University of Southampton

FACULTY OF HUMANITIES

Department of Film

ALFRED HITCHCOCK PRESENTS 'PSYCHO'

by

Mark Ruff

Thesis for the degree of Doctor of Philosophy

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Abstract

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In this thesis I am going to argue that Alfred Hitchcock could not have made *Psycho* (1960) to such critical acclaim and such a success at the box office, if he had not become involved in television in 1955 with his *Alfred Hitchcock Presents* (1955-62). Making a direct link between the film and the television shows is not entirely original but I explore the link in fresh ways. Mindful of its shortcomings, I proceed under the umbrella of auteurism and I use close analysis to consider my material. Despite the paucity of existing scholarship, I pick my way around such clues as there are and start building my case. I have watched and comprehensively documented 155 episodes of *Alfred Hitchcock Presents*, aired up to *Psycho*, making for an invaluable resource in itself, which I hope will bring Hitchcock's television work into the canon and fill a hole in Hitchcock scholarship. Taking Hitchcock's work in television seriously aside, this research considers mainly unsung heroes (Lew Wasserman, Joan Harrison and James Allardice); Hitchcock's own remarkable television persona; the extraordinary marketing campaign that helped fill the cinemas; the very direct parallels between the film and a variety of the television shows; and an obvious disparity between *North by Northwest* (1959) and *Psycho*. In the process I bring new light to bear on a much written about film.

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Research Thesis: Declaration of Authorship

Mark Ruff

ALFRED HITCHCOCK PRESENTS ‘PSYCHO’

I declare that this thesis and the work presented in it is my own and has been generated by me as the result of my own original research.

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this university;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this university or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. None of this work has been published before submission.

Signature: Date:

Acknowledgments

Professor Lucy Mazdon accepted me onto the Masters degree course in 2014 and has been a valuable mentor ever since. The best advice she gave me, when I was not comfortable with a theory or the like, was: “Then challenge it!”

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My five children - Ali, Rosy, Harriet, Will and Ed - know I have no favourites but they have all helped me no end during these difficult last few months.

Finally, I dedicate this thesis to my beautiful wife, Caroline, who died of a brain haemorrhage, suddenly and unexpectedly last year, aged 55. Caroline’s love, kindness and understanding got me most of the way here.

Chapter One: Introduction

The title of this thesis is an amalgam of *Alfred Hitchcock Presents* (1955-62) and *Psycho* (1960). The juxtaposition of television shows and feature film is intended to convey the close link between them. It is not entirely original - Naremore, Rothman and Durgnat, amongst others, have all pointed it out - but the thesis will explore the link in a number of fresh ways.[1] The thesis seeks to argue that Alfred Hitchcock could not have made *Psycho*, both so critically and financially successful, had he not become involved with television with *Alfred Hitchcock Presents* in 1955. Broadly speaking, I am going to use auteurism as my theoretical framework and I use close analysis to examine my material. I supplement this with copious screen grabs that provide visual evidence of the links between the feature film and the television shows. I have watched and comprehensively documented all the 155 television shows aired before Hitchcock was absent and work on *Psycho* began. This provided the basis for my research and I attach two examples in the Appendix. Why these shows and the Hitchcock-directed ones especially have been largely overlooked is a mystery to me. I intend to rehabilitate them into the canon thereby filling a hole in Hitchcock scholarship. Simultaneously, I suggest new ways of looking at a film that has been the subject of much attention.

Although it has fallen in and out of favour, I am a keen supporter of auteurism. It makes sense to me that one person, the director, who has surrounded him/herself with a team, will make films that have a certain consistency and that those films can be considered in that light. In the years between my first and second degrees I was

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[1] James Naremore, *Filmguide to 'Psycho'*, (Bloomington: Indiana University Press, 1973), p. 60; William Rothman, *Hitchcock: The Murderous Gaze*, 2nd edn., (Albany: Suny Press, 2012), p. 270; Raymond Durgnat, A Long Hard Look at Hitchcock, (Basingstoke: Palgrave Macmillan, 2012), p.15.

involved in building a business. Anyone who has run a business of any substance would confirm that, while he/she cannot do everything, everything is orchestrated by that one person: he/she is surely not called the Managing *Director* for nothing. Appropriately, Hitchcock acolyte and his greatest fan, Brian De Palma writes: "[T]he life of the production evolves from the *director*, and if he has solid relationships with the *key people* around him, then that authority, knowledge and belief in what he's doing goes right through the *company* [Italics mine.]".[2]

Truffaut started it all with his provocative text, "A Certain Tendency in French Cinema", and the idea of an "auteur's cinema".[3] Of course the idea was not entirely new: Hitchcock himself had written an article for the *London Evening News* as early as 16th November 1927, in which he wrote, "…when moving pictures are really artistic they will be created entirely by one man".[4] Truffaut's idea - because it was never a theory - was espoused by the critics at *Cahiers du Cinéma* and began to become something more concrete. Whatever this something was it was taken up and moulded by the British journal, *Movie*. "[T]he writing of these critics often tempered the more excessive claims and abstractions of the *Cahiers* group with *textual evidence* [Italics mine.]."[5] In the United States, Andrew Sarris, who had worked at *Cahiers* previously, went so far as to label the idea a theory, the auteur theory, in his important book, *The American Cinema*.[6] His definition is somewhat debatable and was vigorously challenged by another American film critic, Pauline Kael. In fact, she

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[2] Brian de Palma quoted in booklet that accompanied Phantom of the Paradise DVD, p. 13.

[3] François Truffaut, "A Certain Tendency in French Cinema" in *Auteurs and Authorship*, ed. by Barry Keith Grant, (Oxford: Blackwell Publishing, 2008), p. 16.

[4] Sidney Gottlieb (ed.), *Hitchcock on Hitchcock,* (London: Faber and Faber, 1997), p. 167.

[5] Barry Keith Grant (ed.), *Auteurs and Authorship*, (Oxford: Blackwell Publishing, 2008), p. 2.

[6] Andrew Sarris, *The American Cinema,* (New York: Da Capo Press, 1996).

ridiculed it and tore it to pieces.[7] Despite this it has survived and the question of authorship persists. Peter Wollen, in his influential book, *Signs and Meaning in the Cinema*, in his chapter that compares Howard Hawks with John Ford, argues that auteurism enables one to look at an auteur's individual films in the light of the oeuvre as a whole.[8] It was this take that attracted me many years ago. The theory has evolved as a sort of hybrid therefore that can be manipulated in various ways to different ends but how is it relevant to Hitchcock's television shows?

In the introduction to the first of two invaluable contributions to Hitchcock Studies, Sid Gottlieb makes the distinction between *authoring* and *authorising*.[9] In this case he's talking about a typescript apparently attributed to "Alfred Hitchcock" but clearly written by one "Lupton A. Wilkinson". Hitchcock didn't author it but *authorised* it when he signed if off "Okayed by Hitch, June 1/45".[10] Similarly, he *authorised* the short stories that Joan Harrison found for *Alfred Hitchcock Presents*. Invariably she commissioned one of a number of screenplay writers at her disposal to then write the teleplay. Hitchcock would finally *authorise* the teleplay. A typical example would be "Arthur", considered at length below, where James P. Cavanagh cleverly reworked a short story by "Arthur Williams" and presented Hitchcock with an admirable vehicle. Hitchcock himself directed that episode. It becomes interesting when someone else, e.g. Robert Stevens, directs it. This situation replicates Gottlieb's distinction: he is not authoring but *authorising* one of the many shows he puts his name to. The end result, because of Harrison's strict control and the house style of the shows, is to all intents and purposes indiscernible from the rest as we will see from Stevens's prolific output.

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[7] Pauline Kael, "Circles and Squares" in *Auteurs and Authorship*, ed. by Barry Keith Grant, (Oxford: Blackwell Publishing, 2008), pp. 46-54.

[8] Peter Wollen, *Signs and Meaning in the Cinema,* 1st Reprint, (London: Secker and Warburg, 1974).

[9] Sidney Gottlieb (ed.), *Hitchcock on Hitchcock,* (London: Faber and Faber, 1997), p. xiv.

[10] Gottlieb, p. xiv.

I watched my first episode of *Alfred Hitchcock Presents* several years ago and I was struck by the brevity of what I was watching but especially the shock/twist ending. I don't think I'd seen anything quite like it and I was intrigued. Fortunately for me and the PhD thesis which follows, I was able to buy a box set containing all seven seasons of *Alfred Hitchcock Presents* in November 2016 and my journey began. *Alfred Hitchcock Presents* was a weekly television show that lasted half an hour per episode and, with three advertisements, had a running time of 22 and a half minutes. It aired from 2nd October 1955 until 3rd July 1962 (when it became *The Alfred Hitchcock Hour* which ran for three years until 1965). Season 1 comprised 39 episodes, as did Seasons 2 and 3; Season 4 dropped to 36 episodes and Season 5, 37. For the whole of its duration *Alfred Hitchcock Presents* never dropped out of the Nielsen Top 25.[11] It was therefore a popular show. I am interested in the first four seasons plus the two Hitchcock-directed episodes that opened Season 5.

I started watching the episodes in chronological order and simultaneously constructed a synopsis for each episode that has grown into an invaluable resource and comprises all 155 episodes up until the point Hitchcock began work on *Psycho* in late 1959. The synopses essentially comprise an objective recollection of the narrative so as to keep that show firmly in my head. I quickly added important details - viz. director, writers (of the teleplay/original text), principal cast, setting, mise-en-scène, a one-sentence summary, a one-word summary, any *Psycho*-specific content and finally a section for comments - and I have stuck unswervingly to this format. The one-word summary has enabled me to establish a pattern of themes that has then enabled me to evolve a new way of looking at *Psycho*. It has also been useful to compare the variety of

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[11] Tim Brooks and Earle Marsh, *The Complete Directory to Prime Time Network and Cable TV Shows 1946-Present (Ninth Edition),* (New York: Ballantine Books, 2007), p. 1681.

directors, writers and cast. Close analysis is imperative as I seek to draw direct parallels between the television shows and the feature film.

It would be fair to say that *Alfred Hitchcock Presents* had no rival at the time. It was not until 1959 when *The Twilight Zone* (1959-1964) aired that there was anything like it. The twist/shock ending was unique to this show. It was also unique to Hitchcock himself who had always subscribed to the Hollywood mantra that the good guy must win over the bad guy in the end. The notion of a crime being committed and going unpunished was unheard of and totally against the Production Code. However, long before Hollywood's Production Code, the notion at least had been in Hitchcock's head: the end of *The Lodger* (1926) is ambiguous; Alice (Anny Ondra) in *Blackmail* (1929) gets away with murder; as does Mrs. Verloc (Sylvia Sidney) in *Sabotage* (1936). These are not twist or shock endings but they clearly indicate that Hitchcock entertained the possibility that the ostensibly bad guy could win.

As I started to work my way through the shows I simultaneously turned my attention to Hitchcock's filmography and especially to the films from the 1950s culminating in *Psycho*. I constructed a chart: "The Fantastic Fifties - Hitchcock's Sublime Decade - the editing, musical and cinematographic collaborations". A copy is added to the Appendix. The chart is a list of the films Hitchcock made in the 50s and details the editors, composers and cinematographers who worked on the films in this period. I used a pink type to delineate anyone who worked just the once but a different colour for Rudi Fehr and Dimitri Tiomkin who worked on two and three films respectively. For those collaborators who worked consistently I used a normal black type. In the second half of the decade another pattern and indeed a team began to emerge: Robert Burks was consistently the cinematographer from as early as 1951 and *Strangers on a Train* (1951); George Tomasini was the editor from 1954 and *Rear Window* (1954);

and Bernard Herrmann wrote the music from 1955 and *The Trouble with Harry* (1955). By chance my chart spread across two pages and it just so happens that on the second page there were only two instances of pink, the colour indicating only the one single appearance. These appear at the top left and bottom right of the page: Alma Macrorie was the editor on *The Trouble with Harry* and John L. Russell was the cinematographer on *Psycho*. Visually they are striking as the rest of the page is black and the team of George Tomasini (editor), Bernard Herrmann (music) and Robert Burks (cinematography) emerges consistently. Alma Macrorie was an anomaly but why did John L. Russell suddenly appear?

Russell may have been an anomaly, like Macrorie, but a cursory look at the film crew immediately indicates that this was not a typical Hitchcock production: he had used his television crew right down to his Assistant Director, Hilton Green; it had been shot at the same television studios as *Alfred Hitchcock Presents*; it was filmed in black-and-white; it was produced and financed by Hitchcock himself and its budget was a fraction of that spent on the previous film, *North by Northwest*. I realised that I was on to something. This was the breakthrough. I could see an obvious connection between Hitchcock's television shows and *Psycho*. Now I started to research what had been written on *Alfred Hitchcock Presents* in an attempt to find an answer to my question above: why did John L. Russell suddenly appear as cinematographer?

There is an enormous amount of writing on Hitchcock in general. Jane E. Sloan wrote a whole book of 614 pages cataloguing that writing.[12] A student of Hitchcock for many years, I am conversant with a lot of it. Unfortunately not much is relevant to my thesis. I found Rothman and Durgnat particularly helpful in my close analysis of

[12] Jane E. Sloan, *Alfred Hitchcock*, (Los Angeles: University of California Press, 1995).

Psycho and the shows.[13] Conversely little has been written about Hitchcock's work in television. It was 30 years after *Alfred Hitchcock Presents* began that anything of any substance was published. Taking its title from the television show, *Alfred Hitchcock Presents* was compiled by John McCarty and Brian Kelleher but neither were academics as such.[14] Nor did a subsequent work, *The Alfred Hitchcock Presents Companion*, come out of the academy.[15] Although the former boasts an interesting introduction by Robert Bloch, who wrote the story upon which *Psycho* was based and was later a scriptwriter for *Alfred Hitchcock Presents*, and the latter an instructive essay by Ulrich Rüdel, that I discuss below, neither contains much you cannot find these days on the internet.

Why should so little have been written? Different writers offer different reasons but there is no obvious answer. In their ground-breaking anthology, *The American Vein: Directors and Directions in Television*, Christopher Wicking and Tise Vahimagi, discussing Hitchcock's telefilms, observe that "it is characteristic of academics to ignore twenty works by one of the century's most distinctive artists".[16] It could be film scholars' snobbish attitude towards television or, as Curt Hersey puts it more subtly, it is "partially due the odd divide between film and television studies, the show has received limited attention".[17] There is the observation that Hitchcock could

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[13] William Rothman, *Hitchcock: The Murderous Gaze*, (Albany: Suny Press, 2012); Raymond Durgnat, *A Long Hard Look at 'Psycho'*, (Basingstoke, Palgrave Macmillan, 2010).

[14] John McCarty and Brian Keller, *Alfred Hitchcock Presents,* (New York: St. Martins Press, 1985).

[15] Martin Grams, Jr. and Patrik Wikstrom, *The Alfred Hitchcock Presents Companion,* (Maryland: OTR Publishing, 2001).

[16] Christopher Wicking and Tise Vahamigi, *The American Vein: Directors and Directors in Television,* (London: Talisman Books, 1979), p. 62.

[17] Curt Hersey, 'The Televisual Hitchcockian Object and Domestic Space in *Alfred Hitchcock Presents*', *Quarterly Review of Film and Video*, Vol. 31, Issue 8 (August 2014), pp. 723-733 <http:/www.tandfonline.com/doi/full/10.1080/10509208.2012.718982?src=recsys> [accessed 18 October 2016]

not start to match, in 22 and a half minutes, what he achieved in a whole feature film with its array of superior production values, viz. music, colour, locations, wealth of camera angles and mise-en-scène but *Alfred Hitchcock Presents* made a virtue of its limitations and Hitchcock skilfully transposed those limitations to *Psycho*. The main reason offered seems to be Hitchcock's "lack of involvement with the series".[18] I find this bewildering, however, because not only did he direct 14 episodes (which is roughly 10% of and not an insignificant amount out) of 155 prior to commencement of shooting *Psycho* but, unquestionably, he was involved in every single episode with his wraparound commentary both before and after the drama itself. Steve Mamber wonders if "the Hitchcock-directed episodes are not necessarily superior to the others" but my own theory is that the shows were not readily available to view and have been simply overlooked.[19] With today's DVDs I have been able to watch all those 155 episodes and, as indicated above, make a lengthy synopsis, noting crucial details. This is a most valuable resource that has put me in the vanguard of research into Hitchcock's work in television.

The most comprehensive examination of Alfred Hitchcock's work in television is Brad Stevens's essay in the *Hitchcock Annual*, 2014.[20] Stevens addresses all 20 telefilms but in a "series of notes", where a longer treatment would have been preferable.[21] He also has a propensity to see phallic imagery at almost every turn, which is occasionally appropriate but generally alarming. The earliest consideration

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[18] Hersey, p. 723.

[19] Steve Mamber, 'The Television Films of Alfred Hitchcock' in *Cinema 7* (No. 1-2) 1971 <http://www.tft.ucla.edu/wp-content/uploads/pdfs/Mamber-Television-Films-of-Alfred-Hitchcock.pdf> [accessed 18 October 2016]

[20] Brad Stevens, 'Troubled Bodies: Notes on Hitchcock's Television Work' in *Hitchcock Annual 19,* ed. by Sidney Gottlieb and Richard Allen, (New York: Columbia University Press, 2014), pp. 82-130.

[21] Stevens, p. 83.

is a short piece by Jack Edmund Nolan, "Hitchcock's TV Films", that appears in *Focus on Hitchcock*, a collection of short essays, edited by Albert J. LaValley, and that had originally appeared in *Film Fan Monthly* June 1968.[22] Nolan was the first to put Hitchcock's television work into the academic domain. Explaining "research in U.S. TV films is a chaotic business" he then lists all 20 telefilms that Hitchcock himself directed, along with the particulars of the shows, e.g. *Alfred Hitchcock Presents* as opposed to *The Alfred Hitchcock Hour,* network, date of transmission, writer/s and its source and leading players, together with a summary of the episode. Although his brief analyses of the shows are somewhat inadequate, in the days before IMDB, this was a useful point of reference.[23]

Steve Mamber's "The Television Films of Alfred Hitchcock" written in 1971 is years ahead of its time. As I wrote above, different writers give different reasons for the lack of interest in Hitchcock's TV work: Mamber suggests, "Weekly TV series have not offered much that is worthy of close concern" and goes on to say it would be easy to imagine Hitchcock simply putting his name to such "entertainments".[24] However, he then writes a convincing essay explaining just how much went into their creation and indicates "the closeness of these shows to the features and the cross-fertilisation that has taken place between Hitchcock's work in the two media".[25] Mamber goes on to write insightfully about 19 of the telefilms, although he inexplicably misses out "Poison" (1958). He devotes that much more space to the more significant episodes, noting qualities in both "One More Mile to Go" (1957) and "Banquo's Chair" (1959)

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[22] Jack Edmund Nolan, 'Hitchcock's TV Films' in *Focus on Hitchcock,* ed. by Albert J. LaValley, (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1972), pp. 140-144.

[23] Nolan, p. 142.

[24] Steve Mamber, p. 1

[25] Steve Mamber, p. 1.

that are reflected later in *Psycho*. This is the first mention of a connection between any of the shows and *Psycho*. He concludes by observing the "19 television shows are rich in connections with Hitchcock's features. The frequency of appearances of stars from the films (Joseph Cotten, Vera Miles, Claude Rains, Barbara Bel Geddes and John Williams), the consistent thematic congruities and the visual similarities (especially in the death and madness looks of 'Breakdown', 'Revenge' and at least five others) mark them as unmistakeable Hitchcock".[26]

In 1978 John Russell Taylor wrote *Hitch*, "The Authorised Biography", and was the first writer to identify Lew Wasserman's contribution to bringing *Alfred Hitchcock Presents* to the small screen.[27] Unlike other majors, MCA were interested in joining forces with television rather than competing with the new phenomenon. As Taylor put it "the thing to do, if you couldn't beat them, was to join them" which is a variation on Jules Stein's (the founder of MCA) belief that if you can't beat them, buy them.[28] Putting Hitchcock on the small screen was a stroke of genius and Taylor devotes several pages to describing how they did it. Joan Harrison was key as the producer; Francis Cockrell wrote "an amazingly high proportion of the early scripts"; John L. Russell was the cameraman on all but one of the shows Hitchcock directed; while James Allardice wrote "the brief framing discourses" that start and finish each episode.[29] Taylor sums up the shows as being "thrillers with a twist in the tail, outrageously cynical black comedy". Given that Taylor, unlike later biographers, had access to Hitchcock himself, this may well be straight from the horse's mouth.

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[26] Steve Mamber, p. 7.

[27] John Russell Taylor, *Hitch: The Life and Work of Alfred Hitchcock,* (London: Faber & Faber, 1978), p. 228.

[28] Taylor, p. 228.

[29] Taylor, p. 229.

14 years after Mamber's inspiring essay, Gene D. Phillips wrote *Alfred Hitchcock*, which seems to have passed under most academics' radar.[30] In a review, Karen Jaehne observed, "Phillips's attention to *Alfred Hitchcock Presents* provides a very good guide through the television years, leaving one wishing he had focused the entire book on the subject and used the films only in reference to the TV refinements".[31] Phillips states "these films, which amount to around ten hours of total playing time, deserve analysis".[32] Indeed. In truth, Phillips's analyses are not as sharp as Mamber's, whose essay he describes as "excellent", but the significant point is that, by devoting a whole chapter to the TV work, Phillips brought this neglected aspect of Hitchcock's career more positively into the canon.

Robert Kapsis, writing in 1992, devotes several pages to *Alfred Hitchcock Presents* and explains, "What was new and refreshing about Hitchcock's suspense series was how his personality became integral to the series".[33] The ongoing success of the show established Hitchcock as a television star and Kapsis sums this up: "The tongue-in--cheek tone of Hitchcock's weekly appearances had a cumulative effect and established his persona as an entertainer. His regular appearance on the show also established Hitchcock as a TV star".[34] Hitchcock's own television persona becomes crucial to *Psycho*'s marketing campaign, as I elaborate in the next chapter. Kapsis goes on to explain that "[t]hrough his intervention at the end of each program,

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[30] Gene D. Phillips, *Alfred Hitchcock*, (Boston: Twayne Publishers, 1984).

[31] Karen Jaehne, Review of 'Seven Director Studies' in *Film Quarterly*, Vol. 39, No. 1, Autumn 1985, pp. 49–52 <https://www.jstor.org/stable/1212288?seq=1#page_scan_tab_contents> [accessed 27 February 2018]

[32] Phillips, p. 151.

[33] Robert E. Kapsis, *Hitchcock: The Making of a Reputation*, (Chicago: University of Chicago Press, 1992), pp. 29-35.

[34] Kapsis, p. 33.

Hitchcock saw to it that law and order were restored".[35] As I will note below, this is at odds with Thomas Leitch's reading of Hitchcock's lead-outs to the shows. He concludes his section on Hitchcock's TV work with an analysis of the actual mechanics of the series, looking especially at the contributions of Joan Harrison and Norman Lloyd. Along with Lew Wasserman, Joan Harrison was an indispensable part of the success of *Alfred Hitchcock Presents* and their contributions are carefully considered in Chapter 2.

Today we don't have the least inkling of Hitchcock's status as a TV celebrity. Then he was known the world over through *Alfred Hitchcock Presents*. Today we look only at his films and yet, as I will maintain, it was his work in television that yielded *Psycho*, with its dark themes, claustrophobic feel, tight budget, limited shooting time and TV crew. Caryn James, the renowned journalist and subsequently Adjunct Professor of Film at Columbia University, wrote an article for the *New York Times* entitled "A Master's Touch Like Midas's" in June 1997.[36] The article heralds screenings of the TV work at the Museum of Television and Radio under the title, "Murder in the Living Room: Hitchcock by Hitchcock". James is not slow to point up the financial rewards the shows provided Hitchcock with when she writes that he "directed a few episodes each season, oversaw the series from a distance and in return made tons of money".[37] James queries the thematic categories of the exhibition but concedes that "the relatively low-budget, claustrophobic *Psycho* indisputably owes much of its style to Hitchcock's television experience".[38] Here then is further evidence that *Psycho* is

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[35] Kapsis, p. 33.

[36] Caryn James, 'A Master's Touch Like Midas's', *New York Times*, June 13th, 1997, 1, 22.

[37] James, p. 22.

[38] James, p. 22.

indebted to the television work. Furthermore, the retrospective showcased a category entitled, "Anticipating *Psycho*", featuring three episodes that "serve as antecedents for the classic [i.e. *Psycho*]" and I look at these three episodes in depth in Chapter 3. It is also worth noting that, in the absence of readily available DVDs, the screenings at the MoT&R were an early opportunity to review Hitchcock's 20 telefilms.

Thomas Leitch's essay, "The Outer Circle: Hitchcock on Television", which was published originally in 1999, is the most scholarly of the literature that touches on Hitchcock's television work.[39] Leitch quotes Andrew Sarris's seminal essay in which Sarris describes the three circles of the auteur theory: "the outer circle as technique; the middle circle, personal style; and the inner circle, interior meaning".[40] He goes on, "The corresponding roles of the director may be designated as those of a technician, a stylist, and an *auteur*".[41] Leitch then situates Hitchcock's work in television on the outside, the fourth circle. When he asks, "When is a director not a director?" and then quips, "When he is a TV director", the writing appears to be on the wall.[42] However, via Rohmer and Chabrol's "transfer of guilt", he points out, briefly running through those episodes, that a lot of the shows have no real crime. He then examines three episodes where there is a murder and three criminals appear to get away with it until Hitchcock's epilogue seems to put things right but in such an unconvincing and amusing way that we know that they *did* get away with it. This is obviously at odds with Kapsis's contention, quoted above, that law and order were restored. Leitch concludes maintaining that all his films end with good on top and

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[39] Thomas Leitch, 'The Outer Circle: Hitchcock on Television' in *Alfred Hitchcock Centenary Essays,* ed. by Richard Allen and S. Ishii Gonzales, (London: Palgrave Macmillan, 2013), pp. 59-71.

[40] Leitch, p. 59.

[41] Leitch, p. 59.

[42] Leitch, p. 60.

upbeat except for *Psycho* and *The Birds*. Hitchcock seems to delight in being able to "get away with it" himself in his TV shows.[43]

Another scholarly essay appears in Martin Grams's and Patrik Wikstrom's *The Alfred Hitchcock Presents Companion* - Ulrich Rüdel, "Cinéma en Miniature: The Telefilms of Alfred Hitchcock".[44] Rüdel surveys what little has been written and concludes that "Hitchcock's television work should be evaluated on its own merits, as an essential chapter of his career".[45] Hear, hear. After a brief look at "Revenge" (1955), under the larger heading, "Suspended Motion", Rüdel describes "Breakdown" (1955), as "one of the most audacious formal experiments of Hitchcock's entire career".[46] Rüdel compares it to Chris Marker's *La Jetée* (1962) filmed seven years later. Under the promising subtitle, "From black humor to *Psycho"*, there is a direct connection between "One More Mile to Go" and *Psycho* when "a complete key sequence of [the latter] was anticipated in the main body of [the former]".[47] In "Lamb to the Slaughter" Barbara Bel Geddes's character bludgeons her philandering husband to death with a frozen leg of lamb and then serves it up to the investigating officers as they debate the lack of a murder weapon. With his eye on *Psycho*, Rüdel writes: "The last shot shows her smiling much as the 'Mother' Norman Bates would at the very end of *Psycho*…".[48] In his summary, Rüdel writes, "With *Psycho* [Hitchcock] had

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[43] Leitch, p. 60.

[44] Ulrich Rüdel, 'Cinema en miniature: The Telefilms of Alfred Hitchcock' in The Alfred Hitchcock Presents Companion by Martin Grams, Jr. and Patrik Wikstrom, (Maryland: OTR Publishing, 2001) pp. 97-108.

[45] Rüdel, p. 97.

[46] Rüdel, p. 100.

[47] Rüdel, p. 104.

[48] Rüdel, p. 104.

successfully translated most of the techniques he had established to the big screen".[49] Rüdel's essay is a considerable endorsement of my suggested connection between the small screen and the feature film especially when he identifies a whole key sequence from "One More Mile to Go" as anticipating the showdown between Marion and the highway patrolman in *Psycho*.

In an appendix to *Hitchcock's Motifs*, Michael Walker writes a short essay entitled, "Lights".[50] The essay examines "One More Mile to Go" and considers Hitchcock's use of various lights. He writes that three table lights plot the path of an escalating row between Jacoby (David Wayne) and his wife, Martha (Louise Larabee), that ends in the latter's murder and suggests that "the episode overall is structured around the Lights motif".[51] For me the lights form only a background and, as I describe later, Hitchcock uses the window frame to track the row: the camera follows the characters across the room skilfully framing them in different sections of the window. Walker then believes "a case could also be made for the relevance of the other dominant association of the motif - hinting at homosexual undercurrents" but I have to say I hadn't read it this way.[52] We are looking at a sequence that prefigures the highway patrolman in *Psycho* and my close analysis of the two sequences will be productive.

Without doubt Jan Olsson's *Hitchcock à la Carte* takes the most serious look at Hitchcock's work in television to date.[53] He considers in excess of 50 of the television shows and makes case studies of two episodes in particular, "Speciality of

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[49] Rüdel, p. 108.

[50] Michael Walker, *Hitchcock's Motifs*, (Amsterdam: Amsterdam University Press, 2005), pp. 412-413.

[51] Walker, p. 412.

[52] Walker, p. 413.

[53] Jan Olsson, *Hitchcock à la Carte*, (Durham and London: Duke University Press, 2015).

the House" (1959) and "Arthur" (1959). I am beholden to him for his analysis of a sequence from "Banquo's Chair" that I elaborate on in Chapter 3 and that enabled me to identify the same probing camerawork in the parlour in *Psycho*. He also provides valuable insights into another episode I case study, "The Glass Eye" (1957). Finally he should be credited with giving space to James Allardice who wrote Hitchcock's words for the series. He writes: "James B. (Jimmie) Allardice is the unsung presence behind the franchise's distinctive hosting […and his] genius was in finding a truly unique style for Hitchcock's television performance".[54] However, his interest in the shows is quite specific: *Hitchcock à la Carte*'s raison d'être is to consider food in general in the television shows and Hitchcock's obesity in particular. He doesn't look at "One More Mile to Go", for example, because there is no food. *Psycho* crops up here and there but he doesn't see the feature film as a product of the television shows especially. He has certainly brought *Alfred Hitchcock Presents* further into the canon. I intend to bring it firmly in and establish it as something more substantial than a mere footnote to the renowned director's filmography.

Most of what little has been written on Hitchcock's work in television is on the same wavelength as my own. Mamber sees "One More Mile to Go" and "Banquo's Chair" as being "reflected subsequently in *Psycho*".[55] Taylor identifies Lew Wasserman as not only being a close friend and advisor to Hitchcock but also getting him into television in the first place. Phillips, by devoting a whole chapter to the TV work… has brought this neglected aspect of Hitchcock's career into the canon. Kapsis sees Hitchcock's personality as being integral to the series and it is Kapsis who analyses the actual workings of the series and mentions Joan Harrison in particular. James observes that "the relatively low-budget, claustrophobic *Psycho* indisputably owes

[54] Olsson, p. 6.

[55] Mamber, p. 7.

much of its style to Hitchcock's television experience".[56] The title of the exhibition she writes about, "Murder in the Living Room: Hitchcock by Hitchcock", is important because *Psycho* shares that same domestic, everyday tone of the vast majority of the TV shows. The exhibition itself has a category entitled "Anticipating *Psycho*" which features three episodes that look forward to *Psycho*. Leitch makes the important point that all of Hitchcock's films end positively with the exception of *Psycho* and *The Birds*. (He seems to disregard *Vertigo*, which hardly ends happily.) In a section, "From black humor to *Psycho"*, Rüdel sees a direct connection between "One More Mile to Go" and *Psycho* and likens the ending of "Lamb to the Slaughter" to the ending of *Psycho*, comparing Barbara Bel Geddes's smile with that of "Mother". In other words, there are several writers out there who readily accept Hitchcock's television work as part of the oeuvre as a whole and take it seriously. Furthermore, most of them points to a connection between the television work and *Psycho* specifically and Kapsis sketches out the team behind *Alfred Hitchcock Presents*: Wasserman, Harrison and Hitchcock's own star status. All of these writers endorsed some time ago the thesis that has lately evolved in my head.

My thesis is that Alfred Hitchcock could not have made *Psycho*, so financially and critically successful, if he hadn't become involved in television in 1955. *Psycho* could easily have become one of the several projects that Hitchcock abandoned along the way *without television*. I will interrogate this thesis via close analysis of the feature film and appropriate episodes of *Alfred Hitchcock Presents* from 1955-59. That is to say, I will examine Hitchcock's television work in the context of *Psycho*. I do not see his telefilms as being isolated from the feature films as many academics do. I see them as entities in their own right deserving of serious attention but at the moment I suggest that there is a direct link between the television shows and *Psycho*.

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[56] James, p. 22.

When Paramount refused to finance Hitchcock's next project following *North by Northwest*, he fell back on his own television company, Shamley Productions Inc., in order that he could finance it himself with the considerable savings to be made using his television crew and the studios at Revue. But what was Shamley? The backbone of the company was three major players, Lew Wasserman, Joan Harrison and James Allardice, whom history has largely ignored and, in Chapter 2, I look closely at the these three important figures and give credit where credit is due. Wasserman started it by persuading Hitchcock to get into television. Harrison ran it, like a well-oiled machine, on a daily basis. Allardice, the most underrated of the three, wrote the words Hitchcock delivered at the beginning and end of each show that contributed considerably to making them so unique and simultaneously created Hitchcock's own television persona. Without Shamley and TV *Psycho* could never have been made. In the second half of the chapter I examine in depth how, having made it, Hitchcock and Allardice sold it. I argue that it was a combination of Hitchcock's television persona and Allardice's witty words that essentially made what I call the "Marketing Mix". I focus mainly on the promotional material housed in the Margaret Herrick Library archive that has rarely seen the light of day.

In Chapter 3, I examine three Hitchcock-directed episodes: "One More Mile to Go", "Banquo's Chair" and "Arthur". The first of these has a sequence that depicts a motorcycle cop stopping the protagonist and checking his credentials which clearly has its direct parallel in *Psycho*. Hitchcock persuades us to empathise with a killer in the same way that we sympathise with a thief in the film. Both television show and film have similar openings and share examples of visual story-telling. Finally, I consider two parallel scenes where humour relieves the one and tension is racked up relentlessly in the other. "Banquo's Chair" begins with a very precise location in both time and place in the same way as *Psycho* spells out those very same details. There is

a bird theme that runs right through the television show and *Psycho* is full of bird references and stuffed birds. Lastly, as the murderer is flushed out, I demonstrate that one camera is trained on the suspect and stalks him through the scene. I flag up an identical technique in the parlour in *Psycho*. "Arthur" shares the same writer, James P. Cavanagh, as "One More Mile to Go", who also had a stab at the screenplay for *Psycho* and some of that attempt is retained in the final film. John L. Russell was the cinematographer on all three shows and *Psycho*. Being set on a chicken farm, "Arthur" is steeped in bird references

In the second half of the chapter, I look at non-Hitchcock-directed episodes and, as a result of my 155 synopses described earlier, I identify the notion of Appearances and I analyse how this works and how it is a vital ingredient in *Psycho*. In "Our Cook's a Treasure" (1955) it appears that a man is harbouring a serial poisoner but it transpires that it is his own adulterous wife who is poisoning him. Both we and the protagonist are duped until the end. "A Little Sleep" (1957) goes so far as to tell us who the guilty party is but this appears to be false as the story progresses until the dénouement. "The Glass Eye" is more complex: we watch as the protagonist falls in love with what appears to be a handsome ventriloquist but it turns out that she has fallen for the dummy and the ventriloquist is actually an ugly dwarf who appears to be the dummy. An element of horror creeps into this episode which is clearly relevant to *Psycho*.

In Chapter Four I consider how very different the film that comes immediately before, *North by Northwest*, is from *Psycho* and conclude that the one is clearly the product of a Hollywood studio and the other comes from television. I analyse both films under several headings: writing, actors, trailers, titles, locations/mise-en-scène, cinematography, costumes and music. In the second half of the chapter I look at the ground Hitchcock was obviously losing to Henri-George Clouzot as the so-called

"Master of Suspense" and I examine Stephen Rebello's contention that *Psycho* was a riposte to *Les Diaboliques* (1955).[57] I conclude that this is a fallacy and that, while Hitchcock would have found much to admire in the French film, his own "moody, dirty-dishes-in-the-sink" *Psycho* had nothing to do with any rivalry with Clouzot: it came straight out of television.[58]

In the process of the thesis, I hope to integrate the television work into the canon as a whole and indicate that the shows have merit in their own right. My thesis will also provide a new way of looking at a film that has been the subject of much academic scrutiny since 1960 because it came from Hitchcock's work in television. I am going to begin by fleshing out the genesis of that work: what I call "Team Hitchcock".

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[57] Stephen Rebello, *Alfred Hitchcock and the Making of 'Psycho'*, (London, Marion Boyars, 2013), p. 20.

[58] Rebello, p. 20.

Chapter 2: Team Hitchcock

I am proposing that Hitchcock could not have made *Psycho*, so financially and critically successful, if he hadn't become involved in television but how did he become involved in the new medium in the first place and how was he able to make some of his best feature films in the time of that involvement? The answer is quite simply the superb team he built around him from Lew Wasserman (instigator) to Joan Harrison (producer) to James Allardice (wordsmith) to Alfred Hitchcock (presenter). The purpose of this chapter is to flesh out the people that Hitchcock assembled around him, "Team Hitchcock", that enabled him to make the television series and to make it without impacting on his film career. Furthermore a combination of Allardice and Hitchcock was the springboard for the unique marketing campaign that brought audiences out of their homes to fill the theatres in their droves to watch *Psycho*. This chapter thus argues that, in order to make a successful television show, Hitchcock needed the vitally important contributions of three largely unsung heroes.

Lew Wasserman was responsible for persuading the filmmaker to enter television in 1955 and was fundamental to the negotiations to bring Paramount on board for *Psycho* on such advantageous terms in 1959 but he had also contributed hugely to the film industry as a whole and to Hitchcock's career in particular since 1945 when he had become Hitchcock's agent. Via the company he ran, MCA, Wasserman provided *Alfred Hitchcock Presents* with all the actors, writers and directors Hitchcock would ever need. As I will elaborate, Wasserman had a history of successful deal-making and, when the going got tough, he was the man Hitchcock needed in his corner. If Hitchcock couldn't have made *Psycho* without becoming involved in television, he couldn't have become involved in television without Lew Wasserman.

Joan Harrison was a remarkable and fascinating woman: Oxford-educated, her career had stalled until she was taken under Hitchcock's wing as a secretary. Here she slowly but surely learned about the movies and, by the time she flew the nest, she was an accomplished screenwriter with plenty of credits under her belt. From writing she progressed to producing and she steered eight feature films to modest success, notably *Phantom Lady* (1944), whose heroine - charismatically played by Ella Raines - was reputedly modelled on herself.[59] She teamed up with Raines once more and produced *Janet Dean, Registered Nurse* (1954) for a television series that ran for 34 episodes. When she re-joined the Master of Suspense, his protégée brought with her the estimable skills of finding a text, screenwriting and producing in both the world of film and the new world of television. Joan Harrison smoothed the way and Hitchcock didn't need to involve himself in the day-to-day running of the shows.

James Allardice was recommended by Lew Wasserman following his successful contribution to the big hit that was *The George Gobel Show* (1954-60), another MCA success story. He was rewarded for his writing on the show with an Emmy in 1955. Sadly, he received no credit for his immeasurable contribution to both *Alfred Hitchcock Presents* and *The Alfred Hitchcock Hour* or his work on the trailer and promotional material for *Psycho*. He died at an early age in 1966. He and Hitchcock got on famously and the filmmaker had screened *The Trouble with Harry* to give him a flavour of the sort of humour he was looking for. My analysis of both the lead-in and lead-out of the first episode of Season 1 of *Alfred Hitchcock Presents* below will clearly demonstrate how Allardice got this exactly right from the outset. Hitchcock happily delivered whatever bizarre lines Allardice cooked up for him and indeed the reviews of the show initially focused on the intros and concluding remarks. When

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[59] Christina Lane, 'Stepping Out from behind the Grand Silhouette' in *Authorship and Film*, ed. Gerstner, David A. and Staiger, Janet, (New York: Routledge, 2003) pp. 97-115, p. 103.

Hitchcock needed to promote *Psycho*, he turned to Allardice to write the words for the extended trailer and much of the marketing material. Allardice was indispensable both to the shows and promoting *Psycho*.

Alfred Hitchcock was a well-known filmmaker in 1955. By 1960 through his hosting of *Alfred Hitchcock Presents* he had become a household name. Each week, for some 39 episodes per season, he would introduce and conclude every episode and he would send himself up a lot of the time, he would invariably poke fun at the sponsors who funded the series and he would make often inappropriate comments on the fate of the perpetrators of the most serious of crimes. Stephen Rebello characterises him quite nicely when he calls him a "macabre cherub".[60] To the television viewing public he was funny. Hitchcock himself was enjoying his greatest success with a string of hits - notably, *To Catch a Thief*, *The Man Who Knew Too Much* and *North by Northwest* - and at the same time promoting his own television persona via *Alfred Hitchcock Presents*. It was this persona that had become so well known to the public that Hitchcock and Allardice exploited in the marketing campaign for *Psycho*.

Detailed in the Paramount Press Book, the marketing campaign comprised: a 4-page Herald; "The Care and Handling of *Psycho*"; the Press Book itself; a promotional Film of the Press Book, which was a training film based on early experience at the De Mille Theater, New York; a 6 and a half minute extended Trailer and two short teaser Trailers; two Hitchcock Standees - one expounded the admissions policy and the other advertised the next showing of *Psycho*; radio recordings; and endless posters.[61] To this list could be added the *Psycho* logotype, that Rebello informs us Hitchcock

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[60] Rebello, p. 26.

[61] Alfred Hitchcock, *Paramount Press Book*, Alfred Hitchcock Papers, Margaret Herrick Library, AMPAS.

bought from its creator, Tony Palladino, a gifted native New York graphic designer.[62] I examine each facet of the campaign or "Marketing Mix" in detail in the second half of this chapter.

In a rather sad coda to the filmmaker's career, Alfred Hitchcock was presented with the American Film Institute's *Life Achievement Award*. The occasion took place on 7th March 1979 and was celebrated in style at the Beverly Hilton Hotel. Hitchcock had never won an Oscar but belatedly had been given the Irving G. Thalberg Memorial Award, for consistently high quality of motion picture production, in 1974. Janet Leigh in her account of *Psycho* was prompted to write "Amen!" after mentioning this detail.[63] The AFI had created the award in 1973 and its previous recipients were: John Ford, James Cagney, Orson Welles, William Wyler, Bette Davis and Henry Fonda. Hitchcock was in distinguished company. However, according to both McGilligan and Spoto, he was less than enthusiastic and had "dodged the witty veteran writer Hal Kanter, assigned by the AFI to ghost his acceptance remarks".[64] Spoto quotes David Freeman, with whom Hitchcock was working on the never to be realised, "The Short Night", as saying, "He looked on the evening as his own obituary…and he didn't want to attend the funeral".[65]

The event was filmed live and transmitted within the week and footage is readily available on YouTube.[66] It was hosted by Ingrid Bergman and introduced by Henry Fonda, the previous year's recipient. Of all the clips the AFI could have chosen, an

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[62] Rebello, p. 147.

[63] Janet Leigh, *Psycho*, (New York: Harmony Books, 1995), p. 193.

[64] Patrick McGilligan, *Alfred Hitchcock: A Life in Darkness and Light*, (Chichester: John Wiley and Sons Ltd., 2003), p. 739.

[65] Spoto, Donald, *The Life of Alfred Hitchcock: The Dark Side of Genius*, (London: Collins, 1983), p. 6.

[66] https://www.youtube.com/watch?v=kkMxdL8_4z4 [accessed 29th August 2018].

introduction to one of the *Alfred Hitchcock Presents* episodes was picked to open proceedings. This had more to do with the content - Hollywood - than the television shows per se but nonetheless, when Henry Fonda introduced the man himself, the theme tune to the television series, *Funeral March of the Marionette* by Charles Gounod, struck up. Through the television shows this very music had come to be synonymous with Hitchcock and in he duly shuffled and moved with some difficulty to his table: the irony, albeit unintended, was that the music is a funeral march. At his table sat his wife and collaborator of many years, Alma Reville Hitchcock, who according to Spoto had read that morning in the *Los Angeles Times*, that she was not expected to attend.[67] This revelation would seem to have inspired her to rise from her sick bed and go. Cary Grant sat to his left. Ingrid Bergman and James Stewart made up the trio of actors - or "cattle" as Stewart reminded the assembled audience in his tribute speech later - who had starred in many of Hitchcock's most successful and critically acclaimed films. Also on the table was Sidney Bernstein, who had been born in the same year as Hitchcock and was founder of Granada Television. He was described as a "media baron" and became a real Baron in 1969. Their paths had crossed at the renowned London Film Society and they became lifelong friends. He was also Hitchcock's partner in Transatlantic Pictures and responsible for two short films Hitchcock made in 1944. Last, but by no means least, was Lew Wasserman: Hitchcock's agent, close friend and trusted advisor.

Lew Wasserman

Wasserman was tall and slim and always immaculately dressed. With his silver hair and glasses, he could easily have been mistaken for a movie star. Indeed, Cary Grant,

[67] Spoto, p. 6.

sitting at Hitchcock's side, could have been described in those very words. He moved effortlessly in such circles, just as comfortably as he too sat at that auspicious table of stars. It was Lew Wasserman who came up with the idea of Hitchcock entering the world of television in 1955 and facilitated that move so successfully and it was Lew Wasserman who negotiated the unbelievable deal that was struck between Hitchcock and Paramount to resolve the making of *Psycho*. My review of Wasserman's career indicates he was a major, albeit less well-known, player in Hollywood.

The story of Lew Wasserman and the history of MCA - Music Corporation of America - is a compelling one and is well documented in Dennis McDougal's account entitled appropriately, *The Last Mogul: MCA and the Hidden History of Hollywood*.[68] Wasserman's story is inextricably linked with that of Jules Stein who founded MCA in 1924. Stein's story is equally fascinating as he was also a doctor of medicine, ophthalmology, and for a long time he pursued his medical career concurrently with his business interests, as if he were keeping his options open. However, he had to make the choice between the two sooner or later and needed "one last assurance that his [MCA] was really going to last".[69] It was his own brother, Billy Stein, who provided that assurance when he discovered Guy Lombardo and the Royal Canadians. Lombardo became the success story that set the tone for the rest. "By 1936, [MCA] controlled every band of consequence in America".[70] It was also Billy Stein who discovered Lew Wasserman.

Born to Jewish Russian immigrants in 1913, Wasserman's early life was not exactly privileged. It's easy to see how Hitchcock could share an affinity with his friend's

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[68] Dennis McDougal, *The Last Mogul: Lew Wasserman, MCA, and the Hidden History of Hollywood*, (Boston: Da Capo Press, 2001).

[69] McDougal, p. 21.

[70] McDougal, p. 43.

humble beginnings. His future wife, Edie née Beckerman, described him as coming from the "wrong side of the tracks" (while she came from the "right side").[71] Both Wasserman and Hitchcock came from "trade"; the difference was that Wasserman's father was not very good at it, while Hitchcock's enjoyed some success. He was a bright pupil at school but didn't go on to college like Stein. He started as an usher at a local Cleveland cinema, Keith's 105th Street Theater. He loved the movies and "bought his ticket out of Cleveland at the movies".[72] He climbed to the position of chief usher - and in those days there was a whole army of young ushers - before going to work at Rappaport Exhibits, an advertising agency, and designed "movie posters, lobby cards and department store displays".[73] There is a similarity between Wasserman's early career path and Hitchcock's which also started in a promotion department: Henley's Telegraph and Cable Company. They both knew instinctively that you have to sell your product. From the advertising agency he returned to the movie palace and worked as the advertising manager at Warners' Hippodrome Theater where he soon rose to assistant manager and effectively managed it in the ongoing absence of the alcoholic manager. It was in this capacity that he began his lifelong love of the suit and tie - a love Hitchcock himself shared as I consider below - which on this occasion he bought from "Larry Symonds, an expensive tailor on Superior Avenue".[74] Wasserman progressed from the theatre to the Mayfair Casino and "became a fixture at Cleveland's biggest, flashiest, most exclusive nightclub. He was only twenty two".[75] It was here that he met Billy Stein who was sufficiently impressed by the fact that he "talked fast, dressed like a Republican lawyer and oozed

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[71] McDougal, p. 55.

[72] McDougal, p. 48.

[73] McDougal, p. 50.

[74] McDougal, p. 50.

[75] McDougal, p. 56.

a smooth clarity of purpose that made him seem older than his twenty three years" that he soon introduced him to the boss, Jules Stein.[76] It wasn't long after this that Jules had him move with his new wife, Edie, to Hollywood where he had recently established an outpost. Having totally dominated the band business, Stein now wanted to do the same with the movies. It wouldn't be so easy.

Although they were big in bands, MCA were starting at the bottom when it came to the movies: the likes of MGM, 20th Century Fox and Columbia had been doing it since the very early days of Hollywood. However, while "Edie adjusted uneasily to a life of quasi-domesticity…Lew jumped headlong into the eighteen-hour-a-day, seven--day-a-week schedule of a young agent".[77] It was this level of energy and drive that Wasserman brought to his task and this energy and drive that brought him such success in a relatively short space of time. Stein had begun by booking bands into halls on a nightly basis but band booking had become more sophisticated by the time Wasserman arrived. Now the deal would be to book a band into the most prestigious venue and the session be transmitted live over the radio. This was how Lombardo had prospered. "The only way to get a radio show in 1937, particularly a network show, was to find a sponsor with money and clout".[78] This was surely the prototype that was used for Hitchcock and his television shows. According to McDougal, Wasserman "took credit for inventing the idea of the *radio package* with Kay Kayser's Kollege of Musical Knowledge, with Lucky Stripes as the sponsor [italics mine]".[79] Later Wasserman was to evolve a *television package* along similar lines, where Hitchcock and his *Alfred Hitchcock Presents* was the artist and Bristol-Myers was the sponsor.

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[76] McDougal, p. 44.

[77] McDougal, p. 75.

[78] McDougal, p. 67.

[79] McDougal, p. 68.

