Virtual March 9, 2021 (42:6)
Alfred Hitchcock: **PSYCHO** (1960, 109 min)
Spelling and Style—use of italics, quotation marks or nothing at all for titles, e.g.—follows the form of the sources.
Cast and crew name hyperlinks connect to the individuals' Wikipedia entries

[Vimeo link for **ALL** of Bruce Jackson's and Diane Christian's film introductions and post-film discussions in the virtual BFS]

[Vimeo link for our introduction to *Psycho*]

[Zoom link for *all* Spring 2021 BFS Tuesday 7:00 PM post-screening discussions:]
Meeting ID: 925 3527 4384 Passcode: 820766

Director Alfred Hitchcock
Writing Joseph Stefano adapted the screenplay from the Robert Bloch novel.
Producer Alfred Hitchcock
Music Bernard Herrmann
Cinematography John L. Russell
Editing George Tomasini

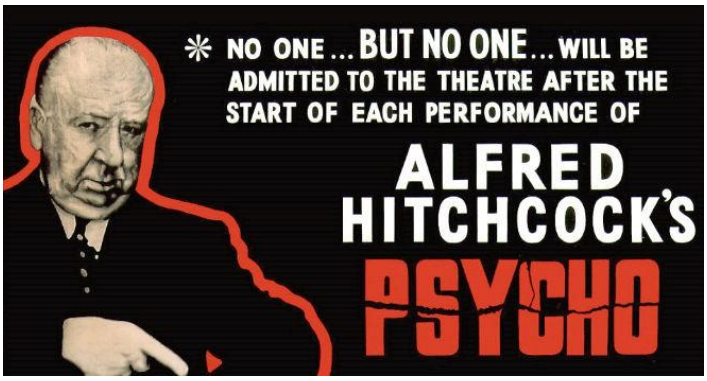
The film was nominated for four Oscars in 1961, was nominated for Best Film of 1960 by the legendary French film journal *Cashiers du Cinéma* and was entered into the National Film Registry in 1992.

Anthony Perkins...Norman Bates
Janet Leigh...Marion Crane
Vera Miles...Lila Crane
John Gavin...Sam Loomis
Martin Balsam...Private Investigator Milton Arbogast
John McIntire...Deputy Sheriff Al Chambers
Simon Oakland...Dr. Richmond
Frank Albertson...Tom Cassidy
Pat Hitchcock...Caroline
Vaughn Taylor...George Lowery
Lurene Tuttle...Mrs. Chambers

John Anderson...California Charlie
Mort Mills...Highway Patrol Officer
Virginia Gregg, Paul Jasmin, and Jeanette Nolan...the voice of Norma "Mother" Bates (uncredited). The three voices were used interchangeably, except for the last speech, which was performed by Gregg.

Alfred Hitchcock (b. August 13, 1899 in London, England—d. April 29, 1980, age 80, Los Angeles, CA) was nominated for 5 Academy Awards but he only won the Thalberg Award in 1980. That was a very good year for him: he also received a Legion of Honor from the French government and a knighthood from the queen. Directors Eric Rohmer and Claude Chabrol wrote of him, "Hitchcock is one of the greatest inventors of form in the history of cinema. Perhaps the only filmmakers who can be compared

with him in this respect are Murnau and Eisenstein…. Here, form does not merely embellish content, but actually creates it." François Truffaut wrote that Hitchcock had "a unique ability to film the thoughts of his characters and make them perceptible without resorting to dialogue," and that he was "almost unique in being able to film directly, that is, without resorting to explanatory dialogue, such intimate emotions as suspicion, jealousy, desire, and envy." Critic Andrew Sarris wrote, "What has been most disturbing in Hitchcock's films–the perverse ironies, the unresolved ambiguities, the switched protagonists–now mark him as a pioneer in the modern idiom in which nothing is what it seems on the surface." Hitchcock left nothing to chance, not even that famous image of him as the plump solemn joker with a taste for the macabre: that was the product of a PR company he set up in the 1930s. Hitchcock began in film as a title designer and art director, and he claimed he storyboarded (made scene and motion sketches) for every shot in every one of his 62 films. Some of his films are *Frenzy* (1972), *The Birds* (1963), *Psycho* (1960), *North by Northwest* (1959), *Vertigo* (1958), *The Man Who Knew Too Much* (1956), *To Catch a Thief* (1955), *Rear Window* (1954), *Dial M for Murder* (1954), *Rope* (1948), *Notorious* (1946), *Spellbound* (1945), *Lifeboat* (1944), *Suspicion* (1941), *Rebecca* (1940), *The Lady Vanishes* (1938), *The 39 Steps* (1935), *The Man Who Knew Too Much* (1934) *Blackmail* (1930, the first British talkie), and *The Lodger* (1926).



Bernard Herrmann (b. June 29, 1911 in New York City, NY—d. December 24, 1975, age 64, in Hollywood, CA) won two Academy Awards in 1977 for Best Music, Original Score (*Taxi Driver*, 1976) and in 1942 for Best Music, Scoring of a Dramatic Picture (*All That Money Can Buy*, 1941). He was also nominated for 3 Academy Awards including, 1977's Best Music—Original Score (*Obsession*, 1976), 1947's Best Music, Scoring of a Dramatic or Comedy Picture (*Anna and the King of Siam*, 1946), and 1942's Best Music, Scoring of a Dramatic Picture (*Citizen Kane*, 1941). He was also nominated for a Grammy in 1977 for Best Album of Original Score Written for a Motion Picture or Television Special (*Taxi Driver*, 1976). Hermann composed for 85 films and TV shows including, 2013 *The Audition* (Short), 2012 *The Man in the Silo*, 1998 *Psycho*, 1976 *Obsession*, 1976 *Taxi Driver*, 1974 *It's Alive*, 1973 *Sisters*, 1968 *The Bride Wore Black*, 1966 *Fahrenheit 451*, 1965 Convoy (TV Series), 1964 *Marnie*, 1959-1963 *The Twilight Zone*, 1963 *Jason and the Argonauts*, 1962 *Cape Fear*, 1962 *Tender Is the Night*, 1961 *Gunsmoke* (TV Series), 1960 *Psycho*, 1959 *Journey to the Center of the Earth*, 1959 *North by Northwest*, 1958 *The 7th Voyage of Sinbad*, 1958 *The Naked and the Dead*, 1958 *Vertigo*, 1957 *A Hatful of Rain*, 1956 *The Man Who Knew Too Much*, 1956 *The Man in the Gray Flannel Suit*, 1955 *Prince of Players*, 1954 *The Egyptian*, *1953 King of the Khyber Rifles*, 1953 *Beneath the 12-Mile Reef*, 1952 *The Snows of Kilimanjaro*, 1952 *5 Fingers*, 1951 *On Dangerous Ground*, 1951 *The Day the Earth Stood Still*, 1947 *The Ghost and Mrs. Muir*, 1946 *Anna and the King of Siam*,1943 *Jane Eyre*, 1942 *The Magnificent Ambersons*, 1941 *The Devil and Daniel Webster*, 1941 *Citizen Kane.*

