heaven Allows* (1955), *American Graffiti* (1973), *The Band Wagon* (1953), *Blacksmith Scene* (1893), *Cabaret* (1972), *Chan Is Missing* (1982), *The Conversation* (1974), *El Norte* (1983), *Fatty's Tintype Tangle* (1915), *The Four Horsemen of the Apocalypse* (1921), *Fury* (1936), *Gerald McBoing Boing* (1951), *The Hospital* (1971), *Jammin' the Blues* (1944), *The Last of the Mohicans* (1920), *Manhattan* (1921), *The Philadelphia Story* (1940), *Rip Van Winkle* (1896), *Seventh Heaven* (1927), *Stagecoach* (1939), *To Fly* (1976), and *To Kill a Mockingbird* (1962).

Meanwhile, in Australia, Bruce Hodsdon of the National Library tells us that a technicolour print in mint condition of Hitchcock's *Under Capricorn* (1949) has now been added to the library's Films Collection. The rare original print came from a private collector. (By coincidence, a 'MacGuffin' reader in New Jersey wrote to us recently to say that he'd acquired for his personal collection several Hitchcock films on 35mm, most of them original IB Tech prints. At the top of his list was *Under Capricorn*.)

More on Stanley Kubrick's latest project/s

An AP wire of last December was apparently the first announcement of a change of plans by Kubrick. It seems he's now going to direct real-life supercouple Tom Cruise and Nicole Kidman in *Eyes Wide Shut*, a story of jealousy and sexual obsession, for Warner Brothers. Filming is said to be due to start in London this (northern) summer.

The same wire added that Kubrick's previously-announced science-fiction film, *AI (Artificial Intelligence)* is in the final stages of set design and special-effects development, and will follow *Eyes Wide Shut*.

But there's a sidelight on *AI*'s state of progress. The Web site called 'Kubrick - A Multimedia Film Guide', which quotes the above information, also carries a message from 'Roger Mayer, V.P.@TurnerEntertainment'. The message reads: '*AI* was almost completed [in 1994]. However, Kubrick apparently decided to re-shoot all process shots after finally getting around to see *Jurassic Park*. Apparently he had (hard as it may be to believe) vastly under-estimated the ability of current digital image manipulation. He felt the process shots were very underwhelming. Once he began to reshoot, the narrative of the story began to change, and even more stuff was reshot to alter the story.'

Deaths of Saul Bass and William K. Everson

'The MacGuffin' laments the recent death of Saul Bass in Thailand, where he'd been living. As most of our readers know, the gifted graphics-designer and occasional director (shorts such as *Why Man Creates*, the feature *Phase IV*) not only designed the titles-sequences of several of Hitchcock's best films, such as *Vertigo*, but served as visual consultant on both *North by Northwest* and *Psycho* (and story-boarded the latter's shower sequence). In the '90s, Bass did fine work on the titles-sequences of Martin Scorsese's *GoodFellas*, *Cape Fear*, and *The Age of Innocence*.

Eminent English-born, US-resident film historian, William Everson, has died after an illness. A friend, New York film academic Gene Stavis, recently described him on the Internet as 'a unique archivist, writer and teacher'.

Among the occasional pieces Everson wrote about Hitchcock is a little-known essay (not listed in Jane Sloan's Hitchcock Filmography/Bibliography) on *Number Seventeen* (1932) - it comes from Everson's longer piece, "Six Mystery Movies and

Their Makers”, printed in Francis M. Nevins Jr (ed.), ‘The Mystery Writer’s Art’ (1970), pp.180-95. The following is an excerpt:

Most of the Hitchcockian trademarks are here: the mixing of melodrama with urbane comedy, ultra-civilised villains, a smattering of piquant sex (the two leading ladies are regularly and thoroughly searched), even such standard Hitchcockian situations as the hero and heroine shackled together. The opening is typical of Hitchcock’s contempt for logic if it serves no [script] purpose. It’s a marvellously stylistic opening - howling wind, a hat blown away, feet running after it, hat and owner coming to rest outside a mysterious mansion, and curiosity drawing the man inside. Within a few moments, and with no time wasted, the plot is under way, visually and excitingly. What matter if, five reels later, we find out that he was going to the house anyway? (p. 188)

Thoughts on ‘The Late Alfred Hitchcock’ Conference

By Greg Garrett, the Conference Organiser

One weekend last March, a hundred critics, scholars, students, filmmakers, and film-lovers gathered in Austin, Texas, to talk about Alfred Hitchcock. The conversation, spirited but always amiable, not only lasted all weekend but now extends off into the foreseeable future. Those conversing included towering figures of Hitchcock Past (Robin Wood, and, in spirit, Ernest Lehman) and Hitchcock Present (Leonard Leff, Thomas Leitch, David Sterritt), as well as the upcoming generation of Hitchcock scholars: graduate students representing schools as diverse as Yale University, Oklahoma State University, the University of Iowa, and my own Baylor University. Tossed into the mix were collectors and Hitchcock fans (one of whom came all the way from Sweden to attend) and film director Richard Linklater (*Slackers*, *Dazed and Confused*, *Before Sunrise*) and his crew, who came to hear Robin Wood speak at the Saturday afternoon screening of *North by Northwest*.

Wood was definitely worth hearing. Although in poor health - he had such a bad case of the flu the week of the Conference as to consider staying in Toronto - and more interested now in his fiction than in film scholarship, Wood was an active participant throughout the weekend, introducing the film screening, speaking up at the round-table discussion which closed the Conference on Sunday, and delivering the keynote address on Friday evening, on “Hitchcock and Fascism”. While he remarked early on that he had ‘nothing new to say’ on the subject of Hitchcock, and his address was simply a reworking of his previous writing on the exercise of power, both institutional and sexual, his illustrative use of clips from *Saboteur*, *Lifeboat*, *Shadow of a Doubt*, *Rope*, *Vertigo*, and *Marnie* demonstrated persuasively Hitchcock’s ambivalence towards power and control: his desire to exercise it personally in his filmmaking, but also his awareness of the danger of too much control. It was a moving presentation from the man who has profoundly influenced many of us who study and write about Hitchcock, and his accessibility and friendliness were welcome adjuncts to his first-class mind.

Other presentations which stood out were Thomas Leitch’s discussion of “The Hitchcock Moment”, Sid Gottlieb’s investigation of “The Hitchcock Kiss”, Richard Allen’s inventory of “Colour Design in Hitchcock’s Films”, and J. Lary Kuhns’s reconstruction of *The Mountain Eagle* (1926) using newly-discovered stills. Leitch, author of ‘Find the Director and Other Hitchcock Games’, attempted to define the ‘Hitchcock moment’ by comparing it with the ‘moments’ of quasi-Hitchcockian directors Brian De Palma and David Lynch (and he concluded, incidentally, that De Palma ‘inherited Hitchcock’s sense of malicious fun but not his emotional range’, as good an explanation as I’ve heard as to why De Palma both appeals to and repels many lovers of Hitchcock). Leitch noted that in contemporary cinema, the ‘Tarantino moment’ is most similar to the ‘Hitchcock moment’, an interesting observation in light of the fact that Tarantino continued to pop up all weekend long in presentations and discussion.

Gottlieb, author of the newly-released ‘Hitchcock on Hitchcock’, followed up on Leitch’s idea by noting that the kiss is perhaps the most definitive of Hitchcock’s moments, the most typical moment of stylistic excess, and he presented a convincing montage of scenes drawn from throughout the Hitchcock canon to accompany his assertion. He also argued that many of Hitch’s films can be understood simply through the progression of kisses, that the kissing sequences may be removed from the film and still communicate the deep structure of the film, and he concluded that, in Hitchcock’s films and possibly in life, ‘We are how we kiss’.

Richard Allen presented a series of slides drawn primarily from *Marnie* and *The Birds* to illustrate his discussion of Hitchcock’s meticulously planned use of colour in individual frames. While conceding his own selectivity in choosing his exemplary slides, Allen drew our attention to Hitchcock’s use of yellow, orange, and red as danger signals, and Hitchcock’s consistent use of black and white as masculine/feminine in choosing costume colours. In our viewing of *North by Northwest* following Allen’s talk, we all - newly sensitised - noted how Allen’s theses seemed to hold up.

Finally, J. Lary Kuhns talked us through his attempts to reconstruct the lost Hitchcock film, *The Mountain Eagle*. Although it is often said that only a handful of stills exist, Kuhns has discovered additional ones and showed them all, ordered as he thinks they were originally sequenced. This feat of detective work was widely appreciated, and represented a strain of Hitchcock scholarship that, while under-represented at the Conference, was mentioned as a growing necessity: archival research.

In my introduction to the Conference, I discussed the special Hitchcock-related holdings at the Ransom Humanities Centre in Austin: the gargantuan David O. Selznick Collection, employed (but not exhausted) by Leonard J. Leff in his tremendously enlightening 'Hitchcock and Selznick', and the Ernest Lehman Collection, which I have consulted in writing articles about Lehman's working relationship with Hitchcock and detailing the projects which the two men considered filming but, for one reason or another, did not. Leff's presentation, "Hitchcock, the Archives, and the Decade Ahead", urged further archival research and suggested possible avenues, including the comparison of Hitchcock's films and the radio shows based on those films. On the Sunday, in the round-table discussion, Leff also encouraged investigation of the Hollywood studio files related to Hitchcock's films, particularly the original audience response cards to Hitchcock previews.

On Sunday, during the round-table discussion, we agreed that we could not anticipate the direction Hitchcock studies might take in the next decade, despite the fact that bibliographer Jane Sloan, perhaps the person best-suited to see the shape of Hitchcock scholarship, was in attendance. It can be said that the papers presented in Austin represented a variety of approaches - structuralist, post-structuralist, feminist, Marxist, semiotic, psychoanalytical, philosophical, religious, and comparative - and we did reach consensus that any critical method which illuminates the work of Hitchcock must be considered valid. Perhaps the most interesting product of the final session, however, was a survey of plenary speakers (including David Sterritt, film critic for 'The Christian Science Monitor' and author of 'The Films of Alfred Hitchcock') as to their favourite Hitchcock film. Overwhelmingly, *Vertigo* was named (Jane Sloan alone dissenting for *Under Capricorn*), and its pre-eminence in the Hitchcock canon seems sure, at least for the foreseeable future.

Publications from the Conference will be appearing over the next two years in the 'Hitchcock Annual' and elsewhere, video clips and 'sound bites' will be posted on the Conference Web site, and we also plan to collect essays for eventual book publication. The Web site may be visited at

http://diogenes.baylor.edu/WWWproviders/Greg_Garrett/alfred_hitchcock/hitchconf.html

and it will be continually updated with news and views related to the Conference and to Hitchcock.

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(Editor's note. Greg Garrett is the author of articles on film and popular culture in 'Literature/Film Quarterly', 'Journal of Popular Film and Television', 'Journal of Popular Culture', and many other journals, and has carried out extensive archival research on the working relationship between Ernest Lehman and Alfred Hitchcock. His first novel, 'Cycling', will be published in 1997 by Orchard Books. I'm grateful to Dr Garrett for contributing to 'The MacGuffin' the above overview of the Hitchcock Conference.)

More on *The Mountain Eagle* (1926)

In 'MacGuffin' 16, we printed Jenny Hammerton's report on her attempt to track down the lost Hitchcock film, *The Mountain Eagle*. The film - in name, at least - had figured prominently in the 1993 BFI publication, "Missing, Believed Lost": The Great British Film Search' by Allen Eyles and David Meeker.

Meanwhile, as reported in 'MacGuffins' 17 and 18, some assiduous work by J. Lary Kuhns in California has lately thrown new light on the situation. The bad news is that no print of the film has turned up. Nor, apparently, does a copy of the film's scenario exist - it seems that when Truffaut interviewed Hitchcock in 1962 about the film, he was basing his questions on a synopsis, not on the script (the English translation of Truffaut's book is misleading about this).