Wasserman's innovations didn't stop there by any means. Perhaps his greatest coup was the skilful engineering of the takeover of rival talent agency: Hayward-Deverich in 1945. Stein's rule had always been, "If you can't beat 'em, buy 'em".[80] Wasserman wooed the principal, Leland Hayward, to the extent that Hayward wrote in a response to Taft Schreiber, another MCA agent, "Everything has been fine so far and the marriage is still in the state of honeymoon. In fact I may marry Lew any day now".[81] As McDougal described it, "the Hayward-Deverich buyout put MCA into the stratosphere".[82] Not only did they acquire actresses that included the likes of Myrna Loy, Greta Garbo, Judy Garland, Dorothy Malone and Dame May Whitty and actors such as Gregory Peck, James Stewart, Henry Fonda, Fred Astaire, Gene Kelly, Joseph Cotten and David Niven but there was a formidable roster of writers that boasted Dorothy Parker, Lillian Hellman, Ben Hecht, Charles MacArthur, Dashiell Hammett and Arthur Koestler amongst others, not to mention producer-directors Billy Wilder and Alfred Hitchcock. Leland Hayward even represented Salvador Dali. It is no coincidence that a number of the names listed above would subsequently appear in Alfred Hitchcock's productions. It was now that Wasserman came into contact with Hitchcock and their friendship and business dealings developed apace thereafter.

Wasserman had personally looked after both Betty Grable and Joan Crawford and is credited with putting both women's careers back on track. He also personally managed Bette Davis and Davis would barely make a move without Wasserman's say-so. However, the extraordinary thing he did for Davis - which subsequently altered the studio system altogether - was to turn her into a corporation: B.D. Inc.

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[80] McDougal, p. 20.

[81] McDougal, p. 106.

[82] McDougal, p. 106.

This not only meant massive tax savings for the star but, from the studio heads' point of view, "negotiating with a corporation was a lot more difficult than negotiating with an actor".[83] The precedent set, the notion of the corporation became the norm. Wasserman took this one step further with James Stewart in 1950 when he began a revolution that finally ended the studios' control of its stars. Stewart, one of MCA's long list of top-earning clients, under Wasserman's astute guidance, eschewed his customary fee of $250,000 per picture and instead took a percentage of the profits of *Winchester 73* (1950). Consequently, he made a small fortune. Something similar would happen nearly ten years later when Hitchcock waived his director's fee for *Psycho* and took a handsome share of the profits. In between the revolution and the smash hit *Psycho*, Wasserman had obtained for his client, with *Rear Window*, an incredible nine-picture deal with Paramount that returned ownership of five films - *Rope* (1948), *Rear Window, The Trouble with Harry*, *The Man Who Knew Too Much* and *Vertigo* - to the director eight years after their release.

Wasserman's deal of deals, however, came to be known as "The Waiver". As television boomed in the 1950s and the studios still regarded it as a major threat to cinema attendances, Wasserman created Revue Productions to produce its own television programmes. The problem was that the Screen Actors Guild prevented agencies from becoming producers themselves because there was the obvious danger that they would employ their own clients ahead of others. Wasserman skilfully used the idea of "residual fees" or back royalties to soften SAG's attitude and negotiated an exclusive waiver with SAG whose president was Ronald Reagan - who happened to be an MCA client - thereby allowing MCA to use actors from its own pool of talent in its own Revue productions.[84] It is not hard to see how MCA and its agents who,

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[83] McDougal, p. 116.

[84] McDougal, p. 186.

like Wasserman, all dressed in dark suits and ties, were seen as "the black-suited Mafia" in the entertainment industry, especially when Wasserman boasted of negotiating the first $1 million contract for the same Ronald Reagan.[85]

"At the end of 1954…fledgling Revue Productions had earned $9 million. Unlike their boss [Stein], who continued to live with one foot in the band-booking Broadway past, Wasserman, Werblin and Shreiber understood the growing mass audience for TV demanded pure unadorned escapism".[86] In 1955, Wasserman famously said, "We ought to put Hitch on the air".[87] This suggestion didn't come out of the blue: MCA had enjoyed considerable success with their Medallion Theatre television production. "What set it apart from other dramatic anthologies of early TV was its top-quality writing and casting. Because the teleplays were first-rate and usually adapted from literary classics, New York stage actors who had regularly shunned TV finally agreed to give it a try", e.g. Claude Rains.[88] At the same time, Wasserman would have been mindful of the success they were presently enjoying with *General Electric Theater*, where MCA had just installed Ronald Reagan as host. Reagan "fit the bill perfectly as a sincere, easygoing host who could ease the viewing audience into a weekly dose of melodrama".[89] Its sponsor, General Electric, was delighted. Quality writing and casting, a genial host and a sponsor with deep pockets equals a successful television show. Or, *Medallion Theatre + General Electric Theater = Alfred Hitchcock Presents*. Wassserman had evolved the radio package described above but now he had his *television* package. With his bank of writers and actors, studios and a ready-made

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[85] Rebello, p. 26.

[86] McDougal, p. 202.

[87] Taylor, p. 228.

[88] McDougal, p. 189.

[89] McDougal, p. 189.

host, Alfred Hitchcock's adventure in television was about to begin in the most favourable of conditions.

Fast-forward five years and *Alfred Hitchcock Presents* has been enormously successful for both Hitchcock and Revue Productions. Hitchcock himself is enjoying a smash-hit with *North by Northwest* and is casting his eye about for his next project. Despite it having been rejected by Paramount's readers as being "too ghoulish and posing insurmountable problems for censorship", Hitchcock's close aide, Peggy Robertson, had spotted a novel entitled, *Psycho*, by Robert Bloch.[90] Hitchcock was excited by it when he read the *New York Times* crime-fiction columnist, Anthony Boucher, describe it as "chillingly effective".[91] However, when the proposal was floated with Paramount's hierarchy, they rejected it out of hand. According to Rebello, they had got wind of Hitchcock wanting to try "something different" and feared another "box office bust" such as Warner Bros. had suffered with *The Wrong Man* (1957) and they had with *The Trouble with Harry* and *Vertigo*.[92] They flatly refused to finance it. No doubt with Wasserman's advice, Hitchcock made the decision to go it alone, scale down the production and go so far as to finance it himself. Shamley Productions, the company that produced *Alfred Hitchcock Presents*, produced it therefore and it was the only Hitchcock film not produced by a (major) studio. In so many ways this was the making of the film: a tighter budget meant the casting was less ambitious but totally appropriate; it was shot in the television studios that immediately gave it a suitable claustrophobic feel; and it was shot in black-and--white thereby reversing the trend of lavish colour features and giving it a noir feel. However, Wasserman still had one more card to play. He suggested that, as sole

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[90] Rebello, p. 19.

[91] McGilligan, p. 578.

[92] Rebello, p. 23.

producer, Hitchcock would forego his usual director's fee of $250,000 and take an unprecedented 60% of the profits. Paramount would also promote the picture. Given that they were so dubious of the project and that they were owed one more picture from Hitchcock, Paramount readily agreed. In retrospect, this seems unfathomable. Wasserman remained a close friend for many years and was one of several stars who sat at Hitchcock's table but, in the 15 years from 1945 to 1960, he had consigned the studio system to history, was responsible for numerous deals on Hitchcock's behalf that made the filmmaker rich and he was the one who said: "We ought to put Hitch on the air". Wasserman saw television as an opportunity and not the danger the major studios did. Lew Wasserman got Hitchcock into television that then enabled *Psycho*.

Joan Harrison

Someone else who could easily have graced this high table of dignitaries was Joan Harrison. Christina Lane, in her meticulously researched biography, tells us that she would have been there but "her own health was flagging".[93] Indeed Joan Harrison was a frequent guest at the Hitchcocks' table and was very much part of the family for many years. Harrison was hired as a secretary to Hitchcock in 1933 but quickly became a personal assistant to both Alfred and Alma Hitchcock and progressively took more and more of a role in actually writing the screenplays for the movies. By the time she left her first spell of employment with Hitchcock in 1941, she was credited with writing the original screenplay for *Saboteur* (1942) and had contributed to many more. She would return 14 years later to produce *Alfred Hitchcock Presents* and *The Alfred Hitchcock Hour* having pursued an outstanding career in production in both film and television in the meantime.

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[93] Christina Lane, *Phantom Lady,* (Chicago: Chicago Review Press Inc., 2020), p. 277.

Harrison was born in Guildford, England, on 26 June 1907 and attended the Guildford High School. She was the daughter of Walter Harrison who was the proprietor of the *Surrey Advertiser*, a thriving local newspaper. She left school in July 1925 and went to Paris to attend the Sorbonne University. This may have been her entrée to Oxford University where she read Modern Languages at St. Hugh's College from 1926-29.[94] She graduated with a Third Class BA Hons. degree. Interestingly, her obituary in the *New York Times* suggests she read PPE at Oxford, which perhaps reflects her being perceived as a blue stocking.[95] Spoto believes she read "classical and English literature" but then Spoto also indicates she went to Oxford *before* the Sorbonne, as do several other accounts.[96] She would have preferred to have gone into journalism, the family business, but her parents wanted her to pursue something different. She trod water for the next few years until an advertisement caught her eye.

It was in the April of 1933 that an advertisement was placed for "a young lady, highest educational qualifications, must be able to speak, read and write French and German fluently, by a producer of films".[97] Spoto tells an intriguing story of the day that Harrison was hired: Madeleine Carroll, no less, was meeting with Hitchcock to discuss her upcoming role in *The 39 Steps* (1935) and their paths crossed as Carroll left and Harrison entered from the outer office. Fact or fiction, it gives Spoto the opportunity to compare the two women: "one of England's and America's most glamorous film stars, Madeleine Carroll was luminous on the screen", he writes on the previous page; Harrison was "another blond, and just as handsome".[98] McGilligan

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[94] Personal e-correspondence with the archivist at St. Hugh's College, Oxford.

[95] https://www.nytimes.com/1994/08/25/obituaries/joan-harrison-a-screenwriter-and-producer-is-dead-at-83.html [accessed 1st January 2017].

[96] Spoto, p. 147.

[97] McGilligan, p. 163.

[98] Spoto, p. 147.

too seems spellbound by beauty when he describes her as "petite, with coiffed blond hair and flashing blue eyes [Spoto characterised her eyes as 'China blue' that also 'flashed'] - then, as always, immaculately dressed - Harrison was beautiful enough to be a leading lady".[99] Spoto contends that Hitchcock had an unrequited crush on Harrison and John Russell Taylor in an article from *The Times*, 5th April 2005, entitled "The Truth about Hitchcock and those Cool Blondes", writes "she was widely assumed to be Hitch's mistress".[100] However, he quickly refutes this by mentioning the "flaming affair" she had with Clark Gable and quoting John Houseman who said categorically: "I would put my hand in the fire to swear she was never his mistress. I ought to know, because for some time she was mine".[101] What we can never know for sure is whether Hitchcock harboured feelings for her. It's fair to say that, if he did, what better way to keep an object of one's desire in constant touch than to employ her and make her part of the family? Would he not try to do something similar later on when he put both Vera Miles and Tippi Hedren under his personal contract?

It is interesting to note how the (male) commentators focus hard on Harrison's looks but Christina Lane, in her biography, also acknowledges those looks and sees her as personifying the "Hitchcock blonde" that first emerged in Madeleine Carroll in *The 39 Steps*.[102] Looks apart, Joan Harrison was to develop as a considerable writer and finally a producer in her own right in both film and TV. Spoto sums the writing stage up nicely: "Her gradual advancement under Hitchcock's tutelage, from secretary in 1935 to continuity assistant in 1936, from script consultant by 1937 to dialogue writer

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[99] McGilligan, p. 163.

[100] John Russell Taylor: https://the.hitchcock.zone/wiki/The_Times_(05/Apr/2005)_ _The_truth_about_Hitchcock_and_those_cool_blondes [accessed 26/9/18].

[101] Taylor, p. 1.

[102] Lane, p. 58.

by 1938 and scenarist by 1939, was *certainly warranted by her quick mind and her sense of organisation*" [italics mine].[103] Although her name never appears in the credits, Lane points out that Harrison contributed to earlier films, notably *Young and Innocent* (1937), where her ingenuity shifted the investigative skills from the father to the daughter which was the beginning of her female-centred approach.[104]

The credits began when Harrison appeared *jointly* as writer of the screenplay with Sidney Gilliat, who was also credited with dialogue (and J.B. Priestley was credited with additional dialogue), on the production of *Jamaica Inn* (1939). McGilligan believes this credit was something of "a gesture intended to launch her career in Hollywood" whence she and the Hitchcocks were shortly bound.[105] She was again *jointly* credited as writer of the screenplay with Robert E. Sherwood on *Rebecca* (1940). Charles Bennett, who was in touch with both Hitchcock and Selznick at the time observed that the screenplay was "ninety percent the work of Michael Hogan [credited with 'adaptation'], although some rewrites were done by Joan. Very little, at the end, was contributed by the one who is most famous and therefore most credited, Sherwood."[106] Similarly, she was *jointly* credited as writer of the screenplay with Charles Bennett on *Foreign Correspondent* (1940). In this case, Hitchcock, Alma Reville and Harrison had worked up a screenplay that was going nowhere until Bennett was engaged to salvage it. As Spoto elaborates: "[Bennett] and Hitchcock, with Joan Harrison helping in the rearrangement of the scenes and continuity, closeted themselves for eight hours daily the entire month of February".[107]

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[103] Spoto, p. 147.

[104] Lane, p. 65.

[105] McGilligan, p. 228.

[106] Spoto, p.214.

[107] McGilligan, p. 226-7.

Chronologically, the comedy *Mr. & Mrs. Smith* (1941) appears next in the Hitchcock filmography and Norman Krasna is given sole credit for both screenplay and story.

Harrison was back on board with *Suspicion* (1941): based on the novel *Before the Fact*, written by Anthony Berkeley under the pseudonym Francis Iles, an initial screenplay had been worked up by Hitchcock, Alma Reville and Harrison, before it was sorted out by Samson Raphaelson. Raphaelson did his job but clearly had misgivings about the end result when, according to Spoto, he said: "Perhaps this [the input of four different individuals] explains why the picture has less of the Hitchcock insignia than any of his pictures".[108] McGilligan, who inexplicably seems to want to diminish Harrison's contribution, records that Hitchcock confided in Raphaelson, saying, "Joan is very ambitious and she wants the credit to get other jobs…Do you mind if I add her name to yours?".[109] Harrison's final undertaking in this long first round of employment with Hitchcock was to cowrite, with Peter Viertel, the screenplay for *Saboteur* (1942) from an original idea of Hitchcock himself - tantamount to an American version of *The 39 Steps*. Again, Harrison's actual contribution is debatable: in a spat Hitchcock was having with Selznick, the producer retorted that Joan Harrison "by your own statements, does little more than take down your own ideas"; we learn from Spoto, again, that the script was perked up by "little punctuations of perverse humour by Dorothy Parker".[110] It was towards the end of preparation of the script for *Saboteur* that Harrison decided her apprenticeship was complete and she upped and left. With Spoto insisting that Hitchcock was besotted with Harrison and implying she was maybe being given credit - over his own wife - when perhaps it wasn't really deserved and McGilligan belittling her writing

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[108] Spoto, p. 244.

[109] McGilligan, p. 280.

[110] Spoto, p. 250; Spoto, p. 252.

credentials in most instances, it's difficult to say how much she did write and how good it was. Lane on the other hand writes: "She was now a two-time nominee [for *Rebecca* and *Foreign Correspondent*] (the first screenwriter to be nominated twice in the same year), and she had made a name for herself in the industry".[111] What is undeniable is that she worked faithfully at the side of one of the 20th Century's foremost filmmakers and some of that must have rubbed off because when she struck out on her own she was very successful.

Harrison's first undertaking was co-writing the screenplay for *Dark Waters* (1944) with Marian B. Cockrell, based on a story by Cockrell and her husband, Francis M. Cockrell. The same husband and wife team would write prominently later for *Alfred Hitchcock Presents*, albeit invariably individually. Thereafter she embarked on producing eight solid feature films before moving into the growing phenomenon that was television. The first of these was *Phantom Lady* (1944) which was based on a novel by Cornell Woolrich and was directed by Robert Siodmak. Siodmak, like Douglas Sirk among others, had escaped from Nazi Germany and was starting to make a name for himself. *Phantom Lady* is a fine example of film noir and one of Siodmak's best. It also tells the story of how a woman, not a man, fights to clear the name of an innocent individual. Christina Lane believes that "[what] sets *Phantom Lady* apart from other noirs is its female-centredness".[112] It is interesting to note how various names will crop up again in Harrison's body of production work: for example, Franchot Tone starred in *Dark Waters* and now stars in *Phantom Lady*; the striking female lead, Ella Raines, would take centre stage in Harrison's television series, *Janet Dean, Registered Nurse* (1954). Ella Raines also starred in Harrison's next production, *The Strange Affair of Uncle Harry* (1945), which was again directed

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[111] Lane, p. 111.

[112] Lane, p. 153.

by Siodmak. George Sanders took the male lead and Harrison would have known him from both Hitchcock's *Rebecca* and *Foreign Correspondent*. While *Uncle Harry* may have been less successful, its poster boasts an intriguing request: "In order that your friends may enjoy this picture, please do not disclose the ending". Is this not the remarkable tag attached to Henri-Georges Clouzot's film, *Diabolique* ten years later?

There followed *Nocturne* (1946), "a very workmanlike detective yarn" and *They Won't Believe Me* (1947): "No Hitchcock film until *The Trouble with Harry* quite so clearly foreshadows the direction the Hitchcock show would take as does this dark, ironic and witty little gem - which was not a Hitchcock production at all but a Joan Harrison one".[113] According to IMDB at least, Harrison contributed to the writing of the screenplay for the former film without receiving a screen credit. Lane, whose biography details precisely her writing contributions to all the films she was involved with, believes she sacrificed the writing credit for the producing credit.[114] Clearly she was keeping her hand in. She then produced three films with Robert Montgomery in which he both directed and starred. She would have come across Montgomery on Hitchcock's own *Mr. & Mrs. Smith* in which he co-starred with Carole Lombard. Harrison, again, participated in the writing of *Ride the Pink Horse* (1947) and again beefed up a minor female role in the source material but received no screen credit. *One More, My Darling* (1949) followed before this trilogy was completed by *Your Witness* (1950). Once more Harrison made an uncredited contribution to the writing. Harrison's final film before moving into television was *Circle of Danger* (1951), directed by Jacques Tourneur. The director was well-known for his *Cat People* (1942) but *Circle of Danger* was not remarkable, although it reunited Harrison with the writer Philip Macdonald, who had contributed to the writing of *Rebecca*. The

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[113] McCarty and Kelleher, p. 16.

[114] Lane, p. 184.

Tourneur film was the last film Harrison produced at a time when she was one of only three women producers in Hollywood: Harriet Parsons and Virginia Van Upp being the other two. Harrison was a real, if largely unnoticed, trail-blazer as Christina Lane's biography amply demonstrates.

By the beginning of the Fifties, television was starting to make its presence felt. Harrison may have seen an opportunity for herself in this relatively new field. She certainly beat her erstwhile mentor, Alfred Hitchcock, to becoming involved. *Janet Dean, Registered Nurse* starred Ella Raines with whom, as mentioned, Harrison had worked on both *Phantom Lady* and *The Strange Affair of Uncle Harry*. Each episode told a different story - or "case" - and 33 out of 34 shows were directed by James Neilson who would go on to direct 12 episodes of *Alfred Hitchcock Presents* between 1956 and 1958, notably "Help Wanted" (1956), under Harrison's management. Although *Janet Dean* ran only for the one season - albeit a season that comprised 34 episodes - Harrison broke new ground and equipped herself perfectly for the task Lew Wasserman invited her to undertake in 1955.[115] With eight substantial feature films and a television series under her belt, enviable screenwriting skills and a great sense of organisation and networking, Harrison was more than up to the task. These are the qualities that this remarkable woman brought to Hitchcock's table and that paved the way for the smooth running of the television series while Hitchcock made arguably the best films of his life.

[115] Lane, p. 247.

James Allardice

Somebody else who wasn't at that extraordinary table at the AFI ceremony because, sadly, he had died in 1966 at the age of 46, was James Allardice. Never credited, Allardice had written all of Hitchcock's lead-ins and lead-outs for his television shows. Norman Lloyd erroneously believed that Hitchcock lost interest in the television show after Allardice had passed but the show was terminated in 1965 before he died a year later of a heart attack. That error apart, Lloyd also described him as "a genius" and genius he was.[116]

> (Standing by a desk) Good evening. I am Alfred Hitchcock and tonight I am presenting the first in a series of suspense and mystery called, oddly enough, *Alfred Hitchcock Presents*. I shall not act in these stories but will only make appearances. Something in the nature of an accessory before and after the fact. To give the title to those of you who can't read and to tidy up afterwards for those who don't understand the endings. Tonight's playlet is really a sweet little story. It is called, "Revenge". It will follow…oh dear, I see the actors won't be ready for another sixty seconds. However, thanks to our sponsor's remarkable foresight, we have a message that will fit in here nicely.
>
> Well, they were a pathetic couple. We had intended to call that one "Death of a Salesman" but there were protests from certain quarters. Naturally Elsa's husband was caught, indicted, tried, sentenced and paid his debt to society for taking the law into his own hands. You see

[116] Grams and Wikstrom, p. 25.

> crime does not pay. Not even on television. You must have a sponsor. Here is ours, after which I'll return. [Commercial break] That was beautifully put. In fact, after hearing that, there's nothing more I wish to add, so good night until next week.[117]

The above is a transcript of the lead-in and lead-out from Episode 1 of Season 1 of *Alfred Hitchcock Presents*, which was entitled "Revenge". Although "Breakdown" was the first Hitchcock-directed episode to be filmed, "Revenge" apparently jumped the queue to showcase Hitchcock's latest signing, Vera Miles. James Allardice's intro was, however, written as the very first of a whole decade's worth of intros and conclusions. Oft-commented upon and quoted, it is actually perfectly representative of this winning combination of a master-director, who was happy to play the clown, and a master-wordsmith, who consistently came up with les mots justes. "(Standing by a desk)": Hitchcock invariably appeared with just a single prop, in this case a desk, and rarely would he appear on a *set* as such. Interestingly, "The Perfect Crime" (1957) *concludes* with Hitchcock coming on to the actual set of that evening's entertainment. He also invariably appeared in a dark suit and tie. "Good evening" were almost always Hitchcock's first words. Sometimes, he would feign surprise at the sudden appearance of the camera, saying, "*Oh*. Good evening". "Good evening" quickly became his signature or catchphrase. He would tend to draw out the 'e' of evening: "Good eeevening", thereby personalising the signature further. "I am Alfred Hitchcock" identifies our host immediately. He doesn't elaborate but by 1955 would he need to elaborate? From his earliest films, Hitchcock's name had always appeared on the posters and, from *Saboteur* onwards, the films were billed as *his*, i.e. "Alfred Hitchcock's *Saboteur*." "[A]nd tonight I am presenting the first in a series of stories of suspense and mystery" tells us this is the first episode of a whole series; and it also

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[117] Grams,and Wikstrom, pp. 110-111.

puts the entertainment into a genre: suspense and mystery, laced more often than not with a murder or two. "[C]alled, oddly enough, *Alfred Hitchcock Presents*" is the first evidence of the Hitchcock-Allardice sense of humour. He's Alfred Hitchcock and he's presenting literally equals *Alfred Hitchcock Presents*.

Hitchcock's impassive delivery heightens the humour. "I shall not act in these stories but will make only appearances": Hitchcock had no desire to act but would have been known for his statutory appearance in a very minor cameo in his films. Perhaps this is a reference to that and letting his audience know that it shouldn't be looking out for him. "Something in the nature of before and after the fact". This is exactly what he does: he appears *before* the episode (presents) and *after* the episode (concludes proceedings). It is also in the style of a crime description, i.e. an *accessory* before and after the fact, thereby reiterating the crime emphasis of the stories. "To give the title to those of you who can't read and to tidy up afterwards for those of you who don't understand the endings": Hitchcock usually gives us the title but he never has to explain the endings because they are self-explanatory. This comment is simply humorous therefore and representative of the Hitchcock-Allardice partnership. "Tonight's playlet is really a sweet little story". They often find a different word for episode or show: "entertainment", "little frolic", or "the pièce de résistance", for example. The description, "sweet little story" is more than a little ironic: the subject matter, rape, is a delicate, almost taboo, one, and the revenge of the title is gruesome and ugly in the extreme, if depicted, in true Hitchcockian fashion, in shadow play. "It is called, 'Revenge'. It will follow…oh dear. I see the actors won't be ready for another sixty seconds". Clearly a ruse to set up the sponsor's advertisement, it is also funny because *Alfred Hitchcock Presents* was not transmitted live as some shows were at the time but was *filmed* and so the notion of actors not being ready is palpably a nonsense. "However, thanks to our sponsor's remarkable foresight, we have a

message that will fit in here nicely". Delivered somewhat sarcastically - notably "remarkable foresight" - this is the start of Hitchcock and Allardice's relentless sending up of the sponsor. As an aside, the sponsors, in this case Bristol-Myers, came not to be bothered: the shows' viewing figures soared and their sponsorship was renewed for the second and third seasons.

"Well, they were a pathetic couple", observes Hitchcock as he returns after the episode to deliver his concluding remarks. While the characters themselves left something to be desired, the actors that played them were riding high. Vera Miles was signed to a personal contract with Hitchcock himself and he was hoping to turn her into another Grace Kelly. Ralph Meeker was having a great year having starred as Mike Hammer in *Kiss Me Deadly* (1955) that was directed by Robert Aldrich and considered to be a classic film noir. "We had intended to call that one 'Death of a Salesman' but there were protests from certain quarters", is darkly funny. Referencing Arthur Miller's famous play of the same name, they couldn't call it that but they can quip about it in Hitchcock's closing words. "Naturally Elsa's husband was caught, indicted, tried, sentenced and paid his debt to society for taking the law into his own hands. You see crime does not pay" is, on the one hand, Hitchcock following the Production Code's line and indicating that criminals will be brought to justice but, on the other hand, it sets up the sponsor's final advertisement by continuing, "Not even on television. You must have a sponsor. Here is ours, after which I'll return". The third and final advertisement appears here and Hitchcock does indeed return and finishes the programme with the following: "That was beautifully put. In fact, after hearing that, there's nothing more I wish to add, so good night until next week". The advertisement was for a laxative and with his dead-pan delivery Hitchcock was being ironic, thereby continuing his apparently ungrateful stance towards the sponsors. This

first intro and outro was very representative of what was to follow for the next 10 years: always funny, irreverent and cheeky towards the sponsors.

No biography has been written about James Allardice. The only material amounts to useful short passages in both the McCarty and Kelleher and Grams and Wikstrom books on the television series; sporadic mentions in the Hitchcock's biographies, notably Taylor, Spoto and McGilligan; and finally Norman Lloyd was a great fan and he wrote enthusiastically about him in his autobiography, *Stages*.[118] Allardice was born on 20th March 1919 and we know he served in the US Army during World War II. After the war he attended Yale where he wrote a play based on his experiences in the military entitled, *At War with the Army*. This not only became a hit on Broadway but formed the basis of the Dean Martin and Jerry Lewis movie of the same name, *At War with the Army* (1950), and was the beginning of the Martin/Lewis franchise that ran very successfully through the first half of the Fifties. Both Martin and Lewis were MCA clients - and one of their many success stories - and Allardice became one too. Allardice's greatest claim to fame - or at least the one he was actually *credited* for - was writing on *The George Gobel Show* (1954-60). George Gobel "signed with MCA in 1953 and put his *dormant* career in the agency's hands", according to McDougal [italics mine], who tells the intriguing tale of MCA's Sonny Werblin then conjuring out of nothing the most lucrative deal with NBC "that would make both O'Malley [the manager] and his client independently wealthy for the rest of their lives".[119] MCA then put the whole production together and it was an instant success. As David O'Malley put it: "George started from nowhere. Within six months he became the number one show in the country. He was the comedian of the year, the man of the

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[118] McCarty and Kelleher, pp. 36-44; Grams and Wikstrom, pp. 24-26; Norman Lloyd, *Stages: Of Life in Theatre, Film and Television,* (New York: Limelight Editions, 1993), pp. 174-175.

[119] McDougal, p. 204.

year, the best TV performer, the best TV comedian".[120] Allardice won an Emmy for his writing on the show in 1955 and was obviously fundamental to the show's success. When Hitchcock needed someone to write his lead-ins and lead-outs, Lew Wasserman couldn't recommend Jimmy Allardice more highly. Hitchcock and Allardice hit it off famously, by all accounts, and they worked together consistently for 10 years - the duration of *Alfred Hitchcock Presents* and *The Alfred Hitchcock Hour*. McGilligan states, "Allardice and Hitchcock were a perfect match".[121]

As a prelude to their working together, Hitchcock arranged a screening of his *The Trouble with Harry*, which he felt captured the sort of humour he was looking for. He wanted humour to offset the dark nature of a lot of the programmes. Some of what Allardice wrote was demonstrably funny. Hitchcock dryly tells in his intro to "Triggers in Leash" (1955), Episode 3 of Season 1, that "It's what you might call a western although there isn't a horse to be seen. We intended to get horses but they couldn't remember the lines". Delivered impassively by this Englishman in a dark suit and tie, this was simply funny. Allardice and Hitchcock cooked up something different for "Salvage" (1955), E6 of S1: Hitchcock is directing a scene on a set and is disagreeing with what has been filmed when he becomes aware of the camera and feigns surprise. When he gets up from his Director's chair, a large stage light comes tumbling down from the rafters. The chair is smashed to pieces but he is presented with a new chair come the lead-out - only this one has a target painted into the seat of the chair. This is probably a reference to a near-fatal accident on the set of *The Trouble with Harry* when a large camera came adrift and narrowly missed Hitchcock. The above is an in-joke but they set up a running gag in the lead-out to "Breakdown", E7 of S1, a story of a man's paralysis and struggle to survive after a motor accident,

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[120] McDougal, p. 204.

[121] McGilligan p. 524.

when Hitchcock asks the audience, “Imagine the terror if you can of being inside a television set, knowing that at any moment the viewer may shut you off and being powerless to prevent it”. Not only is this a clever summation of the superior fare that has gone before but it is also the beginning of a notion - being inside the TV - that crops up again and again. Allardice’s imagination knows no bounds when in “Santa Claus and the Tenth Avenue Kid” (1955), E12 of S1, he has Hitchcock bricking up the chimney so that Santa Claus cannot get in. This impish brand of humour was typical of all the lead-ins and lead-outs. It was always amusing and sometimes, as I wrote above, laugh out loud funny. Similarly, in “Shopping for Death” (1956), E18 of S1, Allardice concocts a “Loud squeaking fluid” which will make an ordinary door squeak mysteriously and shutters bang to “provide the right atmosphere”. They use irony from time to time: “I abhor violence”, says the Master of Suspense, introducing “The Cheney Vase” (1955), E13, S1. “That is why on this program, we use stabbing, shooting and garrotting only when they are absolutely essential to the plot, or when the whim strikes us”. They can be risqué: “Good evening fellow necromaniacs” says Hitchcock but quickly makes a joke of it by following up with, “I should explain the word has nothing to do with necking”. (“Whodunit” [1955], E26, S1.). The list could go on and on but, suffice it to say, there was invariably at least one gem in what Allardice wrote for each episode and this level was maintained from Episode 1 onwards. The combination of Allardice’s words and Hitchcock’s delivery was perfected through the first four seasons and a bit and both master wordsmith and master filmmaker were primed and ready for the extended trailer that I analyse later.

Without Lew Wasserman, Hitchcock would not have got into television; without Joan Harrison, he couldn’t have made his greatest films and made himself a household name; and without the uncredited James Allardice, Hitchcock’s television persona would not have been so colourfully created and the outstanding marketing campaign -

the Marketing Mix - that brought audiences out in their droves to see what all the fuss was about would not have been half as successful.

Alfred Hitchcock

In his prologue to Janet Leigh's *'PSYCHO'*: *Behind the Scenes of the Classic Thriller*, Christopher Nickens describes the very beginning of *Alfred Hitchcock Presents* as a "signature entrance" and he is quite right.[122] Earlier I identified the music as Hitchcock's signature *tune* but the 30-second opening sequence is more than just a tune and was so good it ran for all 368 episodes of the half-hour and hour formats of the show. As Gounod's arresting *Funeral March of a Marionette* strikes up, Hitchcock's own simple line-drawing - a rotund caricature of his head and shoulders - that he had made into his personal logo appears on the screen. "ALFRED HITCHCOCK PRESENTS" is then superimposed over the clever suggestion of himself. As the striking *March* - that Jack Sullivan describes as impeccable musical judgement on Hitchcock's part and an "impish, lumbering swagger of a piece [that] perfectly embodied his image" - continues, the words disappear and Hitchcock's dark silhouette of his head and upper body moves lugubriously across the screen to roughly fit the profile.[123] Now, the line-drawing disappears and the screen is dominated exclusively by the imposing silhouette. This is then shunted across to exit screen left and the camera, hitherto stationary, moves right to find our host in the "all--too-solid flesh", as Robert Bloch puts it, as the *March* concludes.[124] The music is a short piece by French composer Charles Gounod. It was originally written simply for the piano in 1872 but was fully orchestrated in 1879. F.W. Murnau famously used the

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[122] Leigh, p. 5.

[123] Jack Sullivan, *Hitchcock's Music*, (New Haven: Yale University Press, 2006), p. 214.

[124] McCarty and Kelleher, p. xii.

piece in his *Sunrise* (1927) in the scene at the photographer's studio. According to Spoto, Hitchcock himself was attracted to it having seen Murnau's film; while McGilligan suggests it was recommended to him by Bernard Herrmann.[125] Whoever found it, it is inspired. The line-drawing reputedly dates back some 20 years and is a nine stroke masterpiece perfectly capturing its portly perpetrator. It is simple, meaningful and amusing. By contrast, the silhouette that replaces it is heavy, enigmatic and maybe even Sublime - a thought echoed in the music that follows Hitchcock's lead-in and plays over the opening credits and that Sullivan describes nicely as "a sinister pedal with timpani, [that] quickly established the countermoods of mystery and suspense".[126] The scene is thus perfectly set for the entrance of Hitchcock himself. The opening format did not vary at all across the years but the audience never knew what guise Hitchcock would take.

If Allardice was writing those witty, original and imaginative words and creating numerous scenarios, such as the amateur wine taster, the detective à la Sherlock Holmes or a Wall Street broker, Hitchcock had to deliver those lines effectively. By his own admission, he was no actor - after all, he appeared as "an accessory before and after the fact" - and he simply played himself. Thus he spoke in his deadpan English. In photographs, that span back across the years, he is invariably seen in a dark suit and tie: his trademark look. There's an interesting photo in McCarty and Kelleher of Hitchcock, in suit and tie, on set with the television crew. Without exception, no one wears a tie let alone a suit. John L. Russell, who shot all of the Hitchcock-directed episodes, bar one, and *Psycho*, stands to his left.[127] He appears in the whole of Season 1 in a dark suit and tie except for one episode when he is in top

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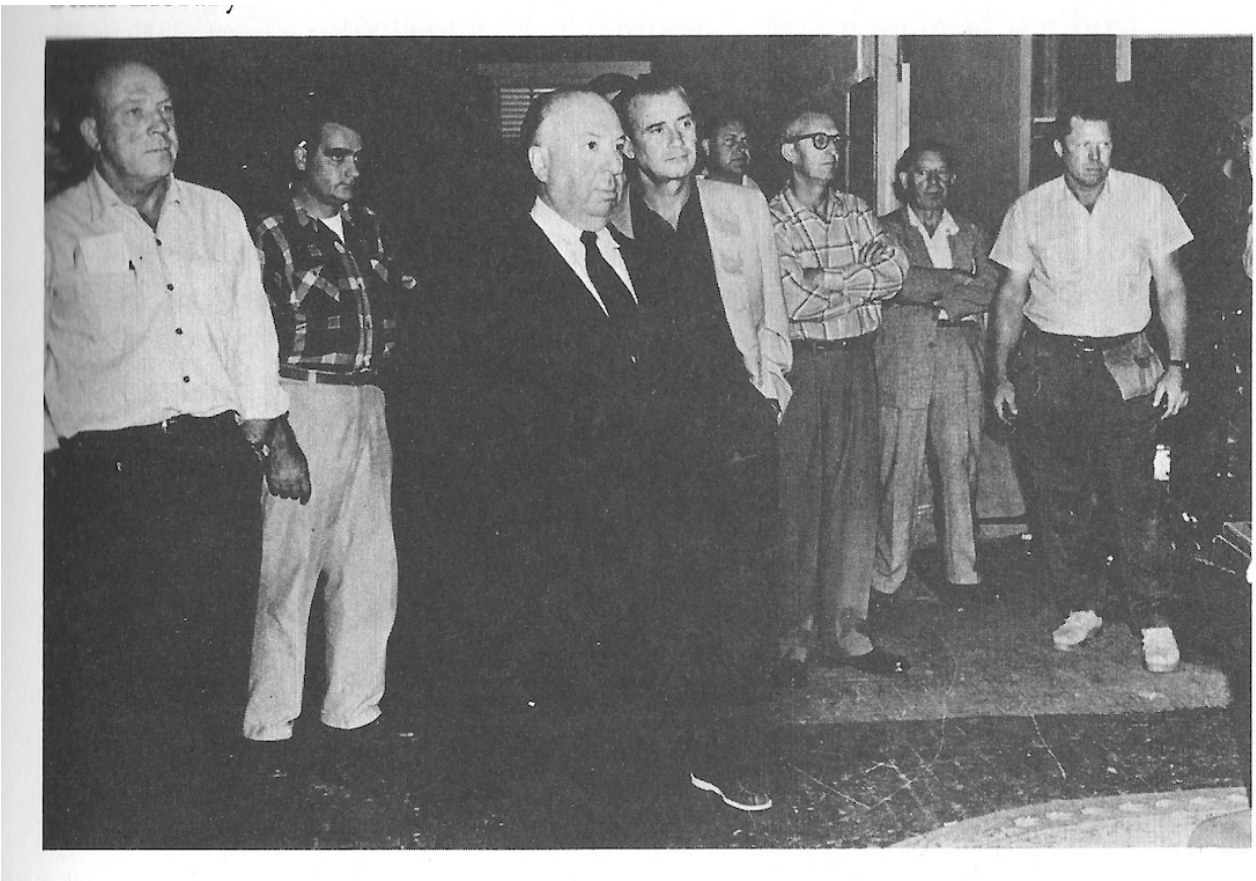
[125] Spoto, p. 371; McGilligan p. 525.

[126] Sullivan, p. 214.

[127] McCarty and Kelleher, p. 49.

hat and tails - and this is in effect a prop subverting the "rabbit out of a hat" routine. He might stand, sit behind a desk or be suspended in a spider's web. There was no "boom boom" after his punchline. He delivered his lines plainly, without any embellishment, and the effect was cumulative: by the moment of *Psycho* he had become a funny man, known to the vast majority who watched television.



There are numerous examples throughout the series but a good example would be Hitchcock's lead-in to "Our Cook's a Treasure", that was directed by the most prolific director on the show, Robert Stevens, and was Episode 8 of Season 1.

Hitchcock, in dark suit and tie, is seated behind a desk with a large blotter, on which sit a telephone and most likely an ashtray. Lined up in front of him are three wine glasses clearly marked X, Y and Z, containing, we are led to believe, red wine. He

feigns slight surprise at the presence of the camera, assures us that he is not drinking on the job - he's "an amateur wine-taster" - and explains that a friend suspects his wine is being doctored. It is not worth a laboratory test when any "self-respecting gourmet can detect impurities". He addresses sample X. He sniffs the bouquet briefly, takes a sip and swills it about his mouth as a self-respecting gourmet would. "Nothing wrong here, a very fine Burgundy, a Romanée Conti I would say". A bottle of Romanée Conti could cost as much as £2,000 today and in 1955 was beyond almost everyone. Hitchcock, who loved his wine, would have no doubt been familiar with a Burgundy of this quality. He identifies it in a matter-of-fact manner but the joke could have been lost on his audience. In sampling the second glass, Y, he forgoes a sniff and looks upwards as he imbibes. He's quietly but clearly dismissive of this one: "This is a muscatel. Homemade, no doubt". He disparages the homemade craze before moving on to the third glass, Z, forgoes the sniffing and the swilling, and just takes a mouthful. He's on to it at once. "Something foreign *has* been added. A lot of it too. Anyone could detect it but exactly what?" He finishes the whole glass before deciding, with an impish smile on his face, "I have it, arsenic". What makes this funny is that he doesn't panic and indeed continues in the same deadpan way to suggest that we watch tonight's story by Dorothy L. Sayers while we "wait to see what effect this will have on [him]". Of course he returns at the end of the show with no lasting effects and confesses to having made a mistake: it wasn't wine at all - it "was mosquito spray. The arsenic belongs there". This amusing scenario was representative of all the Hitchcock/Allardice concoctions and a summation of Hitchcock's television persona. But what was Hitchcock's television persona?

A number of factors contributed to the picture or persona of the host of the weekly fare that was *Alfred Hitchcock Presents*. The most obvious was that he was fat. Hitchcock always had a double chin - even at the best of times - and sometimes,

when his weight ballooned, he was simply huge. Jan Olsson, in his exceptional study *Hitchcock à la Carte*, describes his weight as fluctuating between 195 and 300 lbs.[128] In other words, between rather large and morbidly obese. From the outside, at least, Hitchcock didn't have a problem with this and indeed when he first arrived in the US in 1939 he was as happy to talk about his diet as he was his films. He and Allardice were equally happy to joke about it and often did in their intros and conclusions to the shows. Olsson quotes Allardice as observing: "I have three things to bounce the humor from - his disdain for the commercials, his *weight* [italics mine] and his sense of the macabre".[129] A close second in this quintessential picture would be his dark suit and tie. It is very difficult to find a photograph of Hitchcock *not* in a suit and tie. While it was once the norm, the dress code had evolved - especially across the Atlantic. This is well illustrated in the photograph above of Hitchcock and his TV crew: there are only two other jackets and no tie in sight. The suit and tie was Hitchcock's style and, in the same way as he had a signature *tune* and a signature e*ntrance*, so he had a signature *dress*. Coupled with this arguably formal English trait was his English accent. Hitchcock's was not a so-called posh accent - there were traces of the East End of which he was proud - but Americans often seem quite fascinated by any English accent. It was different: maybe it gave him some semblance of the Other, which clearly suited the thrust of his work. Side by side his English accent was the very Englishness of the shows. Joan Harrison was English through and through and a major source of their material was Mary Elsom, Hitchcock's "British story scout from the Transatlantic days".[130] When Hitchcock recruited James Allardice he referred him to and had him watch *The Trouble with Harry* for its terribly English quality. Ironically, the film was not a great success

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[128] Olsson, p. 26-27.

[129] Olsson, p. 75.

[130] Olsson, p. 71.

because of its quirky macabre humour but *Alfred Hitchcock Presents* really took off because of those very same qualities. Along with the accent came the deadpan delivery that was so vital to those extraordinary lead-ins and lead-outs: Hitchcock spoke slowly and without animation. This meant that when he did make a face - e.g. identifying the arsenic in the scenario described above - it was all the more memorable. Finally, Hitchcock came over as sophisticated: he knows about the most expensive wines in the world. His lead-ins are laced with this knowing quality - not in any way objectionable - and this comes over constantly. In summary, there were several factors that comprised Hitchcock's television persona: his fatness; statutory dark suit and tie; an English accent and a general Englishness; a deadpan delivery; and sophistication. These component parts made up Hitchcock's television persona and were on display every week with *Alfred Hitchcock Presents*.

To *Psycho* Hitchcock brought his television persona, built up over four seasons of *Alfred Hitchcock Presents*, and a nose that could sniff out not only the best wine but also the latest trends in the market-place. Several writers observe this. As Rebello puts it, "Hitchcock had also been tracking the box-office figures of low-budget horror pictures turned out by Universal-International, American-International, Allied Artists, Hammer Film Productions and others".[131] He mentions William Castle's *Macabre* (1958). Nickens writes, "Always eager to keep on top of trends in the movie industry, Hitchcock noted with keen interest how many cheaply made black-and-white thrillers (with particular appeal to the highly lucrative teenage market that had burgeoned in the postwar years) were cleaning up at the box office".[132] This "highly lucrative teenage market" was crucial to the success of *Psycho*. Nickens also mentions Castle and *Macabre* amongst other horror movies. It may be that Hitchens borrowed from

[131] Rebello, p. 22.

[132] Leigh, p. 5.

John McCarty and Brian Kelleher's *Companion*, where they note, "Always attuned to audience tastes as well as new industry trends - if only so he could subvert them - he became intrigued by the growing influence of American-International Pictures, the studio which had once been an industry joke, but whose stock was soaring as a result of its successful release of one cheaply made horror film after another".[133] Of course, everyone may have simply reworked John Russell Taylor's take on this in his *Hitch*: "Hitch made it his business to be closely aware of what was going on in the industry, what was making money and what was not. And he noticed that a lot of trashy horror films from companies like American-International were being produced for peanuts and making giant profits".[134] Regardless of who exactly is borrowing from whom, none of them is wrong and it seems William Castle is the one who would have caught Hitchcock's eye. In his review of two box-sets of fully restored William Castle movies, Andrew Male, in considering *Macabre*, writes, "Made after ten years of directing low-grade B movies for Columbia, and financed by mortgaging his own house, this Clouzot-inspired tale of kidnapping and double cross saw Castle's first employment of sensationalist marketing".[135] Male details such marketing, mentioning the issue of Lloyds of London life insurance certificates, nurses in the lobby and hearses parked outside the cinema. "The stunts transformed an $80,000 budget into $5 million box-office".[136] Interesting to note that Male believes the movie was "Clouzot-inspired" but the significant revelation here is the modest outlay that became $5 million. Hitchcock hankered after such a tremendous return. It's not hard to imagine him excitedly discussing the phenomenon with Lew Wasserman.

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[133] McCarty and Kelleher, p. 47.

[134] John Russell Taylor, *Hitch: The Life and Work of Alfred Hitchcock,* (London: Faber & Faber, 1978), p. 251.

[135] Andrew Male, "Castle Rocks", *Sight & Sound*, Vol. 29, Issue 1 & 2, January/February 2019, pp. 128-9.

[136] Male, p. 129.

Fast forward a year or so and Hitchcock had made *Psycho*. He had made it on a shoestring, having used his TV crew, and shot it in black-and-white at the television studios. He had his budget movie. All he had to do was fill the theatres to make the big profits he had seen Castle making. Easier said than done? Part of the deal Wasserman had struck with Paramount was that the film studio would finance its marketing. *Psycho* was different and it needed a different approach. Hitchcock turned to James Allardice, who had been coming up with all those intros and outros, and a combination of Hitchcock's television persona and Allardice's witty words sold the movie over and over as I show in the next section.

The Marketing Mix

> Taken as a whole, this was an impressive promotional campaign that copied the William Castle zeal for movie promotion and took it into overdrive, tapping into Alfred Hitchcock's macabre sense of humor to sell, sell, sell the movie.[137]

Alfred Hitchcock didn't have to sell *North by Northwest*. The studio sold it for him, although, in many ways, it sold itself. It went over budget, which was unusual for a Hitchcock picture, but that didn't bother him - he wasn't paying for it. Being what he later dubbed a "glossy Technicolor bauble", it had a very bankable, charismatic star in Cary Grant and a stylish love interest in Eva Marie Saint.[138] The studio would soon recoup its investment. *Psycho* was entirely different: Hitchcock had personally financed it through his television production company, Shamley Productions; it had

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[137] https://www.zomboscloset.com/zombos_closet_of_horror_b/2016/11/psycho-1960-pressbook.html [accessed 20th December 2018].

[138] Rebello, p. 22.

stars but not in the Grant, Grace Kelly or James Stewart bracket (and Stewart couldn't salvage *Vertigo* in its early days); and it wasn't shot in vivid Technicolor - it was in stark black-and-white. Nor was it a "bauble": it was a lot more substantial than that but it was nothing if it did not attract an audience. Hitchcock had to sell it.

Having wrapped the picture and miraculously negotiated the not insignificant matter of censorship, Hitchcock could concentrate on selling it. According to Rebello, he had in mind a "publicity blitz".[139] Rebello also identifies his "three most exploitable commodities: the title, the shock climax, and his own persona as the roly-poly ringmaster of a macabre circus of horrors".[140] While it is a strong *title* and, in the shape of the Palladino font, the basis of a brand, the title was only one ingredient of the marketing mix. The *shock climax* is preempted by the demise of the leading protagonist barely a third into the picture. This was the secret that had to be kept. However, Rebello should be congratulated on not only identifying the Hitchcock *persona* as "most exploitable" but also describing him as a "roly-poly ringmaster" is nicely put. So how could Hitchcock exploit his own persona? While he was very well-known to the cinema-going public as a foremost filmmaker, he was much better known as the amusing, albeit fat, little chap who presented the popular television series each week for the past four or five years. One of the keys to the success of the shows, apart from the superior writing, sometimes outstanding direction and the marvellous, varied casts, was the ingenuity of the lead-ins and lead-outs that began and finished each episode. As indicated above, these had been written by James Allardice and it was through Allardice's words that the Hitchcock persona had evolved. Hitchcock therefore enlisted the services of James Allardice to write the words for the publicity material and Allardice didn't let him down providing gem

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[139] Rebello, p. 149.

[140] Rebello, p. 149.

after gem for the whole of the marketing package thereby linking the television shows with *Psycho*. There was a running gag touched on above that Hitchcock was stuck inside the television set throughout the shows but both Hitchcock and Allardice were now thinking outside of the box as the strategy took shape.

The whole publicity campaign was a masterpiece, cleverly orchestrated by Hitchcock and Allardice, that must surely be studied in business school. The admissions policy was the crux of it all and Hitchcock sold that to the cinema owners and they in turn sold it to the public via the mass queues that formed to see the next performance: What was all the fuss about? Let's queue up and find out. The admissions policy itself - viz. that no one, but no one, would be admitted after the performance had started - developed in one of several ways. In Bulletin No. 2, contained in the "Care and Handling of *Psycho*", Allardice recounts how the idea came to Hitchcock while editing the film in the cutting room.[141] There is clearly a logic to this. In her account of the making of *Psycho*, Janet Leigh gives us Peggy Robertson's version: Hitchcock was concerned that, if patrons followed the hitherto normal practice of watching a movie, i.e. sit down at any time during the performance, and came in late, "they will be waiting to see Janet Leigh. And we have already killed her".[142] Something had to be done and Hitchcock came up with his own solution: "Well, people shouldn't be allowed in the movie house after the picture has started".[143] The third possibility is that Hitchcock borrowed the idea from Henri-Georges Clouzot with whom Rebello maintains he had a certain rivalry.[144] Clouzot had made *Les Diaboliques* and the film

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[141] Alfred Hitchcock, *The Care and Handling of 'Psycho',* brochure, Alfred Hitchcock Papers, Margaret Herrick Library, AMPAS.