John Lowell Russell Jr. (b. May 15, 1905**,** Brooklyn, New York--July 22, 1967, Los Angeles, California) was an American cinematographer who was known for his work on films like *Psycho* (for which he earned an Academy Award nomination) as well as his extensive work on TV. These are some of the films he shot: *Backtrack!* (1969), *Out of Sight* (1966), *Billie* (1965), *Psycho* (1960), *Hell's Crossroads* (1957), *Star in the Dust* (1956), *Indestructible Man* (1956), *When Gangland Strikes* (1956), *The Vanishing American* (1955), *Headline Hunters* (1955), *Lay That Rifle Down* (1955), *Double Jeopardy* (1955), *The Eternal Sea* (1955), *The Atomic Kid* (1954), *Tobor the Great* (1954), *Make Haste to Live* (1954), *Hell's Half Acre* (1954), *Geraldine* (1953), *Champ for a*

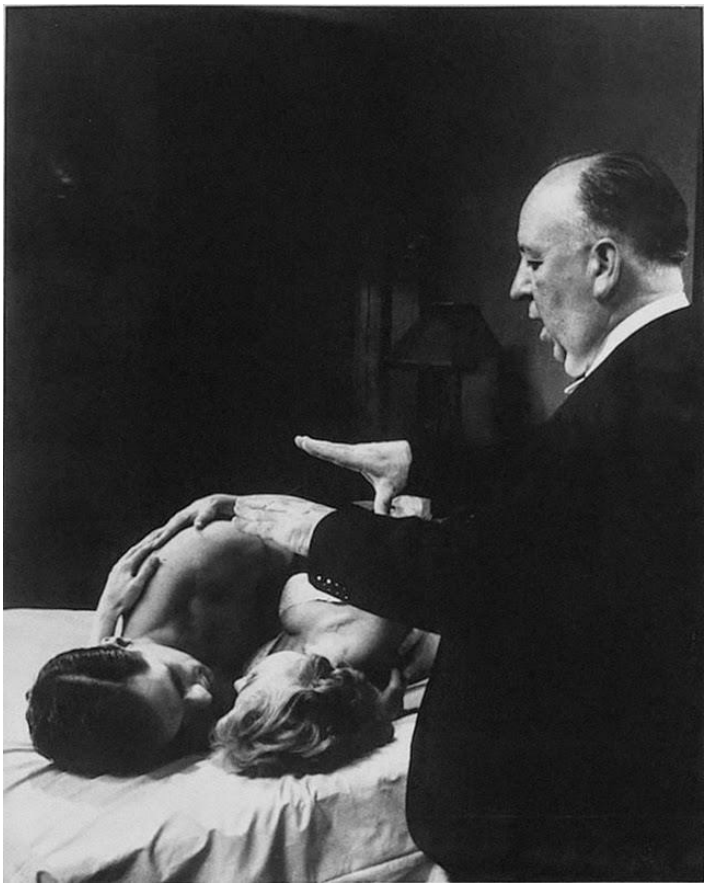
Day (1953), *The Beast from 20,000 Fathoms* (1953), *City That Never Sleeps* (1953), *Problem Girls* (1953), *Sword of Venus* (1953), *Invasion U.S.A.* (1952), *Arctic Flight* (1952), *Park Row* (1952), *Government Agents vs. Phantom Legion* (1951), *The Man from Planet X* (1951), *The Golden Gloves Story* (1950), *Guilty of Treason* (1950), *The Green Promise* (1949), *Moonrise* (1948), *Macbeth* (1948), and *So This Is New York* (1948).

George Tomasini (b. April 20, 1909, Springfield, Massachusetts—d. November 22, 1964, Hanford, California) was an American film editor who had a decade long collaboration with director Alfred Hitchcock, editing nine of his movies between 1954 and 1964. Tomasini edited many of Hitchcock's best-known works, such as *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), and *The Birds* (1963), as well as other well-received films such as *Cape Fear* (1962). Tomasini was known for his innovative film editing which, together with Hitchcock's stunning techniques, redefined cinematic language. His dialogue overlapping and use of jump cuts for exclamation points was dynamic and innovative (such as in the scene in *The Birds* where the car blows up at the gas station and Tippi Hedren's character watches from a window, as well as the infamous "shower scene" in *Psycho*). According to Paul Monaco, “Tomasini's most important work with Hitchcock was the memorable shower scene in *Psycho* (1960). Its aesthetic and dramatic accomplishment was achieved largely through the editor's skill. The completed forty-five second sequence that Hitchcock originally storyboarded was compiled by Tomasini from footage shot over several days that utilized a total of over seventy camera setups. From that mass of footage, Tomasini selected sixty different shots, some of them very short, through which he elected to rely heavily on the techniques of 'associative editing'.” On a 2012 listing of the 75 best edited films of all time, compiled by the Motion Picture Editors Guild based on a survey of its members, four films edited by Tomasini for Hitchcock appear. No other editor appeared more than three times on this listing. The listed films were *Psycho*, *Vertigo*, *Rear Window*, and *North by Northwest.*

Anthony Perkins (April 4, 1932 – September 12, 1992) was an American actor, nominated for the Academy Award for Best Supporting Actor for his second film, *Friendly Persuasion* (1956), but is best remembered for playing Norman Bates in Alfred Hitchcock's *Psycho* (1960). His other films include *Fear Strikes Out* (1957), *The Matchmaker* (1958), *On the Beach* (1959), *Tall Story* (1960), *The Trial* (1962), *Phaedra* (1962), *Five Miles to Midnight* (1962), *Pretty Poison* (1968), *Murder on the Orient Express* (1974), *Mahogany* (1975), *The Black Hole* (1979), *North Sea Hijack* (1980), and *Crimes of Passion* (1984).

Janet Leigh (July 6, 1927 – October 3, 2004) was an American actress whose career spanned over five decades. Raised in Stockton, California by working-class parents, Leigh was discovered at 18 by actress Norma Shearer, who helped her secure a contract with Metro-Goldwyn-Mayer. Leigh had her first formal foray into acting, appearing in radio programs before making her film debut in the drama *The Romance of Rosy Ridge* (1947). Early in her career, she appeared in several popular films for MGM which spanned a wide variety of genres, including *Act of Violence* (1948), *Little Women* (1949), *Angels in the Outfield* (1951), *Scaramouche* (1952), *The Naked Spur* (1953), and *Living It Up* (1954). Leigh played mostly dramatic roles during the latter half of the 1950s, in such films as *Safari* (1956) and Orson Welles's film noir *Touch of Evil* (1958), but achieved her most lasting recognition as the doomed Marion Crane in Alfred Hitchcock's *Psycho* (1960), which earned her a Golden Globe Award for Best Supporting Actress and a nomination for the Academy Award for Best Supporting Actress. After starring in *The Manchurian*

Candidate (1962), Leigh remarried and scaled back her career. Intermittently, she continued to appear in films, including *Bye Bye Birdie* (1963), *Harper* (1966), *Night of the Lepus* (1972), and *Boardwalk* (1979). She would also go on to appear in two horror films with her daughter, Jamie Lee Curtis: *The Fog* (1980) and *Halloween H20: 20 Years Later* (1998).