The good news is that Kuhns has found many more stills from the film than were previously thought to exist. The bulk of them were located by him at the Academy of Motion Picture Arts and Sciences. Though it isn't exactly clear how the

Academy came by the stills, Kuhns hopes to see them published soon. He presented a paper about his 'find' at the recent Hitchcock Conference in Austin, Texas, and may publish the paper in a forthcoming issue of the 'Hitchcock Annual'.

Also thanks to Kuhns, a slightly longer synopsis of the film than the one by Peter Noble we printed in 'MacGuffin' 16, has been found. It comes from 'The Bioscope', October 7, 1926, and I'll comment on it below. Here's the synopsis:

The Story: Beatrice Brent, school teacher in a small mountain village, incurs the enmity of Pettigrew, the local Justice of the Peace and owner of the village stores, because he believes that she encourages the attentions of his son Edward, a cripple, who takes evening lessons. Pettigrew, while questioning Beatrice, is himself influenced by her charm and attempts liberties which she strongly resents. He is so furious at the rebuff that he proclaims her as a wanton and she is driven from the village by the inhabitants. Beatrice is saved from their fury by a mysterious stranger known as Fearogod, who lives a solitary life in a cabin to which he takes her for shelter. To stop all scandal, Fearogod takes Beatrice down to the village and compels Pettigrew to marry them, explaining to her that he will help her to get a divorce. Beatrice, however, is content to leave the situation as it is, but Pettigrew, furious with rage, takes advantage of the fact that his son has left the village and arrests Fearogod for his murder. In spite of the fact that there is no vestige of evidence that young Pettigrew has been murdered, Fearogod is kept in prison for over a year, when he decides to escape. He finds that his wife has a baby and he goes off with them to the mountains. When they find that the baby is taken ill, Fearogod goes back to the village for a doctor, where he sees old Pettigrew. Some doubt as to which of the men is going to attack the other first is settled by an onlooker firing off a gun which wounds Pettigrew in the shoulder. The sudden return of his son Edward convinces the old man of the futility of proceeding with his accusation of murder, so he makes the best of matters by shaking hands with the man he has persecuted and all is supposed to end happily.

The setting for all these events is Kentucky, though parts of the film were shot in the Austrian Tyrol. In John Russell Taylor's 'Hitch' (1978), which is the 'authorised' Hitchcock biography, Taylor quotes the film's producer, Michael Balcon, as saying pragmatically: why shouldn't the Tyrol stand in for Kentucky - who had ever been to Kentucky anyway ... ? (p. 68). Thus the story fits a category of tales about American mountain feuds, such as Harold Bell Wright's popular and sentimental 'The Shepherd of the Hills' (1907), set in the Ozarks, which had been filmed in 1919 (and would be again, in 1928, 1941, and 1963).

But especially important for Hitchcock scholarship are the pre-echoes of moments in the director's films to come. Whether or not Hitch thought of *The Mountain Eagle* at all when he was filming his other 'backwoods' tale, the comedy *The Trouble With Harry* (1956), or even such 'backwater' melodramas as *The Manxman* (1929) and *Under Capricorn* (1949) - in both of which two men vie for possession of the same woman - certainly the ending of *The Mountain Eagle* looks proleptic. That is, it does when you recall the similar ending Hitchcock planned for *Topaz* (1969). There too a pair of long-standing and well-matched rivals square off for a showdown, only to have matters taken out of their hands when a third party fires a shot from a distant grandstand, killing one of them. (See 'MacGuffin' 11, p. 3, and a still from the *Topaz* sequence in Neil Sinyard, 'The Films of Alfred Hitchcock', 1986, p. 136.) Also, the scene in *The Mountain Eagle* may seem to anticipate key moments from elsewhere in the Hitchcock canon: the ambiguous death of Verloc at his wife's hands in *Sabotage* (1936), and the symbolic wounding of Rupert Cadell at the climax of *Rope* (1948). As for the final, 'nominal' handshake, it may again recall *Under Capricorn* (the scene on the wharf).

In turn, these things suggest how Fearogod is himself not exactly a saint. Perhaps it's his recognition of that fact that makes him a recluse in the first place (cf the blind, but astute, Philip Martin, the hermit in *Saboteur*, 1942). Certainly he's happy to take Beatrice into his cabin and father a child by her. On the other hand, in his persecution both by Pettigrew and by the local 'mob', we may sense the torments of aspiring Christ-figures in other Hitchcock films, from *The Lodger* (1926) to *I Confess* (1953).

The abstract of J. Lary Kuhns's paper on *The Mountain Eagle* ends on an optimistic note. He writes: 'when we recall that a rare tinted print of *The Pleasure Garden* [1925] was found in Waco, Texas, as recently as 1992, it is perhaps not unreasonable to hope that *The Mountain Eagle* will also be found. Both films were after all brought to the US at the same time by the American distributor.'

K.M.M.

Footnote. 'The MacGuffin' thanks J. Lary Kuhns for providing us with the abstract of his paper from the recent Hitchcock Conference. As we go to press, he has further permitted us to print the following:

We can add to our present knowledge of the plot [of The Mountain Eagle] two other scenes that Hitchcock himself describes to us. These are found in Hitchcock's memoir about Nita Naldi [who played Beatrice - the memoir, called "Life Among the Stars", is reprinted in Sidney Gottlieb, ed., 'Hitchcock on Hitchcock', 1995, and the details recounted here are on p. 37]. In the first scene, Naldi is cleaning Malcolm Keen's [i.e. Fearogod's] rifle when a face appears at the window and she points the gun [at the interloper]. In the second scene, Naldi has been run out of town, and she turns on the villagers (Hitchcock calls them 'Kentucky farmers') and tells them off according to Hitchcock's direction, which was to 'give them all you've got'.

In the 'Bioscope' review [which accompanied the above-quoted synopsis], there are some characterisations, such as that which describes Pettigrew as the worst-hated man in the district, who imposes his will on the people, and that which describes Fearogod as the most popular man in the district.

Finally, we are told in the 'Bioscope' review that the film has both summer and winter mountain scenery and picturesque timber interiors. As to mountain scenery, Hitchcock himself describes an extreme long-shot of a man in the snow [Gottlieb, p. 189]: 'Once I was shooting a scene in the Tyrol. There was a tiny figure trudging through the snow. Well, the fellow was so far away that no one could run and tell him when to stop, as their footprints would show in the snow.'

OZ-REPORT

Australian film community apprehensive about policy change

With the election of a Liberal (conservative) government in March this year, the Australian film community is feeling somewhat wary about what changes to expect in arts policy, particularly in the area that affects film, media and communications. The 13 years of federal Labour (socialist) government saw the development of a supportive and viable creative environment for a whole range of film practices. Will incoming Prime Minister, John Howard, be vindictive to an arts sector which made it quite clear it didn't want him? And will a pragmatic, cost-cutting Howard government make drastic changes to what is seen by most in the film community to be a film infrastructure that is working pretty well?

With a population of 17 million, Australia could not support a local film production industry without backing of various kinds by the federal government in particular. The past 13 years saw many such government initiatives: the abolition of the tax-based support system for film production that had led to many bad films and much abuse, and the establishment instead of the Film Finance Corporation; prioritising of the role of the National Film and Sound Archive and greatly increased funding (still not enough, however!); increased and more clearly defined levels of local content requirement for television, now including pay television; and Creative Nation, a visionary cultural policy statement.

Previous changes of government, both federal and state, led to quite drastic changes in both film policy and the actual film organisations and structures, not always to positive long-term effects. With the current support mechanisms producing probably the most effective range of film activities yet seen, most in the film community are hoping the changes this time round won't be too severe.

Fox Studio debate still raging

Australian newspaper owner and media boss Rupert Murdoch, who has a 50% stake in Fox Pictures, must be wondering just what he's done that the land of his birth is treating him so badly. Not only have his plans for a global Super League (rugby league football) competition on his world-encircling Pay TV channels been dealt a severe blow, with the Australian courts ruling that Super League can't start here until the year 2000, but his bold plans to open a Fox Studios in Sydney are still encountering much opposition. Debate has been heated about whether the studios will benefit either the local production industry or the city's environment and well-being, with local residents particularly upset that the proposed site for the studios at the Sydney Showgrounds has been handed to Murdoch with much secrecy in the political process and small prospect of the site now reverting to needed inner city parkland. Though the contract is expected to be formally signed soon, allowing Fox to move in at mid-year and to commence business in 1997, there are still enough irate local residents and determined politicians voicing opposition to ensure that it isn't yet a 'done deal'.

A serious concern that has been lost amidst all the discussion has just been addressed by the industry groups representing actors, directors, writers and technicians. They have formally recommended to the state government that Fox agree to make

a contractual commitment to a specified percentage of local production in the studios, and to invest in a guaranteed number of local projects. Actually, Fox have already invested in their first Australian film, albeit an Australian/UK co-production. *Oscar and Lucinda*, from the prize-winning novel by Peter Carey, with the script written by Laura Jones, will be directed by Gillian Armstrong. Production is due to start in July, with a nine-week shoot in Australia and three weeks in London, Devon, and either Oxford or Cambridge. Although most of the cast is Australian, the lead roles are to be played by Ralph Fiennes and an as yet unnamed English actress. The film's production designer, also not yet named, will face one enormous challenge: the construction of an enormous glass church, the objective of the quest at the heart of the story.

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BOOK REVIEWS

Janet Leigh, with Christopher Nickens: '*Psycho*: Behind the Scenes of the Classic Thriller' (Harmony Books: New York, 1995; 198pp)

Reviewed by Charles L.P. Silet

Alfred Hitchcock's *Psycho* has become such an important cultural icon over the past 35 years that frequently it is difficult to see clearly the film through the social clutter. Bates Motel stationery and gag diplomas from the Bates School of Motel Management are for sale in gift shops, *Psycho* wearing paraphernalia is available in movie stores, and the movie - especially the shower scene - has been parodied on TV and in films, most famously by Mel Brooks in his wonderfully funny *High Anxiety* (1977) which spoofs a number of Hitchcock films. The American television soap opera, 'Guiding Light', slyly referred to the film in a recent episode when a male character masquerading as a woman used the name of 'Marion Crane' and when he reassumed his role as a male used the alias 'A. Perkins'.

What is interesting about these references is the assumption that a large segment of the American public have at least a passing familiarity with the names and events associated with the movie. Even those who have never actually seen the film know generally about it, particularly the scene in the shower. Also, if you ask women over a certain age about their experiences seeing the film for the first time when it was initially released, many of them can still vividly recall the place and circumstances and a few still harbour some anxieties about showering even after all these years. *Psycho* retains yet a certain macabre fascination. As Janet Leigh explains in her recent book, written with Christopher Nickens, it is certainly a subject which has dogged her life and career ever since she first appeared as Marion Crane, the movie's ill-starred heroine.

For a variety of reasons actors often become so closely associated with an individual role that in some cases it can control the rest of their lives, affecting the roles they are offered and shaping the viewing public's acceptance of the characters they create on the screen. Janet Leigh and Anthony Perkins experienced such a relationship with the roles they played in Hitchcock's classic film, but they each handled the ordeal in very different ways.

For Perkins the experience became something of a nightmare. Although appearing in the film gave him international prominence, his career, and some say his life, was largely destroyed because he became so closely tied professionally to the character of Norman Bates, the psychotic motel manager. He repeatedly tried to escape the persona of Norman, initially by moving to Europe during the early 60s and appearing in films there, where for a time he had a successful career and often worked with top-rate directors like Anatole Litvak in *Goodbye Again/Aimez-vous Brahms?* (1961), Jules Dassin in *Phaedra* (1962), and Orson Welles in *The Trial* (1962). During this period many of his parts were substantial and challenging; however, when he tried to revive his career in the States, he remained haunted by the ghost of Norman Bates and spent the last few years of his life replaying him in a number of *Psycho* remakes during the 80s. Despite the fact that Perkins had a distinguished career both on the stage and in films, when he died, at an all too early age, in 1992, it was largely for his part in *Psycho* that he was eulogised.