[142] Leigh, p. 97.

[143] Leigh, p. 97.

[144] Rebello, p. 23.

had to be watched from the beginning. It wasn't enforced as vigorously or indeed as colourfully as Hitchcock was to do but it does seem to have been the first example of such a policy. How it evolved is therefore a matter of debate but it was a real game changer. Coupled with this was the notion of Keep it a Secret and so Hitchcock and Allardice went to work. I now look at each facet of the "Marketing Mix" in detail and I begin with the Palladino font.

The Palladino Font

This logotype, which is as striking visually as Herrmann's strings are piercing aurally, is used consistently throughout all promotional material, like an anchor or leitmotiv even. Perhaps the only Hitchcockian writer to comment on it, Stephen Rebello describes the title that appeared on the book jacket of Robert Bloch's novel as "bold, shattered letters".[145] The book jacket had caught Hitchcock's eagle eye. So much so

[145] Rebello, p. 152.

that, according to Rebello, he contacted the advertising agency, McCann-Erikson, and purchased exclusive rights to the design.[146] In a tribute to Palladino in *The New York Times* in 2014, Steven Heller quotes Palladino himself as saying, "How do you do a better image of 'Psycho' than the word itself?"[147] Hitchcock could not have totally agreed because he supplemented his own promotional material with provocative images of Janet Leigh in her underwear, as we shall see, but clearly he understood the power of "the word itself". He used it constantly throughout the whole marketing campaign. Heller characterises it as "the off-kilter, violently slashed block-letter rendering of *Psycho*" and quotes Palladino as observing that "the design - stark white letters torn and seemingly pasted together against a black background to resemble a ransom note - was intended to illustrate typographically the homicidal madness of the novel's protagonist, Norman Bates".[148] Can typography illustrate madness, homicidal or otherwise, I wonder? The severed letters surely hark back to the murder in the shower - and Mary Crane, in the Bloch novel, met an even worse fate than Marion Crane, in Hitchcock's film - while they also indicate the split personality of Norman Bates. Rebello uses the word, "shattered", which is not strictly speaking precise; Heller and Palladino describe the letters as "violently slashed" and simply "torn", which is right: the letters are not "shattered", they are separated through slashing or tearing. Having studied those six letters long and hard, I see them as *ruptured* and perhaps Hitchcock liked the notion that, through the rupture, the chaos world - which he often unleashed in his celluloid world - oozed out. In *Strangers on a Train*, Guy Haines is leading a comfortable life until he bumps shoes with Bruno Anthony and his life suddenly descends into chaos. On television, in "Revenge", the very first

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[146] Rebello, p. 147.

[147] Steven Heller, 'Tony Palladino, Designer of *Psycho* Lettering, Dies at 84', *New York Times*, May 20th, 2014. https://www.nytimes.com/2014/05/21/arts/design/tony-palladino-designer-of-psycho-typeface-dies-at-84.html [accessed 1st January 2019].

[148] Heller, p. 2.

episode of *Alfred Hitchcock Presents*, the chaos world comes up from the sea to destroy the idyllic world of Carl and Elsa Spann. In *Psycho*, Marion Crane drives through the day and into the night to enter the nightmare chaos world of the Bates Motel. Whatever your interpretation of those six letters, they form a strong, bold design, that featured on every single piece of promotional material. The Palladino font may have been paired variously with the cherubic Hitchcock or the scantily clad Leigh, but it was unswervingly present in black-and-white and was one of the most vital parts of the whole marketing mix.

The next four sections analyse material to be found in the Hitchcock Papers housed in the Margaret Herrick Library in Beverly Hills, California.

The 4-page Herald

As its name suggests, the 4-page Herald came first and was a sheet of buff A4 folded in half to make the four sides. It would have been sent to cinemas and was a flyer that patrons could pick up and take away with them. It was something tactile: like the brochure of a product and, like a trailer, advertising a forthcoming attraction. They would have recognised Hitchcock from television, if not his movies. The cover is simple with minimal text that describes its function succinctly: "Your introduction to a new - and completely different - kind of screen entertainment!!!"[149] This is placed at the very top and surmounts "Alfred Hitchcock's", in a thin font in capitals that occupies nearly half of the page, in the middle, with *Psycho,* in the Palladino font, at the bottom.[150] The flyer's cover made it perfectly clear that not only could they

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149 Alfred Hitchcock, *4-Page Herald,* brochure, Alfred Hitchcock Papers, Margaret Herrick Library, AMPAS.

150 Alfred Hitchcock, *4-Page Herald,* p. 1.

expect a *new* and *completely different* movie - and the movie, called "Psycho", is boldly thrust before us in Palladino's arresting design - but that it has been created by Alfred Hitchcock, the filmmaker and television presenter.

Splashed across the top of the centrefold, beside a simple line drawing of his head and shoulders looking at the camera, Hitchcock writes: "I have asked that no one be admitted to the theatre after the start of each performance. This, of course, is to help you enjoy PSYCHO".[151] It is then signed, "Alfred Hitchcock". This revolutionary and indeed compulsory stipulation was at once veiled in the notion that it is for the audience to better *enjoy* themselves. Below this there are "Background Notes" on the inside cover and "The Cast" and "The Staff" on the other side.[152] Clearly written by James Allardice - who else would write, "It is axiomatic that any film produced and directed by Alfred Hitchcock…"? - the first paragraph explains that the Master of Suspense has ventured into a new genre, viz. horror, albeit one that cannot be mentioned - and isn't.[153] This would have piqued the reader's interest. In paragraphs two and three, Allardice alludes to the secrecy that surrounded both the production (paragraph 2) and the actors that were involved (paragraph 3), before a brief synopsis gives little or nothing away - like the 6 and a half minute trailer he also wrote. This paragraph concludes with Hitchcock himself quoted as ominously labelling the mother "a homicidal maniac".[154] In the final paragraph Allardice justifies the admissions policy writing, "[Hitchcock] is firmly convinced that…*Psycho* must be seen without any advanced knowledge of its content - and from start to finish - to be

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[151] Alfred Hitchcock, *4-Page Herald,* p. 1.

[152] Hitchcock/*4-Page Herald,* p. 3.

[153] Hitchcock/*4-Page Herald,* p. 3.

[154] Hitchcock/*4-Page Herald,* p. 3.

fully enjoyed".[155] Again, there is an emphasis on enjoyment. He rounds it all off in style when he suggests the viewer's mind should be blank except for "a thoroughly whetted expectation of extraordinary entertainment".[156] On the other side of the spread, the major actors are listed with an "outstanding supporting cast" below that in a very small print and the so-called staff below that in a less bold print. Hitchcock is mentioned twice as Producer and Director, with Joseph Stefano and Robert Bloch listed next as "Screenplay [writer]" and "From a novel by" respectively. Interesting to observe that three of the subsequent technicians, John L. Russell (Director of Photography), George Milo (Set Decoration) and William Russell (Sound Recording) were currently working on *Alfred Hitchcock Presents*.

On the reverse, in the bottom half of the page is a photo of a besuited Hitchcock - looking poker-faced and fathomless in typical television mode that would form the basis of the Hitchcock standee - is holding in effect a blank placard or space that the cinema could personalise with its own name and address. Above this the admissions policy is reiterated in Allardice's inimitable style. After advising the reader that the manager "…has been instructed, at the risk of his life, not to admit any persons after the picture starts", he threatens that anyone trying "to enter by side doors, fire escapes or ventilating shafts will be met by force".[157] A playful little example of Allardice and Hitchcock's sense of humour. He rounds the admissions policy off with the hope that potential cinema goers will take the flyer away or commit it to memory and

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[155] Hitchcock/*4-Page Herald,* p. 3.

[156] Hitchcock/*4-Page Herald,* p. 3.

[157] Hitchcock/*4-Page Herald,* p. 4.

admonishes the reader not to give the ending away with the witticism that "it's the only one we have". It is then signed "Alfred Hitchcock".[158]

This is such a simple but nonetheless astute piece of marketing: it contains almost everything the campaign as a whole will spell out more comprehensively. Palladino's *Psycho* is given its first airing. The admissions policy is put forward and aligned at once with the patron's enjoyment. The Master of Suspense is working in a new genre but that genre is not identified. The notion of secrecy is alluded to, adding further to the mystique surrounding the new film. The "barest story outline" is provided, along with the cast and crew.[159] All this is wrapped up in Allardice's humorous style that the patrons would be acquainted with through their weekly dose of *Alfred Hitchcock Presents*: their appetites would have been thoroughly whetted in expectation of an extraordinary entertainment to paraphrase one of Allardice's many gems.

PARAMOUNT PRESS BOOK: Alfred Hitchcock's *Psycho*

Aimed not at the press, as the title might suggest, but at cinema owners, the purpose of this manual was to assist these businessmen in the promotion of the film in their local area. The Paramount Press Book comprises 32 pages. The cover itself is striking with "Alfred Hitchcock's PSYCHO" splashed in white across a black background and filling most of the page; the rupture is slightly wider than the Palladino font and the fissure through the letter C is extended to its base for no very obvious reason. It's pointed out at the top that it is "a companion piece to Alfred Hitchcock's own special

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[158] Hitchcock/*4-Page Herald*, p. 4.

[159] Hitchcock/*4-Page Herald*, p. 3.

manual on 'The Care and Handling of *Psycho*' ".[160] A Special Note at the bottom confirms that all of the advertisements that are on offer in the book have been pre--approved. Given the raunchy nature of some of them, that is interesting in itself. Although the Press Book is very much coming from the Studio, Hitchcock and Allardice set out their stall on the first page. The address by Hitchcock, written by Allardice, that appears at the beginning is the only Hitchcock/Allardice contribution. The rest is typical studio fare. It begins "Dear Mr. Showman", possibly alluding to William Castle and a clear appeal to the cinema owner's sense of adventure. The opening line is pure Allardice: "As a student of audience PSYCHO-ology I have always felt movie-patrons wanted and were entitled to their money's worth".[161] Citing examples from those cities where the film had premiered, viz. New York City, Chicago, Philadelphia and Boston - as well as Perth Amboy and Morristown, New Jersey and Stamford, Connecticut - "tests proved conclusively that [his] simple theory was correct": the simple theory was "making it necessary for movie-patrons to see PSYCHO from the very beginning".[162] There were "two barometers" by which they were able to gauge the success of the tests: how much did the cinemas take in revenues and how did the audience react. In the cities mentioned above, *Psycho* broke house records; evidence that audiences were happy with the admissions policy was clearly visible in the long queues that formed to see the next performance. In some cases the audience went so far as to thank the management for enabling them the see the film from start to finish and "not segments of it"![163] On the following page there is a check-list of the various parts of the "Theatre Kit": "The Care and Handling of

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[160] Hitchcock/*Paramount Press Book*, cover.

[161] Hitchcock/*Paramount Press Book*, p. 1.

[162] Hitchcock/*Paramount Press Book*, p. 1.

[163] Hitchcock/*Paramount Press Book*, p. 1.

Psycho"; The Pressbook on *Psycho*; the 4-Page Herald; a one-page flyer for drive-ins; a sample pass for press and special guests.[164] In addition, cinema owners can obtain from their Paramount Branch: the large Hitchcock standee with provision for advertising the time of the next showing; the set of two teaser trailers; a set of lobby records; the Hitchcock commercial radio spot platter; the special ten-minute "Pressbook on Film"; a demonstration record on policy at drive-ins. Finally, from the "National Screen Exchange", the cinema owner could obtain further copies of the Press Book (and "The Care and Handling of *Psycho*" came as a supplement); the regular five-minute [more like six and a half minutes] trailer where Hitchcock gives a guided tour of the *Psycho* set; and a whole array of posters and lobby accessories.

Further to the address to the "progressive" showmen, there follows a page full of photographs of the cinemas where *Psycho* first opened, viz. the DeMille in New York; Arcadia in Philadelphia; Woods in Chicago; and the Paramount in Boston. The photos amply demonstrate the long queues as a result of the "promotional policy": "The entire Press Book campaign is slanted on this unique policy which has had such great audience acceptance".[165] This was clearly not written by James Allardice. The next page is a kaleidoscope of early reviews of the film. *Psycho* was not well received initially and most commentators attribute this to the fact that the press also had to subscribe to the same strict admissions policy as the general public and was not treated to previews or perks. However, the studio managed to select a good handful of positive reviews and the page is enhanced by a picture of a besuited Hitchcock apparently reading a newspaper on which is splashed, "The Big News is Alfred

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[164] Hitchcock/*Paramount Press Book*, p. 2.

[165] Hitchcock/*Paramount Press Book*, p. 3.

Hitchcock's 'Psycho' ".[166] Bosley Crowther's review is especially interesting given he famously slammed the film. Somehow the Studio has managed to cobble together something approaching respectable. Two further pages print full reviews under the heading "Publicity" as opposed to the collection of snippets on the preceding page. Married up with this are notes on the story, cast list and credits. The individual cinema could select sections from these pages and utilise them for their local promotional needs. Although Hitchcock himself had chosen to feature Janet Leigh photographed on set during the provocative opening scene, in the hopes presumably that sex sells, the film featured several other stars of note: both John Gavin and Anthony Perkins were heartthrobs to different audiences and Vera Miles, despite falling out of favour with Hitchcock through becoming pregnant and not being available for *Vertigo*, was a major star in her own right. Still photographs of this trio and a variety of scenes from the film were readily on offer to the cinema owners: each photograph had its own reference number. Not missing a trick, the Studio also drew attention to the reprinting in paperback of Robert Bloch's novel on which the film is based. Promotional material featuring a screaming Janet Leigh was available. As was a 4-page flyer: the cover, in portrait format, displayed Leigh in bra and slip on the bed; the inside spread with Leigh standing scantily clad and holding her blouse. A whole page is then devoted to Hitchcock's various recordings for both the cinema and the local radio. As we will see, the lobby recordings were scripted by Allardice, as were the radio advertisements. There follows 23 pages of newspaper advertising.

A tabloid-style photograph of Leigh standing in bra and half slip holding her blouse dominates the advert. "Alfred Hitchcock's *Psycho*" in the Palladino font is featured along the bottom, together with small photos of Perkins (anxious face), Miles (face with hands held in horror), Gavin (bare-chested) and Hitchcock (head and shoulders).

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[166] Hitchcock/*Paramount Press Book*, p. 4.

The admissions policy is clearly stated with the additional request that cinema-goers don't give the ending away - as it's the only one they have. Players and credits run down the side adjacent to Leigh.

Subsequently, there are "Advance Teasers" featuring partial reproductions of *Psycho* in the Palladino font, followed by the *Psycho* font fronted exclusively by Hitchcock with the heading, "The famed Hitchcock personality keys this provocative teaser series".[167] The message here is either See it from the beginning or Don't give the secret away. The other pages, comprise a variety of the vital ingredients, viz. Leigh with little on, the Palladino *Psycho*, with "Alfred Hitchcock's" preceding it. The final

[167] Hitchcock/*Paramount Press Book*, p. 12.

section, under the heading, “Review Ads…”, has the addition of some of the early reviews and comprise the mix of ingredients again, viz. the Palladino font always, Leigh in bra and slip mainly and small insert photos of Perkins, Miles, Gavin and, of course, Hitchcock variously. The one exception is two pages of four variations of the drawing of the Hitchcock standee. As can be seen, there was much going on here and certainly everything the cinema owners would need to promote the selling of Alfred Hitchcock’s *Psycho* to their cinema audience and financial gain.

The Care and Handling of *Psycho*

This is the most important and substantial part of the marketing mix and is essentially a combination of Hitchcock’s television persona and Allardice’s provocative text. It is aimed at the cinema owners and it is intended to not only convince them of the very real viability of the admissions policy but also to indicate the revenue that will follow. The cover is dominated by a photograph of a besuited Hitchcock gesticulating with his hand towards the word, *Psycho*, in a large Palladino font. The director and the word are of equal importance. Hitchcock’s line of vision is on the same level as the rupture through *Psycho*: he could be looking into the abyss. Throughout the booklet, Hitchcock, in his usual dark suit and tie, is invariably doing something with his hands: thinking, with his hand to his mouth; pointing towards something which could be *Psycho*, his wrist watch or Janet Leigh; apparently banging his fist on a desk; open-palmed in a non-plussed manner; holding a placard or a clapperboard; making a point; holding a recording, “Hitchcock Speaks”; looking sheepish with a fat cigar in his hand; or simply adjusting his tie. These are the sort of poses familiar to everyone who watched *Alfred Hitchcock Presents*. The cover also comprises, in a small, fine font, “The Care and Handling of…PSYCHO [Palladino’s design] by ALFRED HITCHCOCK [in a bold type]…As merchandised, advertised and promoted by

Paramount Pictures", in the same fine font.[168] In the deal Wasserman had struck with Paramount, the studio was financing marketing and distribution, albeit orchestrated by Hitchcock and Allardice. At the bottom of the page, there is an "IMPORTANT NOTE [in a relatively small font]: This is a companion piece to the regular Paramount Press Book on *Psycho*".[169] "Care and Handling" is very much from Hitchcock himself, written by Allardice; the Press Book is from the studio and follows a well-trodden pattern. "Care and Handling" runs to 18 pages of landscape A4 and comprises four "Bulletins".

Bulletin No. 1 consists of just two pages. A photograph of a besuited Hitchcock, deep in thought with his hand to his mouth, fills half of the page with the text to the right that begins with another gem from Allardice: "Having lived with PSYCHO since it was merely a gleam in my camera's eye, I now exercise my parental rights in urging you to adopt a policy of top secrecy about the story…"[170] *Psycho* is quite clearly Hitchcock's baby - as he alludes to in the last paragraph - and the priority is the need to keep the story a secret. In paragraph two, Hitchcock urges that a subtle approach to this task be employed. In the third paragraph we learn how proud he is of a recent article in *The New York Times Magazine* and the copy is reproduced on the following page: "What good's a mystery if the whole world knows the solution? Fearful lest a surprise twist in his latest movie, 'Psycho', get out, director Alfred Hitchcock closed the set to visitors, forbade his cast and crew to discuss the plot outside the studio and ordered Paramount publicly men *not* to talk up the story".[171] This could well be pure fiction but it serves to whet the reader's appetite. There are five pictures in the copy

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[168] Hitchcock/*The Care and Handling of 'Psycho'*, cover.

[169] Hitchcock/*The Care and Handling of 'Psycho'*, cover.

[170] Hitchcock/*The Care and Handling of 'Psycho'*, p. 1.

[171] Hitchcock/*The Care and Handling of 'Psycho'*, p. 2.

and Hitchcock appears in each one: two on his own; two with Janet Leigh and one with Anthony Perkins. In analysis, a certain amount *is* given away: Janet Leigh meets a "gory" death; a girl is murdered and her body lies on a motel floor; while the Janet Leigh character, entrusted with $40,000 cash, ends up stealing it. In the penultimate paragraph and in a bolder print, they allude to the next Bulletin and the practical translation of the "top secrecy policy into positive action": "We not only request but require that all theatres which play PSYCHO admit no one after the start of each performance".[172] Finally Hitchcock confesses to having a vested interest in the success of *Psycho*: he's financing it. The Bulletin is signed "Alfred Hitchcock".

Bulletin No. 2 is the longest of the four bulletins and runs to 10 pages. As before, a photograph of a besuited Hitchcock occupies half of the first page with the text to the right. He could be emphasising what is written by appearing to thump his hand on the desktop. His mouth is open, as if he is articulating the words. Allardice begins typically: "A film like PSYCHO must be seen from the beginning, if one is to savour the total bouquet of excitement".[173] To today's cinema-going audience it is a given but, back in the day, the moving picture was a lower league art form and you didn't have to turn up at the beginning as you would for a stage play, the ballet or a musical concert. You could come in halfway through, sit through the shorts and trailers and watch the film again until the point you came in; hence: "This is where we came in". Hitchcock, through Allardice's words, now expounds the admissions policy: "the moviegoer…has never been forced, for his own good, to come on time - as the stage is being set from the opening frame - for the suspense that follows".[174] He explains

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[172] Hitchcock/*The Care and Handling of 'Psycho'*, p. 2.

[173] Hitchcock/*The Care and Handling of 'Psycho'*, p. 3.

[174] Hitchcock/*The Care and Handling of 'Psycho'*, p. 3.

that the idea came to him in the cutting-room when he was editing the film: "This was the way the picture was conceived - and this was how it had to be seen".[175] The third paragraph confirms that, "beyond the shadow of a showman's doubt", the "required policy" has been a success. The notion of the showman that runs throughout the promotional material is most likely a nod to William Castle. It is certainly a word that crops up a lot in the marketing material and is perhaps designed to flatter the cinema owners. In case they are concerned, Allardice writes: "If the word 'required' startles you, please try to think of a box office besieged by patrons anxious to purchase tickets. Feel better? Yes, my friend, while nothing in this world is guaranteed, you will most probably be startled all the way to the bank".[176] The admissions policy may originally have been a gimmick (à la William Castle) but it soon proved to be a masterstroke. The text is signed "Alfred Hitchcock". The next page is filled with telegrams from happy cinema owners endorsing the admissions policy; the following page comprises advertisements all pushing the admissions policy. All five examples feature Hitchcock himself, in suit and tie, and Palladino logotype: the emphasis is exclusively on the strict requirement that *Psycho* is seen from the beginning and that no one - but no one - will be admitted once the film has started. What is called in the bulletin "a large Sunday-in-advance announcement ad" sits on a page on its own and it is very wordy. Some of the words, by Allardice of course, we have seen before: "a gleam in my camera's eye", for example. This is prefaced by the small line drawing of Hitchcock featured previously in the 4-Page Herald. The placard says simply, "Alfred Hitchcock". In the centre of the advertisement a photograph of Hitchcock is in the same pose and now holding a clapperboard, which is filled by nothing but *Psycho* in the Palladino font. The text continues with an amusing story that could have come straight out of one of *Alfred Hitchcock Presents* introductions: there is a

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[175] Hitchcock/*The Care and Handling of 'Psycho'*, p. 3.

[176] Hitchcock/*The Care and Handling of 'Psycho'*, p. 3.

rumour that *Psycho* will frighten the moviegoer speechless. This is false and some of his own "men" - crew presumably - were "doomed to disappointment [Allardice loves alliteration] when they sent their wives to a preview".[177] There is much screaming, however. The other side of text reiterates the admissions policy and goes so far as to describe it as a "revolutionary concept". The notion that it will enhance the moviegoer's enjoyment is again underlined, as is the insistence that the ending is not given away. The next page illustrates the various adverts that are readily available to cinema owners. These feature a half-dressed Janet Leigh, with the *Psycho* logotype in different sizes but always prominent.

The latter part of the bulletin gives itself over to the variety of other promotional opportunities on offer, viz. radio and TV commercials; flyers that a cinema owner could personalise - and an example is provided; and finally the three trailers that are readily available. "The package consists of a long Hitchcock special and two teaser trailers, one on policy and the other urging top secrecy".[178] It was one thing to decree the admissions policy but quite another matter to execute it: however, Hitchcock's office had the answer. The next page describes how a cinema should "spill and fill" the auditorium. Despite the disparity in various venues, these notes provide a sound strategy for the policy in practice and the cinema owner could "spill-fill-and-chill" with confidence. Next, cinema owners are advised that a "most vital phase of [their] policy is the announcement of the starting times of all performances".[179] It is all very well to say, "You must see it from the beginning", but the beginning must be clearly advertised. These adverts are small and combine essentially "Alfred Hitchcock's

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[177] Hitchcock/*The Care and Handling of 'Psycho'*, p. 6.

[178] Hitchcock/*The Care and Handling of 'Psycho'*, p. 8.

[179] Hitchcock/*The Care and Handling of 'Psycho'*, p. 10.

Psycho" in the Palladino font with a list of the performance schedules. A large standee is also available, free of charge, and it comprises a photograph of a besuited Hitchcock pointing emphatically at this watch with the words, "You must see *Psycho* from the very beginning" with the starting time clearly announced in a special box. This was a variation on the Hitchcock standee spelling out the admissions policy described in the "Press Book on Film" considered below. The penultimate page of Bulletin No. 2, spells out the various messages Hitchcock himself recorded for broadcast outside the cinema as the moviegoers queue for the next performance. Obviously written by Allardice, there are five different versions on offer. These would have been broadcast over the tannoy to amuse those queueing up for the next performance. They are dryly funny and are typical of the lead-ins and lead-outs that Allardice wrote for television and indeed the members of the queue would most likely have recognised the distinctive voice, the mode of presentation and the style of humour from the television show. The first alludes to a "special policeman" or Pinkerton agent who would ensure that no one is admitted after the film's begun: "You will thus be assured of the full start-to-finish enjoyment of PSYCHO".[180] The second expands on the admission's policy which is more than a "suggestion" - it is a "requirement".[181] The third apologises for the fact they won't be able to get into their "plush reclining seats" just yet but *Psycho* must be seen from the beginning.[182] No one - "not even the manager's brother, the President of the United States or the Queen of England (God bless her)" - will be admitted after the film has begun.[183] This is the same text that appears on the Hitchcock standee. A fourth recording repeats the

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[180] Hitchcock/*The Care and Handling of 'Psycho'*, p. 11.

[181] Hitchcock/*The Care and Handling of 'Psycho'*, p. 11.

[182] Hitchcock/*The Care and Handling of 'Psycho'*, p. 11.

[183] Hitchcock/*The Care and Handling of 'Psycho'*, p. 11.

"gleam in my camera's eye" line before explaining that, while terrifying, PSYCHO will not render cinemagoers "speechless" and it is hoped that they will tell their friends to go and see it - from the beginning.[184] The fifth speech is pure Allardice comedy and reiterates once more the admissions policy along with the suggestion that the wait in the queue will enhance the enjoyment of the seats inside. On the final page of the Bulletin, further attention is paid to the question of queuing and these notes are based on the early findings of the opening venues. Indeed there are photos of those cinemas and, on close inspection, Hitchcock himself can be seen looking on - almost a cameo appearance.

Bulletin No. 3 only comprises two pages. The first, addressed to "Mr. Exhibitor", explains in a very tongue-in-cheek manner why "a certain personality", who remains nameless but is the press, hasn't been afforded previews: because they give the game away![185] In a second paragraph, addressed to fellow-showmen, the importance of secrecy - to inspire those who haven't seen it - is again reiterated. Signed "Alfred Hitchcock". There are three aids to this end illustrated on the second page. A small advert, featuring a photograph of a besuited Hitchcock and the Palladino *Psycho* logotype, urges the public not to give the ending away - because it's the only one they have. There is a record on offer saying exactly the same thing, which presumably can be broadcast to the queues like the recordings discussed above. Finally there is a large banner available urging patrons not to "kill your friends total enjoyment of Alfred Hitchcock's *Psycho* - Don't tell its story!"[186] This could be mounted in the lobby as the audience exits.

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[184] Hitchcock/*The Care and Handling of 'Psycho'*, p. 11.

[185] Hitchcock/*The Care and Handling of 'Psycho'*, p. 13.

[186] Hitchcock/*The Care and Handling of 'Psycho'*, p. 11.

The final part of "Care and Handling", Bulletin No. 4, suggests the auditorium remain in "stygian blackness" for 30 seconds after the curtains have been drawn on completion of "the end-titles of the picture". Experience has shown that this will enhance the afterglow of the film. "You will then bring up house lights of a greenish hue and shine spotlights of this ominous hue across the faces of your departing patrons".[187] You sense the fun Hitchcock and Allardice must have had compiling these notes. In a bolder type, Hitchcock concludes, "I have set up these minimum showmanship standards for your patrons' enjoyment of the show - and to start them talking as soon as they leave your theatre".[188] Yet again: reiteration of the notion of enjoyment and, as always, signed "Alfred Hitchcock". In a fascinating postscript - P.S.YCHO - appropriate attention is paid to drive-ins. This phenomenon, of course, is unique to the US for the most part and was another marketing opportunity: "Because of our presentation policy, the patrons come early - and eat!"[189] Indeed in Janet Leigh's account of *Psycho*, there are photographs of the roads around the drive-in theatre jam-packed with cars.[190] The very last page considers the addition of a second feature to screen alongside *Psycho*. This is obviously frowned upon because the title of the page is "When you play "Psycho" with a second feature, *if you must*" [italics mine].[191] It's hard to imagine what could be played with Hitchcock's film but the text stresses the importance of detailing the times that *Psycho* itself will be screened.

The "First of a Series of Pronouncements by the Master" (Allardice's title for Bulletin 1) urges the cinema owner to engage in a "top secret policy" to protect the integrity of

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[187] Hitchcock/*The Care and Handling of 'Psycho'*, p. 15.

[188] Hitchcock/*The Care and Handling of 'Psycho'*, p. 15.

[189] Hitchcock/*The Care and Handling of 'Psycho'*, p. 15.

[190] Leigh, p. 101

[191] Hitchcock/*The Care and Handling of 'Psycho'*, p. 17.

Psycho's story and then spells out the strict admissions procedure. The message is stylishly reiterated on the next page with a reproduction from the *The New York Times Magazine*. "The Second Round of Sage Advice from Mr. A. H." (Bulletin 2) explains the genesis of the admissions policy, backs it up with telegrams from happy cinema owners and provides several pages of advertisements emphasising the strict entrance requirement. The "Spill and Fill" strategy is expounded offering a sound practical solution to the requirement and, finally, this bulletin elaborates on the five recordings that cinemas can play as their audience queues. The combining Allardice's wit and Hitchcock's TV persona is a direct link to the television shows. "The Maestro Speaks for the Third Time" (Bulletin 3) explains that the press have not been given special treatment - because "they give the game away" - which leads into another plea for secrecy. This is backed up with appropriate advertisements and sundry promotional aids. "The Master's Final Words of Wisdom" (Bulletin 4) paints a bizarre picture of "stygian blackness" and lights with a "greenish hue" that sounds more like a William Castle stunt. All four bulletins stress the need for secrecy, that is to say protecting the integrity of the twist ending, explaining the strict admissions policy and the "Spill and Fill" technique that enables the cinemas to fulfil it. Hitchcock's television persona speaks directly to the all-important cinema owners through the words of his television lead-in and lead-out writer, James Allardice. It was winning the cinema owners over that would lead to *Psycho*'s box office success.

Press Book on Film

To the "driving theme" from *Psycho*, the promotional film opens on Broadway, New York, across the road from the De Mille theatre.[192] *Psycho* is playing and there are

[192] https://www.youtube.com/watch?v=DjRzj_Ufiew [accessed 29th September 2018].

crowds outside. Alfred Hitchcock himself now recites the "gleam in my camera's eye" speech before another voice, along the lines of a commentator from Pathé News, takes up the story. This serious voice gives a documentary feel to what is being presented: it is after all an elaborate way of selling *Psycho* and its unique admissions policy to the cinema owners. It is explained that, "This is a Press Book on film…an advanced Press Book to present…a visual story on the care and handling of Alfred Hitchcock's *Psycho*…Everyone in the film industry knows *Psycho* is being exhibited with a special presentation policy - a creation of Paramount Pictures showmanship". Nick Justin, the theatre manager, comes into shot and he is "the main instrument of the policy". Hitchcock's voice now sounds over the tannoy to deliver "the heart of the policy": it is *required* that *Psycho* is seen from the beginning. A sign outside the theatre proclaims, "No one, BUT NO ONE, will be admitted to the theatre after the start of each performance of *Psycho*. Alfred Hitchcock: "This, of course, is to help you enjoy *Psycho* more". The campaign had begun with small newspaper teaser ads "calling attention to, explaining, selling the policy". The "Keep the story a secret idea" supplemented the admissions policy. Further ads followed informing the public clearly when the performance started. "When they came to the theatre, the audience can see Hitchcock in person, well, not really". Here we see the Hitchcock standee holding the placard spelling out the amusing version of the policy. A Pinkerton policeman on duty at the theatre is introduced and he points at the words as they are recited:

WE WON'T ALLOW YOU

to cheat yourself! You must see Psycho from
beginning to end to enjoy it fully. Therefore do not
expect to be admitted into the theatre after
the start of each performance of the picture.

We say no one - and we mean no one - not even the
manager's brother, the President of the United States or the
Queen of England (God bless her)!

"Everywhere, in print and sound, the policy was emphatically and entertainingly told". The newspaper campaign, the publicity, the big sell of the entire special presentation policy brought the audience to the theatre well in advance of the performance times. Here they were regaled with the series of "lobby spots" concocted by Hitchcock and Allardice, which are detailed in the "Care and Handling of *Psycho*" manual considered above.

"Handling of the lines of people who had come to see *Psycho* - and, every showman knows, these are its best advertisement - was the one main challenge of the *Psycho* policy. The box-office was always clear for ticket-selling by the device of a ticket holders' line". Cinema owners would be seduced by the queues. The film now shows the expectant queue being allowed to enter the theatre. At the large capacity De Mille theatre, the "Spill and Fill" was 25 minutes. Shorts and trailers could be varied to accommodate the queue. The examples of New York, Chicago, Boston and Philadelphia proved the viability of the policy and all those venues are shown swarming with crowds of people anxious to see the film - "smash box-office business, highly entertained patrons, movie goers now in the hundreds of thousands enjoyed *Psycho* because of having seen it under the one set of circumstances that would ensure their enjoyment". The cinema owners were being shown large crowds, the ease with which they happily queued, their uncomplicated entrance to the auditorium and thereby the money to be made by not only screening *Psycho* at their cinema but also adhering to the admissions policy. "The presentation policy for *Psycho* has made

it a most special attraction, leads to big business, big word of mouth, building to even bigger business for you". It's hard to imagine them not subscribing to this.

George Weltner, vice-president of Paramount Pictures in charge of world sales, appears behind his desk to describe the film as "a demonstration of revolutionary showmanship" and goes on to confirm *Psycho* "as one of the biggest grossers in Paramount history". To further enhance the argument for the admissions policy and get every possible cinema owner on board, four such owners are invited to give their opinion of their *Psycho* experience. Mr. Mel Miller, M.D. of the Palace Theatre in Stamford, Connecticut: "We followed the policy…the results were wonderful. We did more business with *Psycho* than with any other picture in the past 30 years. I heartily recommend to every exhibitor that he follow the policy". Mr. Barry Cohen, Manager of the Arcadia in Philadelphia, who was happy with the policy and feels *Psycho* will be a huge success. Joe Appleman, owner of the New Brunswick, New Jersey, Drive--In Theatre: "We were not certain…but, after operating with the policy, I can conclusively say that not only did it help with the first feature but also the second at 12 o'clock at night. Cars blocked the highway for three to five miles". Walter Reed, Jr., of the De Mille Theater in New York, had "some reservations but the results are fantastic. It's plausible, practical and the public love the policy. There is no reason…it won't work any place in the US". Assembling these cinema owners to confirm their experience of the policy was yet another stroke of genius and very persuasive. Other cinema owners would assuredly follow suit and "The Press Book on Film" had colourfully done its job.

Standees

There is nothing especially unusual about a standee, that is to say a life size or larger than life photograph of generally a movie star cut out and free standing, in a cinema foyer but what makes Hitchcock's standee remarkable is that he is the *director* of the film not a star playing a character in it. There were two such standees: the one is Hitchcock, in his usual dark suit and tie, impassively holding a sign. The sign, of course, could contain a variety of messages but the principal one was the one in the "Press Book on Film" described above spelling out the strict admissions policy. The second, more complex because it contains the vital information about the starting times of the film, again features a besuited Hitchcock but this time he is more animated and pointing urgently at his own wrist watch. The message is clear: be mindful of the time and the times are detailed by the side of him making for a larger standee. The significance for both Hitchcock and Allardice is that the figure directly references the funny man audiences have come to know and even love from the television set. If he is reiterating the admissions policy or pointing at his watch to draw attention to the time of the presentation, the audience will take note. In other words, Hitchcock and Allardice are exploiting the television persona that they had developed over four seasons of *Alfred Hitchcock Presents*. Of course, if you were paying attention to the standee, you had already been tempted into the cinema. The ubiquitous poster, a big part in any marketing mix, played a major role in getting you there.

Posters

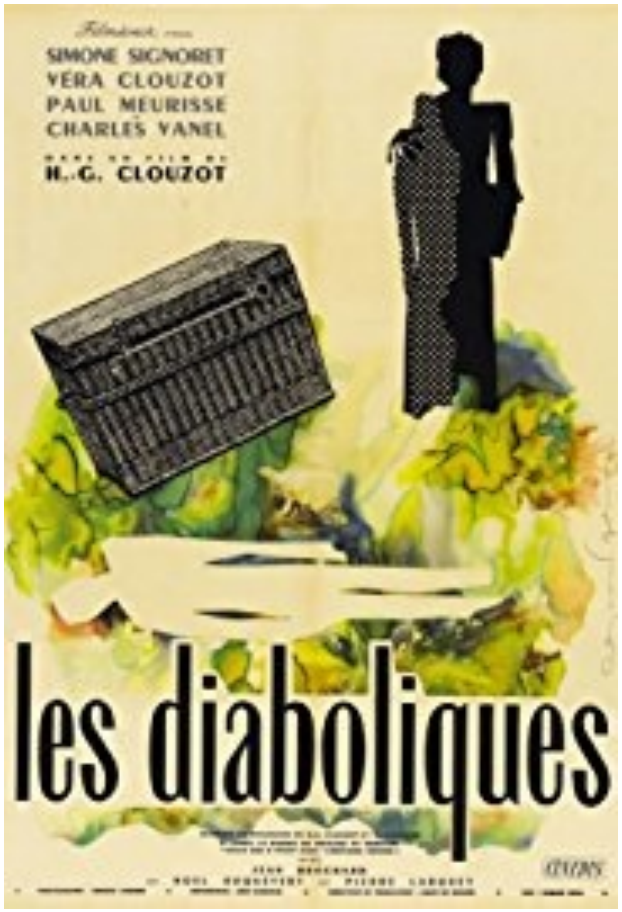

Fig. 2:4

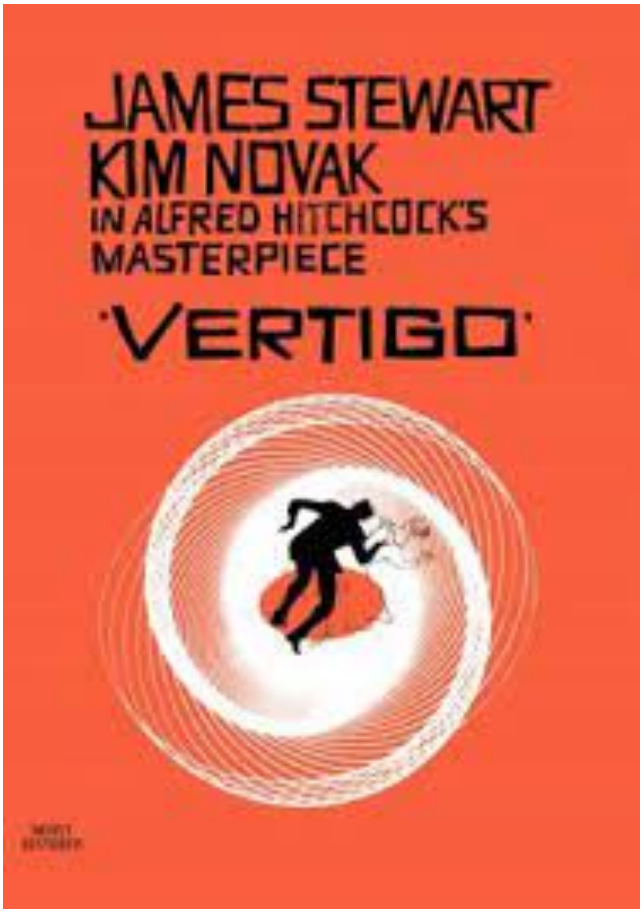

Fig. 2:5

Rebello makes a good point when he discusses the posters for Clouzot's *Les Diaboliques* and Hitchcock's *Vertigo*.[193] Rebello observes that the French poster (Fig. 2:4) for *Les Diaboliques* is typically art house; whereas, when the film was released in America, its poster features one of its main stars, Vera Clouzot, looking vulnerable but suggestive in a nightgown. The French poster is subtle and mysterious: it is also very clever with the formidable silhouette of Simone Signoret, whose shoulder is draped with Vera Clouzot's housecoat, and a curious wicker basket hovering over the shape of a phantom corpse. The American version fleshes out its leading actress - this time, Vera Clouzot - who is dressed in night attire with ample cleavage, leaving little to the imagination. It is obvious as

[193] Rebello, p. 151.

against the subtle. Saul Bass's equally clever designs - with a fragile silhouette of the Scottie character - for *Vertigo* had been deemed too arty and the picture duly bombed at the box-office. Clearly not as simple as that - bearing out "the old Hollywood axiom, 'If the picture flops, blame the ad campaign'" - but Hitchcock was taking no chances.[194] With a nod to Vera Clouzot scantily clad in the *Les Diaboliques*, perhaps, the principal image was Janet Leigh in her white bra and half slip from the first scene of the movie (Fig 2:6). The shot has become iconic but back in the day it was risqué and no major American star had been used to promote a film in this way before. It went hand in hand with the innovative content of the film itself.

Janet Leigh, an MCA client, was a bargain at $25,000. She notably appeared in Orson Welles's *Touch of Evil* (1958) as the main protagonist's new wife who was abducted by a gang of hoodlums. Her fate is uncertain but she was most likely raped and perhaps she brings this connotation with her as she appears first in the film laying on a bed gazing up at her illicit lover Sam Loomis (John Gavin) in her white bra and half slip. In an interview, Camille Paglia goes so far as to say, "[P]utting brassieres on display in the person of Janet Leigh [is] to me one of the famous moments in cinema, with Janet Leigh first wearing a very Amazonian white brassiere and then wearing a rather Amazonian black brassiere".[195] Mark Rappaport observes: "Women, in American movies, certainly, before *Psycho* were rarely, if ever, seen in a brassiere and a slip. There is a world of difference between what we see in *Psycho* and Elizabeth Taylor slinkily lounging around in

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[194] Rebello, p. 151.

[195] Camille Paglia in an Interview in Lurzer's Archive, Issue 6/2014 https://www.luerzersarchive.com/en/magazine/interview/camille-paglia-155.html [accessed 7 December 2018]

a full slip in *Cat on a Hot Tin Roof* (1958)".[196] Rappaport perceives it as the difference between being naked (Leigh) and nude (Taylor).[197] The crucial difference seems to be that the half slip exposes Leigh's midriff and her bra is uncovered clearly defining her breasts; whereas Taylor, although technically in her underclothes, is giving little away. Finer points of language aside, Hitchcock puts her on show - as he had Vera Miles in "Revenge" - scantily dressed for the opening of the scene before she slowly puts her clothes back on to return to work. There is no question that she is raunchy and it begs the question: how on earth did Hitchcock get away with it? However, at no point does she adopt the pose of the poster (Fig. 2:6). By all accounts, this was a publicity still shot on the set. She sits on the bed and props herself up with one hand but she doesn't look behind herself as she does in the still photograph. This is the shot that is predominantly used throughout the campaign on the press advertisements, the window cards, the lobby cards and the bus cards. A similar alternative is another publicity still where she is standing holding the blouse she is about to put back on (Fig. 2:7). Again the emphasis is on her breasts and her state of being undressed in the bedroom with her lover. A typical poster would comprise the half slip shot with smaller photos of Messrs. Perkins and Gavin and "Alfred Hitchcock's *Psycho*" (with *Psycho* in the Palladino font from Bloch's book jacket) and a list of the leading players, "Directed by Alfred Hitchcock", "Screenplay by Joseph Stefano" and "A Paramount Release" all down the side (Fig. 2:3). Janet Leigh is the suggestive focus of the poster as Vera Clouzot was in the American version of the *Diabolique* poster. Leigh's image unashamedly helped sell the picture.

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[196] Mark Rappaport, 'BLACK BRA, WHITE BRA' in *Requited*, Issue 11, 2011 <http://requitedjournal.com/index.php?/essay/mark-rappaport-2/> [accessed 7 December 2018]

[197] Rappaport, p. 6.

Fig. 2:6.

Fig. 2:7

Movie poster art has produced some fantastic designs but I would argue that Hitchcock's poster for *Psycho* is not one of them. It was, however, a great marketing device that helped bring in the crowds.

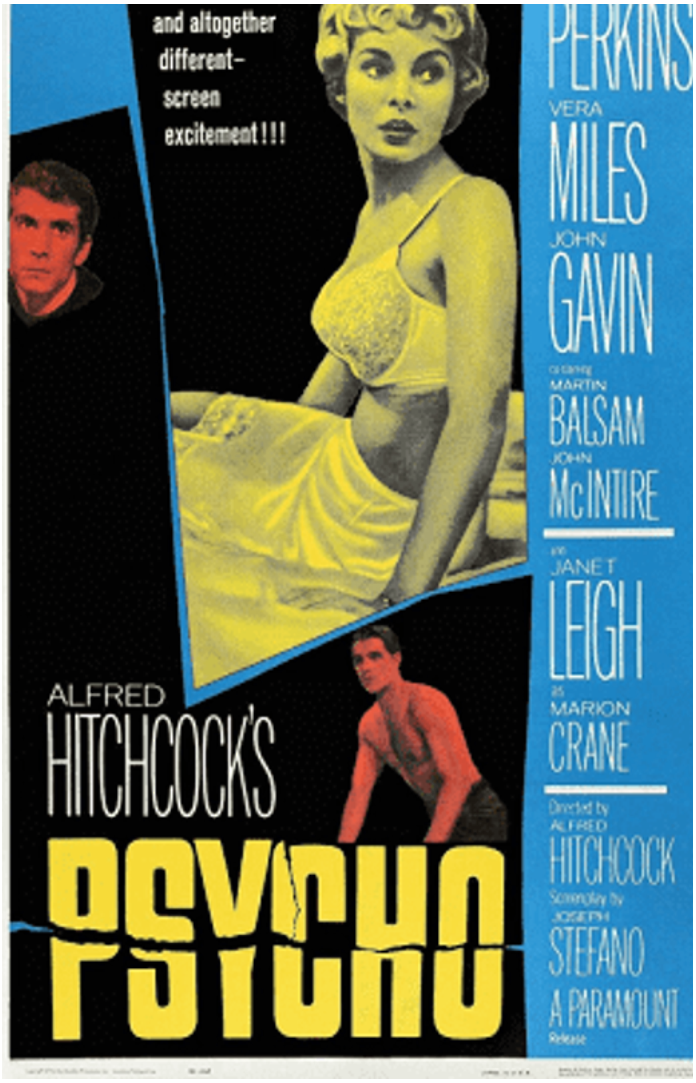
and altogether different– screen excitement!!!
PERKINS
VERA
MILES
JOHN
GAVIN
MARTIN
BALSAM
JOHN
McINTIRE
JANET
LEIGH
MARION
CRANE
Directed by
ALFRED
HITCHCOCK
Screenplay by
JOSEPH
STEFANO
A PARAMOUNT
Release
ALFRED
HITCHCOCK'S
PSYCHO

Fig. 2:8.


THE STORY OF A FAMILY'S UGLY SECRET THAT THRUST THEIR PRIVATE LIVES INTO PUBLIC VIEW!
ROCK HUDSON
LAUREN BACALL
ROBERT STACK
DOROTHY MALONE
Written on the Wind
TECHNICOLOR

Fig. 2:9.

In her influential book, *Melodrama & Meaning*, Barbara Klinger writes a chapter entitled, "Selling Melodrama: Sex, Affluence and *Written on the Wind*", in which she considers the promotion of Douglas Sirk's film.[198] The format of the poster for *Written on the Wind* (1957) is strikingly similar to that of Hitchcock's *Psycho* but the differences are important (Fig.s 2:8 and 9). *Written on the Wind*'s poster features its four formidable stars, with their names writ big and with tantalising descriptions below. To the side is the title of the film and an image of "Malone shrinking back in horror at the prostrate body of Stack with a rather expressionistic-looking tree".[199] The *Psycho* poster also features its (three) main stars but there is no wordage attached to them and Leigh dominates the frame in her half slip and bra. We are told it is Alfred Hitchcock's *Psycho* and, of course, the word "Psycho" is depicted in the Palladino font. A film cannot help the length of its title but *Written on the Wind*, coming from the novel by Robert Wilder of the same name, is not anywhere near as punchy as Robert Bloch's six-letter *Psycho* made more dynamic by Palladino's treatment of it. In other words, anyone looking at the *Psycho* poster would be immediately arrested by Leigh's image, not to mention a bare-chested Gavin, and the bold title of the film; whereas, a spectator would have to stop and go and read the *Written on the Wind* poster. Further into her chapter, Klinger reflects on the provocative sequence in which Malone changes "out of her black underwear into a hot pink nightgown, as she dances with reckless abandon [to a jazz rendition of 'Temptation']".[200] She observes that the studio saw the obvious potential of this "sizzling pictorial group" and it "formed the basis for one of the photo layouts, designed for lobby

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198 Barbara Klinger, *Melodrama & Meaning* (Bloomington and Indianapolis: Indianapolis University Press, 1994), pp. 36-68.

199 Klinger, p. 41.

200 Klinger, p. 47.

exhibition".[201] They missed a trick not getting this raunchy dance on to the poster - Klinger features all four shots on the cover of her book! - but instead displaying it inside the cinema; Hitchcock, admittedly three years later, gets his raunchy asset outside, on public display, to help get the audience inside to the cinema. What a marketing coup!

As Keith Johnston has pointed out, the "history of [promotional] materials, their creators, and the industries that produced them remains largely unexplored territory in film and media history".[202] My in-depth exploration of *Psycho*'s promotional materials has proved productive. Hitchcock didn't have to sell his previous films: the film studios he worked for sold them for him. *Psycho* was different: in order to make it, he used his own production company and he had to finance it himself. Wasserman persuaded Paramount to finance the marketing but the marketing had to work if his budget movie was to make a substantial return. He went for a "publicity blitz", as Rebello put it, and it was the combination of Hitchcock's television persona, built up over four years and five seasons of *Alfred Hitchcock Presents*, and Allardice's words that was the key to its success.[203] The studio Press Book, prefaced by Hitchcock speaking through Allardice, "The Care and Handling of *Psycho*", put together by Hitchcock and Allardice, and a film version of the same were all aimed at the influential cinema owners. The cinema owners had to buy into both the film and the unique admissions policy. Having sold it to them, the 4-Page Herald and the trailers, which I analyse in Chapter 4, sold it to the public, a younger public who were keen to have the pants scared off

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[201] Klinger, p. 47.