HITCHCOCK from *World Film Directors, Vol. I*. Edited by John Wakeman. H. W. Wilson Co NY 1987, entry by Philip Kemp

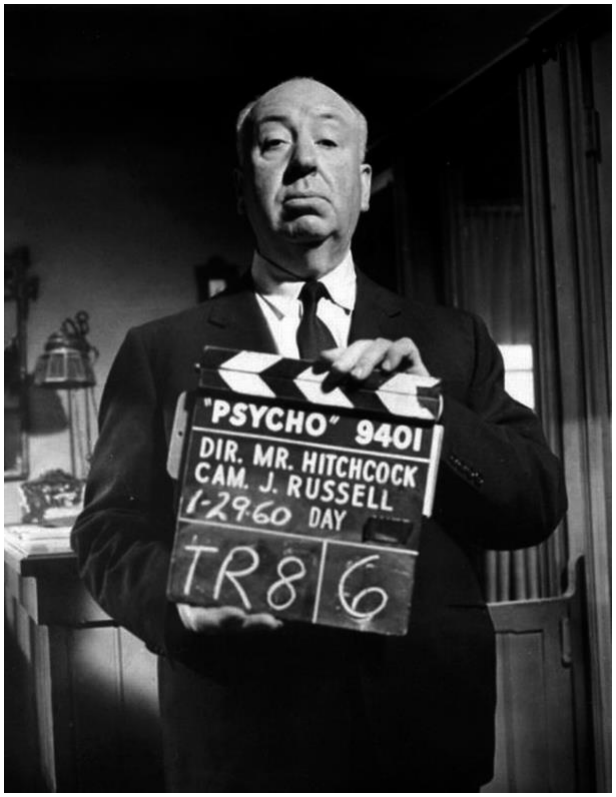
Anglo-American director, producer and scenarist, born in Leytonstone, at that time a village on the outskirts of London. He was the third and youngest child of William Hitchcock, a green grocer and poulterer, and his wife Emma (born Whalen). Hitchcock's father seems to have been a stern rather distant figure; his mother he recalled as a placid woman, "shaped like a cottage loaf." Both his parents were Catholics, and he grew up in what he later depicted as a somewhat stifling atmosphere of working-class respectability and strict Catholic morality. "I was what is known as a well-behaved child. At family gatherings I would sit quietly in a corner, saying nothing….I played by myself, inventing my own games." One such game was to travel over every route served by London Omnibus Company.

It was also to childhood experiences that Hitchcock attributed the insistent fear of punishment and the processes of law that pervades his films. A much-retailed anecdote relates how, when he was about five and had committed some childish misdemeanor, his father sent him to the local police station with a note. The sergeant read it, then locked the boy in a cell for five minutes or so, saying, "This is what we do to naughty boys." Hitchcock's preoccupation with guilt may have been further developed by his education, from 1908 onwards, at St. Ignatius College, Stamford Hill, where the Jesuit fathers dispensed corporal punishment with pious rigor. "It wasn't done casually, you know. It was rather like the execution of a sentence….You spent the whole day waiting for the sentence to be carried out." Not that he was often in trouble; he seems to have been a shy, quiet, slightly melancholy child, academically adequate but undistinguished, and with no aptitude for games.

When Hitchcock was fourteen his father died. A few months earlier he had left school, aware of no particular vocation, but with a talent for drawing and a vague interest in things mechanical. On the strength of this he was sent to the London School of Engineering and Navigation, where he studied mechanics, electricity, acoustics, and navigation. His training completed, he took a job with the W.T. Henley Telegraph Company as a technical clerk, and stayed there throughout the First World War. (He was turned down for active service on medical grounds, being then, as he would always remain, considerably overweight.) After some years of boredom checking estimates, his graphic skills got him transferred to the company's advertising department, where the work was a good deal more interesting. But by now his sights were set on a job in the movie industry.

As a child Hitchcock had been taken on numerous enjoyable visits to both the cinema and the theatre, but had always preferred the cinema. From the age of sixteen or so he began to study film journals—the trade and technical press, rather than the fan magazines—and realized that filmmaking was what he really wanted to do. His chance came in 1919, when he heard that Famous Players-Lasky (later to

become Paramount) were opening a studio in Islington, North London. Hitchcock designed a number of drawings suitable for illustrating title-cards and took them around to the studio. The management were impressed enough to offer him some commissioned work and soon after a full-time job.



Over the next two years Hitchcock designed title-cards for a dozen features produced at the Islington Studios, while also serving the informal apprenticeship in every aspect of filmmaking that formed the basis of his formidable technique. Nearly all the other personnel, and the working arrangements, were American—giving him, he always said, a professional; head start over most of his compatriots. "All my early training was American, which was far superior to the British." Being bright, industrious, and willing, Hitchcock soon found himself designing, editing, and even directing. "Sometimes when an extra scene was needed—but not an acting scene—they would let me shoot it."

Famous Players-Lasky soon discovered—as most other Hollywood studios would—that there was very little financial or artistic advantage in running a UK-based operation, and pulled out in 1922, renting out the Islington studios to various independent production companies. It was one of these that gave Hitchcock his first chance to direct, on a two-reel melodrama known either as *Number Thirteen* or *Mrs. Peabody*. Whatever its title, it was never completed and has since vanished—no great loss according to Hitchcock. He also helped complete a one-reel comedy, *Always Tell Your Wife*; the star, Seymour Hicks, had parted company with the original director, and finished off the film with Hitchcock's assistance.

In 1923 a new company called Balcon-Saville-Freedman moved into the Islington studios. It was headed by Michael Balson and Victor Saville, both at the start of their cinematic careers; with them they brought their star director, Graham Cutts. On the strength of his experience with Hicks, Hitchcock was hired as assistant director and assigned to work with Cutts on the company's first picture, *Woman to Woman*. He also volunteered to write the script and serve as art director. The responsibilities of editing and script continuity (generally handled by one person in those days) were taken by a young woman named Alma Reville, Little of Cutts' silent work has survived; by all accounts he was a competent if uninspired director. Hitchcock worked with him on three more films, one of which, *The Blackguard* (1925) , was filmed in Germany as a coproduction with UFA. On a neighboring set at Neubabelsberg Murnau was shooting *Der letzte Mann*, and Hitchcock took every opportunity to watch him at work. "*The Last Laugh* was almost the perfect film. It told its story …entirely by the use of imagery, and that had a tremendous influence on me….My models were forever after the German filmmakers of 1924 and 1925. They were trying very hard to express ideas in purely visual terms." Hitchcock was also impressed, in a rather different way, by the notoriously exotic nightlife of Berlin; he was at this time by his own description "an uncommonly unattractive young man," not just inexperienced but almost totally ignorant in sexual matters. On the boat returning to England he and Alma Reville became engaged.

Graham Cutts, whose chaotic sex life interfered considerably with his directorial duties, was by now becoming resentful of Hitchcock. The "wonder boy," he complained, was getting far too much credit on his (Cutts') films, and he refused to use him any more. Most studio bosses would have mollified their top director by firing the younger man on the spot. Balcon instead offered Hitchcock a picture of his own to direct.