Janet Leigh had a very different experience. Although her performance as Marion Crane will probably remain as her most famous, she was able to get beyond it and managed to fashion a successful career which continues today. However, there are ghosts from *Psycho* in her past as well, and one suspects that writing this book was done, in part at least, to lay to rest her experiences connected with the film. In her 1984 autobiography, 'There Really Was a Hollywood', she devotes a chapter to the making of *Psycho* and her working relationship with Hitchcock, but most of the book is spent tracing the rest of her active life and career, both in and out of the film world.

In the opening note to her new book Ms Leigh remarks that after her autobiography she never intended to write again about *Psycho*, but that the film's high status, and the way it has continued to attract attention, forced itself upon her. In spite of the fact that she has largely ceased to appear in films, her fan mail continues unabated and often the correspondents list *Psycho* as their favourite of her films. Furthermore, she has been repeatedly interviewed about her experiences on the set, and her personal appearances invariably attract fans who want to know more about the movie. For example, when she opened the Hitchcock Pavilion at the Universal Theme Park in Orlando, Florida, she signed photos for hours as people filed out of the Hitchcock exhibit. Then over a literary lunch in New York after the Orlando opening, the group at her table discussed the film's longevity, its effect on the viewing public, and the persistent impact that it has had on the film's participants and their families. Although initially she questioned if she had anything else to add, as she did more research and discovered the complexity, richness, and influence of *Psycho*, she realised that indeed there was more she wanted to write.

Ms Leigh had another compelling reason for doing this book. She wanted to correct some of the mistakes which were circulating in materials written by others who had not participated in the filming itself. The need to set the record straight also explains why she took on Christopher Nickens as a collaborator: he would write the chapters to flesh out the background of the film, and she would supply inside information about the actual experience of making it.

Probably no film in the history of Hollywood has been as fully documented as has *Psycho*. From both an academic and a personal perspective dozens of essays, interviews, and books have appeared on it. Richard Anobile's 'Alfred Hitchcock's *Psycho*' (1974) contains frame-stills from each of the scenes in the movie along with the movie's dialogue; James Naremore's 'Filmguide to *Psycho*' (1973) provides a plot-synopsis, credits, and a detailed analysis of the film's narrative; and Stephen Rebello's 'Alfred Hitchcock and the Making of *Psycho*' (1990) exhaustively traces the origins of the film's script, discusses the history of the production, and follows the actual shooting of the movie.

In addition, over the years dozens of essays and sections in books have appeared, and like William Rothman's chapter on the film in his 'Hitchcock: The Murderous Gaze' (1982) which runs to almost 100 pages, some of them are quite substantial. Many of the principals who worked on the film have been interviewed at length, including not only Ms Leigh and Mr Perkins but also novelist Robert Bloch, who wrote the original story, screenwriter Joseph Stefano, Saul Bass, who designed the titles and the famous shower scene, as well as Bernard Herrmann, the composer of the eerie music that contributed greatly to the overall success of the film. Each of these people has thus at one time or another added to the *Psycho* mythology. Even many of the technical crew were consulted for many of the essays written about the film. Hitchcock himself talked about the movie in the celebrated interviews conducted by the French *auteur*, François Truffaut, which were published in an English edition as 'Hitchcock' (revised edition, 1984). Indeed, so much has already appeared about *Psycho* that it really does make one wonder what more anyone could say about it.

* * *

Janet Leigh began her film career when she was discovered by Norma Shearer, actress and widow of the former Hollywood whiz-kid Irving Thalberg, and signed to a contract with MGM in 1947. After her debut in *The Romance of Rosy Ridge* (1947), she appeared in dozens of studio projects in the late 1940s like *Little Women*, *The Forsyte Saga*, and *Holiday Affair*. In the early 50s she starred in the Anthony Mann western, *The Naked Spur* with James Stewart. She was also paired up with her then-husband, Tony Curtis, in *Houdini*, *Prince Valiant*, and *The Black Shield of Falworth*. But by the mid-50s she reduced her film appearances and began acting in projects which broadened her image and which were directed by some of Hollywood's most celebrated filmmakers such as Josef von Sternberg and Orson Welles, in whose *Touch of Evil* she played a woman menaced in a lonely motel room, a role which she reprised in *Psycho*. By the time she was cast as Marion Crane, Ms Leigh had learned her craft in traditional Hollywood fashion, appearing in film after film and working her way up through the studio ranks. In the process she had become a thoroughly professional actress. It was this experience which helped her to create her performance in Hitchcock's movie and which gave her the skills to cope with the added fame that film heaped upon her.

By her own admission, Ms Leigh approached the shooting of *Psycho* in much the same way she had her previous three dozen movies. She was excited, of course, to be working with Hitchcock, whose reputation by the end of the 1950s was at its all-time high, but she did not assume that the experience would be anything more than just another acting job, albeit with a famous director. Much of her recollection of making the picture reflects her matter-of-fact approach to filmmaking and her professionalism.

'*Psycho*: Behind the Scenes of the Classic Thriller' contains much more observation about the film and its director than does her autobiography, and her new book supplies new material about the shooting of various scenes, particularly the shower scene. In addition, she interviewed several of the other principals. Of particular interest to serious students of the movie,

Ms Leigh shares her thoughts on her creation of the character of Marion, and discusses her working relationship with Hitchcock, often explaining how she developed some detail of her performance in collaboration with him. She also furnishes anecdotal recollections of her work with other cast members. For instance, she recounts how in the opening bedroom scene in the Phoenix hotel room she and Hitchcock coaxed a more passionate reaction from her co-star John Gavin, who played Sam Loomis, her boyfriend in the film. Such insider material is valuable. One could have wished that she had supplied even more of these reminiscences.

Ms Leigh also offers real insight into the post-production events of the film, especially the publicity surrounding its release which helps to explain how the film came to have such an immediate impact on its initial audiences. Unlike other similar show-business stories, hers avoid hindsight observations intimating that those involved in the film knew from the beginning that it would become an instant classic and celebrated in cinema history. Still, she does mention that the release of *Psycho* was unlike any other in her experience.

Some of the film's early reviews were quite negative and attacked Hitchcock's reputation by condemning the movie for its violence and shock-value. However, audience reactions were positive and the box-office was strong, which eventually led some of the reviewers to reconsider their first reactions to the film and prompted the studio executives, who had from the first been sceptical about the project and even withheld financial support, to revise their scepticism as well. Initially, studio support had been so unenthusiastic that Hitchcock had been forced for the first time in his life to make the film with his own money. But, predictably, once *Psycho* proved to be successful, the studio executives were more than happy to cash in on its growing financial returns and were willing to supply additional funds to help with the film's publicity and distribution.

After 35 years some of the memories surrounding the film have become hazy, and it would have not been surprising if Ms Leigh had provided a revisionist account of its making and sought to condemn those who were reluctant to see immediately its importance. But she does not do so. While realising in retrospect that she was privy to the making of one of the most important and famous movies of our time, Ms Leigh carefully recounts the events as she remembers them. So much about *Psycho* has been distorted by the movie's mythology, it is refreshing to read an account as balanced as the one related here.

* * *

In spite of the fact that '*Psycho: Behind the Scenes of the Classic Thriller*' provides an enjoyable read and is frequently insightful, the book does have its weaknesses, which are mostly acts of omission. Although one of the main reasons Ms Leigh had for writing the book in the first place was to correct the errors in the accounts of the film written by others, eventually there is little of that in the final account. She does try to set the record straight about the role Saul Bass played in designing and allegedly shooting the shower scene, by explaining that to her - and some others' - recollection he had little to do with its actual filming, and she tidies up several small errors about other aspects of the scene. Was she ever totally nude in it, how much of the final footage actually is of her and not her body-double, and did appearing in it traumatise her about showers? Her interviews with other members of the crew are informative but after so long a period of time and in view of the fact that so many of these people were interviewed by others writing about *Psycho*, their recollections may be of varying reliability.

The sections written by Mr Nickens are informative and do provide some background for Ms Leigh's text but most of what he says is widely available from other sources, especially in Stephen Rebello's book which is so comprehensive that almost everything else available about the making of the film palls by comparison. However, the reasons for reading Ms Leigh's book reside less with the new information which she provides and more with the charm she brings to it. Finally, the book is simply great fun to read, which is obviously why she wrote it in the first place.

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Cohen, Paula Marantz: '*Alfred Hitchcock: The Legacy of Victorianism*' (The University Press of Kentucky: Lexington, 1995; 198pp, pb).

Reviewed by Leonard J. Leff

In '*Alfred Hitchcock and the British Cinema*' (1986), Tom Ryall calls the director a hybrid, 'a marooned figure, too businesslike and commercial to be an "artist," yet too "artistic" to be fitted comfortably into the British entertainment cinema of the time' (Ryall, p. 183). Like Ryall, like others, Paula Marantz Cohen has sensed the anomalies in the director and his work. Unlike others, she has found an unusual way to explain them.

Cohen links the subjectivity of the Victorian novel to that of the cinema - inevitably a clash, since we associate literature with the female point of view, movies with its suppression. She then shows how the director of such utterly contemporary pictures as *Psycho* and *Notorious* was in fact locked in the 19th century and caught between two strains of Victorianism: 'the feminine legacy of feeling and imagination associated with the domestic novel and the masculine legacy of law and hierarchy - the world of the schoolyard - associated with dominant institutions and values' (3).

Cohen, who engages in close analysis of a dozen or so films, not only visits such familiar sites as *Psycho* and *Sabotage* but goes off trail to explore *Spellbound*, *The Man Who Knew Too Much*, and (the richest section of the book, its turning point and the key that unlocks much of *Vertigo*) *The Wrong Man*. Her readable and intelligent study relies on no one critical or theoretical methodology; instead, she uses feminism, psychoanalysis, and especially family systems to prove (among other things) how the father-daughter relationship functions in Hitchcock as a romantic ideal. Mainly, she succeeds: 'Alfred Hitchcock: The Legacy of Victorianism' offers a new and bracing approach to an old problem.

Now, one caveat. 'Hitchcock's family of origin laid the foundation for his identity,' Cohen says in the introduction. 'Yet, in the context of his career, of more interest than that childhood family was the family he "made": his wife, Alma (née Reville), and his daughter, Patricia' (6). Cohen calls the family 'an evolving system,' and while her comments on the family in general have staying power, her analysis of the Hitchcock ménage per se appears forced. Bruno's murder of one woman and 'assault' by another in *Strangers on a Train*, Cohen states, 'can be said to trace the story of Hitchcock's own journey with respect to his daughter as an autonomous figure tied to him in essential ways' (84). Likewise, the role of the secretary in *Psycho* (Cohen infers) was 'conceived as revenge against Pat for marrying' (75). Since Cohen has little access to the director called 'Hitchcock,' via personal letters or even memoranda he wrote, she must base her assertions chiefly on the films, which, ultimately, are ill constructed to bear the weight of such speculation.

Still, 'Alfred Hitchcock: The Legacy of Victorianism' contributes to the burgeoning scholarship on the director. It not only positions Hitchcock in an unusual way but adds to the cultural history of film.

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(Editor's note. Professor Leff's review was originally published on the World Wide Web. 'The MacGuffin', a non-profit educational publication authorised by Australian Mensa, thanks the author and the original publishers for allowing us to reprint the review here. We'll review Paula Marantz Cohen's book at length in our next issue.)

Dennis Barker interviews Alfred Hitchcock on the set of *Frenzy* in 1971

THERE IS a large area of calm at Pinewood Studios, and at its centre sits Mr Alfred Hitchcock. All heredity, he says: he was lucky enough to have a very placid mother.

He is directing his first picture in Britain for 21 years, a 72-year-old ruddy-cheeked cherub, hands clasped in his director's chair, telling people in that caressing growl to please take their time, gently informing Miss Vivien Merchant that it doesn't matter if her shoulder strap is showing because women's shoulder straps *do* show, pleading that an offending noisy sparrow in the studio rafters should not be shot 'in cold bird's blood'.