[202] Keith M. Johnston, "Researching Historical Promotional Materials: Towards a New Methodology", *Historical Journal of Film, Radio and Television*, 2019, Vol. 39 No. 4, pp. 643-662, DOI: 10.1080/01439685.2019.1615293

[203] Rebello, p.149.

them. These were supplemented by the standees, that traded again on Hitchcock's television persona, and the posters that relied heavily on a scantily clad Janet Leigh and the Palladino logotype that Hitchcock had bought in. Hitchcock could not have made *Psycho* and sold it if he hadn't become involved in television and worked with James Allardice. The "Marketing Mix", contained in the papers in the Margaret Herrick Library, categorically proves that James Allardice's words and Hitchcock's TV persona were fundamental to *Psycho*'s box office success thereby endorsing my thesis.

Chapter 3: "Anticipating *Psycho*"

> Stark and modestly budgeted, *Psycho* was for Hitchcock an experiment of sorts: "Could I make a feature film under the same conditions as a television show?"[204] Hitchcock began shooting *Psycho* in the fall of 1959 with the loyal crew from the television series, including cinematographer John L. Russell, whose television background was instrumental in crafting the film's distinct pictorial language. In tone and technique, three telefilms serve as antecedents for the classic.[205]

In this chapter I am going to briefly consider the Hitchcock-directed television episodes and several non-Hitchcock-directed episodes before moving on to case study three of the former and three of the latter that directly inform *Psycho* to varying degrees. I make my starting-point a retrospective exhibition of Hitchcock's TV work that took place in New York in 1997 some 42 years after the first show aired in 1955. In the summer of 1997, the Museum of Television & Radio staged a retrospective of Alfred Hitchcock's work in television. It was the first time Hitchcock's work in that medium had been seriously considered. The presentation spread across several weeks and comprised eight separate categories.[206] I am especially interested in the titles of these categories and one in particular, "Anticipating *Psycho*". The retrospective as a whole was entitled "Murder in the Living Room: Hitchcock by Hitchcock", which according to Caryn James comes from an idea Hitchcock pedalled more than once:

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[204] Truffaut, p. 283.

[205] The Museum of Television & Radio Retrospective Program. https:// www.agkinowerken.com/uploads/2/0/1/7/20173901/hitch_4.jpeg [Accessed 1/8/19.]

[206] MoT&R Program.

"One of television's greatest contributions was that it brought murder back into the home, where it belongs".[207] The categories consisted of three episodes each that illustrated their individual titles. For example, three categories explored well-known themes found throughout the whole canon: "Corpse Disposal" (which featured "Back for Christmas", "Mr. Blanchard's Secret" and "The Perfect Crime"); "Cases of Misplaced Identity" ("Breakdown", "The Case of Mr. Pelham" and "Poison"); and "The Guilt Trade" ("Wet Saturday", "The Horseplayer" and "I Saw the Whole Thing"). The retrospective opened with "Unveiling Vera Miles" which comprised the *Pepsi-Cola Playhouse* production, "The House Where Time Stopped Still", that first alerted Hitchcock to Vera Miles; "Revenge", which was the very first episode of *Alfred Hitchcock Presents* to be broadcast, directed by Hitchcock and starred Miles as an unstable character who ends up losing her mind; and "Incident at a Corner", a 50--minute episode Hitchcock directed for the *Ford Startime* and also starring Miles.[208]

A particularly apt threesome was entitled "The Roald Dahl Connection" ("Lamb to the Slaughter", "Dip in the Pool" and "Mrs. Bixby and the Colonel's Coat"); while the more tenuous "The Ticking Clock" assembled "Four O'Clock", which does star a clock ticking down to detonation, "Bang You're Dead", which doesn't have a clock but plenty of tension and "The Crystal Trench", where again there is not a clock to be seen, although the action is spread over many years. However, the trio that is especially relevant to my argument was called, "Anticipating *Psycho*", and grouped "One More Mile to Go", "Banquo's Chair" and "Arthur" together. The quotation above formed the introductory notes to these three shows and, as I will show below, they did indeed anticipate *Psycho* in tone and technique.

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[207] James, Weekend p. 1.

[208] MoT&R Program

Before work on *Psycho* began Hitchcock had directed 14 out of 155 television shows. Not all of them anticipated *Psycho* but some of them certainly did. I am going to briefly survey those episodes Hitchcock directed, that seem to inform the film, before concentrating on the three that the retrospective identified. "Revenge" showcased Vera Miles, who also appeared in *Psycho* and, at the dénouement, has that manic look that will be seen elsewhere in the TV shows and on the face of Norman/Mother at the end of *Psycho*. There was no music in this episode and Hitchcock had wanted no music in the feature film until Bernard Herrmann, who wrote the score, persuaded him otherwise. The beginning of "Revenge" maybe anticipated the opening sequence in *Psycho* as it goes from seascape, to coastal road, to trailer park, to a specific trailer, and then inside the trailer as *Psycho* goes from broad cityscape, to an area of Phoenix, to a building, to a specific window, and then under the blind into a bedroom. Finally, this episode had to do with the Law, a theme that clearly runs through *Psycho* – the patrolman; Milton Arbogast, albeit a private investigator; the police chief; and the police arresting Norman Bates – and numerous television episodes consider the Law: its presence, its absence and often its ineffectiveness. "Breakdown" features Joseph Cotten's inanimate face that used a technique Hitchcock would use again on Janet Leigh as she lies motionless on the bathroom floor.[209] "The Case of Mr. Pelham" cannot be considered to have bearing on *Psycho*: it is dialogue heavy and strays into a supernatural area that Hitchcock generally avoided. The fourth Hitchcock-directed episode of Season 1, "Back for Christmas", does have a corpse to dispose of when Herbert Carpenter, the protagonist, archly played by Hitchcock stalwart John Williams, murders his nagging wife and buries the body in the basement and a basement, with its horrible secrets, may look forward to *Psycho*.

[209] McGilligan, p. 528.

"Wet Saturday", the first episode of Season 2, was also dialogue heavy and the murder, which we are not privy to, must have been whimsical, executed with a croquet mallet in a fit of pique and hardly the savage attack of "mother" in *Psycho*. "Mr. Blanchard's Secret" doesn't so much look forward as backwards to *Rear Window*, when a crime fiction writer starts to imagine that her next door neighbour has murdered his wife and disposed of the body. It was included in the MoT&R category entitled, "Corpse Disposal", but the twist is that, unlike L.B. Jeffries's lurid imaginings that turned out to be true, Babs Fenton's (Mary Scott) theories are quite unfounded. In the third Hitchcock-directed episode of this season, "One More Mile to Go", there were several sequences that connect directly with *Psycho*. Stephen Rebello goes so far as to write that "the show virtually suggests a dry run for *Psycho*".[210] This is the first of three episodes that I case study below.

"The Perfect Crime", that appeared as Episode 3 of Season 3, is an acerbic exchange between a renowned detective (Vincent Price) and a defence lawyer (James Gregory) and nothing connects it to *Psycho*. On the other hand, "Lamb to the Slaughter", scripted by Roald Dahl from his own story, ends with Mary Maloney (Barbara Bel Geddes) sitting on the sofa and quietly laughing to herself - at having got away with murder - in much the same way as Norman Bates will at the end of *Psycho*. "Dip in the Pool", the penultimate episode of Season 3, set on an ocean-going liner has little to do with the Bates Motel, although there is a fascinating "confined space" scene when the dreadful character Botibol (Keenan Wynn) takes seasickness tablets in the small bathroom to conceal the fact from his wife - for no obvious reason. Hitchcock and Russell were to shoot something similar in *Psycho* when Marion Crane counts out $700 in the ladies room at California Charlie's. "Poison", another Roald Dahl

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[210] Rebello, p. 39.

story, was skilfully lit and shot by the Hitchcock/Russell partnership and, being staged almost entirely in the one small room, has the same claustrophobic feel of passages from *Psycho*. There are numerous close-ups and interesting angles that must have informed Russell for future reference. Both "Banquo's Chair" and "Arthur", being Episodes 29 from Season 4 and I from 5, complete the three shows that comprise the category "Anticipating Psycho" and are studied at length below. "The Crystal Trench", that immediately followed "Arthur", was the last of the television episodes that Hitchcock directed before work on *Psycho* began. This was the one television episode that Hitchcock directed that was not shot by John L. Russell. It is also one of the least interesting and certainly has no bearing on the film that was shortly put into production.

"One More Mile to Go"

Having had a cursory look at the Hitchcock-directed episodes, I am going to follow the lead of the Museum of Television & Radio retrospective and look in depth at the three episodes that came under the category heading, "Anticipating *Psycho*". "One More Mile to Go" aired on 7th April 1957. A man, who has slain his wife in some sort of domestic argument, elects to drive to the coast to dispose of the corpse but the rear light on his vehicle lets him down. It has several direct connections with *Psycho*: Steve Mamber in "The Television Films of Alfred Hitchcock" writes, "this show is in the tight suspense genre, eerily anticipating major elements of *Psycho*".[211] Brad Stevens in an essay entitled, "Troubled Bodies: Notes on Hitchcock's Television Work", goes further and suggests "the sequences with the state trooper are obviously trial runs for the later film, in which we will once again be asked to feel sympathy for

[211] Mamber, p. 1.

a killer".[212] James Naremore believes that the sequence depicting "Norman's attempts to conceal what 'Mother' has done…was influenced partly by a television film Hitchcock had made three years earlier called 'One More Mile to Go'…[b]ut in almost every way *Psycho* is a superior working of these ideas".[213] Apart from the fact that both protagonists have secrets - the corpse and the stolen money that permeate both the television show and the film - in their cars, I have identified five parallels and consider them in detail below: both the show and the film have very similar openings where the respective cameras approach their subject matter; there are two arguments and the one is silent and shot from the outside through the grid of the window, while we are there inside the other and the scene is possibly defined by verticals and horizontals; there are two scenes where the protagonists debate with themselves what *he* is going to do with the dead body in the one and whether *she* is going to take the money and run in the other; there are two almost identical interventions by the Law; finally, there are two scenes where the murderer buys a new bulb and the thief exchanges her car for different plates.

Both teleplay and film start at a distance from their objects of interest. The camera homes in on two specific windows. They have both been selected for examination. In the teleplay, Hitchcock's camera is at the bottom of a long garden of a property with a large illuminated window. Suddenly it is at the window looking in. However, it stops right there and doesn't go inside, where a middle-aged couple are *seen* arguing. The window has little panes of glass and there are vertical and horizontal muntin bars in front of us, thereby dissecting the picture into sections. We notice one of the panes is cracked which maybe indicates a broken marriage. We cannot discern what they are saying. There is something distinctly voyeuristic about this whole scene.

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[212] Stevens, p. 97.

[213] Naremore, p. 60.

Psycho begins with an aerial view of Phoenix, Arizona, and the camera pans across the city until it starts to focus on a certain area and then a particular building, then a specific window and finally, with a little jump, the camera is immediately outside the window. The camera doesn't remain outside, as it does in the teleplay: it seems to slip under the blind and creeps through the darkness into the room where Marion Crane (Janet Leigh), in her white bra and half slip, lies horizontally on the bed gazing up at half-naked Sam Loomis (John Gavin) who stands next to the bed. More verticals and horizontals, emphasised by the large metal headboard of the bed.[214] More voyeurism. As Durgnat observes, "it's all quite unlike the usual establishing shot - more of a disorienting shot!"[215] They begin talking and we *hear* their conversation.

This contrasts markedly with "One More Mile to Go" where we are unable to hear the dialogue as we are outside of the scene. We can but watch an escalating argument that culminates in the man slaying the woman with a poker and it is at this very point that Hitchcock's camera jumps inside the murder scene. Conversely, in *Psycho*, his camera has already made that jump and glided into Marion and Sam's post-coital argument. It's not heated like the Jacobys'; in fact, it's rather sad. The lack of hearing any dialogue, and therefore understanding the motivation for the killing, enables us to empathise with Jacoby, the wife-killer; while our immersion in the sordid scene in the hotel bedroom enables us to sympathise with Marion's situation. Hitchcock "wanted to give a visual impression of despair and solitude in that scene".[216] In both tone and technique the teleplay and the film are remarkably similar: "One More Mile to Go" is set exclusively at night; while *Psycho* begins late afternoon and quickly descends to

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[214] Robert Kolker, *Alfred Hitchcock's 'Psycho': A Casebook*, ed. By Robert Kolker (Oxford: OUP Press, 2004), p. 215.

[215] Durgnat, p. 25.

[216] Truffaut, p. 268.

darkness. Both comprise modest rooms with minimal mise-en-scène. The technique of a camera homing in on its subject is identical. The only difference is that the one remains outside for the most part; the other dives straight in.

The camerawork in the murder sequence is remarkable. The cinematographer was John L. Russell who would fulfil the same role on *Psycho*. The camera seems to see a light in the far distance and is suddenly there at the window (Fig. 3:1). It is not quite content with its position and eases itself just a little closer (Fig. 3:2). Here it remains, but will track the characters as they move across the room and the argument becomes increasingly heated (Fig.s 3:3 and 4), until it seems to almost jump straight into the action as Jacoby lands the fatal blow. The muntin bars of the window define the stages in their argument: initially, we see 12 panes of glass, with one of them cracked, and Martha stands with Jacoby sitting in the bottom righthand corner (Fig. 3:1); as the camera edges closer there are four panes and Jacoby is still framed in the bottom right pane and Martha still stands in the two on the left (Fig. 3:2). When Jacoby has his paper unceremoniously ripped from his grasp and stands up, he fills the two panes on the right with Martha remaining in the two on the left thereby splitting the screen (Fig. 3:3). When the row becomes really serious, their upper bodies fill one frame together (Fig. 3:4): inevitably the cracked pane. After she says whatever it is she says, Jacoby chases her out of the their frame together and the room itself and kills her off camera. Simultaneously, the camera has jumped right into the action and focuses on Jacoby's head and reaction. This is a move that takes us by surprise. Why has the camera remained outside but suddenly come inside? I believe Hitchcock doesn't want us to hear the actual argument and take sides accordingly. We are obviously aghast at his actions but don't we empathise with Jacoby's predicament? When the camera jumps inside the room, it is as if we are in it with him. We are shown now his train of thought and, while we don't condone what he has done, we realise later that we don't

Fig. 3:1

Fig. 3:2

Fig. 3:3

Fig. 3:4

Fig. 3:5

Fig. 3:6

Fig. 3:7

Fig. 3:8

want the policeman to get inside his boot…

Contrary to the instances of watching through glass windows described above, the *Psycho* camera has taken us straight into the action, via a brief passage of darkness, that maybe marks the entrance into the chaos world and presages the nightmare to unfold, as it slips beneath the blind and places us directly in the conversation. We note an unfinished lunch on the bedside table and Sam draws further attention to it by saying, "You never did eat your lunch, did you?" This indicates that they have just had sex. However, that humorous note is short lived because all is not well. Marion is fed up with spending these snatched moments in "a place like this" and wants to get married. She wants to see Sam properly and to be seen in public with him. His mood changes too. He bemoans the money he has to pay out to clear his late father's debts and the money he has to send to his ex-wife, who lives abroad. He doesn't want to spend married life with Marion tucked up in the storeroom behind the hardware store in Fairvale. They agree to disagree and Marion leaves ahead of him to go back to work. They obviously don't argue in the way that Martha and Sam Jacoby argue but this is the driving force behind Marion's decision to steal the money: she's desperate to get married.

Robert Kolker believes the pattern of verticals and horizontals, clearly indicated in the title sequence and perpetuated as the titles merge into the Phoenix skyline, runs through the whole film.[217] Hitchcock seems to confirm this in conversation with Truffaut when he says, "[T]hat's our composition: a vertical block and a horizontal block" but this is in reference to "the architectural contrast between the vertical house and the horizontal motel". If Kolker were right, surely it would be possible to track the argument between Marion and Sam via the overtly vertical and horizontal blinds

[217] Kolker, pp. 211-218.

and windows of the hotel room as I have tracked the argument between Martha and Sam Jacoby via the grid of the window panes? The slats of the blinds provide an interesting background to the two characters and when Sam throws open the blinds to the world it is dramatic but try as I have I cannot plot the argument via the verticals and horizontals. It may be that the scene in "One More Mile to Go" actually looks not forwards to *Psycho* but backwards to *The Manxman* (1929), with a scene in the bar when the father (Randle Ayrton) looks out on proceedings from a gridded window, and *The 39 Steps* when the crofter (John Laurie) spies on his young wife (Peggy Ashcroft) in unheard conversation with Richard Hannay (Robert Donat). The tone of Jacoby's and Marion's respective scenes is similar and the mise-en-scène is distinctly ordinary and straight out of a television studio. The techniques are different in that one argument is seen from the outside with no discernible dialogue and the other immerses us in the scene and we are privy to the dialogue. There is a parallel with the end results: we sympathise with Marion's situation and, while we don't condone the theft of the money conveniently left in her trust anymore than we can condone the murder of Martha, we can see her motivation because Hitchcock has laid her circumstances bare in the opening scene. Although the scenes are not directly parallel they provide an insight into how Hitchcock persuaded us to care about a killer in the dialogue-free TV show and sympathise with a thief when we become absorbed in her argument.

Jacoby's clean up has an obvious parallel with Norman Bates's clean up but it also connects with Marion debating internally whether she should steal the money or not: both scenes have no dialogue and are exercises in visual storytelling that Hitchcock dubbed "pure cinema".[218] This is an interesting concept because, as a general rule, television was notoriously dialogue heavy. Hitchcock shows us Jacoby's mind at

[218] Thomas Leitch, *The Encyclopaedia of Alfred Hitchcock* (New York: Checkmark Books, 2002), p. 263.

work as he struggles with his predicament. It is all enacted in real time, as is the scene with Marion. Real time inevitably slows the pace and tension can escalate. He goes to make a telephone call but, seeing blood on his sleeve, thinks better of it (Fig. 3:5). He starts to clean up and wipes the poker with his pocket handkerchief which he then discards onto the blazing fire (Fig. 3:6). He thinks (Fig. 3:7). He looks down at the body. Initially, he grabs a spade and is perhaps thinking he will bury her but quickly rejects the idea. He glances at the boot of the adjacent car and opens it. He's going to dump the body (Fig. 3:8). He looks around and selects a large enough sack. He drags the bundle towards the car, hauls it up into the empty boot and weighs it down with all manner of bits and pieces. These will ultimately impact on his fate. He shuts the boot and locks it. Jacoby is making it up as he goes along in a way that Norman Bates doesn't need to when he cleans up after Mother because he might well have done it before. Norman is visibly shocked, which endorses the appearance of him and his mother being two people. Unlike Jacoby, however, he knows what to do but has difficultly starting. There is perhaps a reference to Wagner's "Ride of the Walkyrie" in Herrmann's score as he does become motivated. There is certainly a rhythm to Norman's clean up whereas Jacoby is very much stop and start and where the music is inappropriate and more of an afterthought. On first viewing we don't know that Norman is his psychopathic mother and we follow the clean up with sympathy as we try to come to terms with the brutal murder we have just witnessed.

In the same way as Hitchcock showed us Jacoby thinking about what he was going to do with the body, so he shows us Marion struggling, in real time, with the temptation: will she take the money and run or not? It's not as tense as the Jacoby scene but it's fascinating to watch and not a little voyeuristic. Marion has changed her underwear from white to black - what Janet Leigh describes as her "bad-girl bra" (Fig. 3:9) - and, as she dresses, she keep glancing over at the envelope of money on the bed (Fig.

Fig. 3:9

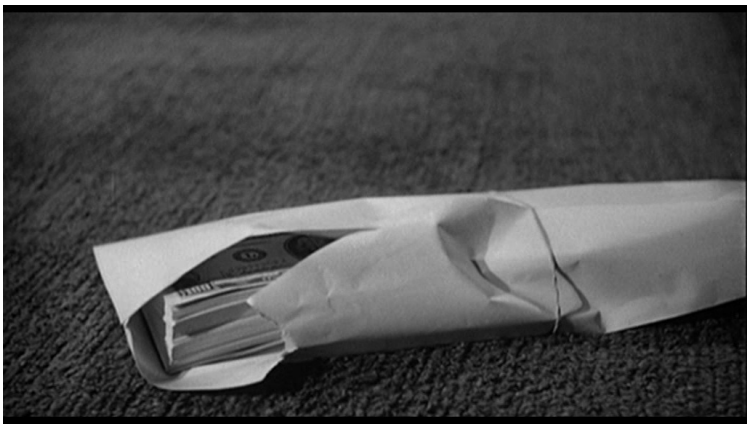

Fig. 3:10

Fig. 3:11

Fig. 3:12

Fig. 3:13

Fig. 3:14

Fig. 3:15

Fig. 3:16

3:10).[219] The money has already become a major motif as it starts to drive the plot forward. Durgnat calls it the "fatal attraction" long before the film of that name.[220] The camera moves away from the money to a suitcase and it tells us she is going to take the money and run (Fig. 3:11). She doesn't seem entirely convinced but goes ahead anyway. Next we see her in close-up, behind the wheel, with rear-projection (Fig. 3:12). Deep in thought, she imagines Sam greeting her with much surprise: "Marion. What in the world?! What are you doing here? Course I'm glad to see you. I always am. What is it, Marion?" Janet Leigh cleverly conveys her troubled mind: her face is a picture of anguish; she sits back uncomfortably; and her hands almost twitch as she grips the steering-wheel. She stops at a road crossing and vacantly gazes out in front of her. Her sudden exchange of looks with her boss rattles her considerably and she cannot get away quickly enough, foreshadowing her exchange with the highway patrolman at the next stage of her nightmare journey. Cue Herrmann's driving theme and now the tension is racked up. The car is seen from behind in a scenario that could come straight from "One More Mile to Go". The skyline is gloomy and it's getting dark. Now it is night and Marion's face is in full close-up. She winces at the light from the oncoming traffic. She looks ahead at the traffic streaming towards her with their headlights blurred. Her pain is relatively quickly relieved as the screen fades to darkness. The whole scenario has been dialogue-free save for the for the stream of consciousness as she imagines Sam's surprise when she finally arrives in Fairvale. It is story-telling via visual means that had its direct precedent in the TV show.

As Marion sleeps by the roadside, a passing highway patrolman stops and raps on the side window of the car. She nearly jumps out of her skin when she wakes and sees his

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[219] Janet Leigh, '*Psycho': Behind the Scenes of the Classic Thriller* (New York: Harmony Books, 1995), p. 54.

[220] Durgnat, p. 56.

menacing presence (Fig. 3:13). Durgnat vividly describes the policeman as "a heavy threat - a burly, vigilant male, endowed with virility, authority and very likely mental brutality, for the round black glasses concentrate his impenetrable gaze".[221] Her instant reaction is to try to drive off. The exchange that follows is shot dramatically with close-ups of both their faces: the policeman, inscrutable in dark glasses, leaning in at the window, in her face, metaphorically and literally; Marion, with the stolen money in her purse, looking frightened and behaving evasively (Fig. 3:14). She's frantic to get away and starts the engine again. He tells her to turn it off and asks to see her licence. She turns her back to him and carefully extracts the licence from her handbag (Fig. 3:15). He checks the licence against the numberplate, hands it back to her and now she can drive off. He remains on her tail and the shots alternate between Marion behind the wheel with the patrol car in the background; the road ahead of her; and the reflection in the rearview mirror (Fig. 3:16). This is a skilfully shot sequence, with its rapid cross-cutting between the face of the Law and the face of a guilty person, that is so much more dynamic than the earlier "trial run" in "One More Mile to Go", as we will see in the next section. That said, the parallel scene in the teleplay surely looks forward to Marion's roadside ordeal: tone and technique for the most part are identical.

When Sam Jacoby sets out with his dead wife's body chained up in a sack in the boot of his car, it's late and no-one is around. Another classic Hitchcock sequence of the protagonist driving with back projection. He remains remarkably calm. This contrasts sharply with Marion Crane whose journey is uncomfortable and painful as she strains to see the way ahead. Jacoby constantly checks his rearview mirror which perhaps looks forward to the sequence described above in *Psycho* and the clever switching between Marion, the road ahead and the rearview mirror. He is careful to stick to the

[221] Durgnat, p. 65.

Fig. 3:17

Fig. 3:18

Fig. 3:19

Fig. 3:21

Fig. 3:20

35 mph mark. He has reached water, where presumably he intends to dump the body, and seems more relaxed. Suddenly, a siren sounds and three lights appear in the mirror (Fig. 3:17). He is obliged to pull over and a motorcycle cop parks up behind him and comes to the driver's side window (Fig. 3:18). The similarity to the parallel scene in *Psycho* is undeniable and striking. Jacoby protests that he wasn't speeding but the cop points out: "What I stopped you for has got nothing to do with speeding". Knowing he has just committed a murder, this could cause him some anxiety. The music crescendoes and there is a break at this point (Fig. 3:19). Even in the early days of television, Hitchcock knew how to use the break to his advantage: he builds tension and we are left up in the air for the duration of the advertisement. Of course we don't have that experience on today's DVDs. However, he continues to keep his head and the cop advises he stopped him because his taillight was out. He assures the cop he will get it fixed "first thing in the morning" but the cop is not satisfied and insists he wants it fixed at once. There is a gas station a mile back and he can get it seen to there. The policeman is firm but hardly menacing in the way that Hitchcock portrays the patrolman in *Psycho*. For the most part, the camera is positioned just beyond the passenger's seat and looks across at the pair of them conversing (Fig. 3:20). In *Psycho*, Hitchcock cranks up the tension by cutting quickly between the inscrutable cop's face filling the frame of the window and a frightened Marion who is desperate to get away. In the teleplay, he only cuts to a close-up of Jacoby's face from the front to increase the tension on the point of the break and at the end of the conversation when the cop wants it addressed immediately. In the same way as Marion hides the money from the patrolman, so Jacoby keeps his bloodied sleeve out of sight (Fig. 3:21). Like *Psycho* later, this juxtaposition of close-ups, in each other's face, racks up the tension. Hitchcock and Russell must have retained this observation for the later film and improved upon it with rapid cross-cutting.

Marion turns into “California Charlie’s” car lot with the intention of changing her car. Hitchcock’s camera focuses on several California number plates as distinct from her Arizona plate. Maybe she hopes she will be less conspicuous with a California plate (Fig. 3:22). She sees a newsstand and buys a Los Angeles paper and scours it to see if her crime has been reported yet - which is unlikely given it was only committed the previous afternoon many miles away in Phoenix but then she’s not thinking straight. She doesn’t notice - although we do - the patrolman pull up, recognise her and park over the road. He gets out and leans against the vehicle, watching her and looking menacing once more (Fig. 3:23). The tension begins to build. When Charlie emerges from his office he startles Marion with his mock aggressive sales patter. She explains she wants to exchange her car and that she is in a hurry. Now she sees the policeman, is rattled once more but composes herself - just. Charlie is surprised when Marion doesn’t want to take the car around the block and jokes, “Is someone chasing you?!”, before observing it’s the first time that anyone has “high-pressurised the salesman”. By cutting to the cop, Hitchcock raises the tension another notch. Charlie offers to take the old car plus $700 for the new car. He assumes that Marion has been stopped in her tracks when she repeats, “$700?”, but she wants to do the deal and quickly. He’s surprised and goes so far as to query her ownership of the old car but she has the “necessary papers”. Things are getting more tense still. Marion is getting more nervous and Charlie more suspicious of her. She asks for the ladies room and, as they walk back towards the building, Charlie notices her looking over at the cop (Fig. 3:24). His attitude changes.

Marion goes into the ladies room and in a cramped space, relieved by a mirror that doubles Marion and from a high angle, we watch her count out $700 from the wad of cash in real time (Fig. 3:25). This recalls the gas station scene in “One More Mile to Go” where Red is replacing the light bulb in real time and tension mounts slowly but

Fig. 3:22

Fig. 3:23

Fig. 3:24

Fig. 3:25

Fig. 3:26

Fig. 3:27

Fig. 3:28

Fig. 3:29

surely. The mirror not only makes for a more complex scene but also reminds us of the notion of the good/bad Marion illustrated most graphically by her white/black brassiere. This is a claustrophobic little space, like numerous scenarios in the *Alfred Hitchcock Presents* shows, where the medium dictates the mise-en-scène to a large extent. In the first episode, "Revenge", much of the action takes place in the living area and bedroom of the trailer where the camera takes up the fourth wall. There is another instance in the Hitchcock-directed episode, "Dip in the Pool", mentioned above. It can also be seen on the big screen: Roger Thornhill (Cary Grant) hides in Eve Kendall's (Eva Marie Saint) tiny bathroom on the train in *North by Northwest*. Melanie Daniels (Tippi Hedren) takes refuge from a bird attack in a telephone booth in *The Birds*. In conversation with Francois Truffaut and discussing *Dial M for Murder* (1954), Hitchcock maintains "that a filmmaker can use a telephone booth pretty much in the same way a novelist uses a blank piece of paper".[222] This may be mere bravado in front of the rising star of French cinema but confined spaces crop up again and again in the Hitchcock canon. We can only speculate as to exactly what this means but in the ladies room the camera is up high and looking down on Marion who is trapped temporarily in this box. Perhaps it prefigures the discussion of life's little traps in the conversation with Norman Bates and Marion's final trap and resting place in the shower in her motel room.

Hitchcock has racked up the tension in the scene at "California Charlie's". This contrasts with the parallel scene at the gas station in "One More Mile to Go", where an element of farce has crept in. The gas station scene has its tense moments but it is also funny. The singular difference is the face of the Law: in *Psycho*, the patrolman is unswervingly menacing and Durgnat's description of him, quoted above, sums this up nicely. On the other hand, the motorcycle cop in the teleplay is all but verging on a

[222] Truffaut, p. 213.

figure of fun (Fig. 3:26). He certainly has none of the menace of the patrolman. He has a surprising mop of hair underneath his helmet, his bow tie is incongruous and he's quite plump. The patrolman by contrast is tall and lean and towers over his prey, is quite inscrutable in those dark glasses and never removes his peaked cap. Why should this be? Hitchcock liked to mix humour with the macabre as his shows indicate. In "One More Mile to Go", he has persuaded his audience to take sides with the wife-killer, but, in *Psycho*, he piles on the pressure relentlessly until slowly at the motel Marion, having decided she is going to be a "good girl" and return the money, takes off her black underwear, relaxes and gets into the shower, which proves fatal.

The scene at the gas station is essentially humorous: we know Jacoby's deadly secret but neither Red nor the cop do and the humour springs from their lack of knowledge. When Jacoby tells Red that he's in a hurry, Red mutters under his breath, "Everyone always is". This is funny and sets the tone. Jacoby looks around, as if someone could be watching him in the dead of night and in the middle of nowhere, as he checks his boot. When Red returns with the new bulb, Jacoby is still miles away thinking about the body in the boot, which prompts Red to say: "What's the matter - you nervous or something?!" More humour. As it does in *Psycho*, the sudden re-appearance of the Law changes everything: Jacoby instructs Red to fit the new bulb having previously declined his offer. He looks anxiously over at the cop who's helping himself to some water. Hitchcock's camera shows us Red changing the bulb in real time and tension mounts accordingly. It doesn't work and the cop comes over to see what the trouble is. When he puts his boot on the bumper, rocks the car a little and the light comes on, Jacoby allows himself the suggestion of a smile (Fig. 3:27) but it's quickly removed when the light goes out again. It's becoming farcical. The cop asks for the boot key and Jacoby looks dumbfounded prompting the cop to echo Red's earlier question: "What's the matter - you sick or something?!" Jacoby surreptitiously removes the

boot key but the cop persists and tries to spring the lock. Jacoby involuntarily blurts out, "NO!" which made me laugh out loud and which starts a discussion about the cost of a new lock as opposed to the hospital bills after an accident. The cop perches pointedly on the boot. Needless to say, the cop wins the argument and calls for a crowbar. Jacoby's face is a picture (Fig. 3:28). To his infinite relief, when the cop tries to crowbar open the boot, the light goes back on (Fig. 3:29). The cop can't believe it but he instructs Red to put the casing back on. Jacoby drives off. Although Hitchcock is dealing with the serious matter of murder, he chose to introduce an element of humour into this scene in order that the visual punchline of the closing shot is set up appropriately. Jacoby is stopped again by the cop because he forgot his change. However, it transpires that the light is out once more. He is obliged to follow the cop to the police station to open the boot. The episode closes with the light coming back on…

In analysis there is a remarkable similarity between the structure of the first half of *Psycho* and "One More Mile to Go": Hitchcock's voyeuristic camera examines the protagonists at the beginning of each. An unresolved, if friendly, argument incites Marion to steal the cash and take flight; the intervention of the Law sends her via "California Charlie's" before taking fatal flight once more. A violent argument, that ends in murder, throws Sam Jacoby out into the night to dispose of the body; the intervention of a motorcycle cop sends him back to a gas station to replace a faulty light bulb before he too resumes his doomed journey. Both protagonists have their respective secrets on board: cash and corpse. Both of them struggle to keep the truth from the Law, although in neither case does the Law know anything about their crimes: Marion appears to be simply in all too much of a rush to drive on; while Jacoby's only problem seems to be his faulty taillight. In both instances we the audience know better which enables us to laugh at one dilemma and wince at the

other. Jacoby cleans up the the scene of his crime as Norman Bates will later. All of this was skilfully shot at Revue Studios by television regular, John L. Russell, ably assisted by TV crew members that include, assistant director, Hilton Green, make-up artist Jack Barron and hair stylist Florence Bush.

The tone and technique of both the television show and film coincide for the most part. The tone of "One More Mile to Go" is sombre being set at night; *Psycho* starts late afternoon and moves towards darkness. The camera in both beginnings uses the same technique of closing in on its subject matter. Both arguments are set in very modest rooms and the mise-en-scène is typical television. The techniques differ in that we are outside the action for the one but very much in it for the other. However, the end result is much the same: we find ourselves empathising with a killer and sympathising with a thief. There are two passages of pure cinema where there is no dialogue and the actors convey via visual means what they are thinking. Hitchcock uses the technique of real time to slowly build tension. The sequences with the Law are remarkably similar and the one could well be a trial for the other as Stevens suggested.[223] The film is clearly superior but the technique was the same only more finely-tuned. Finally there is a parallel with the buying of a car in the film and the buying of a light bulb in the TV episode. In spite of Hitchcock's later contention that *Psycho* was "a big joke", there was no room for humour in the movie and these two parallel scenes illustrate that: the one needed tension, the other a little light relief.[224]

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[223] Stevens, p. 97.

[224] https://www.theguardian.com/film/2013/feb/08/alfred-hitchcock-psycho-joke [accessed 14/4/20].

“Banquo’s Chair”

“Banquo’s Chair”, *Alfred Hitchcock Presents* Season 4, Episode 29, aired on 3rd May 1959. A retired Scotland Yard inspector evolves a plan to flush out the murderer in a hitherto unsolved crime but there is a curious supernatural twist in the tail. There are a number of connections between “Banquo’s Chair” and *Psycho*. The first and most obvious is the location shot that begins the television show. We are told the episode takes place in “Blackheath, near London”. The date is “October 23rd 1903” and the time is “7:20 pm”. This very precise locating in both place and time is clearly replicated in the feature film. At the midway point in the teleplay, straight after the break, there is a high-angle shot of the dinner table; *Psycho* also has a renowned high angle shot that bears comparison. There is an obvious bird theme that runs through “Banquo’s Chair” which we will also see again in the later “Arthur” and *Psycho*. The personnel on both the television show and the feature film is once more remarkably similar but principally John L. Russell was again the man behind Hitchcock’s TV camera. Lastly the dining room scene, in which the murderer is finally flushed out, has a direct bearing on the parlour scene at the Bates Motel, as I will demonstrate.

In an even more bizarre than usual introduction to the episode, Hitchcock tells us that “we make this sidetrip [from smoggy Hollywood to foggy London] through the pure exhilarating air of commercial television”. After the usual credits (viz. the leading characters, the episode’s title and Shamley Productions Inc. Copyright and the year date), we find ourselves in a horse-drawn carriage that moves slowly along a typical, Georgian street and the title appears, “Blackheath, near London”. As the camera and carriage advance along the street, “October 23rd 1903” is flashed up on screen - a year visibly confirmed by the men and women walking simultaneously up and down the

street in Edwardian dress and a succession of gas lampposts. Finally we are told it is 7:20 pm. As Hitchcock would know only too well from his early days in the film industry as a title writer, a title can be appropriately succinct and save a lot of elaborate scene setting shots. What do the titles tell us? Blackheath probably means nothing to an American audience but by adding, "near London", we all know this episode is set in our host's own birthplace. October is a rainy month in England – and the Major alludes to the "beastly" night outside – but the significant detail is 1903 indicating a period drama that does not feature much in *Alfred Hitchcock Presents*. Lastly, it is precisely 7:20 pm, i.e. approaching dinnertime, and "Banquo's Chair" is essentially a dinner table drama. *Psycho* adopts the same format of place, date and exact time and begins with an aerial view which we are told is "Phoenix, Arizona"; as the camera pans across the city we are informed that it is "Friday, December the 11th"; when the camera starts to focus on a specific area we learn it is precisely 2:43 in the afternoon. I am struck by the fact that *Psycho* begins in an actual city that is fairly well-known but Marion Crane drives towards a fictional town called Fairvale, that is apparently in California. The name, Fairvale, suggests something pretty, perhaps dreamlike, but Marion's journey becomes a nightmare. Phoenix is also a reference to a bird, albeit a mythical bird that rises from its ashes, and there is a bird theme that runs through *Psycho*. There appears to be nothing special about December 11th – William Rothman suggests that, "for all we know, perhaps it really was Friday, December 11, 2:43 p.m. when these shots were taken"[225], which would fit in nicely with the shooting schedules – but the fact that it was a Friday is significant because Marion's theft of $40,000 wouldn't be discovered until the Monday at the earliest. Hitchcock tells Truffaut that he "only did that [i.e. spelled out the date] to lead up to a very important fact: that it was two-forty-three in the afternoon and this is the only

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[225] Rothman, p.259.

time the poor girl has to go to bed with her lover".[226] The titles in both the TV show and film impart a documentary feel but this is quickly dispelled by the supernatural in the one and a savage attack in the other.

Jan Olsson labels ex-Chief Inspector Brent a "surrogate director" in the first half of the teleplay and indeed we see him manipulating proceedings down to the last detail.[227] No sooner has he arrived than he marches into the dining room and takes over: Brent ("just plain Mr. Brent now") takes up a position at the table and moves the candelabra slightly. He's obviously concerned about a line of sight. There's a very real sense in which he is a surrogate director. He orchestrates everything and enquires of Lane if he located a particular gas valve. He has all the lights turned off behind the door in the line of sight. He ascertains where the Major sits and realises that won't do. The Major always sits there but Brent explains that it "won't do tonight with the ghost appearing over there". Having unseated the Major he now instructs Lane where he will sit with Mr. Stone opposite and "over there [opposite the Major] we shall have our guest of honour". When the doorbell rings he asks Lane to let Mr. Stone in, while he inspects the table and line of sight once more. When Mr. Stone has come in Brent announces that they "are here to investigate a murder". He explains that exactly two years ago that night a murder was committed in that very room: the "Blackheath Murder", observes Stone. Brent elaborates: an old lady, Miss Ferguson, was brutally strangled along with her little dog, a Pekinese. The nephew, and sole heir, John Bedford was a suspect but had a "very good alibi". He clearly regrets that the case was never solved and has retired in the meantime. A final piece of Brent's jigsaw is Miss Thorpe, a well-known actress who might be late, and he asks Lane to show her

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[226] Truffaut, p. 266.

[227] Olsson, p. 146.

into the study when she arrives and stresses that he must be quiet about it if they are already at dinner. Now he outlines his plan: he means "to produce Miss Ferguson's ghost". Miss Thorpe has agreed to play the ghost. Brent goes on: "when she appears in the doorway here, our last guest will see her but we shan't…we simply look through her. He decides not to bring her on with the soup - "that would be rushing it" - but with the pheasant. He concludes his orchestration by having a word with Sgt. Boulter who is positioned in an adjoining room. He needs his assurance that the "little fellow" will do his job. With that, they retire for sherry to the sitting-room where Brent hopes his scenario will flush out the murderer but confesses that it is "only an experiment". Jan Olsson also believes that Hitchcock reestablishes himself as director at the start of the second half when we return from the commercial break to find his camera hovering above the dinner table: "the authorial function seemingly highjacks the surrogate's plan…most assertively marked in a high-angle shot that soars above the characters".[228]

High-angle shots occur throughout Hitchcock's work. In the film that preceded *Psycho*, *North by Northwest*, the camera suddenly finds itself high up looking down on the bus that approaches and deposits Roger Thornhill in the middle of nowhere, as a prelude to the famous crop-duster sequence. In *The Birds*, Hitchcock's camera adopts an ultra high-angle, way above the town. We know what is going on - the town is on fire - but it has become miniaturised. This is a real bird's eye view - a Hitchcock pun perhaps - and there is silence for a brief moment. Then, a gull enters the frame; then another and another until the frame is full of gulls and the silence has turned into a crescendo of cackle. It is a memorable moment. In the *Hitchcock/Truffaut* (2015) documentary, several filmmakers comment on Hitchcock's high-angles. Richard

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[228] Olsson, p. 148.

Linklater, asks of the town on fire shot, "Whose point of view is it when you cut to above everything? God's point of view? Are we all being judged from above?" Interestingly, this religious notion is echoed by Martin Scorsese, who comments, "It wasn't just simply to show the whole town and how the birds are coming in; it took on another kind of apocalyptic, religious feel, it was omniscient. It's the cleansing of the earth". Murray Pomerance describes the "celebrated gull's-eye view of Bodega Bay on fire" as "a picture of the world as seen by those who can transcend it, and also a blunt invocation of being gulled, since it is created by mattes".[229] In other words, this is the world of artifice, made by filmmakers, and created by matte painting, which was a favourite technique of Hitchcock's. The filmmakers make much of this high-angle but Hitchcock explains, "I went high [above the flaming gasoline] because I didn't want to spend a lot of footage on people getting out hoses and starting to put out a fire. If you play it a long way away, you're not committed to any detail".[230] Of course Hitchcock's practical solution doesn't preclude the filmmaker's reading of omniscience.

In *Psycho* there's the well-known high-angle shot as "mother" comes rushing out to kill the snooping private detective. Scorsese describes Arbogast (Martin Balsam) slowly - "so deliberately slow" - ascending the stairs in the Bates's house and goes on, "You just know he's going to get it but you don't expect that high-angle. There's something omniscient about it. That's kind of frightening." He uses that word, "omniscient", again but surely Hitchcock is positioning his camera there so that we can see the "mother" emerge dramatically from the bedroom, witness the stabbing *and* see the unfortunate man tumble backwards down the stairs he has just climbed

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[229] Murray Pomerance, 'Some Hitchcockian Shots' in *A Companion to Alfred Hitchcock,* ed. by Thomas Leitch and Leland Poague (Chichester, John Wiley & Sons Ltd, 2014) pp. 237-252 (p. 242).

[230] Truffaut, p. 294.

without having to move the camera? Hitchcock himself tells Truffaut, "But the main reason for raising the camera so high was to get the contrast between the long shot and the close-up of the big head as the knife came down on him". Almost invariably - and despite the filmmakers' opinions - Hitchcock has practical reasons for going high. I've looked longest at the sequence in *The Birds* and the slaying of Arbogast in *Psycho* and it's clear why Hitchcock took that route. In "Banquo's Chair", however, it is rather less clear. I don't agree with Olsson that Hitchcock is reasserting himself as the director because the whole point is that Brent has set it up in the first half and his "experiment" is to let it play out. He isn't going to continue to direct things because Bedford will see through it and keep quiet. The "experiment" has to run its course. Nor does there seem any practical reason why Hitchcock should shoot the table from above. Brent has told us very clearly the seating arrangement and so we don't need an aerial shot to confirm it. I think there is something godlike, to echo Linklater, in the shot: Hitchcock is indicating something strange is going to happen and this is further confirmed when the front door blows open and, we realise later, the real ghost has come in.

As we will see below, "Arthur" is steeped in bird imagery, being set on a chicken farm, and *Psycho* is full of avian references but "Banquo's Chair" maybe started it all with several references to birds along similar lines. As the first course of the soup is being cleared away, Stone notices the next course sitting on the sideboard: "By Jove, Major, those are beautiful birds". The Major amusingly responds: "Yes. I was lucky last week. I bagged a brace of partridge and two pheasant…at Leadenhall Market!" Leadenhall Market is still a covered market in central London where one could once buy poultry amongst other fresh produce. The Major could be expected to shoot game in the country: here he implies he has shot them ("bagged") but then concludes with the punchline, "at Leadenhall Market". A more complicated reference is provided by

Brent, who when quizzed about his pastimes now that he is retired from the police force, admits to having "grown quite interested in bird-watching". He elaborates by mentioning that he has small place in the country where a neighbour - a widow - first introduced him to…" He is interrupted at this point when Stone observes, "Ah yes. *Bird*-watching, he calls it". The racy joke has the same sort of connotation as Norman Bates's hobby of stuffing birds and I look at this in greater depth in due course. What is the significance of all these birds or is it mere coincidence?

I am beholden to Jan Olsson for drawing attention to the dinner table camerawork. Olsson focuses on four shots for the purposes of illustrating his point about "shot scale", viz. my Figures 3:47, 49, 50 and 54, where the protagonist's head becomes bigger and bigger in the frame as the camera tracks in and the character cracks.[231] However, when I started to analyse the scene for myself, I realised that the process was considerably more complex and deserved close analysis. In the first half of the episode, ex-Chief Inspector Brent has carefully orchestrated the seating plan and the various other aspects of his experiment, as I have indicated. John Bedford, the "guest of honour" has duly arrived and, after the break, Hitchcock's camera assumes a position high above the dining table and we have a perfect plan of the arrangement (Fig. 3:30). The table is conveniently round and if the Major sits at North on the compass, Bedford is South, while Brent is West and Stone is East. The maid moves around the table and clears away the soup bowls as the Major explains how his arm comes to be in a sling, which seems to have no bearing whatsoever on proceedings, although Brad Stevens believes it to be "a sign of sexual failure".[232]

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[231] Olsson, p. 155.

[232] Stevens, p. 111.

Fig. 3:30

Fig. 3:31

Fig. 3:32

Fig. 3:33

Fig. 3:34

Fig. 3:35

Fig. 3:36

Fig. 3:37

Fig. 3:38

Fig. 3:39

Fig. 3:40

Fig. 3:41

Fig. 3:42

Fig. 3:43

Fig. 3:44

Fig. 3:45

Fig. 3:46

Fig. 3:47

Fig. 3:48

Fig. 3:49

Fig. 3:50

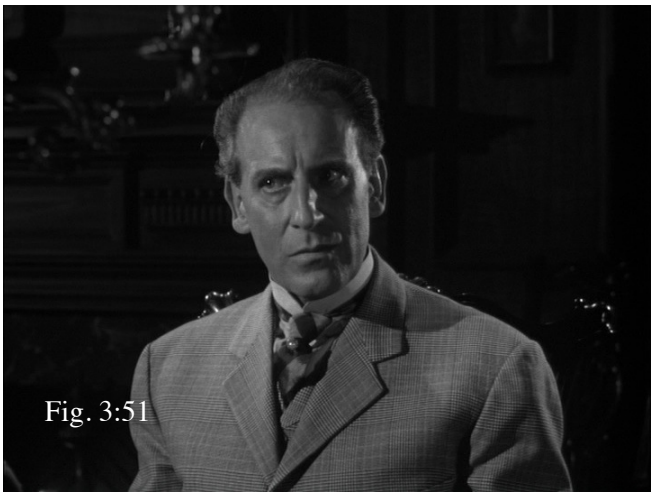

Fig. 3:51

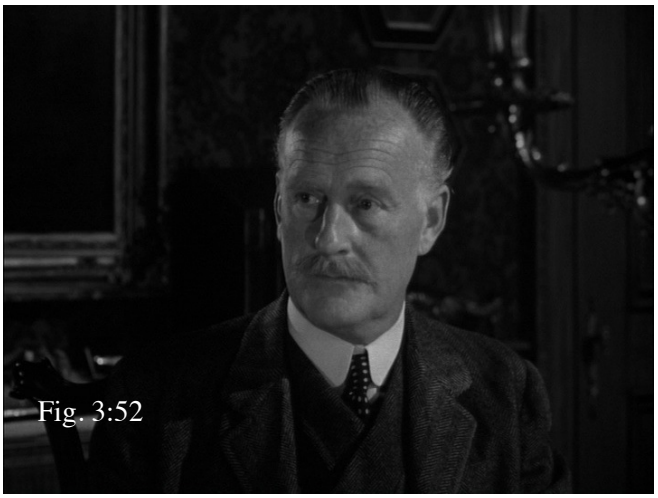

Fig. 3:52

Fig. 3:53

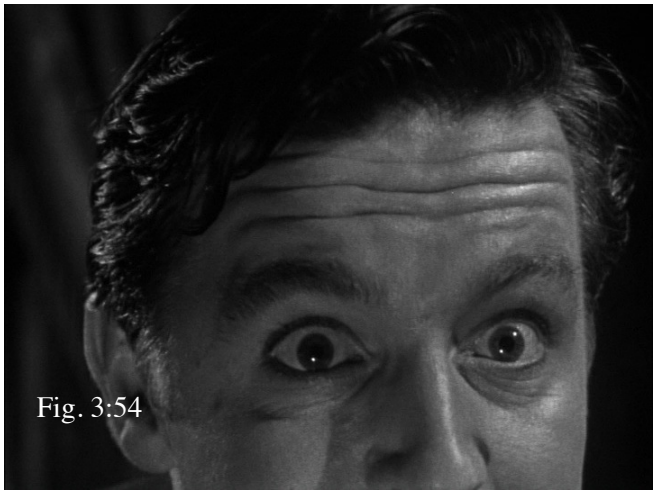

Fig. 3:54

Fig. 3:55

Fig. 3:56

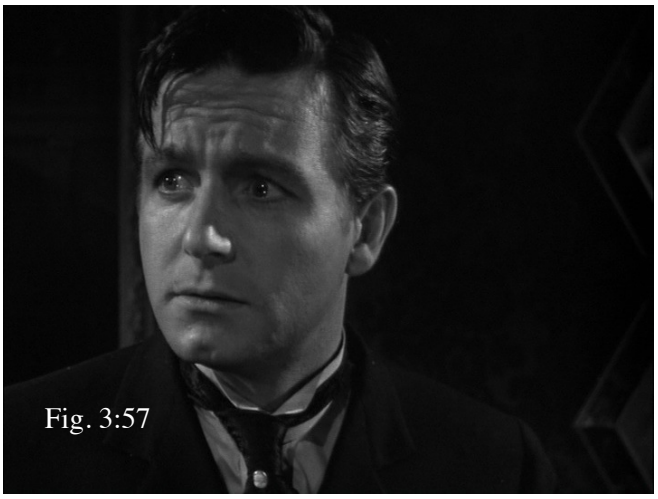

Fig. 3:57

Fig. 3:58

My close analysis of the dinner table scene, which can be found in the Appendices, indicates how Hitchcock via John L. Russell's camera has in effect stalked its prey. Much is going on as the meal progresses through its courses but one camera doesn't waver in its attention to Bedford: it remains on the same line and tracks in slowly but surely until the suspect cracks. This can be plotted in Figures 3:31, 33, 37, 39, 46 47, 49, 50, 54 and 55. The scene is set from overhead (Fig. 3:30) and a long shot (31) takes in all four guests; the camera approaches Bedford and loses the Major (33) as the main course progresses convivially; Bedford is then framed exclusively (37) as the little dog starts barking; and he becomes visibly perturbed in a closer shot still (39). At 46 he relaxes but the camera advances closer (47) when he sees the "ghost" for the first time. Brent's trick is beginning to work as the camera comes in tighter (49) and we see what Hitchcock himself describes as a "big head" (50).[233] Bedford finally breaks and the camera is literally in his face and we see only his furrowed brow, his mad eyes and his nose (54). The advance of the single camera is punctuated throughout by the box of tricks Brent has orchestrated and numerous reaction shots. There is a surprising but distinct parallel with the parlour scene in *Psycho*.