Not, admittedly, that it was much of a picture. *The Pleasure Garden* (1925) was to be another German

coproduction, but not with the prestigious UFA; rather, with a shoestring Munich company called Emelka. …More than once Hitchcock was reduced to borrowing money from his actors and crew in order to continue shooting. Nonetheless, with the help of Alma Reville as his assistant director, he managed to get the film completed. Balcon was pleased with the result, remarking that it looked less like a German picture than an American one, which Hitchcock took as high praise. He and Alma stayed in Germany to make another film, a melodrama set in the hills of Kentucky and called *The Mountain Eagle* (1926). This is the only Hitchcock feature of which no print seems to have survived; according to its director, it was "a very bad movie."

Hitchcock returned to London as a young director of promise. *The Pleasure Garden* had been cordially received by the critics, though not yet released. *The Mountain Eagle* was yet to be shown. Meanwhile he began to work on what he always referred to as "the first true Hitchcock movie." *The Lodger* (1926) was based on a novel by Mrs. Belloc Lowndes inspired by the Jack the Ripper killings. A mysterious, taciturn young man takes rooms with a London family, who gradually come to suspect him of being the Ripper. And so he is—at least in the original novel. But Ivor Novello had been signed to play the lead in the film, and since it was unthinkable that the elegant young matinee idol should play a deranged killer, the ending was changed. The Stranger, pursued through the streets by a baying, bloodthirsty crowd, proves to be not the Ripper but the brother of one of his victims, seeking to unmask his sister's killer. He thus becomes the first incarnation of that classic Hitchcockian figure, the wrongfully accused innocent, hounded and hunted by a self-righteous society.

The Lodger also contains much else that anticipates the later Hitchcock, including the first of his celebrated brief onscreen appearances. (In time, this would become a teasing personal trademark; but on this occasion it seems that another extra was needed to swell a scene or two and the director stood in for want of anyone else.) The technical ingenuity that distinguishes, and occasionally overpowers, his subsequent work is already on display: at one juncture, as the family gazes suspiciously upwards, the solid ceiling dissolves to one of glass, revealing their lodger's obsessive pacing across the floor above. Most characteristic of all is the film's moral ambiguity; ordinary decent people are shown relishing every detail of the sex killings, yet eager to lynch any suspect on the flimsiest of pretexts.

Traces of Hitchcock's German mentors were much in evidence…heavy brooding shadows and oblique camera angles abounded, and several sequences recall the Lang of *Dr. Mabuse*….*The Lodger* was released to ecstatic reviews and enormous box-office success. "It is possible that this film is the finest British production ever made," wrote the critic of *The Bioscope*. Overnight, Hitchcock fund himself hailed as the foremost genius of British cinema.

If this seems excessive—*The Lodger*, though it stand up well today, hardly looks like a towering masterpiece—it has to be taken in the context of the British films of the period. They were abysmal. Kevin Brownlow summed up British postwar silent movies as "with few exceptions, crudely photographed; the direction and editing were on the level of cheap revue, they exploited so-called stars who generally had little more than a glimmer of histrionic talent, and they were exceedingly boring." Against this dismal background, Hitchcock's innately cinematic vision—American-trained, German-influenced—shone out with dazzling brilliance.

In 1926, Hitchcock and Alma Reville (who had converted to Catholicism) were married. (Hitchcock, who loved to present himself as a straitlaced sexual innocent, always claimed that they had both preserved strict premarital chastity.) Alma continued to work closely with Hitchcock on his films, often collaborating on the scripts, and the marriage lasted, apparently without major strain, until his death fifty-three years later. Their only child, Patricia, was born in 1928; she became an actress and

appeared in small roles in several of her father's pictures.

With hindsight, and purely on the basis of *The Lodger*, Hitchcock's aptitude for thrillers seems obvious. At the time, though, it apparently didn't, since none of his remaining six silent films was a thriller….

Dissatisfaction with uncongenial material, along with the promise of bigger budgets and greater freedom, lured Hitchcock to a newly founded company, British International Pictures, being set up by John Maxwell at Elstree. His starting salary was £13,000 a year, which by 1929 had risen to £17,000, making him the highest-paid director in Britain.

Hitchcock made a promising start at BIP with *The Ring* (1927)…the story was slight…but it was lifted out of the ordinary by Hitchcock's growing technical assurance and eye for significant detail. …*Blackmail* (1929) has become something of a historical landmark as the first British talkie. It started out, though, as a silent; despite Hitchcock's urgings, John Maxwell was reluctant to invest in this new and possibly ephemeral gimmick. Only when the silent *Blackmail* was nearly complete did he change his mind; the film would be "part talking" with sound added to the final reel. Hitchcock was already one jump ahead; anticipating Maxwell's decision, he had shot the whole film to allow for sound, making it relatively cheap and simple to produce two separate versions. The only serious problem was the star, Anny Ondra, whose strong Polish accent hardly fitted the ordinary London girl she was playing. Post-dubbing had yet to be devised, so an off-screen actress, Joan Barry, spoke the dialogue while Ondra mouthed silently to the camera….Far from letting the new medium inhibit him, Hitchcock seized the opportunity to experiment with subjective sound techniques well ahead of their time….*Blackmail* also introduced the favorite Hitchcock climax, a spectacular fall from a high place, a public monument for preference. In this case, it was the roof of the British Museum, through which the wretched blackmailer make his fatal plunge. The film was hugely successful with both critics and public, and Hitchcock's status as the foremost British director seemed secure, which was just as well, since his next few pictures might easily have demolished a lesser reputation for good.

From this low point in his career Hitchcock was rescued by Michael Balcon, now head of Gaumont-British at Shepherd's Bush. Here he was given a free hand (barring only the occasional tussle with his old enemy C.M. Woolf) to make subjects of his own choosing, and launched himself into his first great period: the unbroken run of six masterly thrillers that brought him international fame and mapped out the territory of which he was to become undisputed master.

As early as 1925, Hitchcock had told a meeting of the London Film Society that "actors come and go, but the name of the director should stay clearly in the mind of the audience. The name of Hitchcock, at any rate, was certainly intended to do so; he had always assiduously been courting the press, and in 1930 set up a PR company, Hitchcock Baker Productions, whose sole function was to keep himself in the public eye. Interviews and articles appeared regularly in *Film Weekly, World Film news,* and so on, building up the carefully fostered image of Hitch, the plump, solemn joker with a taste for the macabre.

Manywriters have suggested that a less amiable personality lurked behind the public façade (Donald Spoto, indeed, devoted a whole book to the thesis). Charles Bennett, Hitchcock's main scriptwriter during the 1930s, described him as a bully; and his predilection for putting his lead actresses through physical ordeals (both onscreen and sometimes, as with Tippi Hedren in *The Birds*, on set) has given rise to charges of misogyny. His weakness for practical jokes was famous…Hitchcock once bet a prop-man at Elstree L10 to spend a night in the studio handcuffed to a camera; before departing, he poured the man a brandy laced with a strong laxative….

"Cinema," Hitchcock once remarked, "is the orchestration of shots." It was also, for him at least, the orchestration of the audience….