The film he is working on is called *Frenzy*. It is about a multiple sex-murderer who strangles a woman with a necktie and then has the body dumped in the Thames under the nose of a Cabinet minister pontificating about the success of a Thames anti-pollution scheme. The counterpoint between personal mode and professional intention is exquisite and essentially Hitchcockian. Mr Hitchcock, in short, is definitely back home again.

There are obtuse people - even today when some intellectuals are, he says, finding half the things in his work that are there and half of them that aren't - who claim he has never left his characteristic artistic home. Mr Hitchcock replies that he is no more typed than novelists are typed. That if he tried to make a musical 'they would be waiting to see which chorus girl got shot first'.

That costume films don't appeal to him because of the lack of realistic detail - 'people in them never go to the lavatory'. That if he made a Western he would dress all the men in bowlers and waxed moustaches, because that is what they actually wore.

Meticulous genius, impish irony

Mr Hitchcock then goes back to doing what he has been doing uniquely for nearly 50 years: creating suspense with a meticulous genius, an impish irony that never quite reveals the darkest of its dark sides, though always hinting that it may do so.

At Pinewood he works from a private caravan on the set. He rests there a lot to ease a back injury after falling against a glass table at Claridges, where he invariably stays while in London. The inside of the caravan is Spartan. A table with one coffee cup (instant coffee). A plain desk bearing two books on Corot and Vermeer (he quotes painters often in making points about visual composition). About 100 sheets of paper on which he can draw the exact positions of actors and furniture in all his shots.

He interviews as he films: with slow deliberation, with formal courtesy, with single-minded concentration, and in his own way. What causes him to make the films he does? Humour, and a 'Jekyll and Hyde thing, with the Hyde side minimal'. Stupidity on the set, from people who should know better, he claims to be about the only thing that will awaken the Mr Hyde. But it was perfectly true what Ingrid Bergman said about him: it was impossible to have a fight with him, he would just disappear. 'I have no temperament. At least, not for clashing. I prefer to enjoy what I do.'

Questions are urbanely answered in the breaks from shooting. Can we first talk about *Frenzy*? Mr Hitchcock folds his hands on the caravan desk, and speaks with a deliberation rapidly overtaken by an almost schoolboyish delight.

'I suppose one of the distinctive sequences in this picture will be a man who has murdered the girl, hidden her in a potato sack and then has the misfortune to have to chase after it because he realises that the victim has a piece of incriminating evidence in her hand. So you find a man struggling with a body where rigor mortis has set in, inside a lorry full of sacks of potatoes and moving along the M1 at night. It is a kind of black comedy. It is rather more than another hazard on the M1.'

He protests that he has no interest in horror for the sake of horror. In his films it's merely 'impressionist' horror: 'like the murder of the girl in the shower in *Psycho*'.

'The property department made up the most perfect torso in pink sponge and it was tubed inside and tanked with blood. The point was that whenever you plunged a knife into it, blood would gush out. But they anticipated me, because I said I didn't need it. I never used it at all. I wasn't going to treat the scene in that manner. That, to me, is the obvious violence. I showed someone stabbing, then I merely showed the reaction to it. You never saw the knife cut the body in the whole scene. Not only that, I made the film in black and white so you wouldn't see blood flowing in the bath tub.

'Showing these things is merely unnecessary because the impression has just as strong an effect on the audience. It was done cinematically. It wasn't done by - what shall we say? - straight photography like you see in these war films with lots of blood flowing over men's bodies and all that. It is unimaginative to me. It is too easy.'

In the past, Mr Hitchcock has alternated between experimenting (costume drama in *Under Capricorn*, filming almost on a pin's head in *Lifeboat*, the ten-minute take in *Rope*, the enormously complex technical tricks of *The Birds*) and recharging his batteries by playing safe (*Dial M For Murder* and the like).

'That is very true. To shoot a film like *Dial M for Murder* one could almost say: "This one is so easy, I could phone that one in, I don't really have to go to the studio to do that."

Delayed critical reaction

Does he these days lead a generally easy life, back in California? 'Home and studio, that's it.' And reading? 'I get up always about 7 am, go to bed at 9. Always go to bed at 9, even here.' Doesn't this damage his social life? 'Don't have any.' Surely he must have some, at least when he isn't shooting? 'No, not at all. Don't care much about it. Everyone comes in and has drinks, and then they go away and say what a lousy party. Some people love parties. I don't see much in 'em. As far as I am concerned, you get buttonholed by one individual in the corner of the room and you can't get away, that is my experience of parties. I'd rather be at home, reading a book.'

Critics? He doesn't resent them. In general, he finds some critics don't see what he is getting at immediately. 'I think the most strange thing is that there is a tremendously delayed critical reaction with my films. That is the one thing I don't understand: why they don't see it the first time. It takes a year and they look at it again and they apparently see a different

film. It has been noticed on many occasions that the film is dismissed at first showing and then a year later it is a classic. *Psycho* is an example. And *To Catch a Thief*. I don't remember *Rebecca* was acclaimed in the beginning, though it did win the Academy Award for the best picture of the year.'

Face to face with journalists, Mr Hitchcock is as deft as any politician at saying what he wants to say whatever the question, and doing it with tremendous civility.

He dislikes being manoeuvred into a moral position: he will denounce blood sports and then in the next breath admit to 'frustration' because deer that ruin his grape orchard can be shot during only one month of the year. He is morally neutral. Shakespeare as opposed to Shaw, Trollope as opposed to Dickens. He says quite passionately that 'hating people is ridiculous', and immediately adds: 'Unprofitable.'

Is he conscious that he grabs avidly at every question about technique, and looks unhappy, almost startled, when required to give any sort of moral judgment on something that 12 good-men-and-true might possibly regard as a moral judgment? Uneasily, he says he is not qualified to give moral judgments, any more than a lot of people who do give them are, and he quotes Sam Goldwyn: 'Messages are for Western Union.'

But as the day's shooting draws to a close he admits to supposing all his films have a moral judgment - they show the triumph of good over evil. Mr Hitchcock believes in good and evil. It is perhaps a temporarily unfashionable idea: but a Jesuitical education dies hard, even in Hollywood. Even in the two-tone Rolls-Royce which sweeps out of Pinewood about 60 seconds after the day's final shot. Mr Hitchcock has finished all his effective business for the day. Mr Hitchcock has evaporated.

BLOOPERS

The director of *La Naissance de l'amour/The Birth of Love* - which was nominated by Adrian Martin in 'MacGuffin' 18 as the best film he saw in 1995 - is of course Philippe Garrel. The film was made in 1993.

We also managed to omit last time an addendum by Tina Kaufman to her 'best of 1995' list, in which she named her two 'most underrated' films of the year: '*The Colour of Night* (d. Richard Rush), a compelling and wonderfully overwrought melodrama; and the beauty and delicacy of performance by both Marlon Brando and Johnny Depp in *Don Juan de Marco* (d. Jeremy Leven).'

And Evan Williams has written to say that he 'unaccountably omitted' from his 'best of 1995' list Emir Kusturica's *Underground*, which he would place second, after André Téchiné's *Les Roseaux Sauvages/Wild Reeds*. Note that this makes Kusturica's film another to be nominated as 'best' by three out of four of our critics. (The other thrice-nominated films were *Les Roseaux Sauvages*, Boaz Yakim's *Fresh*, Nano Moretti's *Caro Diario/Dear Diary*, and Tim Burton's *Ed Wood*. No film was nominated by all four critics.)

* * *

Next, some fairly straightforward (I think) errors. In the article last time on *The Manxman*, the footnote 28 on page 23 gave an incorrect page number of Steven C. Smith's book, 'A Heart at Fire's Centre'. Bernard Herrmann's scornful remark about Hitchcock's taste in film-scoring may be found on page 362 of Smith's book.

In 'MacGuffin' 16, at the top of page 7, we wrongly said that the Margaret Herrick Library is part of the American Film Institute. It is of course part of the Academy of Motion Picture Arts and Sciences.

Also in 'MacGuffin' 16, my article on *Foreign Correspondent* consistently misspelt the name of star Joel McCrea. (According to J. Lary Kuhns, who has an eagle-eye for these things, a recent issue of 'Films In Review' consistently made the same error!)

In 'MacGuffin' 15, in my article on *Spellbound*, I made several references (notably on pp. 17-18) to how the film implies our separation from knowledge of the absolute, the noumenal (which the philosopher Schopenhauer equates with 'Will'). However, on page 20, I proceeded to introduce without explanation the term 'the numinous' - which was careless of me. True, the two things - the noumenal and the numinous - are related in the context I was writing about. After all, on page 17, I said: 'I fancy that the poets [e.g. Vaughan and Wordsworth] who wrote of our separation from "God" were really

describing what Kant and Schopenhauer, roughly their contemporaries, identified more rigorously as our separation from the “noumenal”. But I should still have acknowledged the customary distinction in meaning between the two words. Here it is. According to the dictionary: *noumenal* means ‘pertaining to the noumenon, an unknown and unknowable substance or thing as it is in itself’. And *numinous* means ‘pertaining to a divinity; suffused with feeling of a divinity’.

In ‘MacGuffin’ 13, on page 4, Tom Ryan referred to Joe Queenan’s newly-published book, ‘If You’re Talking To Me Your Career Must Be In Trouble’, in which Queenan claims that at the end of *Vertigo*, Scottie’s anguished outburst against Judy/Madeleine is Hitchcock’s displaced anger at Grace Kelly’s desertion of him for Prince Rainier. Tom Ryan’s comment on this (‘definitely not scholarship’) seems borne out by the interview with Hitchcock printed in Charles Thomas Samuels, ‘Encountering Directors’ (1972). There, on page 245, Samuels asks Hitchcock whether *Vertigo* does in fact refer to Hitchcock himself (‘You change Kim Novak into Grace Kelly, just as Jimmy Stewart changes her from one girl to another’). Hitchcock’s reply: ‘No, there’s nothing in that.’ So the blooper in this case looks definitely to be Queenan’s, and he in turn looks to some of us, I must say, a rather unpleasant piece of work ...

* * *

Finally, two points about my article on *Torn Curtain* in ‘MacGuffin’ 8. On page 15, after saying that ‘movies are [virtually] all Representation and little or no Will’, I contrived to write this near-gibberish: ‘And Gromek, like Manny [in *The Wrong Man*], neglects to leaven the former with a touch of the latter. (Intuition? Insight? Compassion?)’ I’d had in mind my reference on the previous page to Dr Oliver Sacks (‘Awakenings’) and how Sacks ‘was paraphrasing Schopenhauer when he said that to speak in terms of either concept [i.e. Representation or Will] alone is to lay oneself open to a destructive duality, to the impossibility of building a meaningful world’. I’d added that this idea of Sacks ‘amounts to an exhortation to be both subjective and objective at the same time’ - which for most of us is well-nigh impossible. So *that* capacity is what Gromek lacks, as opposed, perhaps, to an artist like Hitchcock. Gromek is literally a pushy fellow, but he’s without real power or insight. Whereas, Hitchcock was in a position to embrace a large, if fairly pessimistic, vision, and convey to us such things as a need for compassion as part of that vision. My 12-page analysis of *Torn Curtain* tried to show all of this. Actually, I think it’s one of my better analyses (no matter that the film itself isn’t fully successful artistically)!

In that same article, I noted how the film often seems to make reference to things of Greek origin (e.g. certain mathematical symbols, philosophical ideas, forms of architecture). I now think that the very titles-sequence may take its inspiration from a ‘Grecian’ motif. Here’s how I originally described the sequence (p. 12):

Torn Curtain begins as follows. The screen swirls with grey mist. Electronic rumblings are heard. Out of the mist emerges a spurt of flame. The screen [in effect] divides, so that the flame burns sun-like on the left and, on the right, a succession of faces is seen through the mist. The main-titles music starts up - a lurching yet urgent theme of horns and xylophones. The flame and the faces fade. The grey mist still swirls. The view dissolves - and the music segues - to the start of the film proper. We see a grey ship proceeding through a grey and misty Norwegian fiord ...