After Norman has tempted Marion into the parlour, behind the office, and sat her down to eat, there is a shot containing both protagonists (Fig. 3:60). This is the first and only shot containing them both and is paralleled by the dinner table shot of all the participants at Fig. 3:31. Robert Kolker in an analysis of the parlour scene makes the point that "Both Marion and Norman are re-framed".[234] While Norman is re-framed in many and interesting ways, Marion is not re-framed at all. The Hitchcock/Russell camera simply advances on her, on the same line, in the same way as it stalked

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[233] Olsson, p. 147.

[234] Kolker, p. 235.

Fig. 3:60

Fig. 3:31

Fig. 3:61

Fig. 3:47

Fig. 3:62

Fig. 3:49

Fig. 3:63

Fig. 3:50

Fig. 3:64

Fig. 3:54

Bedford in “Banquo’s Chair”. This can be seen as their conversation – although it is more of a monologue – continues. From the double shot of them both together they are separated and for a long period Marion is seen eating in Fig. 3:61. The parallel shot with Bedford is seen at Fig. 3:47 when he is confronted with the first appearance of the ghost. Norman enthuses about his hobby – stuffing things – and propounds the idea of “private traps”. The shots only alter when Marion presumes to query the way that his mother spoke to him and Norman reacts: the camera adopts a position almost on the floor and looking up at him. The reverse shot comes in closer on Marion and the lamp, the telephone and other paraphernalia have been lost (Fig. 3:62). The parallel here is Fig. 3:49 as Bedford is transfixed by the apparition. The conversation moves on and Norman explains how his mother became ill. However, when Marion suggests she could be put “someplace”, Norman is upset and leans forward quite aggressively. The reverse shot loses the top of the jug on Marion’s tray and the curtains behind her. She is anxious at the reaction she has provoked (Fig. 3:63). It’s not the big head Olsson describes but the camera has got closer to Marion by degrees. Bedford is more than a little anxious in Fig. 3:50 as the ghost starts to approach him. He cracks (Fig. 3:54) and his head completely fills the frame. We get no closer to Marion because, through the course of her conversation with Norman, she has realised the error of her ways and she stands and significantly looks down on Norman (Fig. 3:64). Marion has regained control and she intends to drive back to Phoenix the next day whereas Bedford has completely lost it and in effect confesses to his crime. In both telefilm and film, the camera has remained focused on the two protagonists, Bedford and Marion, and only got closer and closer, never wavering.

It would be fair to say that shooting a dinner table scene is notoriously difficult but Hitchcock manages it with consummate ease. If it were nothing more than a dinner party it is fascinating in itself as the camera takes in all the guests, individually and

collectively, from all angles; the maid circles the table distributing and picking up the plates; and the conversation goes in various directions but it has a direct parallel with *Psycho*. In tone it bears a close resemblance to the eating scene in the parlour at the Bates Motel. Both scenes are imbued with a bird theme and both contain their puns: birdwatching and stuffing birds. However, the most significant detail is the technique Hitchcock uses in both to examine two particular characters. The same camera remains on the same line, only getting closer and closer, as the character is interrogated. In the one, it goes for the "big head" shot when Bedford cracks and confesses; in the other, Marion has got her mind around her theft, resolves to return the money and gets up and leaves. The significance of this is that the key scene in *Psycho* was surely inspired by something akin in "Banquo's Chair". It doesn't appear to have occurred in Hitchcock's feature films before and it is the only time Hitchcock worked with his television cameraman on something for the big screen: a simple technique from the small screen that can also work on the big screen. It is not hard to see how in tone and technique "Banquo's Chair" anticipated *Psycho*.

"Arthur"

"Arthur", *Alfred Hitchcock Presents* Season 5, Episode 1, aired on 27th September 1959: a gentleman chicken-farmer has a novel way of disposing of the body of his irritating ex-girlfriend that he has murdered to get her out of his immaculately organised life and business. There are several notable connections between "Arthur" and the feature film *Psycho*. James P. Cavanagh adapted the episode from a short story ostensibly written by Arthur Williams, who is also the main protagonist in both story and teleplay. Cavanagh had previously written the teleplay for "One More Mile to Go" that contains elements that prefigure scenes in *Psycho*. At Joan Harrison's suggestion, Cavanagh also wrote a first draft of the screenplay for *Psycho* based on

the novel of the same name by Robert Bloch.[235] This version was soon rejected and Joseph Stefano's services were enlisted. Stephano is the one credited with the final screenplay. John L. Russell was the cinematographer on both this television show and the film. There were several other crew members whose names appeared in the credits on both the TV show and *Psycho*: Hilton A. Green was the Assistant Director; while Jack Barron and Florence Bush were credited as the Makeup and Hair Stylist respectively. An obvious motif of birds runs through both "Arthur" and *Psycho*. The television episode is set on a chicken farm and Arthur is evolving a hi-tech farming system. We see him cook a chicken and we see him eat a chicken. He makes a gift of two fine cockerels to his policeman friend and the whole chicken business enables him to comprehensively dispose of his ex-girlfriend's remains. Marion, whose surname is Crane, comes from Phoenix; Norman's hobby is taxidermy and he majors in stuffing birds, as we see from the scene in his parlour. Finally, Spoto sees "Arthur" as a watershed in Hitchcock's treatment of women and believes the level of violence towards women escalated appreciably thereafter.[236] It certainly did reach a new level with *Psycho*. I have to say, however, that it is hard to take this contention too seriously when one considers Hitchcock's career took off with *The Lodger*, the story of a psychopath, loose on the streets of London, whose modus operandi was the strangulation of women!

It would be instructive to analyse in much greater detail how Cavanagh took an interesting short story and transformed it into an outstanding television episode. Suffice it to say that Cavanagh skilfully adds to and subtracts from his raw material. For example, he adds the business of Arthur (Laurence Harvey) cooking and carving

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[235] Rebello, p. 33.

[236] Spoto, p. 413.

and then eating the bird whose neck he had wrung in the opening scene. These two additions make three preliminary scenes and nicely complement Arthur's delivery directly to the camera that culminates in the chicken's demise. Given that the short story, "Being a Murderer Myself", is written in the first person, the idea of Arthur speaking to the camera in the manner of our host may have been suggested by the "I" or first person.[237] In the short story, Stanley Braithwaite, for whom Susan (Helen in the teleplay) abandons Arthur, is described as someone who had "made a fair income by dealing on the Stock Exchange, not by the haphazard methods of a *gambler* [my italics], but with the unspectacular method of the investor". Conversely, Cavanagh's Arthur dismisses Stanley as "that gambler?!" - although he is considerably more put out by the man's table manners. Arthur Williams, a pseudonym for Peter Barry Way who wrote the short story, paints a bizarre picture of John/Johnny Theron, the police sergeant.[238] At the pub, John becomes Johnny and puts on "a demonstration of Wild West six-shooting" which is somewhat different to the game of chess the Harvey character enjoys with Sgt. Theron (Patrick Macnee).[239] Cavanagh simply designates the policeman as either on or off duty/official or non-official business. It is interesting to note that Arthur touches him on the shoulder in a friendly gesture three times - and is looking forward to playing chess with him later that evening - and opens the passenger side door for him, whereas there is absolutely no physical contact between Arthur and Helen (Hazel Court), aside from the act of strangulation. In an intriguing appendix, "Lights", mentioned previously, Michael Walker believes the motorcycle cop's touch on the shoulder of the runaway murderer, Sam Jacoby, in "One More

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[237] Arthur Williams Being a Murderer Myself https://zavaan.wordpress.com/2017/12/13/being-a-murderer-myself/ [accessed 7/10/19]

[238] http://barebonesez.blogspot.com/2019/04/the-hitchcock-project-james-p-cavanagh_25.html [accessed 7/10/19]

[239] Williams, p. 4.

Mile to Go" has homosexual connotations.[240] In the short story, Arthur Williams goes into some detail as to how he actually disposed of Susan's body; the television episode simply alludes to the hammermill and leaves the rest to our imagination. The short story concludes with the introduction of a new character, Ann Lissen as a housekeeper, and, when Arthur tires of her constant attention, it is implied she might meet the same fate as Susan. However, Cavanagh omits this detail and we are perhaps left wondering, as Olsson does, "why spill the furtive beans on-screen by boasting about being a murderer?"[241] If Cavanagh's adaptation of "Being a Murderer Myself" was extremely successful, writing a screenplay of Bloch's novel, *Psycho*, proved to be beyond him.

Stephen Rebello in *Alfred Hitchcock and the Making of 'Psycho'* spends several pages considering Cavanagh's first and only attempt at a viable screenplay.[242] He clearly had access to the "first-draft screenplay…stamped 'Revue Studios' [where *Alfred Hitchcock Presents* was filmed]." and he draws attention to differences between Cavanagh's script and the final version that we were to see in cinemas.[243] Principally, these are Norman "making an embarrassing pass" at Mary (the name retained from Bloch's novel), whereas Hitchcock, via Stefano's version, skilfully suggests a sexual tension below the surface that comes to nothing and I consider this below. Rebello writes: "Cavanagh employs tedious description to misdirect the audience as to Norman's action and whereabouts." Again, Hitchcock uses a deft sleight of hand to mask the fact that Norman and his mother are one and the same.

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[240] Walker, p. 413.

[241] Olsson, p. 109.

[242] Rebello, pp. 32-37.

[243] Rebello, p. 33.

Rebello notes several more differences but the most striking of these is that Cavanagh concocts an affair between Sam Loomis and Lila Crane and goes so far as to write that "they kiss passionately" at a crucial moment in their investigation. Like Norman lunging at Mary, with the benefit of knowing the final film, this seems quite inappropriate. There is, however, quite a lot that remains and Rebello lists: "the elaborate details [including the appearance of the cop from "One More Mile to Go"] of the heroine's harrowing car trip; the poignant, impactful supper conversation between Bates and Mary; the obsessive cleanup after the shower murder; and the swamp's gobbling Mary's car".[244] The upshot was that Cavanagh was paid off to the tune of $7,166 on July 27th 1959.[245] What went wrong? Or as Rebello puts it, "Where were the self-confidence, insouciance, and black wit of the writer's TV work?"[246] Was the longer novel too much more of a challenge than the 10 pages or so of the short story? Did Joan Harrison know that she was giving Cavanagh more than he could cope with when she petitioned for him as screenwriter? Rebello, who is no stranger to conspiracy theories, wonders, "Did she hope that the collaboration might persuade Hitchcock to get *Psycho* out of his system by doing it for television? Or to drop it altogether?"[247] Who can say? What we can conclude it that, although he didn't get the final screen credit, James P. Cavanagh, through his considerable and proven skills in writing for television, certainly brought much to the eventual *Psycho* screenplay and television can take credit for that.

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[244] Rebello, P.35.

[245] Rebello, P.36.

[246] Rebello, p. 36.

[247] Rebello, P. 35.

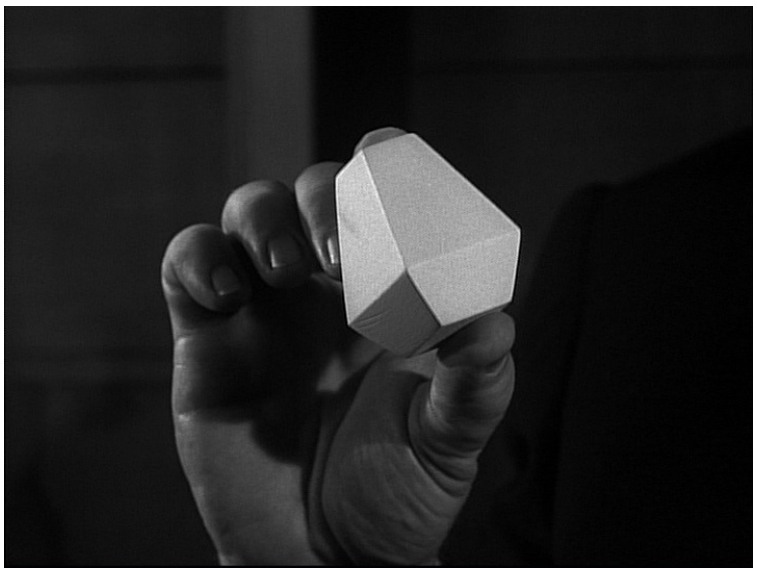

Fig. 3:65

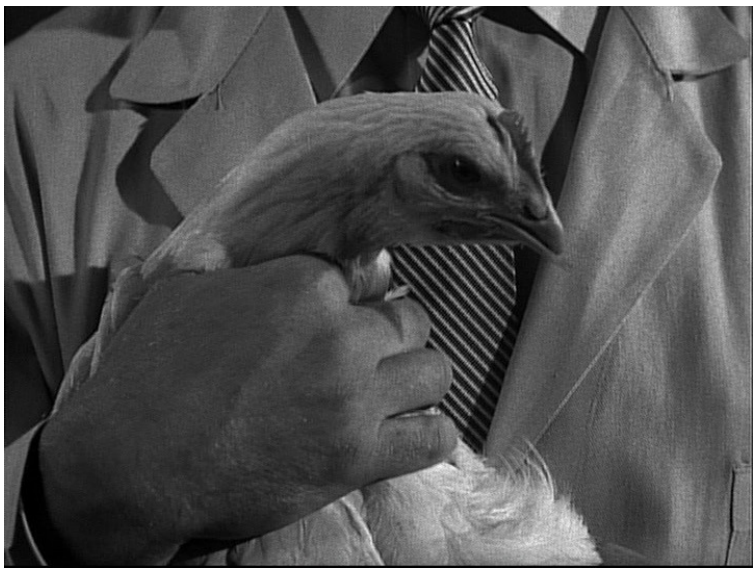

Fig. 3:66

Fig. 3:67

Fig. 3:68

Fig. 3:69

Fig. 3:70

Someone who deservedly did get his screen credit was Director of Photography, John L. Russell and Russell was also the Director of Photography on "Arthur". There are a number of arresting stills I have pulled down from the show. To a large extent these are in pairs. For example, in the prologue, as Hitchcock explains he has gone into the egg business, there is suddenly a disarming close-up of his hand holding a pyramidal egg (Fig. 3:65). It is disarming because we simply were not expecting it. Later, we see a close-up of Arthur's hand as he holds the chicken firmly around its neck just prior to throttling it (Fig. 3:66). It is not disarming in itself: it neatly parallels the previous close-up of the hand and egg but, in the light of what happens next, becomes disarming. There are two almost identical shots of Arthur wringing the chicken's neck and then strangling Helen Braithwaite. These shots are a head and shoulders shot of Arthur where the bird has been dropped down out of sight (Fig. 3:67) and a head shot of Arthur and again the hapless Helen is down on the sofa out of view (Fig. 3:68). There are two identical "squawks" as the life is extinguished from both bird and woman. It is this sound effect that elicits a laugh and makes the murder more palatable and comic. After the respective killings, Arthur looks up relieved and there is maybe the suggestion of sexual gratification. Indeed Brad Stevens goes further and observes that "the animal [sic] is held off-screen around the area of Arthur's crotch, an action unmistakably reminiscent of masturbation".[248] The notion is given further credence, as prior to the "murder", Arthur has been stroking the bird fondly. After the cooking, carving and eating of the "plump" bird, Arthur takes us back in time and recounts how he was jilted by his girlfriend for a richer, more exciting prospect, Stanley Braithwaite.

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[248] Stevens, p. 114.

As Helen sits prettily on the sofa plucking up the courage to tell him the bad news, the camera positions itself above Arthur's shoulder and looks down on her (Fig. 3:69). She wears a knee-length floral print dress with thin shoulder straps and a plunging neckline that reveals an ample cleavage. She also wears a pearl choker necklace in the manner of Grace Kelly. This simple accessory gives an air of class, which contrasts markedly with the ordinary Marion Crane in *Psycho*. Helen is skilfully lit to show her womanly charms, whereas the back of Arthur's head and shoulders is dark and almost out of focus. The shot is designed purely for the appreciation of the audience because Arthur only has eyes for his birds. With her deep voice, Helen positively coos as she explains that she is leaving him for another man. Arthur is not perturbed at all and is only concerned that the man is a gambler in his estimation – Helen prefers "financier" – and, worse, that he has the most appalling table manners. We watch his reaction as the camera adopts a mirrored position behind Helen and looking up at Arthur who now sits happily perched on the arm of the sofa (Fig. 3:70). Harvey is well lit too and both he and Court make a very attractive couple. It is no coincidence that they both went on to great things in the near future: Court became the "Scream Queen" in various Roger Corman productions, notably *The Masque of the Red Death* (1964); while Harvey starred in *The Manchurian Candidate* (1962), with Frank Sinatra and Janet Leigh, and, most memorably, in *Life at the Top* (1964), reprising the same role he had played in *Room at the Top* (1959) which may have got him the contract with Hitchcock for a film that was never made.[249] Helen has hit her stride now and stands to adopt a position on the other side of an impressive table lamp, which separates the pair of them (Fig. 3:71). As Arthur remains seated on the arm of the sofa, she stands slightly taller as she looks haughtily across at him. This is all skilfully lit in a dark tone that looks forward to Marion and Norman in the parlour. Helen waltzes out of his life for a whole year.

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[249] Spoto, p. 413.

Fig. 3:71

Fig. 3:72

Fig. 3:73

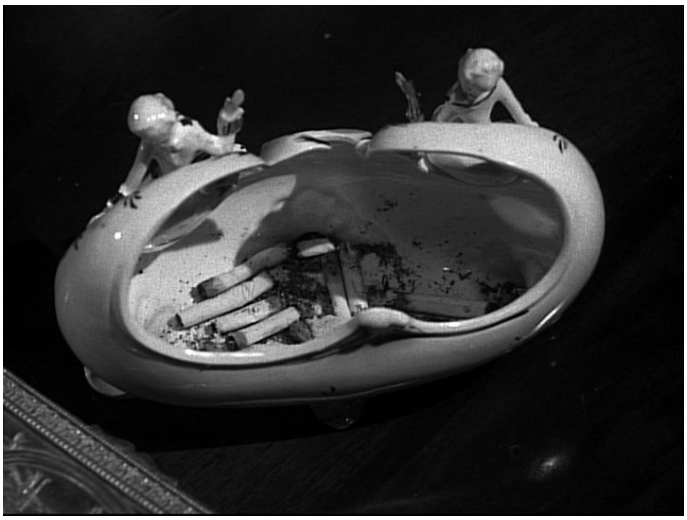

Fig. 3:74

Fig. 3:75

Fig. 3:76

When Helen comes creeping back she is dressed less glamorously and wears a halter neck blouse with no cleavage on offer. Indeed her demeanour has changed: she's no longer the vamp and fully expects to be taken back. She still wears her opulent pearls but they are less obvious. Now they sit on the sofa together and, as Helen behaves quite demurely, Arthur looks at her quizzically (Fig. 3:72). He is very unimpressed at her return and the imminent disruption to the life style he has evolved in the year since she left, which is graphically illustrated in two shots: Helen elects not to do the washing-up and the evening's meal, complete with redundant slices of bread, are simply piled into the sink (Fig. 3:73). Arthur is aghast and goes to shut the kitchen door on the mess as Helen makes some coffee. Disgruntled he retires to the sitting room where he is equally appalled to see she has stubbed numerous cigarettes into a fine bone china dish that was not designed for cigarette butts (Fig. 3:74)! His distress reaches its peak when she carelessly knocks the coffee pot off the tray to smash all over the carpet. Another singular shot shows us the pieces on the floor together with the spilled coffee that she makes no attempt to mop up. She simply gathers up the pieces and the camera lingers on Arthur as he waits, with a pained expression on his face, as off camera she disposes of the remnants in the bin. This sound effect says it all for Arthur and how clever that we are not shown the action but we hear it instead to much greater effect. He offers her a liqueur though not as a peace offering as Helen might think but as a means to get behind her. When Helen confirms that she would rather be dead than thrown out, Arthur takes this as his cue to oblige (Fig. 3:75). When he grabs her by the throat her eyes begin to pop and this is emphasised in a full close-up (Fig. 3:76) of her immediately prior to her dropping out of sight as the camera moves up to a close-up of Arthur's head. Dressed in a dark suit, this is a dark shot relieved only, as observed above, by the same "squawk" that signalled the end of the chicken earlier. These doubles illustrate rather well Russell's contribution in terms of composition, lighting and close-up. It is not hard to imagine Hitchcock explaining

what he wanted - he never looked through the camera lens - and Russell executing his master's wishes to perfection. Having worked with him for more than four years and 14 television shows, Russell had built up a strong rapport with the filmmaker and Russell was now an essentially *television* technician. He brought these estimable skills from the small screen with him when he made *Psycho* for the big screen.

After our host's especially bizarre prologue involving the strange pyramidal egg, we are confronted with a sea of chickens - an unmissable bird motif and quite a feat for a television show in 1959 but useful training perhaps for *The Birds* that would be the next film after *Psycho* - with appropriate background noise to accompany the scene. As the camera tracks back, Arthur is standing with his back to us, in his white lab coat, before he turns to reveal the "lovely plump" bird he gently fondles and we see a pressed shirt and jaunty tie. He welcomes us, like Hitchcock in his prologues, only he opens with, "Greetings. Lovely day". He explains that although this is only a poultry farm, whereas television has taught us to expect the home of perhaps a statesman or an artist, he *has* made his mark and it is at this precise point that the camera zooms in to a close-up of his hand clasped around the chicken's neck, thereby emphasising his contention although we don't yet appreciate exactly what he means. Arthur doesn't identify the specific area in which he has made his mark only suggesting that "failure brings notoriety". He continues to stroke the bird and sings its praises concluding with: "Nicely stuffed and basted, with just the right amount of seasoning, you'll make a superb dinner". The camera approaches him to frame simply his head and shoulders, with the birds in the background, as he drops the chicken down below his waist. He wrings its neck in two motions, punctuated by a "squawk", which is neither that of a bird or a human. He raises his head, after his exertions, and confirms: "That's right – I'm a murderer". There's a stinger at this point and the scene shifts to a cooked chicken emerging from the oven and the music changes to something jolly.

This sequence surely informs the trailer that Hitchcock and Allardice would shortly be making for *Psycho*, where stingers, dark music from Herrmann's soundtrack itself and Disney-like music are liberally sprinkled throughout.

The bird theme continues apace as, dressed in another shirt and tie but this time under a starched white apron, Arthur now carves the bird whose neck he had wrung earlier. Hitchcock forgoes the process of preparing it for the oven and so we see it next in a roasting tray being lifted from the oven. He deems it perfect and proceeds to cut it up as the camera comes in closer for him to explain that he believes murderers are misrepresented as bad people: "cold-blooded, fiends, inhuman monsters and the like". He's not one of those - he did it "out of kindness". Having dissected the bird, he picks up a silver tray with silver entrée dishes and proceeds to the dining-room. As he sets about the meal he has plated up, he explains the problem with Helen: "[She] personified all those qualities in people which made me withdraw from them and choose chickens instead". He concedes that chickens have the same qualities but he can forgive them and what is more chickens don't take advantage of him as many people have - although Helen was the worst. This episode is entitled, "Arthur". It could quite easily have been called, "The Birds".

After the scene in the sitting-room where Helen jilts Arthur, we are presented with a short tour of the chicken farm when Arthur's friend, Sgt. John Theron, stops by. Arthur proudly presents his new equipment: a hammermill which enables him to make up his own feed for the chickens. We don't know it yet but it also provides the means by which he will shortly dispose of Helen's body. After the heat has died down, Arthur makes his friend a present of two fine cockerels which he places in a basket that he nicely gift wraps for Christmas. The bird theme is finally picked up at the end as Arthur obliquely alludes to Helen's fate. In a closing scene that mimics

Hitchcock's own epilogues, he explains how much Sergeant Theron enjoyed the festive gift and asked to know the ingredients of the feed. Arthur was of course only too pleased to oblige but had to omit the vital ingredient that Helen brought to the pot. He moves to the hammermill and, leaning almost seductively against the large phallic pipe, switches the grinder on which tells us all we need to know without having to spell it out. Hitchcock himself returns to assure the viewing public that the murderer didn't get away with it although, as we have just seen for ourselves, Arthur did manage to hoodwink the police and was on the television to prove it. With mannerisms that look forward to his presentation of the *Psycho* trailer, he cannot bring himself to recount the full extent of Arthur's comeuppance. Instead, with a surreal picture of outsize chickens that have been fed essentially on Helen, through whom Arthur has to "shoulder" his way across the chicken hut, he breaks off his narrative as it is just too awful to recount. This example of a woefully unconvincing but extremely funny attempt to indicate that justice is always done is on a par with Cassandra, the great dane, who was really a police detective in disguise, in the earlier episode "Malice Domestic". We see the bird theme woven constantly through the whole episode, which could indeed have been called, "The Birds".

There's a prelude to the pivotal parlour scene in *Psycho*, with its myriad of stuffed birds. Norman has shyly asked Marion if she would take a simple supper with him. She's had more than enough of driving and isn't about to go out again for food. She agrees. Norman goes back to the house while Marion goes to her room to unpack and essentially hide the stolen money. In a sequence that parallels both Sam Jacoby deciding what to do with his dead wife's body and Marion debating whether she should take the money in the first place, Marion deliberates at length where the best hiding-place would be. Soon she is privy to an extraordinarily heated argument ostensibly between Norman and his domineering mother. Marion has no reason to

believe otherwise and nor have we the audience, for that matter, as it is only later we realise that Norman and his mother are one and the same person. As overheard by the sole motel guest, mother has a rather low opinion of Marion even though she has not even laid eyes on her but, of course, these are actually Norman's words who has laid eyes on her. Analysis of what mother says tells us what Norman is thinking: he sees Marion as a strange young girl with whom he is about to have supper, a candlelit supper, and after supper perhaps there will be music followed by whispers; he alludes to an "ugly appetite" for food - and him. Marion shortly shoots all this down when she announces, "I really don't have that much of an appetite" but his thoughts, which are communicated via mother, indicate that he believes he must have a chance with her. This is vitally important as I consider what comes next. Marion seems no more than amused by Norman but, given, as suggested by William Rothman, that she might be on the look out for another man, who knows?[250] Given also that she intends to go straight back to Phoenix the next morning and won't be seeing Sam Loomis even though he is now only 15 miles away, might she be tempted by a one-night stand? Unlikely, admittedly, but it is not beyond the realms of possibility. When Norman returns with the light supper, Marion won't let it go to waste. This could be construed as a "come on" as she invites him into her room and Hitchcock's camera is positioned in such a way that, as she moves back and leans suggestively perhaps on the doorframe with a glint in her eye, we can see the end of the bed. Norman recoils - this clearly is a step too far for him - but tempts Marion into his parlour in an awkward quasi-mating routine. Marion acquiesces but is visibly taken aback by what she sees.

First of all she encounters a large stuffed owl with its wings outstretched - a veritable feat of taxidermy - then a stuffed crow looking equally menacing with its ominous

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[250] Rothman, p. 275.

shadow behind it. This is not a den of iniquity in which to seduce a young woman but a den of death. Norman sits to Marion's left and a stuffed pheasant is apparent immediately behind Norman's head. The pheasant is a game bird bred essentially for shooting and is a bird in marked contrast to the owl, a bird of prey, and the crow, with its dark connotations. The bird theme continues as Norman suggests, with a remark that would win no prizes as a chat-up line, that Marion eats like a bird. Marion looks around at all the birds and observes that "[he] would know". This prompts an enthusiastic response from Norman in which he expresses a love of stuffing birds. As Brigitte Peucker has pointed out, this is a double entendre that would have been much to the director's amusement and that ranks as highly as the seduction scene in *To Catch a Thief*.[251] Set in a room full of stuffed birds, the bird theme continues naturally unabated but is next brought directly to our attention as the conversation touches on his mother and Norman becomes quite animated, leaning forwards in his chair and holding his hand up as if answering a question in class. The camera suddenly swings round and looks up at him from below. The birds mass in his background, including the shadow of the crow, and when he sits back his head is secondary in the right hand side of the frame to the owl with outstretched wings predominating above the two suggestive paintings on the wall and the shadow of the crow to the left. Norman does almost all of the talking in a shot/reverse shot exchange. The camera, remaining on the same line, advances on Marion a little as we have seen above. The birds recede as Hitchcock's camera focuses more and more tightly on his protagonists and Norman becomes angry at Marion's suggestion that his mother be institutionalised, in the midst of which Norman assures Marion that "she's as harmless as one of those stuffed birds". We are reminded of them yet again when Marion reveals her real surname, Crane, as she leaves the parlour and returns to

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[251] Peucker, Brigitte *The Material Image: Art And the Real in Film*. Stanford University Press. (2007).

her room. After Norman has confirmed she provided a false name in his register, “Marie Samuels”, he goes back into the parlour where he stands between the owl with outstretched wings and the pheasant. It’s a complex shot and is he wondering if he’s aligned with the bird of prey or game bird as he looks towards the painting of Susannah and the Elders depicting the prelude to rape? With that, he removes the canvas from the wall to reveal a gaping hole and a peep-hole beyond that. The first thing he sees is Marion taking her dress off to reveal her black brassiere and slip with two pictures of a pair of birds on the wall behind her. The occurrence of so many birds/references to birds cannot be mere accident. When Marion goes into the parlour the sight of the owl and the crow seem to set the tone for the rest of the conversation. Norman’s opening gambit is likening Marion to a bird as she eats before warming to his hobby of stuffing birds. Birds appear throughout the parlour scene and finally Marion confirms her name as Crane. She is aligned to birds one final time as she unwittingly strips in front of Norman and pictures of the little birds hang discreetly in the background. Regardless of the significance, there’s no denying the abundant bird theme in both television episodes, “Banquo’s Chair” and “Arthur”, and *Psycho*.

Spoto writes, “Brusquely directed, [‘Arthur’] is the first Hitchcock production with a blunt and angry violence exercised against a female protagonist”. He has a point because by his own admission, Arthur strangles his ex-fiancée and grinds her body up to feed to his chickens. However, Spoto conveniently overlooks the fact that “Arthur” is essentially funny. On the surface, it neatly fits his theory that, after *North by Northwest*, Hitchcock’s treatment of women becomes progressively more hostile - what could be more hostile than Helen Braithwaite’s fate - but, as indicated above, Hitchcock plays down the act of murder by, firstly, not showing the strangulation itself, secondly by that comic squawk and thirdly by only *alluding* to the grinding of her body. For a truly horrific example of strangulation, we only need look forward to

Frenzy (1972) in which Bob Rusk (Barry Foster) murders the unfortunate Brenda Blaney (Barbara Leigh-Hunt) with his necktie. It's important to recognise the humour in "Arthur" because it is distinctly missing in *Psycho*, where the brutal shower murder leaves the audience in pieces. Spoto's theory may have some merit and could be profitably considered elsewhere but the point here is that Hitchcock's appreciation of when to use humour and when to avoid it is generally impeccable. He got it right in "One More Mile to Go" at the gas station. He uses it to great effect in "Arthur" but only very occasionally in *Psycho*: the slow submerging of Marion's car in the swamp that elicits a sound effect and thereby a laugh would be an example.

All three television episodes considered above anticipate *Psycho* to varying degrees. "Arthur" is less obvious but the episode was scripted by James P. Cavanagh who also wrote a preliminary draft for *Psycho*. Some of this was retained in the final film. The cameraman was John L. Russell who worked on both the other episodes and, most significantly, *Psycho*. There is a whole host of chickens and the bird motif is found in "Banquo's Chair" and *Psycho*. "Banquo's Chair" has the same detailed titles of place and time as *Psycho* and a single camera slowly stalks the prime suspect as it will Marion in the parlour in the feature film. There are bird jokes. "One More Mile to Go" is very much a "trial" for *Psycho*, as Brad Stevens put it.[252] An enquiring camera comes upon two quite different arguments: the one that we don't hear leads to murder; the other that we are immersed in prompts Marion Crane to steal $40,000. Both criminals debate with themselves their next course of action in real time. Both are then stopped by the Law but not for the crime they have committed. Both make purchases at a garage and we watch tension rise in the one and an element of farce creep in to the other. In tone and technique this threesome undoubtedly anticipates *Psycho*.

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[252] Stevens, p. 97.

Non-Hitchcock-Directed Episodes

> "…I see many young directors…and I see them in our shows, you know…using huge heads [close-ups] for a very ordinary conversation and it's nonsense, really, because you cannot use this emphasis, this pictorial emphasis, when it's not necessary. You should stay away and keep a modest size because you may need that big head".[253]

I was fortunate to discover a retrospective of Hitchcock's work in television that helped me pinpoint those shows that especially anticipated *Psycho*. To date, there is yet to be a retrospective of non-Hitchcock-directed episodes, despite the presence of soon-to-be-famous directors that worked on the show: Robert Altman (directed two episodes), Arthur Hiller (17), Stuart Rosenberg (5), Robert Stevenson (7) and William Friedkin, who had the distinction of directing the last episode of *The Alfred Hitchcock Hour*. Consequently, unlike the MT&R retrospective considered above, there is no useful list of categories to tap into. It is also impossible to say, with any certainty, how much of an influence the work of relatively unknown directors would have had on a director who had started in silent movies in the 1920s. He rarely, if ever, spoke about his work in television or the shows themselves. Some of Allardice's words to the intros and conclusions seemed closely related to the episodes and some had little to do with what came next. In other words, Hitchcock's contribution to a particular episode didn't mean he was necessarily fully acquainted with it. However, it is reasonable to assume that he watched all of the episodes to which he put his name and Olsson's quote above seems to suggest the way different directors worked didn't pass him by: "I see many young directors…and I see them in our shows…using huge

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[253] Olsson, p. 147.

heads". Some, but by no means all, of the non-Hitchcock-directed shows can be considered to pre-figure *Psycho*.

In my synopses of *Alfred Hitchcock Presents* Seasons 1 - 5.2, I have identified three major recurring themes: Madness, Murder and Appearances. These same three themes are clearly apparent in *Psycho* and there are other correlations in *Alfred Hitchcock Presents* as well. For example, in Season 1, Episode 2, "Premonition", Kim Stanger (John Forsythe), on discovering he killed his own father and has been in an asylum for four years, ends the show with that same glazed look of madness that we saw on Vera Miles at the end of "Revenge" - that may well look forward to "Mother" at the end of *Psycho*. In "Salvage" (S1, E6), the female protagonist, Lois Williams (Nancy Gates), is an opportunist and could well be a prototype for the Marion Crane character in *Psycho*. In "You Got to Have Luck" (S1, E16) there is a sexual tension between the dangerous fugitive, Sam Cobbett (John Cassavetes), and the vulnerable housewife, Mary (Marisa Pavan), that may or may not be present in *Psycho's* parlour scene that I discussed above. "The Baby Sitter" (S1, E32) contains several shots of mirrors that I discuss below in "Our Cook's a Treasure" (S1, E8). Jack Mullaney plays the simple-minded but likeable enough murderer in "The Belfry" (S1, E33), who is surely echoed in the Norman Bates character in *Psycho*.

"None Are So Blind" (S2, E5) is an example of the camera being selective in what it shows us: we are never shown the side of the face of the protagonist who has an unmissable birthmark which will easily identify an otherwise disguised killer. Similarly, we are never shown an explicit shot of Norma Bates. There are several examples of Appearances in "Malice Domestic" (S2, E20) where a man is *apparently* being poisoned by his wife, who is *apparently* having an affair with a family friend, but it turns out that the man is poisoning himself, murdering his wife and running off

with his mistress with impunity. “The West Warlock Time Capsule” (S2, E35) boasts an introduction by Hitchcock that majors on taxidermy and the idea of stuffing something - in this case Father Christmas. He has similar, more racy fun in *Psycho*, as we have seen. “Father and Son” (S2, E36) is shot by John L. Russell (and Hilton Green was assistant director) and the show has a dark and claustrophobic feel to it which may look forward to the tone of *Psycho*. “Heart of Gold” (S3, E4) was directed by Robert Stevens and a one word summary might be “Appearances” because the friendly family that adopts a young offender is not what it seems at all. “Reward to Finder” (S3, E6) includes a striking keyhole shot that puts me in mind of Norman’s peephole shot in *Psycho*. “Last Request” (S3, E8) is again shot by John L. Russell and there is a dark, noirish tone to this episode: this would be a good show to analyse if one were studying Russell’s camerawork. Both of the shows directed by Robert Altman have curiously similar scenes to two scenes in *Psycho*: “The Young One” (S3, E9) has a very dramatic moment at the top of a flight of stairs where it looks like the excitable niece is going to push her controlling old aunt down the stairs; while “Together” (S3, E15) involves a murder where the victim ends up being propped up in a shower.

In “The Morning of the Bride” (S4, E19), Helen Brewster (Barbara Bel Geddes) is deeply in love with Philip Pryor (Don Gubbins) but Philip seems unable to make it possible for her to meet his esteemed mother. It transpires that his mother died several years earlier and he is quite mad. The theme of madness is underlined by the final shot of Philip looking at the camera with large goggly eyes but it is also interesting to consider the apparent presence of a mother who has long since been dead. Clearly Norman Bates perpetuates the presence of a long since dead mother. This brief look at some of the non-Hitchcock-directed episodes indicates that there are connections and indeed direct links between the shows and the film. However, there are three

episodes that stand out and that I discuss at length below: “Our Cook’s a Treasure”, “A Little Sleep” and “The Glass Eye”.

Before discussing those three specific non-Hitchcock-directed shows (two of which were directed by Robert Stevens), I am going to draw further on my 155 synopses and look at Stevens’s immense body of work. I focus on the notion of Appearances and, to a lesser extent, motifs. Of the 15 episodes considered above five were directed by the prolific Stevens. Furthermore, Stevens worked with cinematographer John L. Russell on 11 of the 44 episodes he directed for the show. I have coined the word Appearances as one of three main themes in *Alfred Hitchcock Presents*. It can work in a variety of ways but essentially something *appears* to be something that it’s not. Its significance for *Psycho* is that Norman Bates *appears* to be that nice young man who struggles to look after a failing motel and an ailing mother. In reality, his mother has been dead for years and, assuming her persona, he murders young women.

After the shocking first episode, “Revenge” (S1/1), directed by Hitchcock himself, “Premonition” (S1/2) was equally impactful. Apparently compelled by a *premonition* to return to his home town, budding classical musician Kim Stanger finally discovers that he has spent the last four years in an asylum having committed patricide. My one word summary of the episode was *Madness* but it could equally have been *Murder*, depending on how we read the killing of the father, or more pertinently, *Appearances*. This is the earliest example in *Alfred Hitchcock Presents*. Stanger at first *appears* to be a talented musician who has studied in Rome and Paris for the last four years but, in the dramatic dénouement, this is patently not the case. The impressive portrait of the patriarch, that hangs over the living room fireplace, can be seen as a motif and Stevens is fond of motifs as we shall see. In “Guilty Witness” (S1/11) an *apparently* happily married woman (Kathleen Maguire) won’t let the disappearance of her lover

go until she ends up exposing their affair. Another example of Appearances. "The Cheney Vase" (S1/13) is a variation on the same theme. The ne'er-do-well, Lyle Endicott (Darren McGavin), who has just been sacked by the museum, ingratiates himself with Miss Cheney (Patricia Collinge) who owns the vase of the title. She is much taken with him and he *appears* to her at least to be a blessing but he soon plays his hand in a desperate attempt to steal the vase. In other words a character in the diegesis is taken in by an *appearance* but we, the audience, know better. The idea is reiterated in Hitchcock's closing remarks when an *apparently* china replica of the Cheney Vase is knocked to the floor and is seen to be made of plastic. "You Got to Have Luck" (S1/16) is a superior episode that could be construed as being dependent on the device of Appearances: the besieged young woman Mary *appears* to be quite normal, apart from the awful predicament in which she finds herself, but she has a disability that is not revealed until the criminal is recaptured. She is profoundly deaf. I awarded "Never Again" (S1/30) an almost unprecedented 4.5 out of 5. My system is not scientific but it is consistent. The episode is appropriately full of a glass motif: Karen (Phyllis Thaxter), a recovering alcoholic, carries an empty glass with her to remind her not to drink; she is constantly offered drinks at the party; when she finally succumbs to the temptation, there is a kaleidoscope of glasses and imbibing; the murder weapon turns out to be a huge brandy balloon. "The Baby Sitter" (S1/32) is another good Stevens episode. There are a number of shots of mirrors - a favourite Stevens motif - and one in particular allows us to observe the conniving Clara laughing behind her husband's back. In "Momentum" (S1/39), like the birthmark in "None Are So Blind" that we never see, we don't see who the other person is in the room with Burroughs on the night of the fatal shooting. There was a large eye above Hitchcock as he presented this episode. The camera is the director's eye and it is necessarily always selective: some things we are shown and other things remain

unseen. It's not a variation on Appearances but it is a director's sleight of hand. The same technique is used in *Psycho* when Hitchcock is selective in shots of "Mother".

"De Mortuis (S2/3) is a notable variation on Appearances. A college professor (Robert Emhardt) is making repairs to a leak in his cellar when two friends (Henry Jones and Philip Coolidge) come by. When they hear a loud bang, they quickly conclude the professor has done away with his unfaithful wife and buried her in the cellar. This *appears* to be quite plausible. It is only when the wife comes back later that we realise the friends have unwittingly given the professor a solution to a problem they have only just presented him with - he didn't know about his wife's affairs. "Toby" (S2/6) is an example of Appearances and another sterling performance from Jessica Tandy. She works well with Stevens. She *appears* to be looking after her late sister's baby, Toby of the title, but we sense something isn't quite right. Her mental illness comes as a shock but Toby as a black cat, was totally unexpected. "One For the Road" (S2/23) involves death by poisoning and Stevens works with poison a number of times: the previous episode, "The End of Indian Summer" (S2/22), and, of course, "Our Cook's a Treasure", that I come on to shortly. Stevens draws attention through close-ups to the cup that contains the poison and to the bowl into which the poison has been hidden. "The Hands of Mr. Ottermole" (S2/32) naturally brings to mind Hitchcock's own *The Lodger: A Story of the London Fog* and is a good example of hands as a motif. It is obviously appropriate and can be seen as Whybrow carefully takes his gloves off to reveal his hands and when Ottermole deliberately places his hand on a piece of furniture as he talks to his nephew.

"Heart of Gold" (S3/4) is one of the best episodes of *Alfred Hitchcock Presents*. It comes from a story by Henry Slesar and was his first contribution to the franchise. He went on to write 36 more. The teleplay was scripted by James P. Cavenagh, who also

wrote the screenplay to "One More Mile to Go" and "Arthur" but fell short in his attempt to script *Psycho*. My one word summary was Appearances because we are totally taken in by the mother (Hitchcock stalwart Mildred Dunnock) with the heart of gold. This episode has another example of motifs: shoes. The "Canary Sedan" is a strong episode that not only sees the combination of Stevens and John L. Russell but also features the admirable Jessica Tandy in a virtual one-hander like "The Glass Eye". Stevens's motif in this one is a single rose.

Ray Bradbury wrote the teleplay for "Design for Loving" from his own remarkably short story. It's science-fiction which Hitchcock didn't normally go for but it's very funny with a dead pan performance from Norman Lloyd. Shot by John L. Russell it would fit very happily into *The Twilight Zone* to which Stevens also later contributed handsomely. Although my one word summary was "Marionettes", it could have been Appearances because Charlie 2 (the android) *appears* to be the same as Charlie 1 (the husband) as they are both played by Lloyd. We are not, however, deceived by this and we know the one from the other. "A Man with a Problem" (S4/7) is another strong Stevens episode, despite the lack of Appearances or motifs of note. The identity of police officer Bartlett as "Steve" is simply kept from us. There's a suggestion that Stevens tends to make do with ordinary looking actors and no real stars but Elizabeth Montgomery has star quality and is a typical Hitchcock blonde. That suggestion is surely refuted in "Tea Time" (S4/10) when Margaret Leighton and Marsha Hunt are paired together in a delightful two-hander. They are a very formidable twosome until the dénouement when neither features in Iris's (Leighton) husband's plans for the future: the one is shot dead and the other will go to prison for the crime. "I'll Take Care of You" (S4/23) is not an especially memorable episode and my comments in the synopsis wondered if Ralph Meaker doesn't play the same part in every role he plays. Despite being directed by Stevens, with a good cast regardless of Meaker,

perhaps the show stands or falls by the quality of the original story and subsequent adaptation. I rated "The Waxwork" (S4/27) more highly and deemed it a good example of Stevens work. Was he working with better material? It's certainly tense and there's more than a suggestion of horror when one of the waxworks comes alive. A.M. Burrage, the writer, was best known for his ghost stories, notably *Some Ghost Stories*, that contained an element of horror that is clearly apparent in this episode.

Stevens worked unflaggingly for the first four seasons of *Alfred Hitchcock Presents*. It's easy to see from what I write above that he worked best with the better scripts and the writers, Sayers, Bradbury and latterly Slesar stand out. The question of authorship raises its head in this context. Joan Harrison was finding the original short stories on which the shows are based. Hitchcock would authorise these stories, rarely rejecting anything his trusted producer had found. Harrison then chose one of a number of scenarists at her disposal. James Cavanagh was a favourite. The teleplay was finally authorised by Hitchcock and would then be directed by one of the stable of directors also under Harrison's stewardship. We have seen already the result of Hitchcock's hand and will look at three non-Hitchcock-directed episodes shortly. The Hitchcock--directed shows are not necessarily the best as Steve Mamber has pointed out.[254] But who is the author? Is it Harrison (the producer), Hitchcock (producer and sometimes director), the particular director, the writer of the original story, or the scenarist who wrote the screenplay? There is no answer but I am beholden to Sid Gottlieb for differentiating between authoring and authorising. Hitchcock undoubtedly *authorised* the shows he put his name to.

Appearances loom large throughout *Alfred Hitchcock Presents* and I suggest it is very present in *Psycho* but where does the notion of Appearances come from? At Sidney

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Bernstein's request, Hitchcock had earlier directed two short films. *Bon Voyage* (1944) was a short film Hitchcock made at the end of 1943 as a (perhaps belated) contribution to the war effort. It lasts approximately the length of an episode of *Alfred Hitchcock Presents* and tells of the experience of a Scottish RAF Sergeant who has escaped Nazi Germany and found his way back to England via France. He is being debriefed by a French intelligence officer and his own superior officer. Sgt. John Dougall (John Blythe) recounts how he escaped with the considerable help of a fellow prisoner, a Pole, named Godowski. When they eventually make contact with the French Resistance only one of them can board the covert flight to England. Dougall wins the game of poker dice to decide who returns and is entrusted with a letter which he has already delivered. When he won't immediately divulge the address the letter was delivered to, it transpires that all is not what it appears. The French officer explains that Godowski is still a prisoner of war. Dougall can hardly believe it but the French officer elaborates and we are shown that Dougall's version is not what actually happened.

Is this an early example of Appearances? There is no reason to doubt Godowski's credentials as presented by Dougall's retelling of the escape. However, the French officer quickly indicates that those passages that Dougall was not actually privy to - e.g. Godowski's solo visit to the café - are quite different to his intelligence data. It should be noted that Godowski's true identity is revealed roughly halfway through the film. Appearances in the television series are generally maintained until the final dénouement as the episode concludes.

If *Bon Voyage* doesn't quite meet the Appearances criteria, Hitchcock wrote a very short story for "The Henley", which was the social club magazine for The Henley

Telegraph and Cable Company, in 1918 that does.[255] Henley's was where he worked before he embarked on his career in the film industry. The story is entitled simply, "Gas", and tells evocatively the apparent tragedy of a woman alone in Montmatre, Paris. She appears to be being chased by a "hidden menace" when suddenly she darts into an alleyway. From here she appears to stumble into a den of iniquity and is set upon by fiends who truss her up and throw into the "dark, swirling waters" of the Seine. She appears to be drowning when the dentist announces the tooth is out and asks for half a crown! I remember reading this many years ago and was struck by it in the same way as I was the first episode of *Alfred Hitchcock Presents*, "Revenge".