Manacles, from *The Lodger* onwards, are something of a Hitchcock specialty, a vivid symbol of the humiliating process of the law; but in *The 39 Steps* they serve mainly a source of humor and teasing sexual innuendo, as when Carroll, the first of Hitchcock's long line of maltreated cool blondes, tries to remove her stockings while keeping Donat's hand off her thighs. The film also marks the first appearance of the McGuffin, Hitchcock's term (borrowed from Angus MacPhail) for a thriller's nominal motivating factor—secret plans, miracle ingredient, priceless jewelry; in short something that matters vitally to the protagonists and not at all to the audience.

Drama, Hitchcock once suggested, is "life with the dull bits cut out."…

For sheer entertainment, *The Lady Vanishes* (1938) is certainly Hitchcock's most accomplished film of the decade….Now free from contractual obligations, Hitchcock visited Hollywood and, from the numerous competing bids for his services, accepted a contract from David O. Selznick, at that time the most powerful of the independent producers….

Much critical dispute has centered around the respective merits of Hitchcock's British and American films. Robin Wood, firmly ensconces in the American camp, dismissed the British films as "little more than 'prentice work," and a preference for them as "analogous to preferring *A Comedy of Errors* to *Macbeth*." To Roy Armes, this constituted "a profoundly unhistorical judgment," Hitchcock's' British work being comparable to that of Pabst and Clair, "constantly exciting in its exploration of the cinema's narrative potential and its expression of a consistent set of moral values."…Undoubtedly the American films benefit immeasurably from Hollywood's greater technical sophistication….For some critics, though (and not only British ones), the whole of Hitchcock's American output represents nothing but a lamentable decline….

One of Hitchcock's virtually single-handed achievements was to raise the cinematic status of the thriller to parity with the other main movie genres….

Though still a British national (not until 1955 would he take out US citizenship), Hitchcock had by now decided that his future, both personal and professional, lay in America. In 1942, after renting for a while, he and Alma bought a house on Bellagio Road in the Bel-Air district of Hollywood. (A year later they also bought a vacation house in the hills north of Monterey near Santa Cruz.) The Bellagio Road house remained their home for the rest of their lives….Hitchcock's neatness and passion for order were legendary. "Evil," he once said, "is disorder," and his idea of happiness was "a clear horizon, no clouds, no shadows. Nothing." As far as he possibly could, he eliminated the unpredictable from his life, not only in his working methods but in everything he did. The family holidays were taken in the same places—New York, London, Paris, and St. Moritz—and even in the same suites of the same hotels, year after year. To some extent, this was part of the assiduously cultivated public persona; but many people, including Hitchcock himself, also ascribed it to genuine fear—of surprise, disorder, conflict, social disgrace, the police, the processes of law–of all the things, in fact, which he packed into his movies. "Under the invariably self-possessed and cynical surface," observed Truffaut, "is a deeply vulnerable, sensitive and emotional person who feels with particular intensity the sensations he communicates to his audience."…

Hitchcock returned to America in March 1944 and began working on the second of his films for Selznick. Freud, in suitably dilute form, was much in vogue in Hollywood, and in *Spellbound* (1945), Hitchcock, with Ben Hecht scripting, produced what might be claim to be the first psychoanalytical thriller….

Notorious (1946) also started out as a Selznick project, but before shooting had commenced Selznick, deeply embroiled with the grandiose *Duel in the Sun*, sold the entire package to RKO, with Hitchcock

taking over for the first time as his own producer, Relishing his increased independence and working with two of his favorite actors—Cary Grant and Ingrid Bergman—he produced a film which, in general estimation, stands with *Shadow of a Doubt* as his finest work of the decade.

Ben Hecht's script traces patterns of emotional manipulation and betrayal. Devlin, a government agent (Grant), recruits Alicia Huberman (Bergman), daughter of a convicted Nazi spy, in Rio de Janeiro. The two fall in love, but Devlin, despising Alicia for her family background and former fast life, pushes her into marriage with Sebastian (Claude Rains), a prominent member of the Nazi circle. With Alicia's help, Devlin penetrates the house and finds the McGuffin—uranium, in this case (a detail which caused Hitchcock to be placed for a time under FBI surveillance). But Sebastien realizes that he has been betrayed, impelled by his formidable mother, he starts to poison Alicia. At the last moment Devlin breaks in and rescues her, leaving Sebastien compromised and at the mercy of his fellow Nazis.

For François Truffaut, *Notorious "*is the very quintessence of Hitchcock having "at once a maximum of stylization and a maximum of simplicity." It was also, in William Rothman's view, "the first Hitchcock film in which every shot is not only meaningful but beautiful…..
The camera's lush romanticism, for the first time, is equal and constant partner to its wit,
elegance, and theatricality." Much of the film, including Ted Tetzlaff's soft lighting and sensuous camera movements, takes its tone from Bergman's warm, vulnerable performance. Claude Rains, another of Hitchcock's appealing villains, is cultured, charming, and far more sympathetic than the coldly censorious Devlin. As his mother, Leopoldine Konstantin inaugurates the gallery of monster mothers that culminated in *Pyscho*—an element that enters Hitchcock's films (as Donald Spoto pointed out) only after the death of his own mother in 1942.

Notorious, Douglas McVey wrote in *Montage*, is "Hitchcock's most completely, rigorously stylized film…and perfect in its stylization." In one of the film's most famous moments, Hitchcock duplicates his virtuoso crane shot from *Young and Innocent*. During a lavish party at the Sebastien house, Alicia plans to steal down to the wine cellar , the key to which she has previously purloined. Starting high on a landing overlooking the thronged entrance hall, the camera swoops smoothly down, past the elegant couples and the champagne-bearing servants, to where Alicia stand with Sebastian welcoming their guests, and into a close-up of her hand behind her back, which half opens to reveal the one tiny vital item in the whole bustling scene—the cellar key….

Either through luck or judgment, Selznick generally left Hitchcock alone—he once referred to him as "the only director I'd trust a picture with"—but on occasion his interference proved disastrous….[in *The Paradine Case*]….

Hitchcock returned to the United stated with his career at its lowest ebb in two decades. Not since *Notorious* had he achieved a major hit, and he seemed to have lost his bearings. From this nadir he launched himself—as he had done in 1934—into the second of his great periods. Perhaps his greatest; among the eleven films he made between 1951 and 1960 are at

least five which most critics would agree in rating among his finest work.

The work of this period also consolidated Hitchcock's pubic image as the Master of Suspense, the black humorist who transformed his own latent anxieties into practical essays in applied terror, capturing his audiences through skillful appeal to the universal fear of finding ourselves helplessly entangled in events beyond our control or comprehension. In this he was in tune with the decade, insecure beneath its superficial complacency, ready to see nameless menace lurking behind bland quotidian appearance. As Andrew Sarris (*Film Culture*, Summer, 1961) commented, "What has long been most disturbing in Hitchcock's films—the perverse ironies, the unresolved ambiguities, the switched protagonists—now mark him as a pioneer in the modern idiom in which nothing is what it seem on the surface."…

[*Strangers on a Train, I Confess, Dial M for Murder, Rear Window, To Catch a Thief, Marnie*] By now, Hitchcock was probably the best-known film director in the world, rivaled only (barring actor-directors like Chaplin) by Cecil B. DeMille, one of the few whose names on a poster could attract an audience irrespective of the actors involved. But he was about to become even better known, as he first major Hollywood director to concern himself wholeheartedly with television. In October 1955, the first *Alfred Hitchcock Presents* as transmitted by CBS, produced by his old associate Joan Harrison. The series, and its successor *The Alfred Hitchcock Hour* ran continuously until1965; of the 550-odd episodes, Hitchcock himself directed twenty. Much of their huge success derived from the famous prologues and epilogues, scripted by James Allardice and invariably delivered by Hitchcock himself straight to camera in characteristic deadpan style.