Part of my interpretation of this was that the film ‘starts by showing the birth of a universe, then proceeds to represent what both Buddhism and Hinduism (and some early Greek faiths) call the “sorrowful weary wheel” of time’. (For a full explanation, see pages 12-13 of my article.)

I’d now exegete the titles-sequence by referring specifically to the Greek astronomer and philosopher Anaximander (c.611-c.547 BC), who is said to have made the first attempt to offer a detailed explanation of all aspects of nature. Cf, say, the reference in *The Birds* to archaeopteryx, probably the earliest known form of primitive bird, and the reference to the sequoias in *Vertigo*, where these are called (wrongly!) ‘the oldest living things’. Anaximander believed that the universe originated from something boundless and indefinite, which had always existed, and which he called *apeiron*; and that this *apeiron*, by its constant motion, separated opposites out from itself (e.g. hot and cold, moist and dry). In turn, these opposites interact by encroaching on one another and thus repay one another’s ‘injustice’. The result is a plurality of worlds that successively decay and return to the indefinite - as *Torn Curtain* returns to greyness at its close. (In fact, my analysis of *Torn Curtain* showed that the film is built on just such a play, or conflict, of opposites as I’ve here described, so that the film overall exactly matches Anaximander’s cosmology.)

Incidentally, Anaximander’s notion of *apeiron* (‘indefinite’) and its processes prefigured the later conception of the indestructibility of matter. So it could also be said to have prefigured Schopenhauer’s concepts of Will and Representation (which my analysis again showed to match the film closely).

Melody and Murder: Some Reflections on Music in Hitchcock's Films

ONE OF the first things to attract me to Hitchcock's films was their use of music. Years ago, long before I began writing regular film reviews in 'The Sydney Morning Herald' and 'The Australian', I conducted a small experiment. A friend had acquired an old 9.5mm print of *Blackmail*, which Hitchcock shot in a silent version in 1929, later adding a soundtrack. My friend and I decided to do the same: add a soundtrack of our own using a magnetic stripe bonded to the edge of the film. Magnetic striping - I remind younger 'MacGuffin' readers - was a common practice among home-movie buffs in the pre-video era, and excellent results could be achieved.

Our mix had the usual effects - traffic sounds, clinking crockery in the restaurant scene, appropriate screams - but we wanted something cold and evocative for the musical interludes. I suggested the Fourth Symphony of Sibelius, long stretches of which we dubbed over Alice's visit to Crewe's studio and the events leading up to the stabbing. It was a wildly pretentious and unsuitable choice, but something about the stark grandeur and desolation of the sound had struck a chord with me. Years later I read Philip Sametz's description of Sibelius's Fourth - 'that terrifying depiction of the concept of zero' - a reference to the high-register string passages in the first movement, which convey an unearthly loneliness. I was even more gratified to discover Donald Spoto's comment in 'The Art of Alfred Hitchcock: Fifty Years of His Films' (1992), that Bernard Herrmann's famous music for *Psycho* - scored entirely for violins and cellos and aptly described by Herrmann himself as black-and-white music - was in the direct tradition of - guess what? - 'Sibelius's Fourth Symphony and much of Mahler'!

I was glad to think that I had anticipated Herrmann, or at any rate Spoto, by a few years, though the comparison with Mahler was difficult to accept. The extreme economy and concentration of Sibelius's music puts him in a different world from Mahler, perhaps the most long-winded of composers with the exception of Wagner or his disciple Anton Bruckner. One could imagine that Hitch, among the most crisp and economical of filmmakers, would have had little time for any of them (though I've heard that he and Mrs Hitchcock enjoyed Wagner). But Sibelius I think he would have loved.

Spoto's comparison with Mahler reminded me of the reference to Wagner's music in *Murder!*, which Hitch made a year after *Blackmail*, in 1930. Sound-recording techniques were by now more sophisticated, but still too primitive to allow the post-dubbing of Herbert Marshall's interior monologue over a pre-recorded musical background. Hitch's solution was to have an orchestra play the overture from 'Tristan and Isolde' on the set - and record the music while the cameras filmed Marshall shaving before a mirror, at the same time picking up a pre-recorded playback of his voice. It was one of Hitchcock's first experiments with the use of sound and the adaptation of music for his films. Curiously enough, there were further echoes of the Tristan and Isolde legend years later in *Vertigo* (1958). According to the legend, when Isolde forsakes Tristan to marry the King, the heartbroken Tristan marries another woman called Isolde to keep alive the memory of his former love, but eventually dies of a broken heart. A link between love and death is, of course, a theme of *Vertigo*; but unlike Tristan, Scottie does not die at the end, though we are left to speculate on whether he will leap from the bell-tower to follow Madeleine, whom he has twice seen die (as he believes) in the same fashion. According to Spoto, Herrmann's 'lush, symphonic score' more than once recalls the Liebestod from 'Tristan and Isolde'.

While agreeing with Spoto's high opinion of the score, I have reservations again about his musical judgement. I can see frankly no resemblance at all between the *Vertigo* score and 'Tristan and Isolde'. Herrmann's scores were the very opposite of 'lush and symphonic'. They had a driving, often jarring energy, and even when the strings predominated the effect was rarely 'lush' in the Max Steiner or Franz Waxman manner. This is true also of lesser Hitchcock composers. To take one example, the first full exposition of Lyn Murray's theme music in *To Catch a Thief* (1955) occurs when Cary Grant makes his getaway from the hotel at Monte Carlo in his car, pursued by the police. The music is a jaunty tune using piccolos and flutes. The best Hitchcock composers - Tiomkin and, of course, Herrmann - had a clear understanding of the playfulness of Hitch's films, even when the subject was darkest.

When my friend and I striped our track onto *Blackmail* years ago our equipment was even more rudimentary than that available to Hitch in the 1920s. There was no way we could superimpose Crewe's piano playing onto our Sibelius! Crewe describes his piano tune as 'a song about you, my dear' - it is a sinister line - and it is heard while Alice is undressing behind the screen. Later, before he attempts to rape Alice, Crewe plays the piano again. What struck me at the time was Hitch's fondness for musical 'events' and details, even in a film designed for the silent screen. And when we look back on his silent films we find in all of them - with the possible exception of *The Manxman* (1929) - some musical business or other. Hitch loved places and occasions where music was played - ballrooms, fairgrounds, weddings, churches, music halls, concert halls. In *The Pleasure Garden* (1925), the first film he directed, the title shot shows a jazz singer beside the credits, followed by a scene of a high-kicking chorus line in a music hall. It is as if the director were signalling one of his recurring preoccupations from the first moment of his career. Later in *The Pleasure Garden* a jazz band - consisting, it seems, of banjos and saxophones - plays while a couple dance. This being a silent film we are spared the sound of this bizarre

combination, but the absence of sound was no deterrent to Hitch's musical ambitions. In *The Lodger* (1926) the eponymous hero and his sister are seen dancing in flashback at a ball; there is more music and dancing in the three silent films Hitchcock directed in 1927 - *Downhill*, *Easy Virtue*, and *The Ring* (the latter featuring a pianist's fingers in distorted close-up). Dancing, musicians and glee-singers turn up again in *The Farmer's Wife* and *Champagne* (both made in 1928). After his second sound film, *Juno and the Paycock* (1929), in which Juno and Mary sing together, Hitch directed the linking sequences for the first British musical revue, *Elstree Calling* (1930). He was later to dismiss the latter enterprise as of no importance, and one can agree with him, but it shows that music was never far from the director's interests.

Evidently Hitchcock had no serious musical training (so that he once complained that he had to allow his composers more latitude than he would have liked), but it is striking how important music seems to be in his films. The selection of music and the cues for musical entries were matters Hitch took very seriously. These days the more ambitious Hollywood soundtracks tend to be mixed from rock ballads and pop music sources with less attention given to the big commissioned score; marketing soundtrack albums is part of every producer's business. Hitch lived in the days when the commissioned film composer flourished in Hollywood, and he treated his composers with considerable respect. There's a clue to his musical leanings in a remark he made to François Truffaut: 'At times I have the feeling I'm an orchestra conductor, a trumpet sound corresponding to a close-up and a distant-shot suggesting an entire orchestra performing a muted accompaniment.' Was Hitch, then, a composer *manqué*? The film scholar Royal S. Brown has identified in the film scores such things as a characteristic 'Hitchcock chord', the frequent use of persistent downward movements, short phrases for themes, and the elimination of melody. Certainly Hitch was about as precise in his musical directions as he was in all other aspects of production - editing, camerawork, production design - and in the meticulous preparation for each shot, which he plotted on storyboards before shooting began.

But the films reveal much more than a technical mastery of music as an accompaniment to the image. Of course, in this respect Hitchcock was scarcely superior to many other directors - Lang, Capra, Renoir, Ford - and perhaps inferior to a director like Kubrick. What distinguished Hitchcock was a fascination with musicians as characters, with music as a plot device, with musical scenes, references and set-pieces. Only one sound film was entirely without a musical score (*The Birds*) - though this fact alone was a kind of musical statement in itself - and one (*Lifeboat*) had music only for the opening and closing moments. Elizabeth Weis, in her book 'The Silent Scream: Alfred Hitchcock's Sound Track' (1982), sees music in Hitchcock as an indicator of class, with characters who are amateur and professional musicians, and songs and lyrics used in many films to reveal guilt and innocence. Take two songs in consecutive films. In *The Birds* (1963), the children are heard chanting a nursery song as the birds gather outside the school; in *Marnie* (1964), the children outside Mrs Edgar's house at the end are heard chanting another song ('Mother, mother, I am ill, / Send for the doctor over the hill ...'). In both cases the words convey innocence and vulnerability, and in the latter film actually signal Marnie's mental condition.

Before writing this piece I jotted down every example I could remember of a key musical scene or plot twist in a Hitchcock film: the song with its coded message in *The Lady Vanishes* (1938), the song that reunites Doris Day and her kidnapped son in *The Man Who Knew Too Much* (1955), the 'Merry Widow Waltz' that points at Uncle Charlie's crimes in *Shadow of a Doubt* (1943), the Cole Porter song ('The Laziest Gal in Town') that hints at Marlene Dietrich's base motives in *Stage Fright* (1950), even Lila's discovery of the old 78 rpm record of the Eroica Symphony in Mrs Bates's bedroom. It seems Hitch's use of music became more sparing and sophisticated as his work matured. Middle-period films like *Rebecca* (1940) overdid the music at times, and Miklos Rozsa's score for *Spellbound* (1945), although it won an Oscar (and, in Spoto's words, established the theremin as 'Hollywood's official instrument to suggest psychosis'), was overripe and intrusive. By the time he made *Notorious* (1946) Hitch was mature enough to break with Hollywood convention and avoid all music during Cary Grant's first passionate kiss with Ingrid Bergman, and again in the final scenes. Yet *Notorious* is especially rich in musical references. 'There's nothing like a love song to give you a good laugh,' says Bergman during her late-night drunken reverie; South American rhythms accompany our first glimpse of Rio; and Schumann is heard on a piano at Sebastian's party during the entrance of his mother (Leopoldine Konstantin). Evocative piano music occurs often in the films, suggesting not so much romantic attachment as a pang of yearning or nostalgia. The effect, of course, is contrasted with livelier rhythms in the suspense scenes; but ponderous and sombre music was rarely to Hitch's taste. At the climactic party scene in *Notorious* Ingrid Bergman asks for 'Brazilian music' as a cover to get to the cellar: 'They've been playing waltzes all evening.'