In "Our Cook's a Treasure" there is no murder but the cook of the title *appears* to be the serial killer that the authorities have been unable to catch. The episode is also rich in motifs that bear useful comparison with *Psycho*. "A Little Sleep", like "One More Mile to Go", contains a driving sequence that, this time, involves a young blonde woman heading unawares towards her death at the hands of a psychopath. It is also an example of the perceived killer *appearing* to be innocent after all. "The Glass Eye" is a sophisticated example of a man *appearing* to be something he is not and a dummy *appearing* to be nothing but the dummy. Like "Our Cook's a Treasure" there is no murder but an element of horror is introduced at the end that may well have given Hitchcock ideas…

"Our Cook's a Treasure"

"Our Cook's a Treasure" was transmitted on 20th November 1955 and was Episode 8 of the first season of *Alfred Hitchcock Presents*: a man mistakenly believes that he is

[255] Spoto, p. 42.

harbouring a notorious murderess who is poisoning his young wife when it is actually his young wife who is having an affair and poisoning him. After a lot of playacting, discussed at length above, we gather from Hitchcock's introduction, that this story was written by the eminent English crime writer, Dorothy L. Sayers. It was adapted for television by Robert C. Dennis, who wrote the teleplays for 30 episodes between 1955 and 1959. Hitchcock tended to mention the author's name if their reputation was likely to enhance the entertainment. For example, he had mentioned Louis Pollock in his introduction to "Breakdown" and he mentions Ray Bradbury later in the season. This episode was directed by Robert Stevens and it was the second out of a total of 44 episodes he directed - 15 of which were in the first season of 39. Stevens was easily the most employed of the many directors who worked on *Alfred Hitchcock Presents*. If anyone was going to adopt the house style Caryn James alludes to when suggesting the show was based "on the model of the old Hollywood studio system, with producers keeping an eye on a house style that directors could tap into", it was Robert Stevens.[256] An analysis of Stevens's contribution to *Alfred Hitchcock Presents* Season 1 would most likely conclude that he was instrumental in its success. He continued to work on subsequent seasons directing 13 in Season 2, six in Season 3 and seven in Season 4; he directed only three more thereafter. His was a fine pedigree: he had worked on the very early television classic, *Suspense* (1949-1954), directing 105 episodes between 1949 and 1952, and would go on to contribute greatly to *The Twilight Zone*, directing the famous pilot, "Where is Everybody?" (1959), which sealed the show's successful future, and another classic episode, "Walking Distance" (1959). Stevens was the only director, amongst a host of famous names - including Alfred Hitchcock himself, of course - to receive an Emmy for his work on *Alfred Hitchcock Presents*.

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[256] James, p. 1.

Stevens's body of work emphatically encompasses the themes of Madness, Murder and Appearances identified above. Indeed, of the 44 shows that he directed, 16 had to do fundamentally with murder, four with madness and seven with appearances and they could also be a combination of two or even three of these (e.g. "Premonition", where an estranged son appears to have returned home having carved a successful career in music in Paris but, in reality, has been in an asylum for four years having killed his father); the other themes comprised luck (2 instances), revenge (2), heat, recall, blindness, ambition, misjudgment, suspense, tragedy, love, marionettes and imagination. My one word summary of "Our Cook's a Treasure" was "Appearances" and the major correlation with *Psycho* is appearances. When Ralph Montgomery (Everett Sloane) starts to suspect he and his young wife, Ethel (Janet Ward), have employed a serial killer as their cook, we go unquestioningly along with it. Ralph appears to be right when he establishes that the sample of cocoa he submitted for analysis does contain arsenic - not enough to kill in one go but a dose that, over a period, would be fatal. In reality, Mrs. Sutton (Beulah Bondi) is not the serial killer and it is his young wife, who is having an affair with a fellow thespian, who is poisoning him. Similarly we don't imagine for one minute that Norman Bates *isn't* having a heated row with his mother, Norma, up at the house as Marion unpacks her case and hides the stolen money down in the motel. How else can we interpret the loud shouting that both Marion and the audience are privy to? We hear that Norman's mother completely dominates her son and won't have him associating with strange girls. The whole conversation in the parlour is based around his mother, who is sick and who he looks after. It is a shock finally when we realise that, in reality, not only does Norman dress up as his mother but his mother died years ago. For most of the film Norman has the appearance of running the motel and caring for his mother. It is the device of appearances that enables *Alfred Hitchcock Presents* to set up its trademark twist endings and that Hitchcock, along with his television crew and black-

-and-white film, imported so successfully into his budget movie.

Perhaps because the original story was written by an eminent writer, this episode is rich in motifs. There are two instances of mirror shots in “Our Cook’s a Treasure”: one as Ralph comes downstairs and pauses in front of the mirror to adjust his tie (Fig. 3:77) and the other at his bridge night where the mirror reflects the four players (Fig. 3:78). The first of these could be considered superfluous while the other is indulgent. However, several mirror shots in *Psycho* at the Bates Motel are full of import. When a character looks into the mirror, it is an invitation to the audience to have a good look at that character. Ralph Montgomery, played by Everett Sloane, who had a leading role in Orson Welles’s *Citizen Kane* (1941) and *The Lady from Shanghai* (1947) and was a member of Welles’s famous Mercury Theatre Company, is craggy and looks somewhat older than his actual years of 46. Perhaps that was the point of the shot - to flag up a contrast between an older man and the fresh young woman to whom he is married - but Ethel doesn’t appear for several more minutes and so that contrast is almost lost. The second shot at the bridge night is a clever enough piece of cinematography as it follows the card game briefly in the reflection before Ralph stands up to fix a drink and steps out of the reflection but it signifies nothing other than to tell us that a group of men is playing cards which would have been obvious if we had gone straight into a shot of the table. Compared to these, the *Psycho* mirror shots are more complex and meaningful. When Marion first arrives at the motel no one is on reception and she hoots her horn to attract attention. Norman comes running down and lets her into the office ahead of him. There’s follows a bizarre shot where we see both Marion and Norman reflected in the mirror and a hybrid of a man and a woman in the foreground (Fig 3:79). It is barely perceptible but William Rothman comments upon it: “Marion (in full face) and Norman (in profile) are contiguous, as if

the mirror framed not two people but a single composite being".[257] It is difficult to say what exactly this means and, in any case, the hybrid shot is only accessible in freeze frame - at normal speed I doubt it starts to be noticeable. What is perfectly accessible is the next series of shots as Norman welcomes his rare guest and we see him deliberating which room to put her in. The exchange is shot with both characters in profile but Marion is doubled through her reflection in the mirror and we see her clutching her bag that contains $39,300 (Fig 3:80). This is no gratuitous shot. It is another subtle variation on the white bra/black bra notion of a good and a bad girl to paraphrase Janet Leigh's own take on her underwear.[258] There are two Marions: the one is a dutiful secretary; the other has stolen the money and run. Indeed this double personality is reiterated in the very next sequence when their conversation in her room is replicated with Norman to her right and Marion reflected in the mirror of the dressing table (Fig. 3:81). As their conversation continues they are shot singly but we still see Marion's reflection still clutching her bag (Fig 3:82) It is not hard to imagine Hitchcock watching his colleague's work and thinking: interesting but why? The mirror shots in *Psycho* are not only visually interesting but underline the fact, first suggested by the black bra, that Marion is a conflicted character with good and bad sides to her.

Two more motifs warrant examination: the newspaper and the cocoa. The newspaper appears early on being read by the cook, Mrs. Sutton, who is initially hidden behind the broadsheet's front page. It is visibly creased, torn and all over the place. Ralph descries the treatment that it receives at the hands of women: "I don't understand why a woman can't understand a man likes his paper in a *virginal* condition." He can't be bothered or hasn't the time to straighten it out and relies instead on his fellow

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[257] Rothman, p. 276.

[258] Leigh, p. 54.

Fig. 3:77

Fig. 3:78

Fig. 3:83

Fig. 3:84

Fig. 3:85

Fig. 3:86

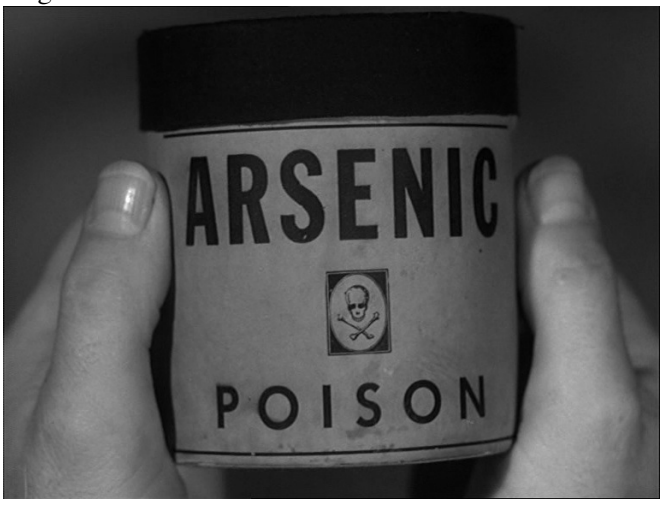

Fig. 3:87

Fig. 3:88

Fig. 3:79

Fig. 3:80

Fig. 3:81

Fig. 3:82

commuter, Earl Kramer (Elliott Reid), who is seen leaning on the front doorbell reading his own newspaper. He promptly tucks it neatly under his arm as they walk to the railway station and proceeds to give Ralph a résumé of today's news. Ralph is stopped in his tracks when he hears mention of a notorious poisoner at large amongst them. Later when Ralph sees the newspaper headline at his bridge club, he starts to become obsessed with the idea that Mrs. Sutton could be the wanted criminal. There is discussion of the murders around the card-table and the mention of a photograph in the newspaper a month previously - about the time that Ralph and Ethel must have engaged Mrs. Sutton. Next day, he has his secretary (Doris Singleton) retrieve that edition and he is relieved to see that the poisoner doesn't resemble Mrs. Sutton - until his secretary points out that you can tell from the clothes that it is an old photo, maybe even 15 years old. When a telephone call from the chemist confirms traces of arsenic, Ralph rushes home to confront Mrs. Sutton. He dismisses her immediately but is curiously circumspect about the actual reason. Ralph hears the arrival of the newspaper at the front door and is aghast to read the headlines: "MRS ANDREWS CAPTURED IN QUEENS", meaning Mrs. Sutton cannot be the poisoner. Four dramatic instances of the newspaper guiding and propelling the plot forward. These motifs are very much in our face, filling the screen as they do.

More subtle is cocoa which we later realise is the vehicle for the arsenic poison. It is first mentioned when Ralph suggests that Mrs. Sutton should take up a cup of cocoa to his wife, Ethel, who is feeling unwell. Mrs. Sutton says that she would have a fit if she did. The precise significance of this is presently lost on us and remains so until the end. Next, having chided Mrs. Sutton for the state he finds his newspaper in, Ralph praises her fine cocoa, describing it as "the best cup of cocoa east of the Mississippi". When he returns home from bridge, he calls up to Ethel and offers her a cup of cocoa. She declines and doesn't even bother to answer when he repeats the

offer on the basis that it might help her sleep. He goes into the kitchen and the shot of the large double saucepan with the cocoa warming in the top pan dwarves him in the background. He pours himself a cup and takes a sip. He thinks there's something wrong with it and tips the remainder of the saucepan into an adjacent jar which he takes for analysis next morning. An initial, simple test over a Bunsen burner suggests no presence of arsenic but the chemist points out that that didn't preclude a sublethal dose. He would need to test it more thoroughly to be sure. Ralph leaves it with him before going into the office. Having been unable to rule out Mrs. Sutton being the poisoner in the photo in the paper, he is rather rattled when the chemist confirms the presence of a sublethal dose of arsenic in the cocoa sample. Taken regularly for a week, this would kill you. He rushes home and confronts Mrs. Sutton. Presumably because "she dotes on [him]", she advises him that Ethel and the young man in the play, Don Welbeck, asked her to lie for them. As the penny begins to drop, Ralph is approached by a smiling Ethel who presents him with a cup of cocoa, saying, "I made you a nice cup of cocoa - it'll quiet you down". The cup is thrust towards Ralph's face. The cup and saucer, with the sublethal dose of arsenic, is the final shot of the episode and the cup fills the frame as the scene fades to black. This overly large representation of a cup recalls the scene in *Notorious* (1946) where Hitchcock's camera is set down beside a little side table and looks up at a large cup, which also contains poison, with the ailing Alicia sitting in the background. Cocoa is a motif that runs persistently and cleverly through the whole episode. Hitchcock is no stranger to motifs, as Michael Walker's fine book attests, and I would like to look at two motifs in *Psycho*: the one is both visual and verbal and the other is visual.

Hitchcock was obviously not thinking of Robert Stevens when he criticised some of the directors on *Alfred Hitchcock Presents* for misusing the "big head". In "Our Cook's a Treasure" Stevens, via his cameraman, Reggie Lanning, constructs his

images purposefully. When Ralph is stricken with stomach pains and has to come home from work, he lies on the sofa and the exchange between him and Ethel is shot in medium close-up from above Ethel's shoulder looking down on Ralph on the one hand (Fig. 3:83) and below Ralph's head looking up at Ethel on the other (Fig. 3:84). This format is not unlike the one Hitchcock adopts when he and Russell shoot Arthur and Helen in "Arthur" on the sofa discussed above. Stevens does utilise the "big head" when he closes in on Ralph contemplating the significance of the poison trace in the cocoa (Fig 3:85) and again when Ethel urges him to "quiet down" as she hands him a nice cup of cocoa at the end of the show (Fig 3:86). These are appropriately emphatic moments. Stevens also employs what you might call a "big image": as Ralph fiddles around in the garage he comes upon a tin of poison and the camera presents a close-up (Fig. 3:87); similarly at the very end a cup of cocoa is thrust right up into Ralph's face/the camera to underline what has been going on (Fig 3:88), as we have seen. Hitchcock will employ the very same technique when he draws our attention to the uneaten lunch (Fig. 3:89) and the envelope of money (Fig. 3:90) in *Psycho*. The single shot of the tray in the seedy bedroom stands out and is given further emphasis as Sam remarks, "You never did eat your lunch, did you". This is the first of several subtle references to food and appetite. In the heated exchange with his mother, Mrs. Bates insists Marion won't "be appeasing her ugly appetite with [her] food, or [her] son". When Norman returns with his supper tray, Marion regrets she has lost her appetite but, perhaps feeling sorry for him, decides that, as he's prepared it, they may as well eat it. Norman then announces he's not hungry and, watching her start to eat it, likens her to a bird. She certainly picks at it, and for a long stretch, holds a single finger of bread. This probably has sexual connotations. The money motif is more prolific and obvious. We first see it as the sleazy oilman, Tom Cassidy, pushes a wad of $40,000 into Marion's face in Lowery's office. Caroline is much taken by it and gets her hands on it as Cassidy and Lowery disappear into the

Fig. 3:89

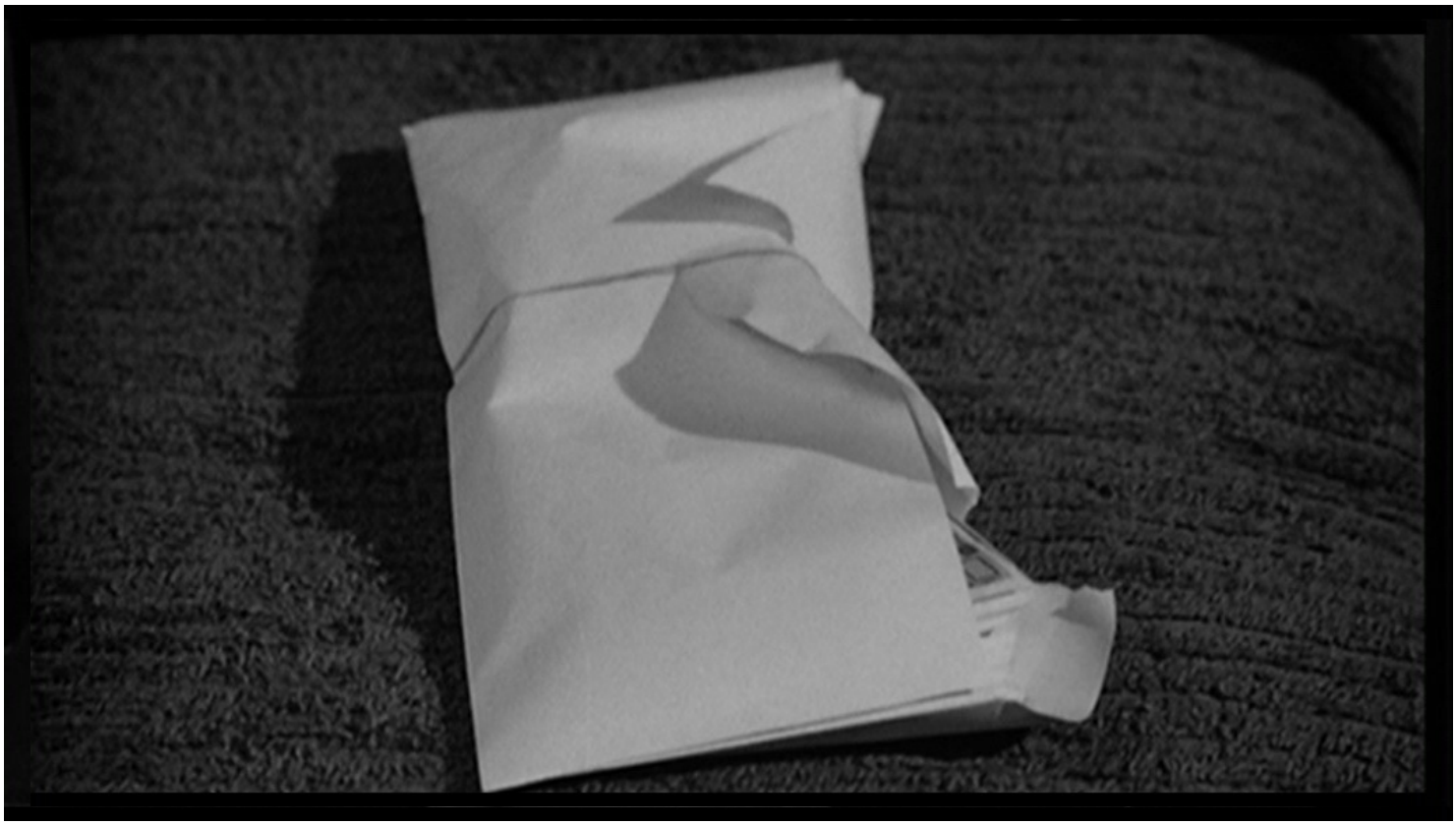

Fig. 3:90

inner office. Marion almost snatches it back from her and tucks it into a white envelope. The envelope appears several times laying on the bed as Marion changes into her black underwear and debates internally whether she should take it or not. Eventually she stuffs it into her handbag and takes it. She carefully keeps it out of sight as she produces her driving licence when questioned by the highway patrolman. She meticulously counts it out in the ladies room at California Charlie's. She glances down at it in the car journey when her interior monologue references it. She tightly clutches it when she checks in to the Bates Motel. She then hides it in the newspaper she bought at Charlie's. She does some calculations - $40,000 - $700 = $39,300 - on a sheet of paper that she then flushes down the lavatory. Her posthumous POV takes a last look at it before it is belatedly and unwittingly bundled into the boot of the car with her corpse. Finally we are reminded of it – even if we don't actually see it – at the end as Marion's car is winched out of the swamp.

"Our Cook's a Treasure" was one of the earliest and cleverest examples of the use of Appearances. We're taken in by Ralph's train of thought and don't consider any other avenues. *Psycho* may have distilled the best of the TV series with its subtle motifs and mirror shots and the appearance of a dominating mother character.

"A Little Sleep"

Episode 38 of Season 2, "A Little Sleep", aired on 16th June 1957, just two months after "One More Mile to Go": a rich, spoilt and bored young socialite impulsively leaves a party and heads up to her cabin in the mountains where she stumbles into a murderer's clutches. This episode was directed by a newcomer, Paul Henreid, who co-starred with Bette Davis in *Now, Voyager* (1942) but had moved behind the (television) camera in the Fifties and would go on to direct 26 more episodes of

Alfred Hitchcock Presents. Significantly, John L. Russell was the cameraman who had also worked on "One More Mile to Go" and would work on *Psycho* further down the road. Barbie Hallam (Barbara Cook) has decided that "the party's flat, the whole bunch is flat" and believes that, "men are more fascinating in the mountains". She wants to go from the flatness of the city to the excitement of the mountains and the transition is cleverly indicated through rear projection. Having tricked her hapless, token boyfriend to get out of her stylish convertible, Barbie presses on and very briefly she is seen behind the wheel grinning like the Cheshire Cat (Fig. 3:91). The cinematic technique, although quite obviously artificial, beautifully showcases the emotions of the driver: she is pleased with herself for having abandoned Chris (John Carlyle) and thrilled at the prospect of going to the cabin she has recently inherited from her uncle. She stops off at a diner en route where she learns that there is a killer on the loose. Undaunted, she continues up the mountain and Henreid again uses the technique to show us that Barbie has become even more excited than she was before (Fig. 3:92). Both examples are very short and easily overlooked but it must have been obvious to a cameraman of Russell's calibre that this was a technique that would show the viewer what was going through the protagonist's mind without the need for words. It may well have contributed to the considerably longer, more complex driving sequences in *Psycho*, as we shall see.

The camera has painted a very pretty picture of Barbie as she dances seductively on a footstool to the delight of her fellow partygoers (Fig. 3:93). She wears a tight dress, with low neckline, that picks out her shapely body. She dances well with swaying hips and suggestive glances around the room: she's a tease. The flattering portrait recalls the way the camera, with John L. Russell behind it, appreciatively surveyed the curvaceous Vera Miles as Elsa Spann in the first episode, "Revenge", directed by Hitchcock himself. The camera describes Marion Crane in a much harsher light: she's

Fig. 3:91

Fig. 3:92

Fig. 3:93

Fig. 3:94

Fig. 3:95

striking because she is played by a star, Janet Leigh, but she's half dressed in a sordid little hotel room, which was scandalous for the time. It is not hard to see how Barbie Hallam's drive up the mountain in the night informed the later feature film. Barbie and Marion are both attractive young women, although their backgrounds are different, and both are running away hoping to find solace at the end of their journey. Both women are unlucky enough to cross the path of a psychopath and end up dead. As they drive, Barbie has a huge fixed grin across her face while Marion is racked with guilt. Both drive at night. Unlike Barbie's, Marion's car journey is fraught from beginning to end. On Friday night, she is blinded by the lights of the oncoming traffic, exhausted and she finally pulls over on the roadside. Next morning she is surprised by a passing policeman and that sequence has been analysed above.

Shaken up by her encounter with the highway patrolman, Marion drives off. We see her behind the wheel with rear-projection containing the police car; she looks ahead at the road unfolding before her; and she looks in her mirror at the car - a shot that also echoes the motorcycle cop in *Notorious*, not to mention "One More Mile to Go". Herrmann's music maintains the tension, although the highway patrolman seems to have let her go. All the time he is in her rearview mirror - effectively, as he was at the roadside exchange, in her face - he is a threat. A sign indicates: RIGHT LANE FOR GORMAN. The alternate shots - rear-projection, road ahead and mirror (Figs. 3:96, 97, 98) - continue until suddenly the police car is seen in the rear-projection to go right. Marion watches in near disbelief and then relief. She composes herself and presses on into the town where she turns into California Charlie's. Although this is a relatively short sequence, the execution of it is perfect with its clever alternate shots adding to the tension. This seems to me to be a culmination of the master technician's skills, aided by John L. Russell's cinematography: it's all so simple but so effective.

Fig. 3:96

Fig. 3:97

Fig. 3:98

Marion's final journey is the longest (just over three minutes) and most complex of her three driving sequences. The episode at California Charlie's was light on music but, the instant Marion drives off in such a hurry, Herrmann's driving theme bursts in once more. Marion is back behind the wheel. We don't see what she sees in her rearview mirror because she is not being followed anymore. She is, however, being hounded by her own thoughts and a dialogue develops in her head. She imagines a conversation between Charlie and the highway patrolman: "Heck, officer. That was the first time I ever saw the customer high pressure the salesman. Somebody chasing her?" To which the patrolman responds: "I'd better look at those papers, Charlie". "She look like a wrong one to you?" "Acted like one". "You know the funny thing: she gave me $700 in cash [Marion looks down at the $39,300]". Now she's out of the town and on the highway. She looks ahead of her at a road lined with telegraph poles. The thoughts in her head change to an exchange between her colleague Caroline and her boss, Lowery: "Yes, Mr. Lowery?" "Caroline. Marion still isn't in?" "No, Mr. Lowery, but then she's always a bit late on Monday mornings". "Buzz me the minute she comes in". It's getting darker now and the oncoming cars have their lights on, signalling the passing of time. "Call her sister. No one's answering at the house". "I already called her sister, Mr. Lowery, where she works (Music Makers music store, you know) and she doesn't know where Marion is any more than we do". "You better run up to the house - she may be unable to answer the phone". "Her sister's going to do that. She's as worried as we are". The light is fading faster now and the lights from the oncoming traffic are more pronounced accordingly. "No. I haven't the faintest idea. I last saw your sister when she left this office last Friday. She said she didn't feel well and asked to go home. I said she could and that was the last I saw…oh, wait a minute, I did see her some time later driving…I think you'd better come over to my office". "Quick, Caroline. Get Mr. Cassidy for me". The whole scenario has become much darker as Marion starts to imagine Cassidy's involvement. In her mind, Cassidy

has gone from drunken lecher to vicious avenger. “After all, Cassidy, I told you: all that cash…I’m not taking the responsibility. Oh, for heaven’s sake, a girl works for you for 10 years, you trust her. Alright, yes, you’d better come over”. The camera comes in for a fuller close-up. “Well, I’m not about to kiss off $40,000. I’ll get it back and, if any of it’s missing, I’ll replace it with her fine soft flesh. I’ll track her, never you doubt it”. “Hold on, Cassidy. I still can’t believe…it must be some kind of a mystery”. “You checked with the bank, no? They’ve never laid eyes on her, no? You still trustin’? That creeper. She sat there while I counted it out. Hardly even looked at it. Plannin’. And she even flirted with me”. The screen has become really dark and Marion has developed an almost maniacal look, which prefigures Mother at the end of the film, as she imagines Cassidy’s threats. The music becomes even more intense as the rain pounds across the windscreen and the headlights become increasingly difficult. Marion’s struggling - the oncoming lights flood her face, blinding her momentarily - as she mistakes the main highway and takes a wrong turn. The music subsides as she strains to see the road ahead through the excessive rain and inadequate wiper. With that she sees a neon sign in the distance and drives up to it: “Bates Motel. Vacancy”. She drives on to the office. There’s no music now - only the sound of the pouring rain. As she pulls up outside the office, she turns to her right and peers out before making a dart for it.

This sequence has lasted just over three minutes but portrays Marion’s hellish drive through the whole of Saturday, following her theft of the money on Friday, with astonishing economy. The *time* is indicated through the darkening of the rear projection: when Marion leaves Charlie’s it is still early in the morning - she was his “first customer of the day” - and the background is appropriately light (Fig. 3:99). It progresses through twilight (Fig. 3:100) to the headlights of cars behind her (Fig. 3:101) to complete blackness as she arrives at the Bates Motel (Fig. 3:102). Marion is

Fig. 3:99

Fig. 3:100

Fig. 3:101

Fig. 3:102

skilfully lit throughout the sequence: notice how the light on the seat and Marion diminishes as the day rolls on and the latter stages, with a close-up that frames only her face, are in deeper darkness. We infer the *length* of her journey through the hours she has spent in the car. We don't know how many miles she covered the evening before but we know, from her subsequent light supper with Norman, that she is just 15 miles from Fairvale. The *weather* deteriorates from a sunny morning, when she is awoken by the highway patrolman, to the clattering rain as she mistakes the road and ends up at the motel. The windscreen wiper, barely able to cope with the driving rain, is a memorable image contained within the same sequence. *Marion* progresses from simply anxious to tantamount to manic through the clever introduction of her audible thoughts: she has demons in her head. Even these thoughts are complex with Marion imagining Caroline's little dig - "but then she's always a bit late on Monday mornings" - and fabricating her own flirting with Cassidy - when we have seen how she behaved remarkably calmly when confronted with the oilman's overtures. There was no question of her flirting with him. Why does she think this? She is at her most manic at this very point. All the while the *music* drives the sequence on becoming more and more dark. As Jack Sullivan puts it, "Marion drives frantically on a lonely freeway propelled by the restless main title - pulsing chords on a road to nowhere".[259] The driving sequences in both "A Little Sleep" and "One More Mile to Go" will inform the later film but the rear projection has evolved so sophisticatedly and so dramatically to another level in this extraordinary three minutes of pure cinema.

My one word summary of "A Little Sleep" was unequivocally "Murder" - Benny has committed one murder already and the episode concludes with him throttling another victim - but there is an interesting variation on the notion of Appearances. When Barbie drops into Ed's diner it is apparent that his mentally unstable younger brother,

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[259] Sullivan, p. 256.

Benny, has killed a woman he had a relationship with and the locals have mounted a manhunt. This is further confirmed when the "diner customer" (Jack Mullaney, who played the simple-minded killer in the "The Belfry") volunteers more information. Both we, the audience, and Barbie, the protagonist, are therefore in no doubt as to the killer's identity. However, when Barbie reaches her late uncle's cabin this apparent truth is put to the test How is this achieved? Benny is actually very nice and warms immediately to Barbie (Fig. 3:96); Ed is surly, at best, and doesn't warm to her in the slightest (Fig. 3:97). Benny puts forward a plausible explanation endorsed by his bandaged arm; Ed says things that could be taken two ways and that could confirm *his* guilt. The narrative is skilfully scripted so that, when Ed says, "We need to know where we stand", Barbie is even more convinced of his guilt. Ed doesn't help his case when he suggests Marcella "got just what she asked for". The dialogue is ambiguous depending on which side you're on: Ed could be confirming his guilt – or not. "I can't let them put Benny away – he ain't responsible" could mean that Benny isn't a responsible adult but Barbie infers Ed is saying Benny isn't responsible for the murder. He proposes that she drive them to the next county. Barbie declines but thinks better of it and, foolishly, comes on to the older brother as she had Benny. Ed is appalled and belittles her. She rushes to the window and calls for Benny. Ed goes to stop her and, putting his hand over her mouth as they struggle on the sofa, exclaims, "You're just like her - fancy car and no brains. Never know when to keep quiet". She accuses him of killing Marcella. He has his hands around her throat when Benny comes back in. Barbie tells him Marcella is dead: "He just broke her neck". Benny has trouble digesting this and now they fight. They tumble outside in a confrontation that is straight out of the westerns. The camera returns inside as a gun goes off. Barbie looks round anxiously but Benny staggers in unscathed. They leave. Barbie enquires after Ed who is laying on the ground. "A little sleep will do him good", replies Benny. Barbie reaches into the car for Chris's jacket and, after Benny wonders

whose jacket it is, dismisses him as someone who "bored [her]". As Barbie lights the cigarette, Benny remembers that Marcella said exactly the same thing just before he "put her to sleep". The penny finally drops. He's put his own brother to sleep too. He does it "real quick" and demonstrates as Barbie screams in vain. There is a close-up on Benny as the show concludes. Like Barbie, we have started to think that maybe Ed is the killer and that Benny is innocent. In all he has said and in the camera's favourable account of him, he *appears* as if he is innocent. With that he plays his hand and we, like Barbie, are shocked by this twist ending. This is also a twist on the notion of Appearances. We are told who the killer is but we then allow ourselves to be persuaded otherwise, along with Barbie, into thinking he is really the innocent one and are then taken aback when we realise we've been duped.

If one looks at Hitchcock's films in the ten years prior to *Psycho*, there are no instances of what I am calling "Appearances" until *Psycho* itself. In *Stage Fright* (1950), Hitchcock tricks us into thinking Jonathan Cooper (Richard Todd) is innocent by means of a false flashback. Hitchcock: "I did one thing in that picture that I never should have done. I put in a flashback that was a lie".[260] It slowly becomes apparent that he is not innocent. In *Strangers on a Train*, we know Bruno Anthony (Robert Walker) is guilty because we watch him strangle Miriam Haines (Kasey Rogers). In *I Confess* (1953), we know Father Logan (Montgomery Clift) is innocent but he cannot betray the truth that he has heard in the confessional box. Similarly, in *Dial M for Murder*, we have seen Margot (Grace Kelly) kill her assailant in self-defence but it is her own husband, Tony Wendice (Ray Milland), who is plotting to make her appear guilty. We, the audience, are in command of the facts but a character within the diegesis is distorting the truth and making it appear to be otherwise. In *Rear Window*, L.B Jefferies (James Stewart) believes that the man in the flat across the courtyard,

[260] Truffaut, p. 189.

Lars Thorwald (Raymond Burr), has murdered his wife and disposed of the body. For a while it is debatable whether he is imagining it or not - he clearly has too much time on his hands - but there are no Appearances as such. Nor are there Appearances in *To Catch a Thief*. John Robie (Cary Grant) may very well appear to characters within the diegesis - principally the insurance investigator, H.H. Hughson (John Williams) and Frances Stevens (Grace Kelly) - to have gone back to his previous profession of cat burglar but we, the audience, are conversant with the facts. It is fun to guess who the copycat burglar might be but there is no twist ending. *The Trouble with Harry* is something of an anomaly in the Hitchcock canon but there are no Appearances. Everyone seems to want to claim responsibility for the demise of the hapless Harry but we are not led up the garden path and there is no twist ending. The Draytons (Bernard Miles and Brenda de Banzie) in *The Man Who Knew Too Much* appear to have befriended Jo Conway (Doris Day) and her husband, Dr. Ben McKenna (James Stewart), but are soon revealed to be agents working for a foreign power. The film is essentially a suspense thriller in typical Hitchcock style. *The Wrong Man*, like *The Trouble with Harry* earlier, is out of step with the main thrust of Hitchcock's work in the 50s. However, there are no Appearances: we know Manny Balesteros (Henry Fonda) is innocent of the crime he is accused of but we simply have to watch as he is wrongly convicted and sent to prison and his wife, Rose (Vera Miles), disintegrates in the process. The film is remarkable but has nothing in common with *Psycho*.

Vertigo is especially interesting. Hitchcock, according to Rebello, was desperate to get his hands on a Boileau-Narcejac vehicle.[261] He bought the rights to "D'Entre des Morts" and the twist ending is that the Madeleine/Judy character is not two different women but is one and the same woman. However, Hitchcock chose not to retain the twist ending and instead Judy Barton (Kim Novak) reveals all in an unusual delivery

[261] Rebello, p. 20.

to the camera early in the second half of the film. Thus, while it is a shock to Scottie (James Stewart), we, the audience, know exactly what's going on. When "Madeleine" falls to her death for a second time, it is a shock but not a twist ending. *North by Northwest* doesn't deal in Appearances in the same way as *Alfred Hitchcock Presents*. We are in no doubt that Roger O. Thornhill (Cary Grant) is who he says he is. It is Van Damm's (James Mason) henchmen who believe he appears to be Kaplan. At first we assume Eve Kendall (Eva Marie Saint) is a chance meeting but we are soon shown that she is in with Van Damm. Subsequently, after Thornhill has put her in mortal danger, the Professor tells him that she is in fact a double agent. The surprises and twists are therefore reserved for characters in the diegesis, not us, the audience. In other words, I am suggesting that Hitchcock borrowed the notion of Appearances, identified in my 155 synopses, wholesale from television because it patently doesn't come from ten years of his films prior to *Psycho*. *Psycho* is the only full-length Hitchcock film that utilises the device of Appearances to hoodwink its audience for most of its duration.

"The Glass Eye"

"The Glass Eye" was directed by Robert Stevens again and aired on 6th October 1957: a lonely, thirty-something year old woman falls in love with a ventriloquist but it transpires her love object is actually the dummy. Jessica Tandy is magnetic as the woman; Tom Conway plays the handsome dummy with the attractive voice. It was shot by John L. Russell. It was taken from a story by John Keir Cross, who as "a scriptwriter for the BBC adapted classic *horror* [italics mine] tales by masters like M. R. James, Bram Stoker, and Ambrose Bierce into chilling radio programs".[262] The

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[262] https://www.worldcat.org/identities/lccn-nb2009-007994/ [accessed 26/9/19]

teleplay was written by Stirling Silliphant, who became a prolific writer on *Naked City* (1958-63); created and wrote on *Route 66* (1960-1964); and went on to write screenplays for films such as, *In the Heat of the Night* (1967), *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974). It could be summarised in one word as: Appearances. I am therefore going to look again at Appearances below. I indicate how we form an accurate picture of Julia Lester (Jessica Tandy) on the one hand while we are totally duped, along with Julia, into forming a completely erroneous picture of Max Collodi (Tom Conway) on the other. This is an appreciably more complex take on the notion of Appearances discussed earlier. Finally, a new element creeps into this episode at its conclusion: horror.

The show is framed by the protagonist's young cousin, Jim Whitely (an earnest William Shatner [Fig. 3:103]), and his wife, Dorothy (Rosemary Harris [Fig. 3:104]), packing up Julia's effects. When Dorothy, gazing up at paintings of sailing vessels, wonders why cousin Julia never broke out of her monotonous situation, Jim produces a glass eye and recounts how she once tried. We watch, in flashback, as Julia wakes up, switches off the alarm clock (that Jim has just packed away) and starts her daily routine. I found myself simply *watching* Tandy – in much the same way as we watch Janet Leigh in the driving sequence – and barely paying heed to Shatner's voiceover. Her flat is deceptively small: the not insignificant fireplace, above which the four paintings of sailing ships hang, belies the fact that she lives in a modest bedsit. Jim's "Each day, like clockwork, she lunched cheaply" neatly sums up her humdrum existence. She sits alone at a restaurant table and looks at a book as, deliberately deep focused in the background, a handsome young couple become more friendly and kiss (Fig. 3:105). Julia's glance over her shoulder is not disapproving, as they might think, but envious. The camera moves towards her now and the couple disappear as she forlornly takes a bite from her sandwich (Fig. 3:106). Her evening meal is skilfully

Fig. 3:105

Fig. 3:106

Fig. 3:107

Fig. 3:108

Fig. 3:109

Fig. 3:110

Fig. 3:111

Fig. 3:112

conjured up at home as she juggles several pots and pans over one single flame surrounded by strategically placed bricks. As she takes her modest supper over to the table, she hears footsteps outside and Tandy, with the help of the commentary, indicates she would welcome a knock on the door and make the acquaintance of the young man upstairs who laughs gaily as he passes her door. A similar shot to the one in the restaurant conveys the emptiness of her life (Fig. 3:107). The one high spot in her week is taking her neighbour's obnoxious young son to the theatre every Saturday afternoon. The scene in the theatre is the first time Julia has actually spoken. The previous few minutes have simply been Tandy acting silently in synchronisation with the voiceover. There is clearly a similarity to the passage in the car mentioned above when Marion Crane is imagining her colleague's reaction to the theft and Janet Leigh is *acting silently* to the voiceovers. In fact, according to Leigh, Hitchcock himself "read the various characters' parts aloud to [her]" as she sat behind the wheel.[263]

The scene in the theatre is also the moment Julia's life changes for a little while at least. From her seat high above the stage, she is immediately mesmerised by Max Collodi, the handsome ventriloquist. So taken with him is she that she buys a ticket for that very same night and is enthralled once more (Fig. 3:108). She has fallen madly in love with him and watches all of his shows while he is appearing at a host of London theatres. When he goes on tour to the provinces, she gives up her job and follows him from venue to venue - simply indicated through montage - using money that she has carefully saved over the years. She writes to him and he responds but he won't go so far as to sanction their meeting. She continues to write and he continues to respond, however. Eventually, when he is appearing in Blackpool, she receives a letter from him inviting her to a five-minute meeting at his hotel. It seems a curious stipulation but she is thrilled at the prospect and immediately goes shopping for a

[263] Leigh, p. 60.

new hat. Stevens presents us with a striking shot of Julia, attended by the shop assistant (Patricia Hitchcock), in front of a dressing table with reflections of her face full on and from both sides (Fig. 3:109). Coming in the same year that *The Three Faces of Eve* (1957) was released might mean this shot has some significance but Julia Lester is quite transparent and there are no sides to her. This is crucial: she is exactly what she appears. Realising time is pressing she leaves the milliners in a hurry and continues to fret about how she will come over to Max Collodi. She had previously sent him a photograph of herself taken years ago. But it's 9:30 and she must leave for an appointment at 10:00. She arrives at his hotel, checks with the disinterested attendant and goes up to Max's room. As she moves along the corridor, it could be a scene out of German Expressionist cinema and reminded me of a similar shot in the Hitchcock-directed episode, "Mr. Blanchard's Secret". There is no doubt she is totally besotted by this man and she pauses at the door in hopeful anticipation. She knocks on the door of the hotel room where we will leave her for a moment.

We first see Max Collodi, along with Julia, from the gods. In other words, from some distance and, at second viewing, we realise Max just sits there with George (Billy Barty), the dummy, perched on his lap. His hand rests motionless on his knee. What is unmistakable is his fine voice. The actor playing the part is Tom Conway who, while strikingly handsome, enjoyed a modest career in the movies and is perhaps best remembered as the brother of George Sanders, with whom he shares the same mellifluous voice. Sanders appeared in two Hitchcock films, *Rebecca* and *Foreign Correspondent* and several films produced by Joan Harrison. Julia has fallen for a handsome man on stage with a well-projected aristocratic voice. She wonders, looking at the programme and talking pointlessly to the disgruntled boy, if Collodi could be Italian. The boy is not at all interested but Collodi might refer to Carlo Collodi who had written *The Adventures of Pinocchio* (published in 1883) and is an

apt connotation. She never sees him close up but his good looks are confirmed by a poster displayed in the foyer (and a copy of which Julia subsequently steals) with the tag, "Gentleman Ventriloquist" (Fig. 3:110). This is an illustration and not a photo. Some of the act's material is average but Julia and indeed the rest of the audience are heartily amused by it. For example:

Max: What do you think about Fulham?
George: I can't say.
Max: You can't say? Why not?
George: I haven't been around.
Max: Oh. No Money?
George: That's right. I'm a little short! [Like all dummies, George is diminutive.]

On the punchline, George becomes quite animated while, in analysis, Max in dinner suit and bow tie, throughout the performance, actually only opens and shuts his mouth and blinks occasionally. On the audience's first viewing we don't perceive this inanimateness and the thought never so much as enters our heads. When Julia returns to the theatre that night, one of the jokes reflects on this.

Max: George. Have you ever met a girl you cared for?
George: Have I ever met a girl I cared for? [Cut to Julia.] Yes. It was love at first sight.
Max: Wonderful, George. Wonderful. Are you going to marry her?
George: No.
Max: No? I thought you said it was love at first sight?
George: I took a second look!

The exchange on stage suggests to Julia that Max may care for her, cleverly indicated through the cut to Julia's absorbed, radiant, younger-looking face (Fig. 3:108) that contrasts markedly with earlier shots at the tables where her forlornness ages her. Finally though, although we don't know it yet, there is a great irony in the idea of taking a "second look". The narrative continues and we watch Julia follow Max around the country on tour, suggested by a montage of the venues and Julia's happy face. Next time we see Max is when Julia enters the hotel room. He is seated at a table at the back of the room in very subdued lighting and George sits motionless next to him. At second looking, Max only opens and shuts his mouth while George contributes nothing. Julia and her love object are together for the first time. Although she went to the trouble of buying a new hat, she finally chooses a scarf that she wraps around her head like the Virgin Mary (Fig. 3:111), which is a good example of the "big head". Julia is a virgin presumably although she had dreamed, immediately after returning to the theatre for the evening performance, of putting Collodi – to whom she imagines she is now married – to sleep, which is a subtle sexual reference. They talk and Julia expresses her love in not so many words while Collodi praises her beauty and assures her that she has only mellowed since the photograph was taken. All is going well it would seem and Julia would like to see him again but cannot resist touching him. As she puts her hand to his shoulder, Max keels over and hits the ground. Julia rushes around to comfort him and begins to cradle his head in her hands. George now speaks, the head comes off the dummy and Julia and we, the audience, realise that she has been pursuing a dummy. It is quite "horrifying", to quote Jim's commentary, and I consider this aspect below. We, along with Julia, have been tricked into believing the *appearance* of the gentleman ventriloquist never considering for one moment that the figure with the wonderful voice is the dummy and that George is alive and kicking – now furiously in anger. It is a clever piece of deception and looks ahead to *Psycho* when Norman appears to be a harmless enough

Fig. 3:113

Fig. 3:114

Fig. 3:115

Fig. 3:116

young man still tied to his mother's apron strings. Appearances can be deceptive.

Almost without exception, all of the episodes of *Alfred Hitchcock Presents* finish with a twist in the tail. This could be when Carl in the very first show to be transmitted, "Revenge", realises that his wife has suffered another mental breakdown, identified her attacker incorrectly and he has just murdered an innocent man. "Breakdown" is less obvious when the audience sees the irony of the only way Callou can attract the doctor's attention in the morgue is to do the one thing he abhors the most: shed tears. Some of the twists are more transparent than others but part of the fun is trying to guess the twist. As demonstrated above, there was no seeing the twist in "The Glass Eye", although the provenance of the glass eye was always a consideration. What I find really remarkable about this particular episode - and maybe the reason it was the only show to win an Emmy award - is the additional element of horror suddenly injected into the dénouement that possibly looks forward to *Psycho*. This element was telegraphed earlier when Jim wonders: "How could Julia, whose life had been so loveless, possibly have known that when love did come it might lead to something dangerous and *horrifying*?" [italics mine]. Finally it all happens so quickly but, as Julia's five-minute slot with the man with whom she is besotted is coming to its close, we wonder how this is going to end. As Julia goes to leave, she comes back to the table and does something she has always wanted to do: she touches the object of her desire. The object falls off its chair and crashes to the floor. Julia still hasn't worked out what has happened and she is down with the object and, if her approach to the room suggested German Expressionism, the camera in typical Expressionist mode, shoots her holding the object's head at 45 degrees with stark shadows in the background (Fig. 3:112). The Dutch angle itself is as striking as what happens next as George, hitherto motionless, climbs up on the table and shouts, "Madame", at her in Max Collodi's distinctive voice. Now she realises and retorts, "YOU are Max

Collodi!" George becomes maniacal and orders her out of the room stamping his feet on the table vigorously like a little child (Fig. 3:113). This is the frightening part: an apparent dummy that comes to life; not to mention an apparently handsome man, with a wonderful voice, who literally falls apart. The cinema has a long history of dastardly dummies and evil ventriloquists. *The Great Gabbo* (1929) is one of the earliest examples and Otto, the dummy, is not bad but the ventriloquist The Great Gabbo (Erich von Stroheim) is. Conversely, in *Dead of Night* (1945) the dummy, Hugo, is evil while the ventriloquist, Maxwell Frere (another Max), is innocent. "The Glass Eye" is especially interesting because neither the dummy nor the ventriloquist, actual or apparent, is in any way evil. George is not evil and, as it turns out, Max is only a harmless breakable dummy. George or the real Max Collodi is presumably trying to build a relationship with the apparent Max Collodi's greatest fan. He is taking it slowly and that is why he was against any meeting in the first place. He eventually assents but only for five minutes. It is hard to imagine how he thought he could have a relationship with Julia but what happens is so far removed from his hopes that it becomes quite tragic. When it happens it is horrifying.

Why is this horrifying? Firstly we didn't see it coming and are taken aback if not actually shocked. Secondly we realise this grotesque looking dummy is alive and there is nothing cute about him whatsoever. Thirdly, when he jumps on the table and starts shouting and stamping his feet, he becomes menacing. The dummy, be it George, as we think, or Max Collodi, as we discover, becomes no more endearing when he takes his mask off. That said, as Jim delivers the final coda to Julia's tale and explains what happened to Max Collodi, do we not start to feel sorry for him? He has led an even more lonely existence than Julia because he is not the handsome ventriloquist. He is looking for a woman as earnestly as Julia is looking for a man but, whereas Julia is "most beautiful", he is an ugly dwarf. Rick Worland in his book

on the horror film writes, "The horror tale compels us to contend with a particularly violent and uncanny disruption of our unremarkable, everyday experiences, one that carries both individual and social implications".[264] This seems particularly apt. Julia, seemingly on the verge of achieving her goal of marrying Max Collodi, is suddenly confronted with an ugly dwarf jumping up and down on the table (violent) and the realisation that a dummy has come to life (uncanny), coupled with the simultaneous realisation that the object of her desire is in fact a dummy, emphasised by a big head of papier-mâché (Fig 3:114). Now she must beat a hasty retreat back to the humdrum existence she had hoped to leave behind her and the man of her dreams turns out to be a dummy. According to Jim, the ventriloquist, Max Collodi, never appears in public again; the real Max Collodi was reportedly part of a circus act where he was adored by the children but very sad.

As we have seen in Chapter Two, Hitchcock paid much heed to what was going on in the market-place. "The Glass Eye" won the Emmy for Best Direction for a Half-Hour Show or Less in April 1958. It's hard to say why this particular episode won the award when so many episodes were equally remarkable but could it be the ingredient of horror? Around the same time, William Castle was successfully making horror movies on a shoestring. As observed above, these films were box office hits that not only made money but that attracted a new younger audience keen to have the pants scared off them to paraphrase the title of William Castle's autobiography.[265] When Hitchcock was looking for new material for his next project after *North by Northwest*, is it not possible that the notion of horror was at the back of this mind? This is the ingredient, new to Hitchcock, that was to make *Psycho* something special. Was the

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[264] Rick Worland, *The Horror Film: An Introduction*, (Oxford, Blackwell Publishing, 2007), p. 2.

[265] William Castle, *Step Right Up…I'm Gonna Scare the Pants Off America*, (Hollywood, William Castle Productions, 1976).

seed not sown in this episode directed by Robert Stevens whose work the man who put his name to the television franchise admired?

In my preamble to the non-Hitchcock-directed episodes, I ran through a number of other shows that could have merited attention. These were suggested to me by notes in my 155 synopses. However, what makes the three I chose so relevant to my thesis, and indeed *Psycho,* is the notion of Appearances that also came to light through the synopses. Given that there are no twist endings in Hitchcock's films in the ten years prior to *Psycho* and that we are suddenly duped into thinking that Norman and his mother are two different people, I am suggesting that this came about through *Alfred Hitchcock Presents* and the notion of Appearances. In "Our Cook's a Treasure" it appears that the cook is slowly poisoning Ralph. It is only at the end that we realise that it is his young wife who is poisoning him via his beloved cocoa. In "A Little Sleep" we are told who the killer is but as the episode plays out it appears that it is his brother who has killed the young woman. In the end we realise we've been deceived once more and another young woman meets a grisly end. Finally, "The Glass Eye" recounts the tale of a spinster who falls in love with a handsome ventriloquist. However, he only appears to be the ventriloquist. He is actually the dummy and the apparent dummy is the ventriloquist. Appearances can indeed be deceiving as *Psycho* shows only too well. In summary, I have considered three Hitchcock-directed shows that not only anticipate *Psycho* but have a direct relationship to the feature film; I have looked hard at three non-Hitchcock directed episodes that illustrate my notion of Appearances. In the next chapter, I demonstrate that Hitchcock's previous film, *North by Northwest*, was a product of the Hollywood studios, whereas *Psycho* evolved from television.