These lugubrious performances preceded by his caricature self-portrait and bouncily sinister signature tune (Gounod's "Funeral March of a Marionette") made him s a national figure, better known than most movie stars. The Hitchcocl publicity machine soon developed into a whole industry; spinoffs from the TV shows included short-story anthologies (*Stories They Wouldn't Let Me Do on TV,* and so forth), magazines, records, games, toys, and even an Alfred Hitchcocl Fan club.

At the same time, Hitchcock's reputation was also receiving a boost on a more elevated intellectual plane. Serious critical opinion had largely tended to ignore him or to dismiss him as a presenter of skilled but trivial entertainments. In the 1950s, though, Hitchcock became, with Hawks, one of the chief beneficiaries of the *Cahiers* school of criticism. A mass of articles, culminating in Rohmer's and Chabrol's controversial study and Truffaut's book-length interview, confirmed Hitchcock's status as one of the great cinematic *auteurs* and a fit subject for critical exegesis. This evidently afforded him huge delight. To his numerous interviewers he was invariably polite and forthcoming, rarely venturing the discourtesy of straight disagreement; at most, he would evade the issue or deflect the question into one of his many well-polished anecdotes….

Vertigo (1958) has become a classic. . . "I deal in nightmares" Hitchcock often said….*Vertigo* was the last of the four films which Stewart made with Hitchcock. Comparing them with the four starring Cary Grant, Victor Perkins noted Hitchcock's habit of "casting Grant for films whose tones are predominantly light and in which Grant's presence acts as our guarantee that all will turn out well. At the same time he centres his meaning on the moral weakness of the hero's disengaged attitude. In the Stewart films,,,,the tone is much darker, reflecting the disturbing ambiguities of the central personality. Stewart's bemused detachment is seen as a mask which thinly disguises a deep and dangerous involvement." If *Vertigo* serves as a valedictory

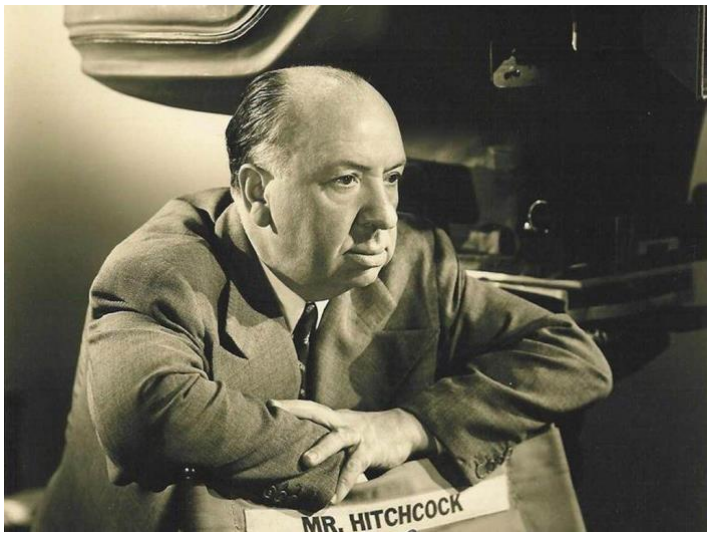
summation of Stewart's Hitchcockian persona, *North by Northwest* (1959) doest he same for Grant. The most accomplished of Hitchcock's—or, probably, anybody else's—comedy thrillers, it triumphantly concludes the series of cross-country chase movies begun by *The 39 Steps*.

"I plunder my films for ideas, but in my business self-plagiarism is hailed as style." *North by Northwest* (made, under a one-picture deal, for MGM) not only lifts ideas from its picaresque predecessors, it reworks *The Wrong Man* for laughs….Ernest Lehman, Hitchcock's wittiest collaborator since John Michael Hayes, furnished a crisply sophisticated script whose ironies and thematic subtlety never for a moment impede our enjoyment. …The casting, right down to the smallest role, is faultless: James Mason as the suavest of villains; Eva Marie Saint as the duplicitous blonde; Jesse Royce Landis, unshakeably complacent in another monster-mother role ("You men aren't *really* trying to kill my son, are you?" she inquires brightly of a pair of hit-men in an elevator); the ever-reliable Leo G. Carroll as a Dulles-like CIA boss. At two and a quarter hours, *North by Northwest* is Hitchcock's longest film, but it never seems like it. …

Although five times nominated for Best Director, Hitchcock never won an Oscar; in 1968 the Academy, perhaps slightly embarrassed by the omission, gave him a Thalberg Award "for production achievement." Numerous other awards and honors were bestowed on him, especially in his later years, including the Légion d'Honneur and, in 1979, a Lifetime Achievement Award from the American Film Institute. In the New Year's Honours List of 1980, he made a knight—Sir Alfred Hitchcock, KBE. Four months later he died quietly at home. Of kidney failure, at the age of seventy-nine.

If during the first half of his long cinematic career Alfred Hitchcock received less than his critical due, that situation has been amply remedied; he has now been more extensively written about, his work analyzed in greater detail, than any other film director. …Hitchcock's status as an *auteur*—despite his having worked exclusively within the distorting pressures of the commercial Anglo-American cinema—is as secure as that of any director in the world; no one could deny his films a consistent stylistic and thematic vision. His technical expertise is immense. Yet when his admirers number him among "the work's greatest filmmakers" (Maurice Yacowar) or even among "the greatest living artists" (Jacques Leduc), doubts begin to surface. "The greatest" is playing for high stakes—line Hitchcock up alongside Renoir, Satyajit Ray, Ophuls, or Mizoguchi (to name only moviemakers), and at once a whole missing dimension becomes evident. (It must be admitted, though, that any one of those four would have made a fairly appalling hash of *North by Northwest.*) The famed control, the premeditated, pre-edited exactitude of his working method, preclude something to which the creative imperfection of less rigorous directors grants access—something which Robin Wood defined (à propos Renoir) as "the sense of superfluous life."

…Truffaut observed that "the director who, through the simplicity and the clarity of his work, is the most accessible to a universal audience is also the director who excels at filming the most complex and subtle relationships between human beings….Hitchcock belongs….among such artists of anxiety as Kafka, Dostoevsky, and Poe."



***Hitchcock on Hitchcock*. Edited by Sidney Gottlieb. U Cal Press, Berkley, LA, London, 1997.**

What do you feel are the most important elements to be considered in the establishment of mood on the screen?