A comparatively minor work like *The Paradine Case* (1947) benefits greatly from the judicious use of music. Again we see music *played* in the film, not just heard in the background. The daughter of the Charles Coburn character picks out a tune on a piano at a dinner party given by the judge (Charles Laughton); the music here has a particular resonance because the daughter is the first character in the film to guess the truth and voice her suspicion about Mrs Paradine. Later we hear a piano when Gregory Peck inspects the country house where Mrs Paradine has lived with her lover; the music sheets are actually seen on the piano, and we are shown a close-up of them (just as we are allowed to examine the score before the famous cymbal-clash in *The Man Who Knew Too Much*). The piece itself is labelled 'Appassionata', opus 49 by 'Francesco

Ceruomo'. No musical reference I have consulted in my considerable library mentions a composer of that name, and the thought has occurred to me that this may have been a Hitchcock prank. Was Ceruomo a minor Hollywood composer (though even minor ones usually get a mention in Grove), or perhaps a pseudonym of Franz Waxman? Can any 'MacGuffin' reader enlighten me?¹ The sharp, disembodied sound of a woman's mocking laughter - presumably the housekeeper's, or perhaps an imagined or ghostly echo of Mrs Paradine herself - which we hear while Gregory Peck is examining the piano, tends to reinforce my suspicion that Hitch was pulling our leg.

Two other films tell us much about Hitch's attitude to music. In a way they are a mirror-image of each other. Both have musicians in key roles, and in both the police suspect the wrong man. In *The Wrong Man* (1957) the musician hero is the victim of mistaken identity and a botched police investigation; in *Young and Innocent* (1937) the musician turns out to be the criminal, and the 'wrong man' the hero. In *The Wrong Man* the chief musical interest derives from Manny Balestrero's work as a musician at the Stork Club. His scenes at the club, where he plays doggedly throughout his ordeal, recur regularly in the film, preparing us for the greater power and subtlety of Herrmann's music, which is used sparingly and to great effect in moments of intense emotion. The famous superimposition of Manny's face over that of the real hold-up man is accompanied by some of Herrmann's most delicate string and woodwind effects - a slow, tremulous figure which gives way to natural street sounds when the two faces coincide. In *Young and Innocent* the scenes at the Grand Hotel are even more memorably staged. The sequence is among the most brilliantly executed in all Hitchcock's films: as the camera tracks across the ballroom, the revelation of the drummer's twitching face is accompanied by the progressive disintegration of the music itself. The rhythm breaks down beneath the frowns of the bandleader, the drummer moves to the xylophone, and later crashes the drums and cymbals indiscriminately. It is a musical and aural representation of the chaos to be found beneath the surface of normal life, the theme of so many Hitchcock films.

Far from being a source of consolation or tenderness, let alone inspiration, the best music in Hitchcock often signals helplessness or despair. This is a personal judgement, of course, but let me give some examples. Certainly the best-known episodes in Bernard Herrmann's scores accompany moments of crisis, panic or violence. The brilliant climax at the Albert Hall in *The Man Who Knew Too Much* turns on a complete performance of the 'Storm-Cloud Cantata', a choral piece by Arthur Benjamin and D.B. Wyndham-Lewis, during which the clash of cymbals is meant to mask the noise of the assassin's gun. Here the music serves as the instrument of death itself; as Hitch once said, the percussionist doesn't know he's a murderer! Likewise, it is the fairground music in *Strangers on a Train* (1951) that accompanies Bruno's strangling of Miriam; and much of the soundtrack of *Rear Window* (1954), a miraculous mix of piano-playing, snatches of song and fragments of radio music, is an insistent and unsettling accompaniment to the human drama witnessed by James Stewart from his apartment. The *sadness* in Hitchcock is a quality not often remarked upon, and music has much to do with it. The endings of *Sabotage* (1936) and *I Confess* (1952) are among the saddest ever devised; likewise Manny's desolating line to his alter ego: 'Do you realise what you've done to my wife?' For me the final images of the deranged and broken Norman Bates are even more wounding than *Psycho*'s celebrated episodes of violence.

The most tragic of all Hitchcock's films is *Vertigo*, and nowhere is Hitchcock's perverse and oddly pessimistic use of music more apparent. The score is one of the composer's best. Dr Graham Bruce, who kindly lent me his excellent book on Herrmann's film scores² when I was writing this article, has pointed out that the music 'plays a large part in the establishment and reinforcement of the structural unity of the film, deriving the whole of its material from the first three major cues, and weaving the variants and developments into a complex web of structural associations.' But the scene that haunts music-lovers is the one in which Midge plays her Mozart record to Scottie in the hospital, hoping that it will cure his melancholia. While the music is heard - it is the second movement of Symphony No. 34, K.338 - Scottie remains withdrawn, catatonic, unresponding. And as she leaves the hospital Midge says to a doctor: 'I don't think Mozart is going to help at all.'

Poor Scottie, poor Mozart!

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Notes

1. Editor's note. In fact, one already has! I put Evan's inquiry up on the 'MacGuffin' Web Page, and was soon contacted by Kathie Coblentz, Assistant Project Director of the 'Hollywood Film Masters' multimedia project. Kathie's email message reads: 'I said to myself: I bet I can provide some enlightenment here. "Cera" is Italian for "wax" and "uomo" is Italian for "man". Ergo, Cer-uomo, Wax-man. ("Francesco" is of course the Italian equivalent of "Franz".) Bravo, Kathie!

2. Bruce, Graham. 'Bernard Herrmann: Film Music and Narrative' (1985).

Coming Attractions

Analysis of *The Wrong Man* (revised version of article published in 'MacGuffin' 6); "What's so troubling about *Harry*?"; the sources of *Rear Window*; book reviews (incl. of 'Hitchcock on Hitchcock' and long review of 'Alfred Hitchcock: The Legacy of Victorianism'). Plus the usual features, incl. 'Letters'. Extra items always wanted.

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Recent 'MacGuffins' have featured Philip Kemp on "Hitching Posts" (re Hitchcock's influence) plus an analysis of *The Manxman* (number 18); *Vertigo* (17); *Foreign Correspondent* (16); *Spellbound* (15); Thomas Elsaesser on "The Dandy in Hitchcock" (14); *Young and Innocent* (13); *The Paradine Case* (12); *Vertigo* (11); *Notorious* (10); *The Lady Vanishes* (9); and *Torn Curtain* (8). These are the issues most recommended.

ODD SPOT: CASINO UNPOPULAR WITH CINEMA BOSS

This item isn't about a film by Martin Scorsese. Nor about the head of Warner Brothers. Rather, the casino in question is a government-run one that opened recently in Melbourne, Australia, and the cinema boss is the owner of a nearby Chinese cinema forced to close as a result.

According to Mr Raymond Yu, the famous Capitol cinema, which his firm acquired in 1989, suffered hugely when the casino started up in 1994. 'They [Chinese film patrons] spend their last \$10 at the casino instead of going to the cinema or to restaurants', Mr Yu said.

His business had also been affected by the drop in quality of films from Hong Kong caused by the uncertainty over China's impending takeover there. To aggravate matters, the cost of the films had risen markedly.

Footnote. The Capitol, designed by noted architect Walter Burley Griffin (an associate of Frank Lloyd Wright) was completed in 1928. It has lately re-opened, under new management, showing mainstream films only. But there are no plans to screen Scorsese's *Casino*.

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The Doctor that turns out to be the villain,
and later commits suicide in 105 across ?



Number of films in 82 down ?

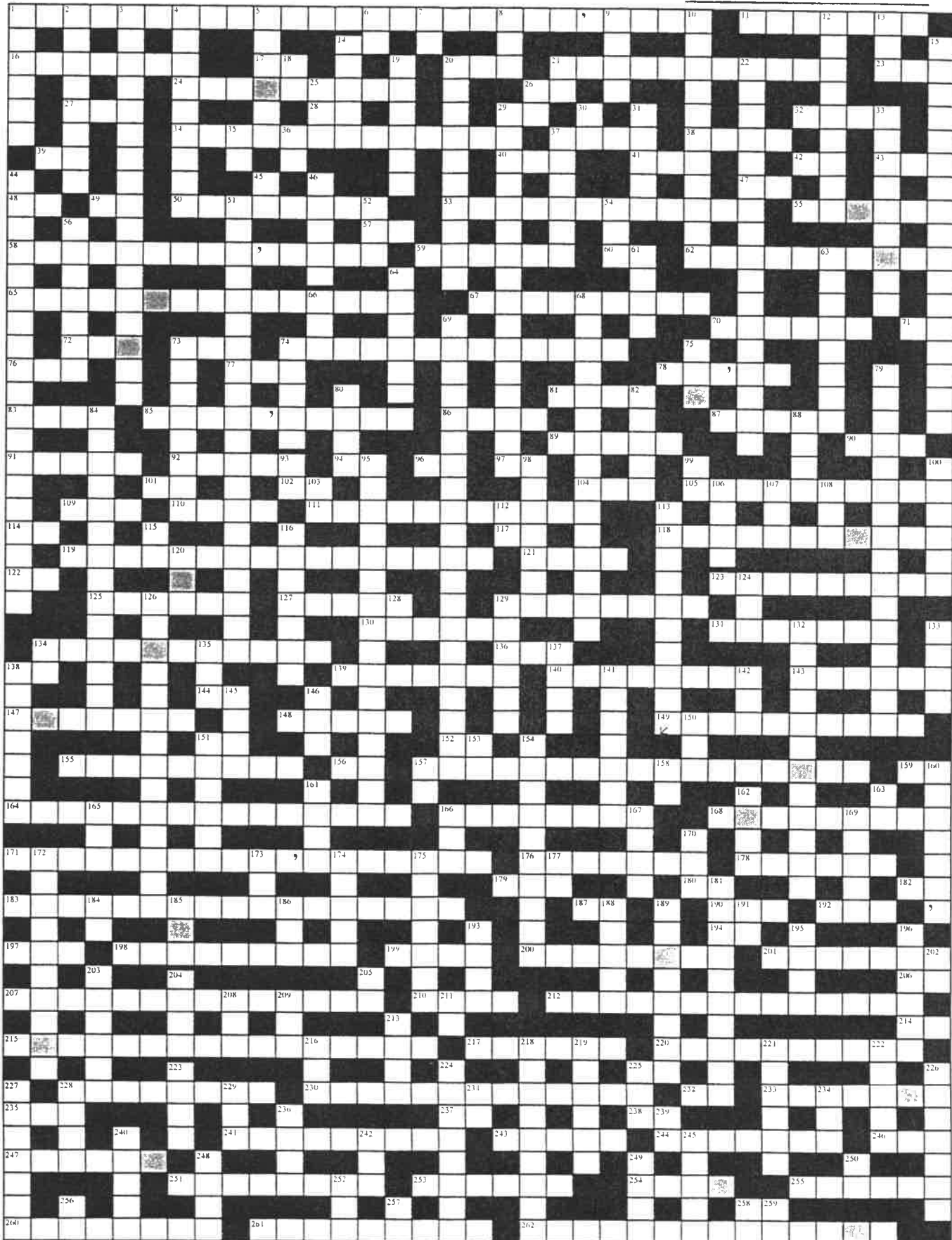
Number of films in 225 down ?

H I P
I M A D E B Y
T T
C R O S S W O R D
H I
W I K S T R Ö M

What American city does the Stranger in the
Empire State Hotel in 105 across come from ?



Name:



The number gives what square the word starts in, the letter says if it is: m=Movie title, t=TV title, n=Novel or play, f=First name, s=Surname, i=Initials or o=Other.
 The two questions at the top have their solutions in the grey squares in the crossword in random order, the left solution in the squares to the left, the other to the right.