Chapter 4:
North by Northwest via *Les Diaboliques to Psycho*

When I started formulating ideas for my PhD it was quite apparent to me that *North by Northwest*, the film that concluded a glorious decade of filmmaking for Hitchcock, and *Psycho*, the film that started a less successful decade, were two quite different films. If one subscribes to auteurism and appreciates that Hitchcock was being touted as an auteur by the young Cahiers du Cinéma critics, some of whom went on to become renowned filmmakers, then it is hard to see that the one followed the other in an auteur sense. However, they were made by the same filmmaker and this chapter considers how different they were in a variety of ways and perceives the one as an example of what Hitchcock describes as his "glossy, Technicolor baubles" and the other in the spirit of Stephen Rebello's description of Henri-Georges Clouzot's film, *Les Diaboliques*, as "moody, dirty-dishes-in-the-sink black-and-white".[266] In other words, *North by Northwest* was clearly the product of the all-singing, all-dancing Hollywood studio; whereas *Psycho* came straight from television. It then interrogates Rebello's contention that Hitchcock may have had a "score to settle" with Clouzot and concludes that there is no basis for this.[267] Instead, I suggest that there were a number of things in *Les Diaboliques* that Hitchcock admired and that in "wanting to do something different" - not settle a score - he emulated *Les Diaboliques* especially in terms of tone.[268] He achieved this via televisual techniques, viz. drab dialogue; black-and-white film; ordinary mise-en-scène; a studio-bound production; a paucity of players; and the TV crew that he was used to working with on *Alfred Hitchcock Presents*.

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[266] Rebello, p. 22; p. 20.

[267] Rebello, p. 20.

[268] Rebello, p. 23.

"Wit, Sophistication, Glamour, Action and Changes of Locale"[269]

Ernest Lehman, who wrote the original screenplay for *North by Northwest*, in a short documentary on its making, lists five aspects that he believes makes the film special: Wit, Sophistication, Glamour, Action and Changes of Locale. *Psycho* is almost totally bereft of any of these qualities. There is no wit in the sense Lehman means. There is dark humour in the parlour but it is probably only accessible on second viewing. None of its characters are sophisticated in the way that Thornhill and Eve Kendall are. They are just ordinary people such as we see every week in *Alfred Hitchcock Presents*: Marion is a secretary, Sam is a shopkeeper and Norman minds a mother and a motel that no one seems to check into. Thornhill is a high-flying Madison Avenue advertising executive, Eve Kendall is an industrial designer/spy and Vandamm is an international merchant trading in countries' secrets. In the same way as the characters are simply ordinary, the clothes they wear are ordinary and not in the least bit glamorous. I look at costumes in greater detail below but suffice it to say both Grant and Saint look fantastic whereas Marion and Norman look ordinary. It would be wrong to say that there is no action in *Psycho* - after all it boasts the most famous murder scene in the history of film - but it's not the action-packed film that Lehman alludes to. Finally, while *North by Northwest* fairly hurtles across America, *Psycho* goes from one sleazy hotel room to another tired motel room via an office without air-conditioning. Lehman's list is a colourful and instructive snapshot of the film he concocted with Hitchcock but there are other considerations that will throw the disparity between the two films into sharper focus: writing, actors, trailers, titles, locations/mise-en-scène, cinematography, costumes and music. I compare the two films under each heading below and the contrasts and the similarities underline that the one came out of a Hollywood film studio and the other from television, thereby

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[269] *Destination Hitchcock: The Making of 'North by Northwest'* (2000).

endorsing the argument of my thesis. Hitchcock may have been an auteur director but *Psycho* is quite different to what came before and what came after. The difference is that Hitchcock looked to television to provide the basis of his new film.

Writing

North by Northwest is remarkable in that it is one of just a handful of Hitchcock films whose screenplay was not based on an existing text. The others were *The Ring* (1927), *Foreign Correspondent*, *Saboteur*, *Notorious*, and *The Wrong Man*. Ernest Lehman, whose previous credits included writing the screenplays for *Sabrina* (1954), *The King and I* (1956) and, notably, *Sweet Smell of Success* (1957) which was based on his own novel, wrote the screenplay very much in collaboration with Hitchcock, who according to McGilligan, "had carried around the germ of *North by Northwest* for seven years, talking about it with friends and associates and other writers".[270] This germ even had a title, "The Man in Lincoln's Nose", and "concerned a nonexistent master spy who had been set up as a CIA decoy. The man could be mixed up in an assassination at the UN, and the climax would be the decoy dangling from a presidential nose at Mount Rushmore".[271] John Russell Taylor suggests the idea was presented to Hitchcock by a New York newspaperman "who had offered him the idea, if he had any use for it, of the CIA inventing a man who did not exist as a decoy in some spy plot".[272] It would be fair to say that *North by Northwest* is a summation of all Hitchcock's experience as a maker of suspense thrillers. *Psycho*, on the other hand, was based on a book written by Robert Bloch that itself was inspired by recent gruesome murders. It therefore reverts to the normal practice of having a screenplay

[270] McGilligan, p. 549.

[271] McGilligan, p. 549.

[272] Taylor, p. 247.

written based on an existing text, which is also the stringent imperative for the television shows.

Hitchcock was first alerted to Bloch's book when he read Anthony Boucher's very enthusiastic review in the *New York Times* and was maybe attracted to the description, "chillingly effective".[273] Despite the reservations of almost everyone around him, Hitchcock was determined to press on with the project but, after James Cavanagh's attempt was unusable, he urgently needed a screenplay writer. He had rejected one Joseph Stefano already because a Curriculum Vitae that boasted only one screenplay for television and one for a film hadn't impressed him. Fortunately Stefano was an MCA client and "Lew Wasserman and everybody else…kept saying, 'Just meet him, that's all'".[274] Although Hitchcock still had qualms, they immediately hit it off and Hitchcock obviously liked the "exuberantly cocky, volatile and streetwise" would-be screenplay writer, as Rebello described him.[275] But Stefano had qualms too: "[He] really couldn't get involved with [Norman Bates], a man in his forties who's a drunk and peeps through holes"; and the "other problem was this perfectly horrendous murder of a stranger [he] didn't care about either".[276] Hitchcock immediately allayed his fears over the Bates character by advising him that Anthony Perkins would be playing the part. Stefano recalls: "I suddenly saw a tender, vulnerable young man you could feel incredibly sorry for".[277] Stefano solved his second qualm himself when he "suggested starting the movie with the girl instead of Norman"; when he went on and proposed "Marion shacking up with Sam on her lunch hour", Hitchcock "adored it";

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[273] McGilligan, p. 578.

[274] Rebello, p. 38.

[275] Rebello, p. 37.

[276] Rebello, p. 39.

[277] Rebello, p. 39.

and when he went even further and said, "We'll find out what the girl is all about, see her steal the money and head for Sam - on the way, this horrendous thing happens", Hitchcock thought it was "spectacular".[278] The solutions to Stefano's qualms set the template for the film and Stefano believed it was "that idea got [him] the job".[279] The hiring of Stefano was a happy and fortuitous one - after all, the "tone-setting opening scene…might never have been suggested by an experienced Hollywood screenwriter, glancing over his shoulder at the Production Code".[280] In other words, Stefano's naivety worked to *Psycho*'s advantage. Ernest Lehman had brought experience and a fine track record to *North by Northwest* - a safe bet that came home. Stefano, inexperienced with a very limited CV, was something of a gamble that also worked. The one produced the sort of blockbuster you might expect of the mature Hitchcock; the other produced something quite different…

Actors

Hitchcock had originally imagined James Stewart for the role of Thornhill. Quoting James Mason, who played the villain, McGilligan writes "that the name of James Stewart on an Alfred Hitchcock film could be relied on to bring in one million dollars more than that of Cary Grant".[281] However, he next quotes Francois Truffaut, and writes that "Hitchcock attributed the commercial failure of *Vertigo* to Stewart's ageing appearance".[282] It seems Grant was chosen as a consequence and was paid

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[278] Rebello, p. 39.

[279] Rebello, p. 39.

[280] McGilligan, p. 584.

[281] McGilligan, p. 566.

[282] McGilligan, p. 565.

$450,000 to "give a different sort of boost to the new film".[283] His "presence would add to the film's foreign prospects while making it more of a draw as a 'woman's picture'", because unlike Stewart he didn't seem to age and was plausibly attractive to Eva Marie Saint's character.[284] In addition to his pay cheque, Grant received a percentage of the subsequent profits and, not insignificantly, $5,000 for every day the production went over its shooting deadline - and the production went well over schedule. Not only did *North by Northwest* boast a megastar but it also had two major stars in addition. Eva Marie Saint, who had won the Oscar for the Best Supporting Actress in 1955 for her role of Edie Doyle in *On the Waterfront* (1954), was chosen as the alluring double agent and James Mason, well known for his parts in *Julius Caesar* (1953), *A Star is Born* (1954) and *20,000 Leagues under the Sea* (1954), was the suave villain, Vandamm. In the short documentary, *Destination Hitchcock: The Making of 'North by Northwest'* (2000), Eva Marie Saint, who is the host, mentions Grant's bonus of $5,000 a day and also the fact that she received $2,000 for the extra days. On that basis, she might have earned 2/5ths of Grant's fee and, if Mason would have earned more being a male actor, you can safely say that the stars' wages totalled in excess of $1,000,000 which was more than the *total* expenditure for *Psycho*.

In comparison, the cheaper film had the one star in Janet Leigh, who had starred with Charlton Heston in Orson Welles's *Touch of Evil* (1957) but who may have been more famous for being married to Tony Curtis at the time, and a comparative unknown in Anthony Perkins. Perkins had appeared in Anthony Mann's *The Tin Star* (1957), with Henry Fonda, and Stanley Kramer's *On the Beach* (1959). Their combined fees were a modest $65,000 with Perkins taking $40,000. Vera Miles, undoubtedly a star but one who was sidelined as a result of her not being able to play Madeleine in *Vertigo*,

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[283] McGilligan, p. 566.

[284] McGilligan, p. 566.

was under contract to Hitchcock and would have commanded a modest fee. Leigh, whose usual fee would have been more like $100,000, according to Christopher Nickens writing in her account of the making of *Psycho*, "would have done it for nothing".[285] No expense was spared in the blockbuster and there was a colourful range of supporting actors, notably Leo G. Carroll appearing in his sixth Hitchcock picture, and Jessie Royce Landis, reprising her role as a mother, this time to Grant whereas she had previously appeared in *To Catch a Thief* as Grace Kelly's. Martin Landau put in a splendid performance as Vandamm's gay second-in-command with Adam Williams and Edward Platt as the two henchmen whose mistake in identifying Thornhill as Kaplan sets the plot in motion. None of the above would have come cheap but they were all significant performances. That is not to say the supporting cast in *Psycho* was second-rate - on the contrary - and indeed the acting skills of the respective leading players were very comparable. John McIntire, who played Sheriff Al Chambers, appeared in an *Alfred Hitchcock Presents* episode, "Sylvia" (1958), and was essentially a television actor both before and after *Psycho*. Simon Oakland (Dr. Fred Richman), Frank Albertson (Tom Cassidy), who'd appeared in *Alfred Hitchcock Presents*'s "Disappearing Trick" (1958) and "Out There - Darkness" (1959), Vaughn Taylor (George Lowery), Lurene Tuttle (Mrs. Chambers), John Anderson (California Charlie) and Mort Mills (Highway Patrolman) were quintessentially television actors with long and equally distinguished careers in that medium. Patricia Hitchcock, Hitchcock's daughter, had appeared in two films directed by her father and several notable episodes of *Alfred Hitchcock Presents*. The point here is that Hitchcock assembled quality on a shoestring and that he tapped into his world of television to achieve this.

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[285] Leigh, p. 12.

Trailers

Before either film begins, there are two trailers to consider. Both trailers were hosted by Hitchcock himself and watched by cinema goers who had become increasingly aware of him as the jovial English host from television. A trailer that featured the film's director was not unique. In his essay, *In Praise of Trailers*, Brad Stevens identifies Orson Welles as having created, "the most historically important 'auteur' trailer" and "perhaps the first trailer to be narrated by its director".[286] Welles famously orchestrated the trailer to *Citizen Kane* and, although only his hand actually appeared on the screen, his mellifluous voice alone was enough to recognise him. You could argue that, since his involvement in television in 1955 and his introductions to the shows, the trailers for his films had almost all been moving towards the format of Hitchcock himself introducing them à la TV. In the trailer for *The Man Who Knew Too Much*, James Stewart plays himself and addresses his remarks to the camera as Hitchcock was already doing in *Alfred Hitchcock Presents*. He recounts the barest bones of the story and tells us he plays an American doctor and that Doris Day is his wife. We learn that the action starts in Marrakech and ends up in London at the concert hall. There is actual film footage of the dramatic moment in the Albert Hall and then a death in Marrakech. For *The Wrong Man*, Hitchcock himself is the host but not in his television manner: he is serious because the subject matter is serious and is the true story of a miscarriage of justice. *Vertigo* reverts to the familiar voiceover of *To Catch a Thief* and begins with a dictionary definition of "vertigo" with shades of the beginning of *Sabotage*. Posing as a tour operator, Hitchcock introduced the trailer to *North by Northwest*. Written by James Allardice, the inspiration for this was undoubtedly his successful television shows through which he

[286] Brad Stevens, "In Praise of Trailers", in Senses of Cinema, Issue 9, 2000 <http://sensesofcinema.com/2000/feature-articles/trailers/> p. 4. [accessed 8 November 2018]

was becoming a household name. The trailer combines studio shots of Hitchcock, very much in televisual vein and who tonight is presenting himself as a travel agent, with actual footage from the motion picture itself. He archly describes a vacation of some 2,000 miles that takes in New York, with "a tasteful murder" (that key ingredient to most *Alfred Hitchcock Presents* shows), Chicago, the Great Plains and ending up at Mount Rushmore. He delivers his spiel - because it is spiel - in his usual deadpan televisual style. The notion of him introducing his films made eminent good sense - after all, isn't that what he did every week with *Alfred Hitchcock Presents*? It must have been deemed successful because he went on to introduce almost every subsequent trailer right up until *Family Plot*.

The extended theatrical trailer for *Psycho*, described by our host as a "tour", falls into five clearly defined sections: outside the Bates Motel; inside the "old house", along the hallway and at the foot of the stairs; upstairs in "the woman's" bedroom and then along the corridor to both the bathroom and "the son's" bedroom; the "little parlour" via the motel's office; and finally in Cabin Number 1. This trailer was conceived by Hitchcock and his television writer, James Allardice, and was shot before the film itself had wrapped. It is quintessentially *Alfred Hitchcock Presents* as Hitchcock stands there, with hands in his pockets, in his statutory dark suit and tie. The only difference is that he is outside and not on the television set of his shows. For what is unanimously regarded as a horror movie, the trailer starts somewhat frivolously with the caption, "The *fabulous* Mr. Alfred Hitchcock" [italics mine], and music that could come straight out of Walt Disney. When Hitchcock then acknowledges the camera, as he does on television, he says, "Good Afternoon" as opposed to his usual "Good Eeevening". This is at once a nod to the very popular television series but also perhaps sufficiently different to catch the audience's attention and elicit a laugh. The opening shot is a high angle such as Hitchcock used in the film itself. You cannot

blame Hitchcock, the producer now, cashing in on the popularity of his weekly shows and the fact that he had been a celebrity for some time, partly through his motion pictures but perhaps now mainly through the television series. The music is disarming as it alternates between the jolly, bright Disney-like tune and the much darker tones of Herrmann's actual *Psycho* score. Hitchcock assures the viewer of the harmlessness of the motel until, followed by a stinger or a dramatic crescendo, he mentions the "scene of the crime" and the *Psycho* music starts up. He leads us over towards the house - the camera tracks him and comes down to ground level - and points out the upstairs window "where the woman was first seen". Another stinger and "Let's go inside", precipitates the music switching back to Disney. Hitchcock is leading us on the sort of merry dance he has enjoyed orchestrating for four seasons thus far of the television shows.

Hitchcock is at pains to stress the sinister quality of the inside of the house but we have only got his word for it because there is nothing much to confirm this. It is all suggestion: this is after all a teaser. When he describes the second murder he indicates the victim tumbling down the stairs with his hands going through cartwheel motions and then also tries to indicate the contorted result at the bottom of the stairs - where "the victim's back must have broken upon impact" - with his hands getting all twisted up. As he struggles to both show and tell us what happened, he decides instead to take us upstairs. In true televisual style, there is now an almost alarming close-up of Hitchcock's face as he leads us towards the woman's bedroom. Again he starts to give something of the plot away when he thinks better of it and changes tack: "Well, let's go into her bedroom". If you are familiar with the film, you know exactly what he is doing but, if you aren't like the contemporaneous audience, he's giving nothing away. He draws attention to the imprint of a body on the bed and looks inside the wardrobe but we can't see the contents: all we have to go on is Hitchcock's knowing look but

we can't know what he's thinking. Another little tease. We're back with the Disney music as he exits the room and goes along the corridor to the bathroom. This has nothing to do with the film and it's either a red herring or simply preparing us for when he does go into the bathroom in which Marion was murdered. He passes "the son's bedroom" as the *Psycho* music returns and prefers instead to go back down to the motel to the son's "favourite spot", the parlour.

In a medium close-up, Hitchcock explains how one had to feel sorry for the "young man" and that "being dominated by an almost maniacal woman was enough to drive anyone to the extremes of…er…well," before again he breaks off lest he give too much away with, "Let's go in". We are aware of Hitchcock's shadow on the white background perhaps referencing the well-known shadow at the beginning of *Alfred Hitchcock Presents*. From a simple background of a white cupboard, he takes us into a busy dark back room. It's full of stuff - not least stuffed birds - and again he starts to give a clue away - "the picture on the wall has great significance" - before he breaks off and suggests we go into Cabin Number 1. The wallhanging, in the unlikely event of anyone recognising it as a version of *Susannah and the Elders*, is significant not for its content but for the fact that behind it Norman had a secret peephole into Number 1 and is another example of the tour operator misleading his audience.

Rather inappropriately we revert to Disney music as we go next door into the fateful cabin. It is inappropriate because it is a jolly tune and Hitchcock is about to allude to a bloodbath. It seems to endorse a feeling that we're being led on a wild goose chase - not unlike the beginnings to the television shows. Hitchcock informs us that it's all been tidied up and, going into the bathroom, that it's been cleaned up: "You should have seen the blood". He starts to elaborate but "it's too horrible to describe… dreadful". He does, however, point to another clue. He's standing by the lavatory and,

opening the lid, looks “down there”. Up until *Psycho* in 1960, a lavatory was very rarely seen on film. For the audience watching the trailer, this taboo would have been hilarious - like the “F word” in the 70s. In the biggest giveaway, he does describe how the murderer crept in undetected through the sound of the shower and, with his shadow even more prominent, he whips back the shower curtain to reveal a naked female figure who screams loudly and PSYCHO is plastered across the screen in large letters. It is then ruptured to take the form of the design on the front of Robert Bloch’s book. Herrmann’s violin shrieks accompany all this and, just as the trailer started frivolously, it ends dramatically.

The credits, that list stars - Anthony Perkins, Vera Miles and John Gavin - and co--stars - Martin Balsam and John McIntyre - and, separately, “Janet Leigh as Marion Crane”, appear next with the *Psycho* driving theme followed by

The picture
you MUST see
from the beginning…

Or not at all!…
for no one will be seated
after the start of…

This inviolable condition of viewing was borrowed from Henri-Georges Clouzot’s *Les Diaboliques* and I looked at it in the section on the “Marketing Mix”.

[Crescendo. Typical old movie trailer music.]

Alfred Hitchcock's Greatest Shocker

"PSYCHO"

A PARAMOUNT PICTURE

The theatrical trailer for *Psycho* is really a glorified lead-in from one of the *Alfred Hitchcock Presents* shows or perhaps more accurately five separate lead-ins to tell us about the motel, downstairs at the old house, upstairs at the old house, the parlour and finally Cabin Number 1. Hitchcock is on sparkling televisual form and, for anyone who enjoyed the television shows, this would have been an irresistible incentive to come out to the cinema and watch this film. The trailer for *North by Northwest*, scripted by Allardice, is a big nod to television but the extended trailer for *Psycho* is essentially pure television.

Titles

Having been tempted into the cinema by their respective trailers, the first thing an audience will see in both cases is the titles and, both having been designed by Saul Bass, it is not that surprising that they are quite similar. *North by Northwest*, which was produced at MGM, opens with the MGM lion, Leo. Curiously the background is green when invariably it is black and gold. Even as the lion is roaring its greeting, Herrmann's pulsating score starts up. The screen fades to a completely flat emerald green (Fig. 4:1) and soon blue tram lines are coming down and going across at an angle to form a grid (Fig. 4:2). The titles themselves are now winched up and down

Fig. 4:1

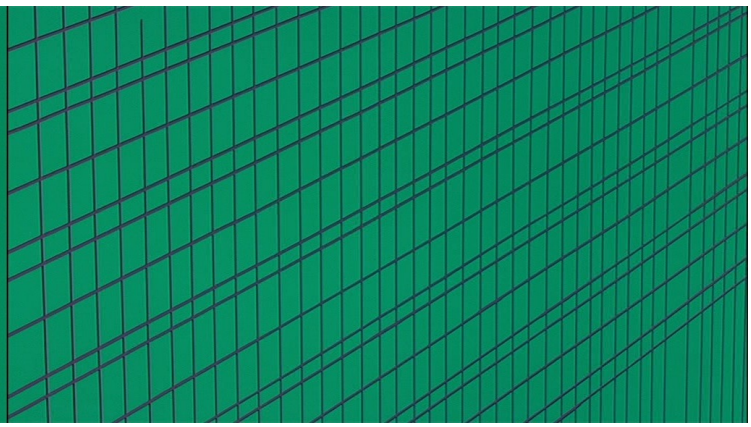

Fig. 4:2

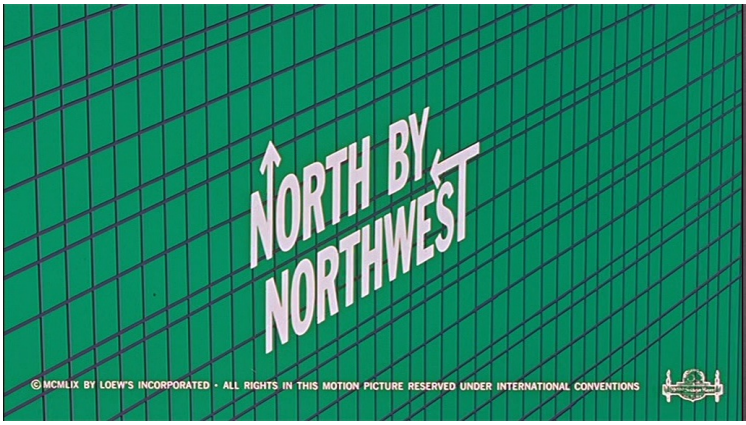

Fig. 4:3

Fig. 4:4

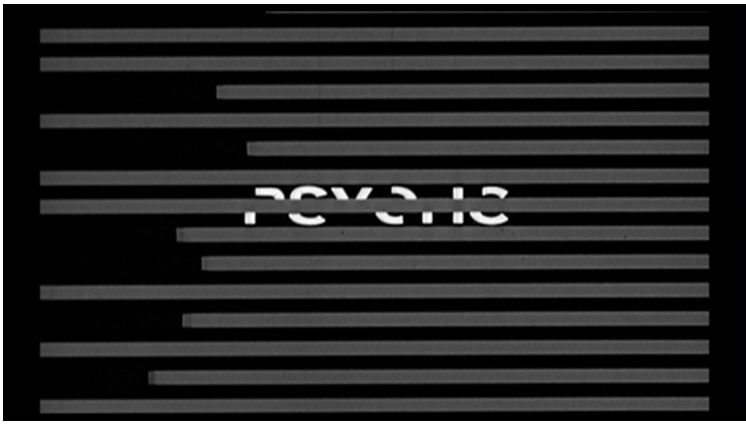

Fig. 4:5

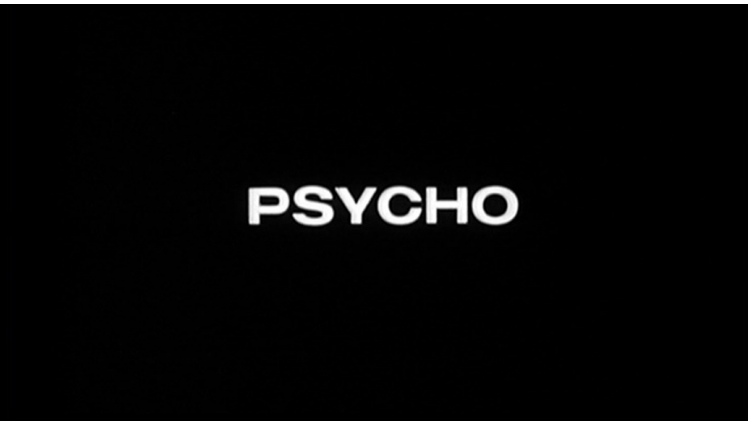

Fig. 4:6

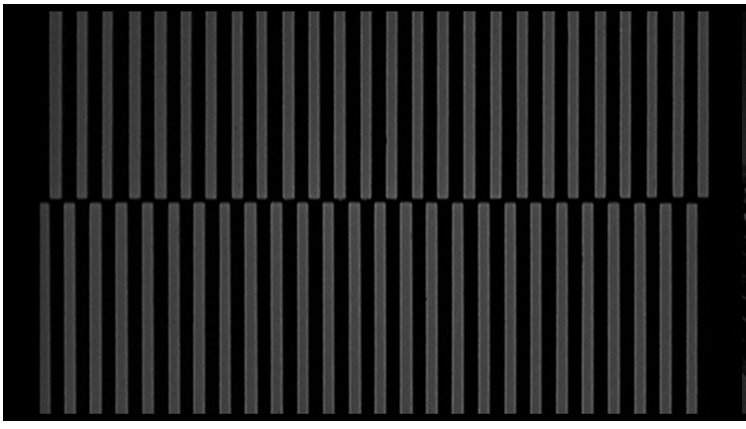

Fig. 4:7

Fig. 4:8

on a pulley system and follow the angle of the grid (Fig. 4:3). As the titles proceed the flat green changes and reflects a busy street scene complete with New York's distinctive yellow taxis (Fig. 4:4). We realise that we are watching the titles displayed on the side of a glass building in Manhattan. When they are finished with "Directed by Alfred Hitchcock", the reflection cuts to a street scene on ground level. In their beautifully illustrated book, *Saul Bass: A Life in Film and Design*, Jennifer Bass and Pat Kirkham write of the sequence: "The cool sophistication of this title sequence reflects that of the main character - a New York advertising executive who sees his world go haywire when he is mistaken for a spy. The title sequence picks up the theme and plays on the notion of mistaking one thing for another".[287]

Produced by Paramount, *Psycho* opens with their familiar mountain logo. Both the film companies' logos have been doctored and this is a variation on the usual format in that it is partially obscured by dozens of horizontal lines. Whereas there was no obvious reason for the green, this may be acknowledging television, which would be appropriate given how much Hitchcock borrowed from his work in that medium. The screen becomes a flat black and Herrmann's music instantly starts up in the same way as the green screen was the cue for music in *North by Northwest*. The screen now turns grey and black lines come across, before "Alfred Hitchcock's" takes shape, disappears and the word "Psycho" begins to form (Fig. 4:5). The words are never presented fully formed and have to take shape on screen (Fig. 4:6). Initially, the lines come across the screen; subsequently, they come up from the bottom or down from the top (Fig. 4:7); finally, the vertical lines merge into a Phoenix skyline (Fig. 4:8). According to Bass and Kirkham, "the title suggests both order and disorder, function and dysfunction, unease and foreboding" and they elaborate further to suggest that

[287] Jennifer Bass and Pat Kirkham, *Saul Bass: A Life in Film and Design*, (London: Laurence King Publishing, 2011), p. 182.

"[Bass] aimed at a mood of dysfunction within a wider sense of order. Simple bars suggest clues coming together without ever offering a solution: 'Put these together and now you know something. Put another set of clues together and you know something else'".[288] While their take on Bass's titles for *North by Northwest* seemed to make good sense, this is a little more fanciful.

Whereas *North by Northwest*'s titles dissolve into the busy, bustling and colourful Madison Avenue, *Psycho*'s perpendicular lines become a dull generic cityscape. We're told that it's Phoenix but it could be anywhere. When the camera swoops in under a window blind, we're confronted with darkness. If Hitchcock's previous film ended with the train entering a dark tunnel, a barely coded sexual reference, through the darkness, now we are in a drab, cheap hotel room where the two characters we now meet have just had sex indicated by their state of undress. The films' titles are not so very different - they both distort the production company's logo; there are screens of green and black at which point Herrmann's impressive scores begin; and they both present the viewer with grids of lines on which the actual titles are then superimposed - but what comes next is entirely different…

Locations/Mise-en-scène

A comparison of the locations and mise-en-scène brings into sharp focus the stark difference between the two films and endorses my contention that *Psycho* came from television. *North by Northwest* begins in the bustle and colour of a bright Madison Avenue as hundreds of office workers exit their buildings at the end of their day's work. *Psycho* begins, through the darkness, in a seedy hotel room. It's cramped, shot

[288] Bass and Kirkham, p. 183.

in black-and-white and there are but two characters. A brief comedic respite follows in a taxi as Roger Thornhill goes a couple of blocks to a business meeting in the Oak Room at the Plaza Hotel. If the Plaza is a five-star hotel, Marion Crane and Sam Loomis's rendezvous is a distinctly one-star affair. We see no more of the seedy hotel, let alone its guests, as Marion rushes back to her office. We glimpse a shot of the street outside but register nothing more than Hitchcock's cameo appearance in his ten-gallon hat aping that of the obnoxious oilman, Cassidy, about to enter the picture. Both *Psycho's* scenes thus far have been cramped one-room set-ups, with a paucity of players, and Marion's flat is no exception. By contrast, we see Thornhill arriving at the Plaza and be dropped off in the busy street outside the hotel. This is another location shot. The camera then follows Thornhill as he saunters through the lobby to the popular Oak Room where he is meeting clients. This is Manhattan; *Psycho*, like Janet Leigh's costume discussed below, is strictly TV.

North by Northwest then goes from one set-piece to another and they are mainly location-based scenarios even if some of them were actually shot in the studio, e.g. Vandamm's house and the chase across Mount Rushmore. Everything about this film is stylish. When Thornhill is kidnapped he is mistaken for a "George Kaplan" in the plush Oak Room at the five-star Plaza Hotel; he is forced at gunpoint into a Mercedes and driven to an impressive mansion, with enormous drive and opulent interiors, on Long Island. Still trying to prove to his mother that he is telling the truth, Thornhill investigates Kaplan's room back at the Plaza. It is spacious, richly decked out and has numerous staff to change the (unused) bed linen and press suits that hang in the wardrobe. It is a far cry from the Bates Motel. Hitchcock was unable to shoot footage at the UN building but went there incognito with a still photographer and recreated the interiors back at the studio.[289] These sequences had their forerunner in the chase

[289] McGuilligan, p. 568.

in the British Museum in *Blackmail* and the iconic Statue of Liberty in *Saboteur* and conclude with an extraordinary image, apparently shot from the top of the building, as Thornhill makes his escape. Via a teeming Grand Central Station he manages to board the 20th Century Limited express train from New York to Chicago where it will terminate at LaSalle Street Station. One of the most famous trains in the world, 20th Century Limited boasts a fine dining-car, that is packed with passengers, as Thornhill enjoys a cocktail - a Gibson - and the brook trout with the enchanting Eve Kendall. From the amorous confines of first class accommodation via a hectic platform and station when they reach Chicago, Thornhill finds himself quite alone at Prairie Stop in the middle of nowhere. This surreal scene plays out to no music but is justifiably one of the most exciting sequences in movie history: Waiting for Kaplan. Having survived his ordeal by crop-duster, Thornhill somehow finds his way back to Chicago and the hotel, the Ambassador East, where Kaplan would be staying according to Vandamm's detailed itinerary. This is another famous five-star hotel with sumptuous interiors and colours. Eve tricks him again but he works out where she is going and follows her to the up-market auction house, Shaw & Oppenheim Galleries, where she meets up with Vandamm. After more absurdist fantasy, Thornhill causes himself to be arrested before he meets the Professor at the airport. Realising he has endangered Eve's life and that she is not working for Vandamm, he is recruited to help save her.

The location shifts rapidly to the tourist attraction that is Mount Rushmore and specifically to the busy cafeteria where Eve apparently shoots Thornhill. The cafeteria is full of people. There follows a brief respite in the woods where they confirm their love for one another before Thornhill realises that it's not over and that Eve is going to return to the spies' nest. The wood is not a studio shot but a location shot in the area of Mount Rushmore.[290] After fun and games at the hospital, Thornhill escapes to

[290] McGuilligan, p. 569.

Vandamm's house that is perched in the very shadow of Mount Rushmore ostensibly but it was constructed in the studio.[291] It is a very chic residence complete with its own airstrip. Because he was disrespectful of the heads of the Presidents in a local newspaper article and had therefore upset the National Parks Authority, Hitchcock was obliged to recreate those heads in the studio and the art director, Robert Boyle, recreates them superbly with a 150 foot matte painting.[292] The chase across the heads is stupendous. The film ends abruptly as Thornhill pulls Eve not up to safety but into the bunk bed in the train in which they are celebrating their honeymoon. With that the train enters a tunnel and Hitchcock has the last laugh. The location work in *North by Northwest* is absurdly fantastic. It did not, however, look forward to Hitchcock's next film, *Psycho*. It went beyond that to the James Bond films that began in the early 60s.

The scope of *Psycho*'s locations is strictly TV but that is not a criticism: it indicates how Hitchcock adeptly used his TV experience to bring in a film on a shoestring and give it the tone that he was looking for. Although Marion apparently drives 800 miles to within 15 miles of Fairvale, she doesn't really go anywhere at all. The driving sequence is filmed in the studio and the journey is inside her head carefully plotted by the interior monologue. Hitchcock indicates time, the darkening day, and therefore by inference distance by pure artifice, i.e. the gradual descent into darkness described above. She goes from the claustrophobia of the cramped rooms to the little box that is her car. She's cornered in her car by the highway patrolman but escapes to California Charlie's, where she stretches her legs briefly, before getting into another model of box via the small ladies room. Interestingly, the scene at Charlie's was Janet Leigh's only location shot.[293] Although the location did have a ladies room, it was deemed too

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[291] McGuilligan, p. 569.

[292] McGuilligan, p. 569.

[293] Leigh, p. 79.

small in which to shoot and this important scene, where she counts out the money, was shot back at the studio.[294] Marion remains in her box for the rest of the day until she reaches the Bates Motel, where she checks in in the small office space, unpacks in the modest motel room, eats a light supper in Norman's parlour, oppressively full of stuffed birds, before her life is extinguished in the confines of the bathroom. Marion goes from one restricted space to another, thereby emphasising the claustrophobia and the idea of being trapped, before she ends up dead in the boot of a car.

If *North by Northwest* is absurdist fantasy, *Psycho* is a darker, down-to-earth slice of life. If we plot *Psycho*'s locations, we go from a seedy hotel bedroom and snatched sex to a stuffy office and the opportunity to steal $40,000 to the small bedroom of an ordinary apartment and a change of underwear and then a journey in a car to a motel, without guests, where it mainly remains for the rest of the film. Whereas *North by Northwest* contained a lot of expensive, colourful location shooting, *Psycho* was essentially studio-bound - and, again, that is not a criticism: it simply underlines the difference between two films that came one after the other and how Hitchcock astutely managed his modest budget. We go from no expense spared to a significant and purposeful tightening of the pursestrings.

Richard J. Anobile's "Alfred Hitchcock's *Psycho*", that "presents the most accurate and complete reconstruction of a film in book form", is invaluable when it comes to considering mise-en-scène.[295] Indeed, the opportunity to leisurely pore over "1,300 frame blow-up photos" throws up a number of details that can be easily overlooked while watching the film at normal speed or stopping and starting it on a DVD

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[294] Leigh, p. 79.

[295] Richard J. Anobile, *Alfred Hitchcock's 'Psycho'*, (London: Pan Books Ltd., 1974), back cover.

player.[296] For example, I hadn't noticed a chest of drawers as the camera creeps in "through the darkness", as I write above. The uneaten lunch is unmissable because not only does Hitchcock's camera focus exclusively on it but Sam draws further attention to it when he observes that Marion "never did eat [her] lunch". However, I had assumed it was on a bedside table by the side of the bed when, in fact, it is situated between the two windows. There's very little else in the frame of the hotel room to speak of: it's a very simple room - there's no suggestion of an en-suite bathroom - with minimal furniture, but not minimalist, poles apart from the lush interiors of *North by Northwest*. The big bed makes a statement saying that the woman laying horizontally on it has just been bedded by the semi naked man who stands next to it. As James Naremore notes, "the hotel room where Sam Loomis and Marion Crane make love is utterly barren" and that epithet could apply to the mise--en-scène throughout the whole film.[297] It is worth noting that this scene comprises but two characters and I shall put the number of characters in brackets after the title of each scene to indicate the paucity of characters compared to *North by Northwest*.

Office (2 + 2): In the same way as the opening scene portrayed a seedy hotel room, this is saying "utilitarian" with two desks, another secretary and filing cabinets.[298] There are wall hangings that may have significance: Durgnat comments on a desert and a forest but they have no obvious import unlike the picture in the parlour considered above.[299] They may have been simply pulled out of the television studio storeroom. Bedroom (1): Again, a simple room with a cupboard and double bed. It does nothing more than underline Marion's ordinariness. I am beholden to Rothman

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[296] Anobile, back cover.

[297] Naremore, p. 27-28.

[298] Naremore, p. 31.

[299] Durgnat, p. 51.

who identifies the shadow that precedes Marion as she comes into the room still dressed in white.[300] Does the dark shadow become a reflection later at the motel and indicate the good and bad Marion? Car (1 + 1): The first of three driving sequences, with simple rear projection, that Hitchcock has used in many a circumstance, e.g. "Revenge" and "Malice Domestic". Marion, of course, is the sole occupant of the car whereas, in the Grant film, he had an amusing conversation with his secretary or a little banter with his kidnappers. Sole occupancy enables Hitchcock to convey her innermost thoughts. This one is remarkable for what she sees out of the windscreen, i.e. her boss, Lowery, crossing the road, who seems to start to realise or, as Rothman puts it, "his smile [is] replaced by a troubled look".[301] The actual driving, as she leaves Phoenix, lasts just a short time but it is enough to suggest Marion's trauma to come. Parked Up (2): The telegraph pole has always stood out for me - why does she park it right by the pole? - and is an image latched on to by those seeking instances of the phallos. Spoto sees Marion's car as being "bisected by a telephone pole" but to what end?[302] Marion's exchange with the highway patrolman is considered in Chapter 3 as is the second driving sequence. California Charlie's (2 + tableau): One of the few location shoots, in an actual car showroom along the lines of one used in "I'll Take Care of You" (1959), an episode of *Alfred Hitchcock Presents*, this scene is notable for its Californian number plates and the reappearance of the policeman. As tension has mounted throughout the painful purchase of a new car, it crescendoes with the tableau of California Charlie, the ominous policeman and the helpful mechanic. Car (1): Analysed at length above, this is an outstanding but simple depiction of time, distance, worsening weather and Marion's state of mind. Bates Motel Check-In (2): This has been analysed above. Are there two or three characters in this scene, if we

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[300] Rothman, p. 268.

[301] Rothman, p. 270.

[302] Donald Spoto, *The Art of Alfred Hitchcock*, (New York, Anchor Books, 1992), p. 318.

count Marion's reflection? Bates Motel Keys (1): Blink and you miss this but, nicely indicated by his hand hovering over the different keys, Norman debates with himself whether his new guest should go in Room No. 1, where he can spy on her (with its consequences), or whether he should let her go. We observe him wavering. Rothman believes that it is "Marion's own guilty lie [that she comes from Los Angeles] that seals her fate".[303] The 12 keys hanging on a simple board contrast pointedly with the reception area in the Ambassadors in Chicago. Marion's Room (1): Installed in No. 1 Marion unpacks and wraps the stolen money in the newspaper acquired earlier. It's another painfully ordinary room relieved only by the occasional picture of birds. The tone of ordinariness, if not mediocrity, is thus perpetuated. Marion is suddenly privy to an argument apparently between Norman and mother. In the final analysis, these must be Norman's thoughts. Norman is having sexual thoughts about Marion.

The Parlour (2): In terms of mise-en-scène, this is the most significant scene in the film. It is considered above. Suffice it to say, this is a dark and most unwelcoming space, described by Naremore as having a "sinister atmosphere", with not the right ambience to seduce a stranger.[304] This hits a different tone: we have gone from plain ordinary to sinister. Stefano engineers a conversation in which Marion sees the light and Norman is way out of his depth. Marion abruptly curtails the assignation having decided to return the money. Resolved, she almost flounces out leaving the poor Norman in her wake, realising she is not going to "sate her appetite on [him]". Norman looks in the register and confirms she gave him a false name earlier, Marion Samuels. This seems to justify his next move. Spying (1): Maybe not so surprising given Norman's deliberations as to which room to put her in, Norman removes a painting of "The Rape of Susannah by the Elders" from the wall to reveal a crude spy

[303] Rothman, p. 279.

[304] Naremore, p. 55.

hole into Cabin No. 1 and watches Marion undress. The painting is alluded to in the trailer and the connotation is apt. Devilishly simple, this is a prelude to what comes next. Having watched her strip down to presumably nothing - the audience sees no further than the black bra and slip - Norman pulls back and his demeanour clearly changes to what Naremore characterises as "an angry look on his face".[305] Return to the House (1): He slinks back to the house and sits in a kitchen that we never see "hunched in a strange, angular posture that makes him look like a vulture".[306]

Bathroom/Murder (1/2): This is hardly TV as it took a week to shoot but Hitchcock gives it that down-to-earth feel with the now infamous lavatory pan shot. Posthumous POV (1): Arthouse to follow Slasher, years before that epithet evolved, we go from the round shower head still pumping out water, to the circular plughole draining Marion's blood away, to her lifeless eye, to the money wrapped up in the newspaper and up to the house. An ordinary woman dies in an extraordinary way in an ordinary motel room. Hitchcock has utilised the simplest of the television studio props in the cleverest of artistic ways. Clean-up (1): This scene is surely prefaced in Jacoby's clean-up that is considered above. Norman is shocked, really shocked, by what his mother appears to have done and is momentarily stopped in his tracks but suddenly springs into action and, in what we now call "slow TV" mode, cleans up. This is a long scene, in real time, as we watch him clean up - as Jacoby did in "One More Mile to Go". Compare it to the scene in *North by Northwest* when Thornhill is investigating Kaplan's hotel room: it's light, funny and hectic. This is dark, unfunny and slow. Dumping the Car (1): A faintly humorous scene to maybe relieve the horror, nicely acted by Perkins, sees Marion's car reluctantly disappear in the swamp.

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[305] Naremore, p. 54.

[306] Rothman, p. 298.

The extensive survey above of the mise-en-scène contained in roughly the first half of the film, Marion's half, indicates how spare *Psycho* was in terms of characters, props, situations and dialogue. It is typical television and it is obvious it comes from the television studio. This is in marked contrast to the film that preceded it, *North by Northwest*, with its plethora of people, exciting props, fantastic situations and snappy, funny dialogue. That is not to disparage *Psycho* as Hitchcock clearly made a virtue out of more limited resources, making full use of his televisual tools, and produced the drab and "moody, dirty-dishes-in-the-sink black-and-white" tone he was after.

Cinematography

Through the 50s, as his rich run of films became arguably better and better, Hitchcock built a remarkable team around him. Robert Burks, his esteemed cinematographer, came on board as early as *Strangers on a Train* in 1951. Burks performed that role consistently and quite brilliantly for the rest of the decade until John L. Russell shot *Psycho*. Burks then returned to work on both *The Birds* and *Marnie*. The ultimate dream team of Burks (photographer), Tomasini (editor) and Hermann (music) became closer to a reality in 1954 when Tomasini was engaged to edit *Rear Window*. Herrmann followed two films later in 1956 when he wrote the music for *The Trouble with Harry*, although Tomasini didn't edit this particular film. However, for the next four films - *The Man who Knew Too Much*, *The Wrong Man*, *Vertigo* and *North by Northwest* - Messrs. Burks, Tomasini and Herrmann provided the cinematography, editing and music respectively. Robert Burks had started with Hitchcock in black--and-white for *Strangers* and again with *I Confess*. He moved effortlessly into colour and perhaps his best work was in colour. His work on *To Catch a Thief* is particularly

stunning with its rich Mediterranean hues and indeed he won "the Oscar that year for ravishing camerawork that was partly a marvel of special effects."[307]

As it happens, Burks was "assigned to other Paramount projects" when *Psycho* was starting to take shape but his "absence gave Hitchcock the opening to shed his familiar skin and attain an edgier look".[308] If Burks had become a colour expert, John L. Russell had started in black-and-white and continued to work in that medium by choosing television photography over the big screen. In some ways he had started at the top by filming *Macbeth* with Orson Welles. There followed several unmemorable sci-fi movies with titles such as *The Man from Planet X* (1951) and *The Beast from 20,000 Fathoms* (1953) before he swung predominantly over to television. His prolific work throughout the Fifties included notably shows such as *Soldiers of Fortune* (1956-57), *The Jack Benny Program* (1957-58), *Jane Wyman Presents The Fireside Theatre* (1955-58), *Lux Playhouse* (1958-59), *The Schlitz Playhouse* (1958-59), *Mike Hammer* (1959) and *M Squad* (1958-60). He also photographed the Hitchcock directed episode, "Four O'Clock", in the *Suspicion* series produced by Joan Harrison. Probably his finest work and also the show that kept him most employed was *Alfred Hitchcock Presents*, where he shot 75 episodes including all but one of the episodes Hitchcock himself directed. For me, the most notable was "Poison" which cinematographically seemed to anticipate *Psycho* with its dark tone, grim storyline and expressionist lighting. I am not convinced that Russell brought anything "edgier" to *Psycho* but he certainly brought years of television experience and was responsible, to a large extent, for the tone Hitchcock sought.

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[307] McGilligan, p. 501.

[308] McGilligan, p. 586.

Costumes

When Janet Leigh has her clothes on we only see her in two unmemorable outfits. Eva Marie Saint, who keeps her clothes on, sports four - five, if you count the white silk pyjamas briefly glimpsed at the very end - different, striking outfits - one of which is up there with some of Grace Kelly's best. We first see Marion Crane horizontal on the bed in the sleazy hotel room in her white bra and slip discussed above. As they talk she dresses and puts on a short sleeve white blouse and light--coloured skirt with a belt. She leaves with a pale handbag. We don't see her legs but can assume no stockings and sensible shoes. We next see her changing at her apartment where she switches into a black bra and black slip. She puts on a shirt waister with button front and belt. It has a simple ribbed crew neck collar and a lightly pleated skirt. She finally grabs the money and stuffs it into a black handbag and leaves. She wears the same clothes for the next 24 hours as she sleeps overnight in her car. We can see she is wearing dark flat shoes as she walks to collect a newspaper at California Charlie's. There is nothing remarkable about anything that Marion Crane wears except for the underwear she wears below it. It's the staple fare of the weekday TV shows but is exactly right for *Psycho*'s slice of ordinary life.

In marked contrast, when Eve Kendall first bumps into Roger Thornhill on the train, she is wearing a stylish black velvet jacket, with a white blouse beneath, and a matching skirt. She wears black gloves and black high-heeled shoes and stockings with a seam up the back. Despite his problems and with the police hot in pursuit, Thornhill takes time to pause and watch her walk away down the train corridor (Fig. 4:9). Her whole ensemble is set off by a simple but large trapeze-cut emerald pendant (Fig. 4:10). Eve is very much Manhattan while Marion is strictly TV. She wears the same outfit as she and Thornhill, dressed as a redcap, leave the train together the

Fig. 4:9

Fig. 4:10

Fig. 4:11

Fig. 4:12

Fig. 4:13

Fig. 4:14

Fig. 4:15

Fig. 4:16

Fig. 4:17

Fig. 4:18

following morning. We next see her in the hotel lobby in Chicago as Thornhill is digesting the realisation that he had been set up by her earlier that morning. She is glamorously dressed in "a heavy silk black cocktail dress subtly imprinted with wine red flowers", as Hitchcock put it (Fig. 4:11).[309] On screen, the flowers are actually quite bold and the dress, with its distinctive open V back, is arresting (Fig. 4:12). This is set off with a ruby choker necklace. For the scene where she ostensibly shoots Thornhill, she wears a simple proverbial "little black dress", with grey gloves and black shoes (Fig. 4:13), which is set off with a pearl choker necklace and a surprising kippah skull cap (Fig. 4:14). The outfit for her airplane journey is a short-sleeve burnt orange dress with belt (Fig. 4:15) which comes with a matching jacket (Fig. 4:16) and finally a brocade shawl that also matches. She wears fawn leather gloves and carries a brown handbag (Fig. 4:17). A description of the chase across Mount Rushmore could be plotted by the shedding of this outfit. She loses the shawl in the woods; she removes her jacket shortly before she tumbles over the edge; and we see her dangling in her bare feet, having lost her handbag somewhere along the way. Finally, in the clever cut from dangling to climbing up into the berth on their honeymoon, she wears simple white silk pyjamas (Fig. 4:18). Eve Kendall's outfits are stunning and, while they were not designed by the renowned Edith Head, who worked on Grace Kelly's wardrobe, they had Hitchcock's seal of approval, having taken Saint to Bergdorf Goodman and "picked out her clothing from the latest styles".[310] Put very simply, Marion Crane's clothes are ordinary and straight out of television; while Eve Kendall's wardrobe is varied, star-enhancing and very Hollywood.

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[309] McGilligan, p. 567.

[310] McGilligan, p. 567.

Music

A more technical analyst than this writer would perhaps find more of a disparity in George Tomasini's editing of *North by Northwest* as against *Psycho*. Hitchcock's planning of his shots was so precise that he knew already what the finished picture would look like. The editor then melded it together seamlessly. That is not to belittle the role that Tomasini played in *Psycho*'s success. However, although the music was composed by the same person, Bernard Herrmann, for both films, the feel of the music is quite different: the music for the one befits the comedy thriller that it was; while the music for the other is much darker and suits the new genre of horror that Hitchcock had embarked upon. Little has been written on Hitchcock's music but Jack Sullivan, an American Professor of English, published *Hitchcock's Music* in 2006.[311] Unkindly, in my opinion, this helpful consideration of all Hitchcock's films has been criticised because "his only tool of engaging with his subject is impressionistic verbal description".[312] Most film scholars have limited musical appreciation and, after all, Hitchcock was a filmmaker not a composer. He had a shrewd idea of what music he wanted and indeed where he wanted it but his description might also have been *impressionistic*. Sullivan sets the scene at once by titling his chapter, "*North by Northwest*: Fandango on the rocks". A fandango is "a Spanish dance in lively triple time, probably S. American in origin, with guitar and castanets prominent in the accompaniment"; while "On the Rocks" is Herrmann's title for the tense chase across Mt. Rushmore sequence.[313] The fandango is particularly appropriate and confirmed by Herrmann in response to an enthusiastic telegram from Eva Marie Saint from a

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311 Jack Sullivan, *Hitchcock's Music*, (New Haven and London, Yale University Press, 2006).