AH: I think, to sum it up in one way, the risk you run in trying to get mood is the *cliché*, the shadow in the room and what have you. I spend half my time avoiding the *cliché*, in terms of scenes. In *North by Northwest*, the girl sends Cary Grant to a rendezvous where we know an attempt will be made to kill him. Now the *cliché* treatment would be to show him standing on the corner of the street in a pool of light. The cobbles are washed by the recent rains. Cut to a

face peering out of a window. Cut to a black cat slithering along the bottom of a wall. Wait for a black limousine to come along. I said *no*. I would do it in bright sunshine with no place to hide, in open prairie country. And what is the mood? A *sinister* mood. There's not a sign of where the menace can come from, but eventually it turns up in the form of a crop duster airplane. Some one inside the plane shoots at Cary Grant and he has nowhere to hide.

Do you feel that lighting is perhaps the most important single element in the creation of cinematic mood?
Motion picture mood is often thought of as almost *exclusively* a matter of lighting, *dark* lighting. It isn't. Mood is *apprehension*. That's what you've got in the crop duster scene….

You have spoken of working with the production designer in the selection of locales during the scripting phase of a production. What is your primary consideration in the choice or setting for a particular sequence?
A rule that I've always followed is: Never use a setting simply as a background. Use it one hundred percent.…In the crop duster sequence in *North by Northwest,* the crop duster is used as a weapon carrier. That is to say, someone in the plane shoots at Cary Grant; but this is not enough. If w are using a crop duster—then it must dust crops. In this particular case, the crops are the hiding place of Cary Grant. So I don't use a crop duster with only a gun. That's not enough. It must be used according to its true function. *All background must function.*

Certainly one of the most off-beat settings you've ever used was in that same film. The Mount Rushmore Memorial.
Yes, but unfortunately, I couldn't us the Mount Rushmore Memorial to function according to my established pattern. The authorities wouldn't let me work on the faces at all. I had to work *between* them. I wanted Cary Grant to slide down Lincoln's nose and hide in the nostril. Then Grant has a sneezing fit, while he's in the nostril. That would have made the setting very functional.

Isn't there sometimes a very fine line between a setting that is most unusual and one that is credible to the audience?
The basic principle to be observed is to be as life-like as one can—especially in my sort of material. I deal in *fantasy*. In other words, I don't deal in slice-of-life stories. My suspense work comes out of creating nightmares for the audience. And I *play* with an audience. I make them gasp and surprise and shock them. When you have a nightmare, it's awfully vivid if you're dreaming that you're being led to the electric chair. Then you're as happy as can be when you wake up because you're relieved. It *was* so vivid. And that's really the basis of this attempt at realistic

photography.

AH quotes

"Cinema is the orchestration of shots."

"I don't believe in mystifying an audience. I believe in giving them all the information and then making them sweat."

"I'm not interested in content. It disturbs me when people criticize my films because of their content. It's like looking at a still life and saying 'I wonder whether those apples are sweet or sour.' Cinema is form."

About showing detail: "If you free the spectator to choose, you're making theater, not cinema."

"I'd compare myself to an abstract painter. My favorite painter is Klee."

"Staircases are very photogenic."

About the cigarette put out in eggs– "to show my utter dislike of eggs."

"You know, people say that you can cut a film and make it go fast. I don't believe that. Speed is preoccupation. In *The 39 Steps* there was no dead footage, so the audience's absorption creates the impression of speed."

"I didn't walk into this business without proper knowledge of it. I've been a technician; I've been an editor; I've been an art director; I've been a writer. I have a feeling for all these people. I fill my responsibility to myself by the manner in which I make films."

"Some films are slices of life. Mine are slices of cake."

"We've substituted the language of the camera for dialogue."

"The more successful the villain, the more successful the picture."

Oliver Lunn: 10 things you (probably) never knew about the shower scene in Psycho (British Film Institute, 2017)

You'll never look at the shower scene the same way again, says filmmaker Alexandre O. Philippe, whose new documentary, 78/52, lays bare the nuts-and-bolts artistry of *that* scene from Hitchcock's Psycho (1960).

The doc's title refers to the total number of camera setups (78) and cuts (52) in the scene, which itself lasts a mere 45 seconds. It took a whole week to film (a third of the film's shooting schedule), and it was, as the new film shows, something of an obsession for the master of suspense.

78/52 is comprehensive yet thrilling, a frame-by-frame investigation with insights from Peter Bogdanovich, Guillermo del Toro, Jamie Lee Curtis, Bret Easton Ellis and others. No stone is left unturned, with heaps of eye-opening revelations. So even eagle-eyed Psycho fans will find new nuggets of trivia to commit to memory.

To celebrate 78/52's release, we sat down with Philippe to talk about some of the insights put forth in the film. Here are 10 things you (probably) didn't know about the shower scene.

1. Hitchcock made Psycho *because* of the shower scene

"When Truffaut asked [Hitchcock] point-blank why he wanted to make Psycho, Hitchcock replied, 'I think the murder in the bathtub, coming out of the blue, that was about all'," says Philippe.

Everything else in the movie hinges on that scene, with the doc drawing attention to the visual rhymes that foreshadow it: shots of showerheads appear in the background; the slashing of window wipers in the rain presage the slashing of the knife in the shower. "The movie never really achieves this kind of poetry again," says Bret Easton Ellis.

2. The scene contains more layers of voyeurism than you think

In Hitchcock's earlier thriller Rear Window (1954), Jeff (James Stewart) observes his neighbours from his window; we observe him, the voyeur, and so the observer becomes the observed. Psycho's shower scene takes this idea to new levels. First, the painting that masks Norman's peep hole. It's called 'Susanna and the Elders' and it's about men spying on a woman while she bathes.

"He removes the voyeuristic painting to become the voyeur looking in on the shower," says Philippe. Add to that the male crewmembers above the shower, voyeurs out of frame. "There were all these people above, just watching her, which I think is another interesting element of voyeurism – it's very meta." They watch her, Norman watches her, Hitchcock's camera watches her, and of course, we watch her.

3. They used a casaba melon for the sound of the stabbing

When Hitch and his sound guy searched for the perfect stabbing sound, they didn't turn to stock Hollywood effects. They turned to melons. They laid out an epic spread of every kind of melon you can imagine, until they found that perfect sound. Enter: the casaba melon. This melon sounds denser, less hollow. And, as they found, it sounded even more realistic when interspersed with a slab of steak.

4. They did 26 takes of the spinning shot emerging from Janet Leigh's eye

When the camera spins out of the plughole, dissolving to the iris of Janet Leigh's eye, also spinning, you see an optical shot (Hitch resorted to this technique, where a single frame is held as opposed to running in real time, because the technology wasn't available yet). The camera pulls back, with the optical returning to the regular 24-frame rate footage, and you see her eye shake slightly, the last flicker of life.

Hitch made her do this 26 times. "Unfortunately all the outtakes had been destroyed," says Philippe. "We'll never get to experience the 26 takes that come out of her eye. 26 takes! They've all been destroyed."

5. Janet Leigh took a breath in the only usable take for the same shot

In that same shot, Philippe explains: "Janet Leigh took a breath in the one take that they could use, and so to hide that, they had to cut back to the showerhead." What's more, the breath was only spotted after production and therefore couldn't be re-shot. But, as it is, returning to the showerhead with nothing but the sound of running water, it's arguably more powerful than it would have been.