Clues Across

Clues Down

- | | |
|---|--|
| <p>1 t Audrey Meadows as Mrs. Bixby in a story by Roald Dahl (3.5,3,3.8,4)</p> <p>11 m Hitch walks by outside a shipbuilding Co holding a flashlight 10 minutes into this film beginning with police chase on San Francisco roof tops (7)</p> <p>14 i Mr. Hornblower in 10 down, parts in three more films by Hitch (1.1)</p> <p>16 m Girl marries British nobleman but lives in the shadow of his late wife (7)</p> <p>17 i The Cuban leader that was played by John Vernon in 91 across (1.1)</p> <p>20 f This Actress had a big role in King Kong but a small one in 132 down (3)</p> <p>21 m This silent film was based on a novel by Oliver Sandys (3.8) see 37 down</p> <p>23 o 218 down last line "Alex, will ... come in please. I wish to talk to ..." (3)</p> <p>24 m Silent film about spoilt rich girl's life of luxury on her father's profits (9)</p> <p>26 i Actor in 3 films + 3 TV shows, namesake made music for 20 down (1.1)</p> <p>27 f The detective ... Spencer that stakes out Verloc's Cinema in 2 down (3)</p> <p>28 i Musical Score for 207 across with Louis Levy as Musical Director (1.1)</p> <p>29 i The Actress who plays Stella that bothers Jeff in 172 down (1.1)</p> <p>32 f The Composer that Hitch visits to wind up his clock in 172 down (4)</p> <p>34 m Comedy of marriage found not legal. Story by Norman Krasna (2.3.3.5)</p> <p>37 s This Robert played Leslie Hennessy who tailed Haines in 22 down (4)</p> <p>38 f Name of Prince which dancer gets involved with in Hitch's first film (4)</p> <p>39 i Together with James Stewart, this Actor had the most leading roles (1.1)</p> <p>40 f The first firstname of the Actress who plays the agent in 215 across (3)</p> <p>41 f Mr Keane's wife Gay Keane was played by this Todd in 53 across (3)</p> <p>42 i Handled tennisrackets in 22 down and a piece of rope in 110 across (1.1)</p> <p>43 f Carole Lombard's firstname as Miss Krausheimer in 34 across (3)</p> <p>47 i As Margot Wendice this Actress did her first of three films by Hitch (1.1)</p> <p>48 i Made the music for 129 down together with Ron Goodwin (1.1)</p> <p>49 i Got an Academy Award Nomination as Mrs. Danvers in 16 across (1.1)</p> <p>50 m Hitch is seen in newspaper ad for Reduco Obesity Slayer in this film (8)</p> <p>53 m Beautiful woman of dubious past on trial for murder in "The" (8.4)</p> <p>55 m Patricia's first appearance in a film by her father (6) starts in 31 down</p> <p>57 i Two leading silent roles in one year, as Roddy Berwick in 224 down (1.1)</p> <p>58 m Sweetland are looking for a bride, secretly loved by housekeeper (3.7.4)</p> <p>59 t This story about a snake is introduced by Hitch with pickpocket alarm (6)</p> <p>60 i The Actor who plays the "real" Lester Townsend in 215 across (1.1)</p> <p>62 m Laurita suffers as the wife of an alcoholic and the lover of a suicide (4.6)</p> <p>65 t Sam is stopped by Trooper with wife's corpse in the trunk (3.4.4.2.2)</p> <p>67 t Film in which the police devour the murder weapon (4.2.3) see 33 down</p> <p>70 s The Accused Diana Baring in 1 down was played by this Norah (6)</p> <p>71 i This Actor played the annoying Robert Marvin in 118 across (1.1)</p> <p>72 o Line in 215 across "Here's the cabinet where they keep the liquor. Scotch, ..., Vodka" Reply from mother: "and Bourbon. I remember when it used to come in bottles" (3)</p> <p>73 o In first version of 69 down Bob & Clive finds the tabernacle of the ... (3)</p> <p>74 m Grace is driving the same road on which she died 27 years later (2.5.1.5)</p> <p>76 f The writer Isobel Sedbusk in 168 across was played by this Auriol (3)</p> <p>77 o The only thing Marion Crane bought for the forty thousand dollars (3)</p> <p>78 t Rick comes visiting his sister in "(...) Dead" (5) starts in 81 across</p> <p>81 t Rick's sister's son finds something in Rick's suitcase (4) see 78 across</p> <p>83 s In 125 across Mrs. Taylor gets a job at Rutland & Co for boss Sam (4)</p> <p>85 t One hour TV film about a watchmaker, produced for Suspicion (4.1.5)</p> <p>86 f Because of language problems Joan Barry dubbed this Actress (4)</p> <p>87 m This film about quiet Bodega Bay contained 1360 shots, "The" (5)</p> <p>89 s Madame Blanche's surname as phony psychic in 20 down (5)</p> <p>90 o TV film 56 down was filmed second but what number in broadcast (3)</p> <p>91 m French agent works with American to dig out info on Russia's involvement in Cuba (5)</p> <p>92 s The Actor who plays two resembling characters in 157 across (5)</p> <p>94 i Composer and Conductor for 262 across, 22 down and two more (1.1)</p> <p>96 i Academy Award Nominations for scores to 16 across & 168 across (1.1)</p> <p>97 i The alias for reporter John Jones played by Joel McCrea in 51 down (1.1)</p> <p>101 i Wrote the best-selling novel that 91 across was based on (1.1)</p> <p>102 i Production Company for 154 down, based on novel by du Maurier (1.1)</p> <p>104 o Line from Thornhill to Vandamm in 215 across - "I didn't realize you were an ... collector, I thought you just collected corpses" (3)</p> <p>105 m Line from Alex Brulov in this film about guilt complexes - "The mind of a woman in love is operating on the lowest level of the intellect" (10)</p> <p>109 f Lucy Prentiss plays the Mom in the Chester family in 81 across (3)</p> <p>110 m Hitch wanted to do this film in one shot, also Hitch first colour film (4)</p> <p>111 m True story about Manny Balestrero, bass player at the Stork Club (3.5.3)</p> <p>114 i Wrote Storm Cloud Cantata for the first version of 69 down (1.1)</p> <p>117 i As Mary Yellen in 154 down, this young Actress did her first film (1.1)</p> <p>118 m Two agents pose as married on assignment in Switzerland to kill spy (6.5)</p> <p>119 m The killer is seen behind the drums because of his twitching eyes (5.3.8)</p> | <p>1 m Herbert Marshall in his first talking picture, as known Actor in a jury (6)</p> <p>2 m Based on the novel "The Secret Agent" by Joseph Conrad (8)</p> <p>3 t Produced for Ford Startime, only colour film Hitch made for TV (8.2.1.6)</p> <p>4 m Hitch's and England's first talking picture also made in silent version (9)</p> <p>5 f Played the villain in 73 down, the suicidal Mr. Garmes in 105 across (6)</p> <p>6 i Telegraph office clerk in 262 across, bird expert in 87 across (1.1)</p> <p>7 i The initials for the Actor Hasse who plays Otto Keller in 63 down (1.1)</p> <p>8 s This Marie played Joss Merlyn's wife Patience in 154 down (3)</p> <p>9 o Profession of the man in tall hat in kitchen Grant visits in 74 across (4)</p> <p>10 m Family rivalry between the Hornblowers and the Hillcristis (3.4.4)</p> <p>12 m The "first" Hitchcock, also known as "The Case of Jonathan Drew" (3.6)</p> <p>13 f First name of the professional tennis player Haines in 22 down (3)</p> <p>14 f/s Marnie's surname and Captain Brodie's first name in 118 across (5)</p> <p>15 m Dublin family get in trouble during civil war, with Sara Allgood (4.3.3.7)</p> <p>18 i Production Company for 74 across + 4 of the "5 lost Hitchcocks" (1.1)</p> <p>19 f In 215 across she played Grants mother even though she was younger (6)</p> <p>20 m Fake medium with boyfriend crosses paths with a pair of kidnappers (6.4)</p> <p>21 i Has the leading role as young Charlie Newton in 262 across (1.1)</p> <p>22 m Robert Walker in great role in film with merry-go-round climax (9.2.1.5)</p> <p>25 o The assassin who shot the Prime Minister in 69 down only hit his ... (3)</p> <p>26 i Musical Director for 1 down and 126 down. Conductor for 4 down (1.1)</p> <p>29 t Mrs. Ballister's husband was killed while mountain-climbing (3.7.6)</p> <p>30 i Marlene Dietrich sings "The Laziest Gal in Town" in this role as ... (1.1)</p> <p>31 m Todd plays murder suspect in this film made in London (5) see 55 across</p> <p>33 t Mrs. Mary Maloney kills her husband Patrick (9) starts in 67 across</p> <p>35 f The first name for The Sheriff in both 143 across and 87 across (2)</p> <p>36 o Profession of Ganderbai in 59 across & Alex Brulov in 105 across (2)</p> <p>37 m Title taken from the name of the theatre it is set in (6) starts in 21 across</p> <p>44 m Was it Wiles gun, miss Gravely's shoe or wife's milkbottle that caused it? (3.7.4.5)</p> <p>45 i Won Academy Award with Jay Livingston for a song in 69 down (1.1)</p> <p>46 f Marnie's horse that fell and broke his leg at Garrod's Ranch (5)</p> <p>51 m A newspaper sends reporter to Europe to get story on secret treaty (7.13)</p> <p>52 o What Robert "Bob" Rusk uses to commit murder in 129 down (3)</p> <p>54 o In 143 across Marion is startled by Policeman when taking a long ... (3)</p> <p>56 t Woman tells husband she's been attacked, he clubs the man to death (7)</p> <p>61 f Tobin was played by this actor in 73 down that also featured his wife (4)</p> <p>63 m Priest hears murderers confession, gets accused of the crime himself (1.7)</p> <p>64 s Ruth Roman in leading role in 22 down as daughter to Senator (6)</p> <p>66 o The number of Hitchcock films that Dame May Whitty made (3)</p> <p>68 m Starts with a trans-European train delayed due to bad weather (3.4.8)</p> <p>69 m A single crash of the cymbals ends a thrilling sequence (3.3.3.4.3.4)</p> <p>73 m Ends with a famous chase scene at the Statue of Liberty in New York (8)</p> <p>74 f The blackmailing witness played by Donald Calthrop in 4 down (5)</p> <p>75 f In 11 across Konstantin Shayne plays Book Shop owner ... Liebl (3)</p> <p>79 o Second WWII propaganda film produced by Ministry of Information (8.8)</p> <p>80 o The title that Laughton's Judge Tommy Horfield has in 53 across (4)</p> <p>82 s The Actress to appear in most films by Hitchcock (5)</p> <p>84 m A murder goes wrong in this film by Hitchcock also shot in 3-D (4.1.3.6)</p> <p>88 s This John played the part of Brandon Shaw in 110 across (4)</p> <p>93 i Scored 74 across & 213 down + more TV films presented by Hitch (1.1)</p> <p>95 m A young schoolteacher takes refuge in the Kentucky mountains (3.8.5)</p> <p>98 s This Actor plays Verloc that hides agent operation behind cinema (7)</p> <p>99 i After four films this Actor wanted the leading role in 215 across (1.1)</p> <p>100 f Florence Bates, no relation to Norman, as Van Hopper in 16 across (6)</p> <p>103 i The unknown Actor who had the "title" role in 44 down (1.1)</p> <p>106 s As Anthony Keane this Actor did his second and last film for Hitch (4)</p> <p>107 o The beginning of 31 down is famous because Jonathans story is a ... (3)</p> <p>108 o One of few garments Marion is wearing in first scene in 143 across (3)</p> <p>112 i Name of Aysgarth's cousin played by Leo G. Carroll in 168 across (1.1)</p> <p>113 n The novel was written by Josephine Tey (1.8) continues in 149 across</p> <p>115 i Where does the murder of Lester Townsend take place in 215 across (1.1)</p> <p>116 f Fat woman in Circus Troupe in 73 down played by Marie Le Deaux (7)</p> <p>120 o This item that Jackie steals has the actual leading role in 81 across (3)</p> <p>124 o What people would say instead of "yes" in the town 63 down was set (3)</p> <p>126 m Title taken from Shakespeares "The Tempest", partly shot in Asia (4.3.7)</p> <p>128 i The awaited Successor as Chief for Green Manors in 105 across (1.1)</p> <p>129 m Richard Blaney is suspected for a series of sex murders in London (6)</p> <p>132 t Only TV film with cameo by Hitch. Story by Roald Dahl (3.2.3.4)</p> <p>133 s Suddenly Madame Kummer takes this lady's place in 68 down (4)</p> <p>134 i Production Company for two films, 110 across and 207 across (1.1)</p> |
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Clues Across