6. Hitchcock broke the rules of cinematic grammar by using jump-cuts and 180 breaks

78/52 zeroes in on a number of formal innovations that broke with conventional cinematic grammar. Not least the jarring jump-cuts and dizzying 180-degree shifts in viewpoint. "One of the huge reveals was John Venzon, one of the editors, talking about that moment when Tomasini [George Tomasini, editor of Psycho] removed maybe four or five frames to give the impression she's being slammed against the wall; you see the hand out of focus, and then the next thing you see is she's against the wall," explains Philippe. Aside from jump-cuts, Hitch framed Leigh with a huge expanse of curtain behind her, drawing our eye to the empty space. "There's something that's just not quite right. And you know that instinctively, you know that that shot is off. Why all this empty space? Well, we know why [laughs]."

7. Janet Leigh's body double was a Playboy cover girl

Marli Renfro was a 21-year-old Playboy cover girl when she landed the role of Janet Leigh's body double in the shower. One of the original Playboy bunnies, Renfro had to strip down for Hitchcock and Leigh to make sure she was a good match. She worked for seven days on that single scene. And it's her hand that you see clenching the curtain as the life slowly drains from her limp body. After working with Hitch, Renfro – a redhead, as it happens – starred in Francis Ford Coppola's first movie, Tonight for Sure (1962). It's her only acting credit.

8. It changed moviegoing – in terms of arriving, strictly, before the picture starts

"It changed the very ritual of moviegoing," Philippe says, referring to the fact that Hitchcock insisted viewers not enter the theatre after the picture began. "That's insane, that it even changes the way that we behave in relation to the silver screen."

Peter Bogdanovich, talking in the doc, remembers attending the first press screening: "As you went in, Hitchcock's voice was blaring on loud speakers, saying: 'No one will be allowed in after the picture starts'." Hitchcock said he did this because of the plot, because the leading lady was killed off a third of the way through. He didn't want people whispering, 'When is Janet Leigh coming on?'

9. They used Hershey's chocolate syrup for the blood

Is it food colouring? Watered down paint? Pig's blood?? None of the above. Google says they used Bosco chocolate syrup, which is close, but Renfro confirms the actual source. "They had a can of Hershey's syrup, which was watered down, and that's what they used for blood. But they had to dribble it around me and on me." You also hear Hitch explain that he made the film in black and white because the draining away of the blood would have been too "repulsive" in colour. Tell that to Gus van Sant.

10. You think you see the knife penetrate skin because of one specific shot that was filmed in reverse

There's one shot that you might have paused and pointed to as proof that Hitch showed a knife penetrating skin (or fake skin). You even see blood as the knife goes in. In reality it didn't go in. "They put a little blood on the tip," says Philippe, "and then put it against her belly button, and then shot it in reverse. That's as close as it gets. But there's never any actual special effect needed to show an actual wound. The body remains immaculate throughout the entire sequence."

Incidentally, this was how Hitch bypassed the censors' scissors. "It's exactly what Hitchcock told them: No, you didn't see this. You thought you did but you didn't. I didn't do the things you told me not to do. I was a good boy."

<u>Mark Kermode; "Psycho: the best horror film of all time" (*The Guardian* 2010)</u>

Author Robert Bloch, on whose novel Joseph Stefano's screenplay was based, described Alfred Hitchcock's Psycho as embodying "the fear of the boy next door". The terror, for Bloch, lay in the fact that the killer "could be the person sitting next to you". Bloch had been inspired to write his potboiler (copies of which Hitchcock reportedly bought up to keep the end a surprise) by news reports about Ed Gein, the seemingly ordinary Wisconsin loner who was revealed to be a murderer and necrophile. Dubbed "the Wisconsin ghoul", Gein made ornaments and clothing from the skin of the dead and inspired a legacy of fictionalised screen shockers, ranging from the trashy Deranged to the epochal Texas Chainsaw Massacre and Oscar-winning The Silence of the Lambs. But it was Anthony Perkins's maternally obsessed misfit in Psycho who most perfectly distilled the modern fear of the monster who looks just like you. "My name is Norman Bates," sang British synth combo Landscape in 1981, "I'm just a normal guy …" proving that Perkins's creation still had pop cachet two decades after his first appearance.

Dispute still rages as to the provenance and power of Psycho's notorious shower sequence, which has become perhaps the most iconic murder scene in the history of cinema. Designer Saul Bass's preparatory storyboards so closely detail every moment of the sequence that some have suggested he should share directorial credit with Hitchcock. Others argue that it is Bernard Herrmann's stabbing score, with its screeching atonal strings, which packs the real punch.

But it was the maestro's flair for carnivalesque showmanship that made Psycho headline news – from the unforgettably camp trailer in which Hitchcock led audiences around the "scene of the crime" before throwing back the shower curtain to reveal a screaming Vera Miles, to his much-publicised ruling that no one be allowed to enter the theatre once a performance of Psycho had begun. "Any spurious attempts to enter by side doors, fire escapes or ventilating shafts will be met by force," announced a cardboard lobby cut-out of Hitchcock, pointing sternly at his watch. "The entire objective of this extraordinary policy, of course, is to help you enjoy Psycho more."

Its edgy exploitation aesthetic and taboo-breaking "toilet flush" shot (even more controversial than the shower scene) have meant Psycho forged a template for the money-spinning slasher franchises that still thrive – or fester? – today. It directly inspired Halloween (which starred Janet Leigh's daughter, Jamie Lee Curtis) and Friday the 13th (in which the murderous mother-son relationship is sneakily

reversed), and spawned a string of sequels including a TV movie that brought Bates's legacy into the direct-to-video age.

Groaning artworks followed too, from Gus Van Sant's allegedly post-modern colour-copy remake, to Douglas Gordon's puzzlingly feted installation 24 Hour Psycho, which simply slowed the appropriated film to a snail's pace. Hitchcock would never have been so pompous; he made Psycho fast and cheap (it cost a mere $807,000) to entertain a mainstream audience, using his regular TV crew and shooting in black-and-white to give the production a vérité news-footage feel. Many viewers still insist that the blood running down the plughole after Marion's murder is bright red, but it is the power of their imaginations that makes the brown chocolate syrup seem so. After half a century of terror, Psycho is still ensuring that no one feels safe in the shower.

The Wikipedia entry on *Psycho* is very well done. It's worth a look.

COMING UP IN BUFFALO FILM SEMINARS, SPRING 2021, SERIES 42

Mach 16 1969 Éric Rohmer *My Night at Maud's*
March 23 1972 Peter Medak *The Ruling Class*
March 30 1978 Terrence Malick *Days of Heaven*
April 6 1981 Karel Reisz *The French Lieutenant's Woman*
April 13 1989 Spike Lee *Do The Right Thing*
April 20 1993 Jane Campion *The Piano*
April 27 2000 Joel and Ethan Coen *O Brother, Where Art Thou?*
May 4 1982 Ingmar Bergman *Fanny and Alexander*

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The Buffalo Film Seminars are presented by the State University of New York at Buffalo, with support from the Robert and Patricia Colby Foundation and the Buffalo News.