- 121 f Grace presents her character while lighting up the room in 172 down (4)
 122 i Wrote stories for TV and the novel that 143 across was based on (1.1)
 123 o World War Two propaganda film with John Blythe made in French (3.6)
 125 m This film starts with Marion Holland's theft from Mr. Sidney Strutt (6)
 127 f Mary Clare's character in 68 down was called Baroness (5)
 129 n 129 down is based on the novel "Goodbye Piccadilly, Leicester Sq." (8) 145
 130 s Sylvia's brother with the bomb in to a motel as Marie Samuels from LA (6) 146
 131 s This Michael portrays Honourable Charles Adare in 207 across (7)
 134 m American scientist pretends to be a defector to get secrets from East (4.7)
 136 o Tisdall steals a stone ... in the garden to give as present in 119 across (3)
 138 i Agent Devlin's boss in 218 down played by Louis Calhern (1.1)
 139 n Play by Clemence Dane and Helen Simpson (3.4) starts in 148 across
 140 n 118 across was based on a play that was adapted from this novel (8)
 143 m The leading character checks in to a motel as Marie Samuels from LA (6) 146
 144 i The Actress who portrayed Constance "Connie" Porter in 50 across (1.1)
 147 m Boxers battle over their love for Nelly, played by Lilian Hall Davis (3.4)
 148 n 1 down was adapted by Hitch/Mycroft from this play (5) see 139 across
 149 n 119 across was based on this novel (3.7) starts in 113 down
 151 i Won an Academy Award as Best Actress for 168 across (1.1)
 152 i Played the part of Jill Cheyne, a glamorous dancer in 21 across (1.1)
 155 n 105 across was based on this novel, The (5.2.2) see 166 across
 156 i As Sam Loomis from Fairvale he was Marion Crane's lover (1.1)
 157 t A man's everyday life is taken over by a duplicate of himself (3.4.2.2.6)
 159 i The Production Company for 6 films in the mid thirties (1.1)
 164 m This film about a tramp stumbling upon jewel thieves is Hitch 15th (6.9)
 166 n The novel was written by Francis Beeding (8) starts in 155 across
 168 m Wife believe husband's trying to kill her in this Best Picture nominee (9)
 171 t Middle-class housewife believes neighbor has murdered his wife (2.10.6)
 176 o What title did Albert Wiles have on his tug boat on the East River (7)
 178 f The first name of the detective Doyle in 172 down (6)
 179 n One of two stories by Selwyn Jepson (3) continues in 175 down
 180 i This Actress plays the maid who's room Charters gets in 68 down (1.1)
 182 f Dr McKenna's wife, (Conway before marriage), in 69 down (2)
 183 m A story about an Austrian Composer from a play by Guy Bolton (7.4.6)
 187 i As Charters, cricket fanatic in 68 down he did 1 of 3 roles for Hitch (1.1)
 190 o In the car chase in 74 across the police gets stopped by what animal (3)
 192 s Barry Kane gets falsely accused in 73 down instead of this man (3)
 194 o What Fred called his wife Emily, played by Joan Barry in 126 down (2)
 197 n The play by Paul Anthelme, "(...) ... Consciences" (3) starts in 150 down
 198 t Herbert kills his wife and moves to California but he'll be back for ... (9)
 199 f She meets Aysgarth in a first class carriage on the train in 168 across (4)
 200 m Hitch first work as director in 1922 was a two-reeler never finished (6.2)
 201 s This John did his first performance as an Actor in 118 across (7)
 206 i Mrs Sebastian called him Dev in 218 down, what was his initials? (1.1)
 207 m This film with Bergman and Cotten was set in Australia in 1831 (5.9)
 210 s This Eve disguises as Doris Tinsdale in 31 down to solve a murder (4)
 212 t Sheridan donates his winnings to the Church, with Claude Rains (3.11)
 214 i Walter Wanger produced 51 down for this Company (1.1)
 215 m The film in which Praire Stop, Highway 41 has an important role (5.2.9)
 217 s As Leonard he is rough with the man he thinks is George Kaplan (6)
 220 m Fisherman & Lawyer in love for one woman, Hitch's last silent film (3.7)
 225 o The city that Kane leaves for Springfield after a fire in 73 down (1.1)
 228 n This novel was especially written for Hitch (3.5) starts in 203 down
 230 t Mr. Barnes is falsely accused of hit-and-run (3.5.5) starts in 213 down
 232 i Lucie Mannheim plays this spy who runs into Hannay in 181 down (1.1)
 233 s Nigel Bruce is funny as Beaky in 168 across, what was his surname? (7)
 235 f With Grace in Mogambo, but did not appear in any Hitchcock film (3)
 237 i Production Company for 5 films in the fifties, including 84 down (1.1)
 238 i Alexander Sebastian in 218 down and Father Amion in 212 across (1.1)
 241 t Accident victim is believed dead. Paralyzed he is put in the morgue (9)
 243 f The little kid who traded a dead rabbit for a frog in 44 down (5)
 244 s Edmund Gwenn's classical character in 183 across (7)
 246 o Jesslyn Fax has a role as sculptress in 172 down, Miss Hearing ... (3)
 247 s As Jennifer in 44 down, Shirley MacLaine did her first film (6)
 251 t Upperclass Millicent murders her two-timing boyfriend in "Wet" (8)
 253 f Arbogast, the detective, who finds the Motel on the old highway (6)
 254 f Thorwald, that had a nagging wife and a prying neighbour (4)
 255 s Jack, Rebecca's favorite cousin played by George Sanders (6)
 258 i In 105 across "Peck" finds out his real initials from a cigarette case (1.1)
 260 f Plays the part of George Fortesque Maximillian de Winter (8)
 261 s Gets mistaken for George Kaplan, tries to use the name Jack Philips (9)
 262 m Young girl realizes that her Uncle is the Merry Widow murderer (6.2.1.5)

Clues Down

- 135 i The leading character's trademark in 215 across (on matchbox) (1.1.1)
 137 n 168 across was based on this novel by Francis Iles, "Before the" (4)
 138 n 20 down is based on a novel by Victor Canning, "The Rainbird" (7)
 141 s This Tom acts as grieving husband Gavin Elster in 11 across (7)
 142 o 34 across + 111 across are two of the films set in this city (1.1.1)
 145 f Uncle Basil (Radford) played this game in 119 across, blind man's (4)
 146 o The number of Hitchcock films that Margaret Lockwood made (3)
 150 n 63 down was based on this play, "... (...) Consciences" (3) see 197 across
 151 f Played Uncle Charlie in 262 across and Sam Flusky in 207 across (6)
 153 i Production Company for the two first English/German productions (1.1)
 154 m This film with Laughton was set on the Coast of Cornwall in 1819 (7.3)
 157 i As Melanie Daniels in 87 across, this Actress did her first film ever (1.1)
 158 i Won an Academy Award for the innovative score to 105 across (1.1)
 160 t To solve a murder, Brent hires an Actress to play ghost (7) see 169 down
 161 o Uncle Charlie travels with train to Santa Rosa under the name Mr (4)
 162 o Tisdall presents himself as Beachcroft Manningtree to Erica's in 119 across (4)
 163 i Production Company for 3 films, 16 across, 105 across & 53 across (1.1)
 165 o The Actress who played the killer in 67 across has a middle name (3)
 166 f Miss ... Kendall, that shoots George Kaplan with blanks in the café (3)
 167 f This Actor could say, "My name is Rutland, Mark Rutland" (4)
 169 t Suspect confesses to murder when seeing ghost (5) starts in 160 down
 170 o In 125 across Marnie as Mrs. Mary Taylor spills this on her blouse (3)
 172 m Hitch got his 4th nomination for Best Director. Story by Woolrich (4.6)
 173 o The city where Alexander Sebastian's organization gets infiltrated (3)
 174 n 68 down was based on a novel by Ethel Lina White, "The Wheel" (5)
 175 n A short story that 31 down was partly based on (7) starts in 179 across
 177 i Made the music for 51 down (1.1)
 181 m Organization of spies collecting information on behalf of the foreign office... (3.2.5)
 184 i Ray Milland played this retired tennisplayer in 84 down (1.1)
 185 o The title that shipwrecker Humphrey Pengallan has in 154 down (3)
 186 i Production Company for the film shot partly in Rapid City (1.1.1)
 188 s This John was sitting next to Hitch on a bus in one of his cameos (5)
 189 f Kim Novak as Judy Barton that seems to be obsessed by Valdes (8)
 191 i Ivan Triesault plays the spy who kills Emil Hupka in 218 down (1.1)
 193 f Leading Actor in two silent films by Hitch, Boxer in 147 across (4)
 195 f In 119 across Edward Rigby played the China Mender, Old (4)
 196 n 2nd story by Jepson that 31 down was based on, "..... the Constable" (6)
 202 o What was the strange character Greenbow's profession in 44 down (2)
 203 n 11 across is based on this novel by Boileau/Narcejac (6) see 228 across
 204 m German version of 1 down with Alfred Abel and Olga Tchekowa (4)
 205 i U.S. rocket scientist Michael Armstrong is played by this Actor (1.1)
 208 i The Production Company for 34 across, 168 across and 218 down (1.1.1)
 209 o A series of thefts takes place on the Riviera and the suspect is The ... (3)
 211 i As Constance Peterson this Actress did her 1st of 3 films for Hitch (1.1)
 213 t Only film Hitch directed for Alfred Hitchcock Hour (1.3) see 230 across
 216 o What is Hitch wearing in both 4 down, 22 down and 53 across? (3)
 218 m Espionage tale written by Ben Hecht set in post-WW2 South America (9)
 219 f In 218 down Ingrid Bergman portrays Miss Huberman (6)
 221 t Helen annoys Arthur so he grinds her up and feeds her to his chickens (6)
 222 f This Actress did her first role in 53 across just as Louis Jourdan did (5)
 223 s Everybody seemed to have trouble with Harry, what was his surname (4)
 224 m Shows Roddy Berwick's life fall apart in a series of misadventures (8)
 225 i The Actor to appear in most films by Hitchcock (1.1.1)
 226 f Played Timber Woods in 59 across and the detective in 172 down (7)
 227 s Two leading roles as Pamela in 181 down and Elsa in 118 across (7)
 228 s Thornhill's secretary and frightened mother in the Tides Restaurant (4)
 229 o What Hitch was lying in while presenting "Death Sentence" on TV (3)
 231 i Only character in both versions of 69 down, acted by Fresnay/Gelin (1.1)
 234 i Michael Wilding as detective with fun middle initial in 31 down (1.1.1)
 236 s In 51 down Albert Bassermann portrayed Dutch diplomat Van (4)
 239 i The Actor who played Prof. Wilhelm Otto Rentzler in 218 down (1.1)
 240 t A man finds out he's sent an innocent man to jail in "The perfect" (5)
 242 s Laraine was Carol Fisher in 51 down and Doris sang in 69 down (3)
 245 s The Dancer played by Georgine Darcy in 172 down, Miss (5)
 248 f Had the leading role in 31 down together with Marlene Dietrich (4)
 249 o Bookstore in Copenhagen that has an important role in 134 across (4)
 250 i Played the part of nice and friendly dancer Patsy Brand in 21 across (1.1)
 252 o Hitch presented his daughter in leading role in "Into Thin ..." on TV (3)
 256 i The Cuban traitor, Devereaux gets information from in 91 across (1.1)
 257 i On screen as the Conductor at Royal Albert Hall in 69 down (1.1)
 258 i Scored 134 across (Herrman rejected). Also initials for lead Actress (1.1)
 259 i Small role as Sailor in 125 across, lead as Taxi Driver in 20 down (1.1)