312 Tom Schneller, 'Jack Sullivan: *Hitchcock's Music*' in *The Journal of Film Music,* Volume 2, Fall 2007, pp 87-93.

313 Eric Blom (compiled by), *Everyman's Dictionary of Music*, (London, J.M. Dent & Sons Ltd.,1975).

film festival in Spain when he writes: "I am not surprised they like the music in Spain since it is based on a Fandango music".[314] When Sullivan writes, "The MGM lion roars, the lower brass growls, the timpani rumbles, and Bernard Herrmann's steely fandango takes off", he does seem to have described the music that jumps into the titles rather well.[315] I am beholden to him for identifying the Muzak that accompanies Roger Thornhill as "he strides down the lobby of the Plaza Hotel to the…strains of 'It's a Most Unusual Day'", which, given that Thornhill's blessed world is about to be turned upside down, is a musical joke lost on most of us.[316] Sullivan believes that the "music enforces Lehman's urbane script, perhaps the wittiest Hitchcock ever got".[317] The sheer exuberance of the music goes hand in hand with the dialogue that crackles with a Cary Grant gag a minute and Eva Marie Saint is a brilliant foil. Hitchcock had originally envisaged little music in *Psycho* and it is interesting to read Sullivan's take on no music in the crop-duster scene: "…the iconic image of Cary Grant running full speed ahead of a bi-plane. No music is needed here. The bleak spaces of the long crop-duster scene are emphasised by a silence all the more eerie and shocking because the score throughout the film is otherwise so omnipresent".[318] Was Hitchcock rather taken by this silent sequence or was he still impressed by *Les Diaboliques* that has no music. From the startling beginning to the climax at the end, Herrmann's music is joyous.

This is in marked contrast to the same composer's score for the next movie, *Psycho*. If *North by Northwest'*s score was joyous, then *Psycho* is the exact opposite. Sullivan

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[314] Sullivan, p. 241.

[315] Sullivan, p. 235.

[316] Sullivan, p. 237.

[317] Sullivan, p. 237.

[318] Sullivan, p. 240.

in his chapter on the film, entitled, "*Psycho*: the music of terror", characterises it as "the sound of primordial dread" and goes so far as to liken it to the Sublime that he nicely defines as "a force evoking not superficial shock but a terribleness deep and abiding".[319] What made the *Psycho* score different, apart from the tone, was that it was composed exclusively for strings. As Sullivan puts it: "The sound of *Psycho* - its restless, monochromatic strings - is fundamental to the film: its look, its modernity, its bleak terror".[320] Herrmann chose to use only strings in his remarkable score, partly for reasons of cost, but mainly because it gave him a black-and-white palette with which to work. This range, with all the gradations in between, goes perfectly hand in hand with the black-and-white of the film. "The moment the music started, with its slashing dissonance and manic pulse, the audience knew they were in for a stomach--churning roller-coaster ride."[321] Herrmann's score is universally regarded as brilliant but Hitchcock originally had wanted no music in Marion's and Norman's tête-a-tête in the parlour and especially in the shower scene. It was only when he suddenly had doubts about the film and even considered turning it into a television presentation that he listened to Herrmann. John Russell Taylor describes how, "having put the roughs together, he didn't like it…[and] began to talk about cutting it down to an hour and using it for television."[322] It seems Herrmann's "screeching violins"changed his mind and *Psycho* was an instant success. Much is made of Hitchcock's self-doubt in the film, *Hitchcock* (2012), based on Rebello's book. Maybe Hitchcock had a "case of the jitters" and suddenly doubted he could take something out of television and put it on the big screen - especially at a time when Hollywood's answer to the small problem

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[319] Sullivan, p. 243.

[320] Sullivan, p. 255.

[321] Sullivan, p. 245.

[322] Taylor, p. 257.

that was television was to go bigger, epic and colourful.[323] The fact was he did: made up of small televisual parts, *Psycho* works on the big screen perfectly. Hitchcock's fortunately short-lived insistence that the pivotal scene in the film have no music perhaps harks back to the crop-duster sequence, also pivotal, but most likely he *was* still impressed by *Les Diaboliques*, played entirely without music, and maybe sought to emulate this which brings me to the question of Clouzot…

Clouzot

Given *North by Northwest* and *Psycho* are palpably so different, how did Hitchcock come to make the latter? Stephen Rebello suggests that it was Hitchcock's riposte to Henri-Georges Clouzot's *Les Diaboliques* made five years earlier and a great success both commercially and critically.[324] Rebello writes of a score Hitchcock had to settle with Clouzot, implying this score gave impetus to the quite different project that was *Psycho*, but nowhere else is this documented.[325] John Russell Taylor mentions Clouzot only once in passing: the writing team of Boileau and Narcejac had specifically targeted Hitchcock with their *D'entre les Morts* having heard that he had been interested in acquiring the rights to their *Les Diaboliques*.[326] Rebello paints a picture of Hitchcock being pipped at the post for these rights but there is not the slightest suggestion of this in Taylor's *Hitch*. Spoto also only mentions Clouzot once in passing: a short paragraph describes how Hitchcock had nearly directed *The Wages of Fear* but "the negotiations with the author and publisher failed under the burden of Parisian bureaucracy and the story was sold to director Henri-Georges Clouzot" and

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[323] Rebello, p. 21.

[324] Rebello, pp. 15-23.

[325] Rebello, p. 20.

[326] Taylor, p. 239.

subsequently filmed to much acclaim as *Le Salaire de la peur* (1953).[327] Even with the benefit of hindsight and Rebello's *Alfred Hitchcock and the Making of Psycho*, which he cites on occasion, McGilligan only mentions Clouzot twice specifically. The first revolves around the casting of Charles Vanel, who had starred in Clouzot's *Le Salaire de la peur* and *Les Diaboliques*, in *To Catch a Thief*.[328] This could conceivably be construed as a nod towards the French filmmaker - homage, even - but, on the other hand, the film was mainly shot on location in the South of France and French actors, e.g. Brigitte Auber, were not only appropriate but a sensible cost--saving decision. Secondly, he describes how Clouzot's *Diabolique* was screened for Alec Coppel, who had been engaged to work on *Vertigo*.[329] Hardly homage. However, the film itself crops up elsewhere notably when he writes, "*Psycho*…was also another chance to emulate *Diabolique*", but frustratingly he doesn't elaborate.[330] He goes on to quote Hitchcock from the *New York Times* when he characterises *Psycho* as being in "the *Diabolique* genre".[331] There seems little doubt that Hitchcock admired Clouzot's film but no one except Rebello sees any sort of rivalry let alone a score to be settled.

We need to remember that Rebello had the last interview with Hitchcock before he died. There is no transcript of the conversation but perhaps Hitchcock mentioned Clouzot and even that he regretted not directing *Les Diaboliques*. That is still some way from suggesting there was some sort of feud going on. Since I first came across Rebello's account of the making of *Psycho*, one phrase has always interested me. He

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[327] Spoto, p. 333.

[328] McGilligan, p. 494.

[329] McGilligan, p. 542.

[330] McGilligan, p. 593.

[331] McGilligan, p. 583.

describes *Les Diaboliques* as having been photographed in "moody, dirty-dishes-in--the-sink black-and-white", which I take to be a superb description of the film. It is not, however, academic - Lucy Mazdon writes "[*Les Diaboliques*] gives a pessimistic vision of French society via its depiction of the uncaring teachers at work in their dilapidated boarding school"[332] - but a great piece of journalese. That is until we look at what Rebello writes next about the action in the film. After precise epithets for the main characters, namely "birdlike", "cool and predatory" and "venal" for Christina Delassalle (Véra Clouzot), Nicole Horner (Simone Signoret) and Michel Delassalle (Paul Meurisse) respectively, Rebello lets himself down with some fundamental mistakes in his account of the narrative. He tells us the murder took place "in the bathroom of a grimy *hotel* room" [italics mine], when crucially it took place in Nicole's own house in Niort.[333] It is absolutely crucial because Nicole knows her own home intimately - notice how she slips back in unseen and turns the bathwater on - and it is imperative that no one sees Michel, as they inevitably would in a hotel, and the plan is spoiled. He then implies that "Nicole drowns her lover in the bathtub" because "the wife unravels with a case of the jitters".[334] While Christina is deeply troubled during all of the proceedings - we understand that she was previously a nun for whom divorce would be against her religion let alone murder - and struggles to go through with it, the plan all along was for her to *drug* Michel thereby enabling Nicole to *drown* him in the bath. The plan goes remarkably well, if only because it is Nicole and Michel who are orchestrating it, as we later learn. In other words, if Rebello can't get important detail right, how seriously should we take his "superb description"? Could he have acquired this turn of phrase from Hitchcock himself?

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[332] Lucy Mazdon, *Encore Hollywood*, (London, BFI Publishing, 2000), p. 115.

[333] Rebello, p. 21.

[334] Rebello, p. 21.

If the phrase is more Hitchcock than Rebello, this could explain why Hitchcock was not satisfied with his Boileau/Narcejac adaptation, *Vertigo*, which would fall squarely into his "glossy Technicolor baubles" category.[335] Today, this film is voted Number 1 in *Sight and Sound*'s well-known poll, having latterly overtaken Welles's *Citizen Kane*, but in its day it was a disappointment at the box office and not critically acclaimed. Hitchcock petulantly blamed Jimmy Stewart for being too old for the part but he must have known that his *Vertigo* and Clouzot's *Les Diaboliques*, although they were both based on two stories written by the same crime-writing partnership of Boileau/Narcejac, were two entirely different films. Hitchcock had emigrated to Hollywood in 1939 to take advantage of the American film industry's considerably superior methods of production. Perhaps he would have been happier making less glossy European arthouse films? *Vertigo* came out of Hollywood and is therefore glossy. The answer was to apply television's less glossy production methods to a feature film and make *Psycho*. You could argue that *Psycho* happened because of Hitchcock's involvement in TV and was driven by the "score" he apparently had to settle with Clouzot but this was not the case.[336]

Joan Hawkins in her essay, "See It from the Beginning", that considers the special conditions for viewing that Hitchcock imposed on *Psycho*, also sees a problem with Rebello's take on the impetus behind making the film when she writes, "[Stephen Rebello] even implies that *Psycho* was conceived out of a kind of Hitchcockian pique, a desire to get back at Clouzot for his success at Hitchcock's expense. While Rebello may be overstating the case here, it is clear that Clouzot's career throughout

[335] Rebello, p. 22.

[336] Rebello, p. 20.

the fifties was on the rise, while Hitchcock's appeared to be in decline."[337] This last observation is vital to understanding Hitchcock's relationship with Clouzot. It was not so much rivalry as that Clouzot was suddenly in the limelight, as the so-called "Master of Suspense", at Hitchcock's expense. *Vertigo*, the film that he made from the Boileau/Narcejac vehicle and maybe to emulate *Les Diaboliques*, did not win the critics praise when it was first released. "*Vertigo*…is not an important film or even major Hitchcock" was the opinion of "Our Film Critic" writing in *The Times*.[338] Charles Barr, in his inspiring "BFI Film Classic" on *Vertigo*, observes, "Of the 28 newspaper and magazine reviews [of *Vertigo*] that I have looked at, six are, with reservations, favourable, nine are very mixed, and 13 almost wholly negative."[339] Having given a taste of the generally unfavourable reviews *Vertigo* elicited on its first release, Robert Kapsis writes, "While mainstream and highbrow reviewers may have disagreed in their assessment of *Vertigo*, they shared the view that Hitchcock's work belonged in the realm of popular entertainment, not art."[340] At a time when Hitchcock was being hailed by the young French critics, Chabrol and Rohmer, as an auteur, this would have been uncomfortable.[341]

If Hitchcock's reputation was apparently on the wane, Clouzot's was very much on the up. In another review in *The Times*, "Suspense on the Screen", Hitchcock would have read (because he took the London paper), "Mr. Hitchcock, if he is not being

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[337] Joan Hawkins, 'SEE IT FROM THE BEGINNING: Hitchcock's Reconstruction of Film History' in *Framing Hitchcock*, ed. by Sidney Gottlieb and Christopher Brookhouse, (Detroit: Wayne State University Press, 2002), pp. 373-386, p. 377

[338] "Our Film Critic", "Mr. Alfred Hitchcock and the Simenon Touch", *The Times* (London), 11 August 1958, 2.

[339] Charles Barr, *Vertigo*, (Basingstoke: Palgrave Macmillan, (Reprinted) 2010), p. 13.

[340] Robert Kapsis, *Hitchcock: The Making of a Reputation*, (Chicago: University of Chicago, 1992), p. 54.

[341] Eric Rohmer and Claude Chabrol (Translated by Stanley Hochman), *Hitchcock: The First Forty-Four Films,* (New York: Frederick Ungar Publishing Co., (Fourth Printing) 1986).

displaced from his throne, will at least have to move over and make room for M. Clouzot".[342] Kapsis sums it up nicely when he writes, "Judging from their earlier glowing reviews of *The Wages of Fear* and *Diabolique*, these critics [i.e. from the more prestigious and intellectual weekly magazines and monthly journals] clearly preferred the French Clouzot to the Hollywood Hitchcock".[343] Clouzot's *Le Salaire de la peur* had won the prestigious top prize at Cannes in 1953, when Hitchcock's own *I Confess* (1953) had fared far less well, and gathered glowing notices. Caroline Lejeune, one time champion of Hitchcock but now quite at odds with his work, reviewing *Les Diaboliques*, writes, "The director has shown already in "The Wages of Fear", how splendidly he can manipulate tricks of suspense and shock, and if in the present case these tricks are used in the telling of a tale of smaller size, they are, for their chosen purpose, no less effective."[344] In 1958 Clouzot's two previous films had not only been heaped with much critical praise and were big box office successes but, with a poor initial showing, *Vertigo* had not restored Hitchcock's reputation.

Les Diaboliques keeps coming into the equation. Why should this be? Apart from the fact that it is a very significant film - which I come on to shortly - there are details of both Clouzot's and Hitchcock's film careers that bear fruitful comparison. As Lucy Mazdon points out in her interview on the recent BFI disc of *Wages of Fear*, Clouzot's film career began in Germany and she lists both Murnau and Lang as influences.[345] In the John Player Lecture of March, 1967, Hitchcock, in conversation with Bryan Forbes, explains, "I worked as a writer and an art director in the UFA Studios [Berlin], at the time when Murnau and Lang and Jannings were working

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[342] "Suspense on the Screen", *The Times* (London), 9 February 1955, 11.

[343] Kapsis, p.54.

[344] C.A. Lejeune, "Lady Killers", *The Observer*, 4 December 1955, 9.

[345] "Extra" on BFI disc.

there. As a matter of fact, I was working on the UFA lot…at the same time that *The Last Laugh* was being made…The first film I made in England, *The Lodger*, had a very Germanic influence, both in lighting and setting and everything else".[346] Mazdon tells us that Clouzot was offered the idea from Georges Arnaud's novel, *Le Salaire de la peur*, and that he "obviously saw something in it", namely the narrative and the Latin American connection. Mazdon continues to explain that he "begins to develop an idea - and a script - for the film, based on the novel in conjunction with his brother, J. Clouzot". In the same way, Hitchcock had come upon Patricia Highsmith's debut novel, *Strangers on a Train*, a couple of years earlier and *saw something in it*. Principally, it was the idea of a double murder that two complete strangers swop that appealed to him. In the novel both parties fulfil their end of the bargain but in the film it is only the psychopath, Bruno Anthony, who brutally disposes of Guy Haines's estranged wife, Miriam, and Haines emerges as the good guy. Mazdon tells us that Clouzot was "a great planner" and that he would storyboard everything to the very last detail. You could write exactly the same about Hitchcock. Indeed he often maintained that he found the actual mechanics of shooting the film tedious and that, as far as he was concerned the film was already shot, albeit in his head. Finally, Mazdon makes the point that Clouzot was a "cruel director" and cites an incident when he tricked Brigitte Bardot into taking some sleeping tablets because he wanted her to drool on set. The upshot was that she had to have her stomach pumped. Charles Vanel as Jo, after Luigi and Bimba had blown themselves to pieces, had to act his dramatic scene in a pool of oil which must have been thoroughly unpleasant. Hitchcock had a wicked sense of humour and one particularly cruel example might be when he contrived to have a hapless individual chained to a chair having tricked him into imbibing laxatives.[347] His treatment of Tippi Hedren in the

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[346] Gottlieb, Sidney (ed.), *Hitchcock on Hitchcock 2*, (Oakland: University of California, 2015), p. 249.

[347] McGilligan, p. 99.

closing scenes of *The Birds*, during the attack in the upstairs bedroom when he demanded constant retakes, is especially unsavoury. In summary, they both spent informative years in Germany at the start of their careers; they both cite Murnau as an influence; they both are attracted to published texts which they then elaborate and make their own; they both meticulously plan their shoots; they both favour storyboarding everything; and a streak of cruelty may run through both of them.

So we have two filmmakers, with similar industry backgrounds, who think along similar lines: the one is in France and the other, having emigrated in 1939 from the UK, is in the US. A case could be argued for suggesting the Frenchman wanted to make American films while the other hankered after something more European. This is well illustrated in Lucy Mazdon's interview when she points out that some critics, despite both its commercial and critical success, had reservations about *Le Salaire de la peur*: "[they] were a little unsure of it. They felt it was too American, in many ways…with its focus on action, its focus on the male relationships. They felt this was a very Hollywood type of film in some ways". Conversely, Hitchcock must have felt disappointed at *Vertigo's* reception, both critically and at the box office, and might have preferred to have made a darker film along the lines of *Les Diaboliques*. As discussed above, he started looking around for something different and he had taken an interest in the success William Castle was having with his budget horror movies.

Hardly surprising that Castle himself declares *Les Diaboliques* a major influence in the direction his work suddenly took. He writes in his autobiography: "Word was that *Diabolique* [its American title] was doing great business but I never expected the excitement that surrounded the theatre".[348] Castle was fascinated and proceeded to quiz one or two of the predominantly young kids in the queue. "My friends told me it

[348] Castle, p. 149.

really scares the shit out of you", he learned and he goes on to observe that it was "an amazing phenomenon - hundreds of youngsters waiting patiently to have 'the shit scared out of them'".[349] Castle was quite the showman but he was also an astute businessman. He had experienced a sort of epiphany: "The collective emotional release of all those screaming kids was exhilarating, incredible! Leaving the theatre, I felt a strange sensation - a reawakening of some sort".[350] He set about translating this into his next film project which was based on a book entitled, *The Marble Forest*, that came complete with its own surprise twist ending. Interestingly, he seemed to think that "a one-word title" was considerably preferable to a multi-word title and so *The Marble Forest* was duly changed to *Macabre*, which was how it appeared in the cinema some months later.[351] *Psycho* is a strong one-word title but, in fairness, Robert Bloch had already come up with it for his original novel on which the film was based. The project progressed to fruition and Castle proudly pronounces that "the similarities between *Macabre* and *Diabolique* were obvious" and points out that "[b]oth films centred around a plot to shock to death a person with a heart condition. Both ended with double-twist, surprise climaxes, preceded by their shocking horror".[352] Despite the obvious similarities, Castle felt something was lacking as the film approached its release. He struggled for the answer but eventually came up with the idea of a Lloyds of London insurance policy for each member of the audience in case he or she expired during the show. This is the so-called sales gimmick. Castle doesn't seem to want to credit Clouzot with the inspiration but *Les Diaboliques* had its own sales gimmick with the instruction that nobody would be admitted after the film had started and the explicit wish that no-one give away the ending. Hitchcock, of

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[349] Castle, p. 149.

[350] Castle, p. 150.

[351] Castle, p. 151.

[352] Castle, p. 152.

course, borrowed this wholesale with his absolute insistence that patrons would not be admitted after the film had started. As discussed above, this was a controversial stance by the director but one which undoubtedly helped the film's ultimate success. I am fascinated by the fact that Hitchcock took a considerable interest in William Castle's *Macabre* and that Castle, in turn, would credit much of *Macabre's* success to the phenomenon that he tapped into as a result of quizzing some of the many young people queuing around the block to see *Diabolique*. *Les Diaboliques* is important because it pushed William Castle in a new and successful direction that in turn caught Hitchcock's eye. It also influenced Hitchcock to a certain degree in cinematic terms.

If *Les Diaboliques* is so influential, what does the French film offer that so got inside Hitchcock's head? Hitchcock would undoubtedly have been attracted to the story: a wife and mistress appear to team up and evolve a plan to murder the husband - and get away with it - but it transpires that it is actually the mistress and the husband who plan to frighten the wife, with her weak heart, to death. In the end, the wife seems to have survived in a final, final twist. This brief description reminds me of some of the one-sentence summaries I wrote for several episodes of *Alfred Hitchcock Presents*:

S.1 Episode 8/"Our Cook's a Treasure": A man mistakenly believes he is harbouring a notorious murderess who is poisoning his young wife when it is actually his young wife who is having an affair and poisoning him.

S.2 Episode 20/"Malice Domestic": A man is apparently being poisoned by his wife who is apparently having an affair with a family friend but it turns out that the man is poisoning himself, murdering his wife and then running off with his mistress - with impunity.

The television episodes are invariably based on short stories and therefore shorter. Hitchcock might have thought why not make a whole film with a twist based on something longer? Of course, he had such an opportunity previously when he bought the rights to Boileau and Narcejac's *D'Entre des Morts* and shot *Vertigo* but he made the game-changing decision to reveal the twist to the audience shortly into the second half of the film. But it wasn't this decision that meant *Vertigo* was not in the same vein as *Les Diaboliques*: if you want to make something that is moody and dark, you don't make a "glossy Technicolor bauble". What would Hitchcock have admired in *Les Diaboliques*? There is much indeed to admire but there are number of things that seem to relate to Hitchcock and his own work: Lights/Lighting; Vera Clouzot's body; Horror; and Tone. I consider these below.

Lights/Lighting. The concluding sequences - what Susan Haywood calls "Terrorising Christina" - can be plotted by means of the switching on and off of lights throughout the building in which the action takes place.[353] It begins as Nicole Horner appears to leave (Fig. 4:19). The corridor is naturally lit as Nicole emerges from her room with a suitcase having told Christina that she has had enough and is returning to Niort. As she moves purposefully along the corridor the lights dim until, halfway along, Nicole literally disappears (Fig. 4:20). This is the beginning of the descent into darkness and, at first viewing, the introduction of the supernatural. Words that we can infer are part of Christina's dream are now spoken by a young girl and translate as: "Tremble, she told me, a girl worthy of me/The cruel God of the Jews is stronger than you/I pity you for falling in his fearsome hands". Christina is much troubled and tosses and turns and mumbles in her sleep. Fichet is there in her room and lights his small cigar with the flame from the candle that burns in the middle of her various religious artefacts (Fig. 4:21). She stirs. Fichet seems to know something about Michel but Christina,

[353] Susan Hayward, *Les Diaboliques*, (London: I.B. Tauris & Co. Ltd., 2005), p. 83.

Fig. 4:19

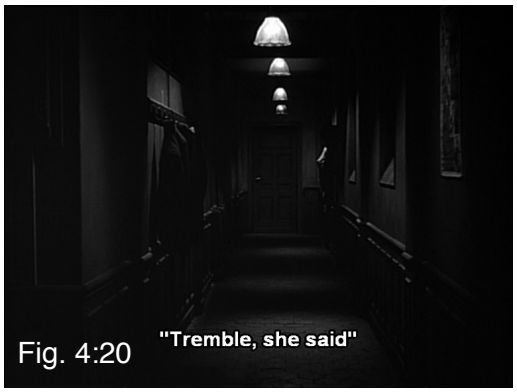

Fig. 4:20

Fig. 4:21

Fig. 4:22

Fig. 4:23

Fig. 4:24

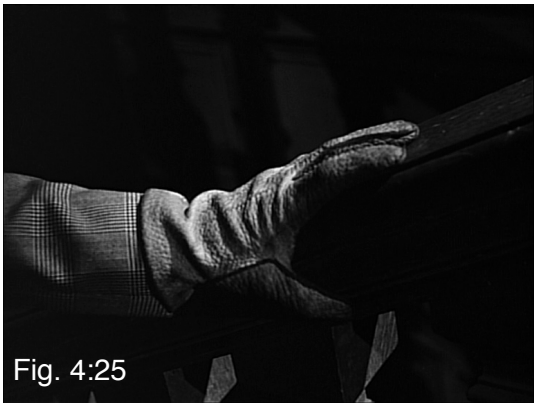

Fig. 4:25

Fig. 4:26

Fig. 4:27

Fig. 4:28

along with us the audience, believe him to be dead. Christina confesses to killing him along with Nicole but Fichet just sees this information as another part of a jigsaw he is completing in his head. Fichet turns off the light as he leaves her room (Fig. 4:22). Meanwhile as Fichet continues his investigations, the caretaker and his wife, the cook, do the rounds of the school switching off all the lights. (Fig. 4:23). Raymond herds his charges into their beds and the dormitory lights are extinguished (Fig. 4:24). Christina remains restless in her bed as a succession of lights now start to be switched on and off and doors open. A gloved hand with a Prince-of-Wales jacket sleeve (suggesting it's Michel) mounts the stairs (Fig. 4:25). Suddenly a light illuminates Christina and she wakes (Fig. 4:26). She switches her bedside lamp on and gets out of bed. She looks out of her window and sees lights and a figure moving room by room across the building at right angles to her bedroom (Fig. 4:27). Frightened, she investigates. She hears footsteps and we see a man's trousers and shoes move slowly from the light into darkness. Another door creaks open and we see a shaft of light as Christina calls, "Who's there?!". She proceeds nonetheless moving slowly past the science laboratory and looks along a darkly lit corridor to Michel's study (Fig. 4:28). The figure is behind her as she struggles along the passage. Now she hears typing and approaches the study which is lit. The door swings open and she hides. There's sweat on her brow. She edges towards the desk. Michel's hat and gloves are beside the typewriter. She goes up to the machine and we can see that "Michel Delassalle" has been typed accurately and variously to fill most of the page. The lights go out. She screams and runs as fast as she can back to her room. It's a simple enough device but the switching on and off of the lights punctuate this crucial passage of the action. Hitchcock, of course, used lights to great effect in the *Alfred Hitchcock Presents* episode, "One More Mile to Go", discussed above. Michael Walker writes an essay entitled "Lights" about this specific show in his *Hitchcock's Motifs*. [354]

[354] Walker, pp. 412 - 413.

Simultaneously, Clouzot is masterfully orchestrating the lighting effects. Hayward in the introduction to her monograph on *Les Diaboliques*, tells us that Clouzot met both Fritz Lang and F.W. Murnau in Berlin and that he "developed a taste for German expressionist films [and] in particular the contrastive *chiaroscuro* lighting".[355] Thus as Fichet leaves Christina at the beginning of the "Terrorising Christina" sequence, she sits up in bed in a complex pattern of light (Fig. 4:29). Similarly, when Fichet enlists the young boys' help in showing him the whicker trunk, they stand watching in a striking lighting effect (Fig. 4:30). The whole of the creeping along the passage episode is bathed in *chiaroscuro* lighting: after all the lights have been turned off and Christina is restless in her bed, we are shown a panelled passageway on the ground floor that may prefigure the big house in *Psycho* and we see a door slowly open to allow a shaft of light to escape (Fig. 4:31); having been disturbed by light coming from the adjacent building, Christina summons the energy to emerge from her room and edge down the passage - pure chiaroscuro (Fig. 4:32); Christina creeps along the panelled passage to Michel's study from which another shaft of light peeps; Christina pauses and there are bold slats of light and dark across her (Fig. 4:33); freaked out by the sudden extinguishing of the light in the study, Christina runs as fast as she can back to her room in vivid chiaroscuro (Fig. 4:34) although Clouzot seems to be focussing on his wife's body which we look at shortly; finally, as she locks the door behind her, she appears to be impaled on the shadows of uprights that look like lances. Hitchcock is certainly no stranger to its use. In his penultimate film before moving into colour, there is a striking exchange between Bruno Anthony and Guy Haines in *Strangers on a Train*. Bruno has just strangled Guy's estranged wife, Miriam, and he returns to Washington to tell him the good news. He summons Guy from across the street and is swathed in shadows. In one of his television shows, "Mr.

[355] Hayward, p. 2.

Fig. 4:29

Fig. 4:30

Fig. 4:31

Fig. 4:32

Fig. 4:33

Fig. 4:34

Blanchard's Secret" there is an imagined sequence shot dramatically in chiaroscuro lighting. *Psycho* too uses this effect.

Véra Clouzot's body. This selfsame sequence also contains an alarming number of shots of the director's own wife's body. Clouzot had hinted at as much in his previous film, *Le Salaire de la peur*, where Véra plays the love interest to Yves Montand. We first see her scrubbing the floor of a bar and her breasts are much in evidence and motion. In a vain attempt to stop Mario going on a suicide mission, on hearing the lorry approaching, she rushes along a walkway and down some stairs and the camera follows her and her silhouetted body quite intently. In fact she looks rather similar to Christina with her hair in two neat plaits. Hayward notes of Christina's first appearance: "The hairstyle suggests less a sultry, sexual Latin American…than an obedient schoolgirl - and we have already noted that the gingham print of her dress points to a schoolgirlishness [sic]".[356] However, there is nothing maidenly about her in the final sequences of *Les Diaboliques*. After she thrashes about and wakes herself up, she sees Fichet in her room and we glimpse her right breast and nipple peeping out faintly through her flimsy nightdress (Fig. 4:35). She quickly covers herself up with the bedsheet (Fig. 4:36). As she sits up in bed, with the bedside lamp on, the same breast and nipple are still faintly visible. She becomes more agitated in her conversation with Fichet and shakes the sheet with her right hand which in turn makes her breast wobble a little. As she calms down both breasts and nipples are visible (Fig. 4:37). The verbal exchange between the policeman and the supposed murderess is quite comical coincidently as Christina recounts what she believes has happened. Fichet, to his credit, looks straight into her eyes as we can see when the camera reverts to him. When the camera returns to Christina only her face and shoulders are framed. Subsequently we return to the restless Christina who is propped

[356] Hayward, p. 67.

Fig. 4:35

Fig. 4:36

Fig. 4:37

Fig. 4:38

Fig. 4:39

Fig. 4:40

Fig. 4:41

Fig. 4:42

up in bed and her right breast is still faintly visible in the darkly lit space. There is clearly no attempt to mask this detail - she could have worn a thicker nightdress after all. When she struggles out of her room, the light behind her reveals her legs and curvaceous figure (Fig. 4:38) below the flimsy nightdress and we continue to catch glimpses as she proceeds. As she approaches the study her breasts become apparent once more (Fig. 4:39) and as she gets closer to the doorway she's on tiptoes which defines her shapely leg for an instant (Fig. 4:40). Her right breast is on display as she inches into the room. Totally unhinged by the light going out, she runs as fast as she can to her bedroom and the camera tracks back with her and there is a flurry of bouncing breasts and thrusting thighs. Finally, as she reaches the doorway of her room, there is a suggestion of her buttocks at the end of a long shot down the corridor. This mildly erotic show ceases when she dies. This has been an exercise in titillation and horror that Hitchcock would have lapped up. No wonder it was a favourite film.[357]

The Horror. Although *Les Diaboliques* falls into the Horror genre, there are really only two shots that could be construed as Horror proper. These are when Christina, already scared witless, looks over to the bath and sees the apparently dead Michel laying there submerged under the water (Fig. 4:41); and when he rises from the dead or, with his white contact lenses (Fig. 4:42), emerges as a zombie - at which point Christina collapses and dies. All the rest is purely suggestion. However, it is *very* suggestive and we have to remember that we have no idea what is going on when we first watch this film. We have seen Nicole drown the drugged Michel in the bath in Niort and watched them drive the corpse back to St. Cloud and tip it in the stagnant pool. When the body then disappears it is a mystery to both the audience and the apparent perpetrators of the crime. When the lights start going on and off, neither

[357] Charlotte Chandler, *It's Only a Movie*, (London: Simon & Schuster, 2005), p. 239.

Christina nor we know who this could be. There is no reason to suspect Nicole who has thrown in the towel. It is either Michel, who presumably somehow survived, or his ghost/a zombie. But how?! In an analysis of the "Terrorising Christina" sequence, Hayward plots out very precisely how the mechanics of the scene actually worked.[358] I have to say this almost spoils it for me: I rather liked being bewildered by what was going on. There is an illogic to it that would surely have appealed to Hitchcock? After all, we could be in the realms of the supernatural if we don't overthink the mechanics of it. Thus, a hand enters screen left. We don't know whose hand it is. Christina is restlessly asleep in bed. Could she be in danger? No. It's Fichet reaching for a light. A gloved hand enters screen left. We notice a Prince-of-Wales check sleeve to the jacket. Michel? This does spell danger for Christina. Lastly another gloved hand, that looks like something out of *Nosferatu* (1922), hovers menacingly over the light switch in Michel's study. These are stages in the process of building tension and setting the stage for the horror shots that I described above. A contemporary audience, at first viewing, would have been egging each other on wanting to be scared: "Those kids wanted to be scared…they loved it!".[359] Similarly, as Christina looks out of her window, she sees a figure moving from room to room. It can't be Michel - can it? - and so who is it? The supernatural? The sound of typing draws Christina to the study. Who can this be? The typist, whoever he or she might be, has given us the answer: Michel Delasalle. The process has been a slow build, designed by Michel and Nicole, to push Christina over the edge. It is interesting to look back at "The Glass Eye" considered above. Here the appearance of horror is very sudden and surprising. In *Les Diaboliques* it is built up relentlessly during this terrorising sequence. In *Psycho*, Hitchcock goes for the quick and the unforeseen. There is no horror until we see a shadow outside of Marion's shower curtain. Hitchcock didn't borrow much from *Les*

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[358] Hayward, pp. 83-91.

[359] Castle, p. 150.

Diaboliques. He may well have admired it but he brings a different sort of horror to the proceedings.

Tone. Clouzot sets the tone from the very outset with the title sequence. There is nothing so remarkable about the sequence itself but its component parts are worth observing: against a background of the stagnant pool that features throughout the film, with the suggestion of rain, the simple titles run to the strains of sombre, ponderous music. This is the only soundtrack in the movie apart from the diegetic noises (for example, the plop of stones lobbed into the pool) and the sequence concludes with a choir - perhaps suggesting the pupils of the school in which the action takes place for the most part - and an organ as the music becomes darker and more hectic. In other words, we are presented with a bleak opening statement: wet (rain), dark (music) and dirty (pool). Hitchcock's titles for *Psycho* are altogether slicker and permeated with the music that runs all the way through the film. Exactly what you might expect of a Hollywood director at the top of his game. What happens next is very interesting. Clouzot shows us a van moving quite fast and indicates by means of a signpost where the action is located: just outside of Paris. The mood is subdued and it's raining which is clearly indicated by a pedestrian with an unfurled umbrella. The old Citroen van pulls up at the gates of a boarding school and the passenger hops out. Passing through an adjacent doorway, he opens the gates and the van proceeds. It drives through a puddle on which a little paper boat floats. The wheel displaces the fragile boat and casts it aside. It lies squashed on the drive beside the puddle. We might compare this short vignette with the beginning of *Le Salaire de la peur*, where a small boy is playing with several cockroaches that he has strung up on a stick. He's distracted by an ice cream seller but returns to find a vulture about to pounce on his home-made toy. The insects may represent the trapped men who are about to vainly risk their lives in pursuit of a handsome reward while the carrion bird

portends doom. The paper boat may represent the delicate Christina ruthlessly cast aside by her cruel husband who is driving the van. But it is not the symbolic vignettes that Hitchcock would have been attracted to, it is the sombre, dark tones of both the Clouzot films. The husband pulls up to the buildings - and we see the swimming pool with its stagnant water - and unloads his van load of rotten vegetables. *Psycho*, as I have indicated above, begins in the same dark tones with the seedy hotel room where Marion Crane and Sam Loomis have their brief rendezvous. The sequence could have come straight out of *Alfred Hitchcock Presents* and the same dark tones continue throughout the movie. Susan Hayward says "Clouzot's working with mise-en-scène is bleaker, more oppressively detailed and, therefore, darker than Hitchcock's".[360] I don't think that she is comparing *Les Diaboliques* with *Psycho*. She is comparing their work as a whole and is therefore quite right. *Psycho*, however, is an exception.

Clouzot's tone is principally perpetuated through the constant use of the motif of water with its connotation of dampness and, in the case of the stagnant pool, dirtiness. We've seen it appear first in the rain on the snapshot of the stagnant pool and then in the puddle and finally the pool itself. The pool continues to appear in the first part of the film and, when the women reach Niort and perpetrate their crime, Michel is drowned in a bath of water that Nicole has noisily drawn to the annoyance of her tenants upstairs. We see a tap dripping onto the plastic tablecloth draped across the bath. There's water in the back of the van when they stop for petrol. We hear a flush of water from the upstairs bathroom as they try and tip the body into the pool. The body flops into the pool making a different sort of noise to the plops of the stones mentioned earlier. The pool continues to be a focus as the body fails to rise to the surface. Eventually, the two women, both beside themselves, contrive to have the pool drained. As the "terrorising of Christina" reaches its climax, she is confronted by

[360] Hayward, p.8.

Michel submerged in another bath of water. As he climbs out of the bath, with Christina slumped dead in the corner, the water drips profusely off him. Finally, he removes his saturated jacket only to put a dry jacket over his soaking wet shirt. Fichet himself sums it all up when earlier he says, "You dream too much about water in this house". Water therefore envelops us, almost subliminally, and we emerge from the film with the impression of "a damp and dirty environment" - a description that Hayward actually applies to a later Clouzot film, *Les espions* (1957), while likening it to *Les Diaboliques*.[361]

Hitchcock doesn't use a motif, or motifs, to conjure up the tone he was looking for. Instead he reverts to what he has learned from television. Having chosen to shoot the film in black-and-white - perhaps for reasons of economy or maybe homage to *Les Diaboliques*, as Anthony Perkins maintained - the film immediately assumes a darker tone.[362] Most Hollywood films were by now being made in colour and so the decision to go with black-and-white can't help but evoke film noir which is exactly the sort of feel Hitchcock was after. The dialogue is singularly depressing: Marion and Sam disagree about the prospect of getting married; Marion's colleague paints a dismal picture of her marriage including a marriage night on Valium and a ménage à trois with her mother; Marion is bored by the wealthy and unpleasant oil man who can only talk about his daughter's forthcoming marriage; there's nothing exciting about Marion's brush with the Law or her exchange with the Californian car salesman; finally, there is the curious supper with Norman where Marion sees the error of her ways and Norman won't have his way with the "strange girl" who's just appeared on his doorstep. There is a similarity to many of the *Alfred Hitchcock Presents* shows and it is the presence of a murder that colours the dialogue darkly. The mise-en-scène

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[361] Hayward, p. 8.

[362] Chandler, p. 259.

is relentlessly bleak throughout, as indicated above, and moves from a seedy hotel room to a utilitarian office to a small apartment and a rain drenched road trip, that starts in the light and gets darker and darker until it enters the black chaos world, to another drab motel. It is sparsely populated in every scene with very ordinary people and there is none of the buzz of Manhattan - the big city - where Hitchcock shot Thornhill colourfully emerging from his Madison Avenue office. All of the scenes could come straight out of television and indeed the film was shot at the same studios that *Alfred Hitchcock Presents* was shot every week. The studio-bound production, as distinct from the mainly location shot work that was *North by Northwest*, gave the picture an overtly cramped feel. This was further compounded by the bold decision to use his usual television crew and especially John L. Russell as the principal cameraman. As discussed above, he and Hitchcock had worked together on "Poison" which was an exercise in dark, bleak and even menacing drama and could be seen as a prototype for *Psycho*. There can be no doubt that Hitchcock admired *Les Diaboliques* and that in *Psycho* he created something that was not a bauble but something that was moody and dark. However, the debt was not Henri-Georges Clouzot but television. To conclude this section and to pick up on where it started, *Psycho* was not Hitchcock's riposte to *Les Diaboliques* but it did restore his waning reputation.

Chapter 5: Conclusion

"Yes, no *Psycho* sans teve[TV]".[363]

In this thesis I have looked at how *Alfred Hitchcock Presents* started and its four main component parts: Wasserman, Harrison, Allardice and Hitchcock himself. I have then considered three Hitchcock-directed episodes of *Alfred Hitchcock Presents* that have direct links to the feature film; I have considered three non-Hitchcock-directed shows that inform *Psycho* to varying degrees and in the process expounded the notion of Appearances - a concept new to Hitchcock's films until *Psycho* - and suggested that the element of horror may come from the last of these. Finally, I examined the vast gulf between *North by Northwest* and *Psycho* and argued that the one is very much Hollywood and the other TV, before debunking Rebello's contention that *Psycho* was driven by a score Hitchcock had to settle with Clouzot and was a riposte to his *Les Diaboliques*. *Psycho* looks like it looks because it evolved from television. Before making my concluding remarks, I want to look at where Hitchcock went next and observe how his career took a turn for the worse till his death but that *Psycho* took on a life of its own. I briefly trace Hitchcock's artistic decline and *Psycho*'s ascendancy.

Hitchcock didn't completely turn his back on television after *Psycho*. He directed an hour-length episode in the *Startime* series, that was produced by Shamley and Joan Harrison, entitled "Incident at a Corner" (1960). Shot in colour, it reassembled all the regulars from television and indeed *Psycho*: John L. Russell, Hilton Green, George Milo, Jack Barron, Florence Bush and William Russell. It gets a passing mention in Spoto but no mention at all in McGilligan. He returned to *Alfred Hitchcock Presents*

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[363] Email correspondence with Jan Olsson 17th April 2019.

with three episodes: “Mrs. Bixby and the Colonel’s Coat” (1960); “The Horse Player” (1961); and “Bang! You’re Dead” (1961). The first of these opens promisingly with a prostrate “big head” being worked on by Fred Bixby’s (Les Tremayne, the auctioneer in *North by Northwest*) dentist’s drill and concludes with a double twist when Mrs. Bixby (Audrey Meadows) realises that not only has she lost the wonderful fur coat presented to her as a parting gift from her lover, the colonel of the title, but also that her cuckolded husband has given it to his attractive young dental nurse. Scripted by Roald Dahl, compared to “Lamb to the Slaughter”, it is a modest offering by Hitchcock’s standards. “The Horse Player” is no more remarkable and was at best a reunion for Hitchcock and its leading player, Claude Rains. “Bang! You’re Dead” was featured in the MoT&R retrospective discussed above and clearly demonstrates Hitchcock’s enduring talent for suspense. This was a rare episode that had no twist ending. Hitchcock did appear to be being serious when he warned of the danger of firearms in the hands of children. His last involvement with television was “I Saw the Whole Thing” (1962), an episode of *The Alfred Hitchcock Hour* that Spoto quickly dismisses as being “not memorable for its courtroom melodrama…rather, it is important because once again Hitchcock thought he had found a new subject for transformation and training…Claire Griswold”.[364] Five television shows various from 1960 to 1962 is not many compared to what he did before *Psycho*. Spoto astutely points out Hitchcock’s prolific 20 years from “1939 through 1959 [when he made] 24 feature films, 2 short films and 15 television shows”.[365] He then compares this with the twenty years from 1960 till his death when, despite remaining “in amazingly good physical health”, he made only six features and five television shows.

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[364] Spoto, p. 466.

[365] Spoto, p. 443.

The Birds was a long time coming. In all fairness, could Hitchcock not be excused for basking a little in the success of *Psycho*? Nonetheless, he spent much time preparing for its foreign release.[366] When he began to look seriously for his next project he was rather taken with *Marnie*, a novel by an English writer, Winston Graham. It was quite different to Bloch's *Psycho* - unless one applies psychoanalysis to the respective mother figures and their impact on their children. Hitchcock went so far as to engage Joseph Stefano to begin working up a script. He even had in mind Grace Kelly, now Princess Grace of Monaco, for the leading role of a "frigid kleptomaniac".[367] Small wonder the Principality baulked at the idea. Initially, however, Kelly was interested. When "word arrived from Monaco" that she could not be available that year, 1962, but could be available in 1963 or 1964, the project had to be put on hold.[368] Hitchcock had had an option on Daphne du Maurier's short story "The Birds" for some time but originally "found it strong on atmosphere but weak on plot and character, and could not see a film emerging from it".[369] The aftermath of *Psycho* and the false start on *Marnie* meant it was August 1962 before his next project actually started. He had "read in the newspaper of an August 1961 incident in Capatolla, California, when thousands of seabirds swarmed down from the sky, wreaking havoc - and that reminded him of Daphne du Maurier's novella".[370]

As indicated above, Hitchcock had planned to make *Marnie* next which, as Camille Paglia slightly tenuously points out in her thought-provoking monograph on *The Birds* for the BFI, "continues *Psycho*'s themes of female theft and mental illness but

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[366] McGilligan, p. 608.

[367] McGilligan, p. 609.

[368] McGilligan, p. 610.

[369] Spoto, p. 444.

[370] McGilligan, p. 611.

normalises them with a happy romantic ending".[371] It seems the real life incident of birds apparently out of control propelled Hitchcock into action and, in Stefano's absence on another project, he engaged Evan Hunter, author of *The Blackboard Jungle*, as his screenplay writer. Into this equation, we need to introduce Tippi Hedren, who starred in both *The Birds* and *Marnie*. Hedren was a model and Hitchcock spotted her out of the blue on a television advertisement.[372] He immediately had her contacted and contracted and it be would be fair to say became more and more obsessed with her until the conclusion of *Marnie* when she had had enough of his increasingly persistent and unwanted attention. Both *The Birds* and *Marnie* have attracted critical acclaim but certainly the latter could be considered Hitchcock's "problem" film. According to Paglia, "reviews were sharply unkind to its leading lady" although for her "Tippi Hedren was and remains…the ultimate Hitchcock heroine".[373] Hedren of course is a whole new story that need not concern this thesis. Suffice it to say, after *Marnie*, Hitchcock turned out two unremarkable films in *Torn Curtain* (1966) and *Topaz* (1969). He was off form by his standards. He was back on form, albeit rather nasty form, with *Frenzy* (1972). *Family Plot* is an underrated film I see as a summation of the filmmaker's oeuvre - although maybe not the five films that preceded it. Regardless of the artistic merit of the films Hitchcock made after *Psycho*, it is a fact that he never went back to his television crew or Revue to make another film. He reverted to colour, locations, big name actors (for example, Sean Connery in *Marnie*, Paul Newman and Julie Andrews in *Torn Curtain*) and embraced Hollywood once more. Indeed his later films followed more naturally, though not as well, in the footsteps of *North by Northwest*.

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[371] Camille Paglia, *The Birds*, (London: Palgrave Macmillan, 2010), p. 10.

[372] McGilligan, p. 614.

[373] Paglia, p. 7.

As Hitchcock's career waned, his output dropped dramatically and he wound down to his death, so *Psycho* took on a life of its own. Not only was it an instant hit at the box office and its reputation grew steadily but, according to Carol Clover, it became "the appointed ancestor to the slasher film".[374] What makes Clover's line of thought so compelling is her notion of the Final Girl. Marion Crane was only a semi-final girl as Hitchcock killed her off halfway through the film. However, as Clover elaborates, "the killer is the psychotic product of a sick family, but still recognisably human; the victim is a beautiful, sexually active woman; the location is not-home, at a Terrible Place; the weapon is something other than a gun; the attack is registered from the victim's point of view and comes with shocking suddenness."[375] As Marion didn't survive, it is her own sister, Lila, who becomes the prototype Final Girl. Properly speaking, Sam Loomis rescues her in the basement and, significantly, it is Dr. *Loomis* who shoots Michael at the end of *Halloween* (1978) and not the Final Girl, Laurie (Jamie Lee Curtis, Janet Leigh's daughter). The final Final Girl doesn't appear until *Texas Chain Saw II* (1986) when "[t]he final scene shows [Stretch] in extreme long shot, in brilliant sunshine, waving the buzzing chain saw triumphantly overhead".[376] In analysis, this is not such a great leap given the shocking and extreme violence of the shower scene. *Psycho* could so easily have been shelved but Hitchcock had television to fall back on. From William Castle Hitchcock got the idea of horror and this was surely confirmed when "The Glass Eye" won *Alfred Hitchcock Presents*'s only Emmy award. He came upon Robert Bloch's novel that was the perfect vehicle but when Paramount wouldn't back it he was forced to downscale - use his own money and television crew - and shoot it at Revue to considerable advantage. A film could be made out of television: the two are not mutually exclusive as *Psycho* shows.

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[374] Carol J. Clover, Men, Women and Chain Saws, (Princeton and Oxford, Princeton University Press, 2015), p.23.

[375] Clover, p. 23-4.

[376] Clover, p. 38.

In my Introduction I spelt out the thesis I sought to prove but I also mapped out the journey I made to discover my subject. In beginning to explore *Alfred Hitchcock Presents* I was immediately struck by the shock/twist endings. This phenomenon did not appear in a Hitchcock film until as late as *Psycho*. In watching all 155 episodes I constructed a synopsis for each episode. A variety of details written into the synopsis has enabled me to cross-reference the shows relatively easily. A one-word summary of each episode presented me with a key to three non-Hitchcock-directed episodes that I showcase in Chapter 3 and that have a direct bearing on *Psycho*. An analysis of Hitchcock's filmography, specifically in the fifties, threw up a detail of considerable importance: the team of Tomasini, Herrmann and Burks emerges consistently. A glaring anomaly stuck out for me - John L. Russell was the cinematographer on *Psycho* - but it turned out it wasn't an anomaly at all. Hitchcock had used his assistant director, Hilton Green, and all of his TV crew to shoot his budget movie in black-and--white at the television studios of Revue. This was my breakthrough. I saw a clear connection between Hitchcock's television shows and *Psycho*.

I began a literature review looking not only for writings on Hitchcock's television work in general but especially any link between his television work and *Psycho*. As I observe, little has been written compared to an enormous amount on his film work but slowly I began to find clues. In Steve Mamber's insightful piece I was encouraged to read of "the closeness of these shows to the features and the cross-fertilisation that has taken place between Hitchcock's work in the two media".[377] John Russell Taylor was the first critic to put Lew Wasserman in the frame.[378] Robert Kapsis maintains "Hitchcock's weekly appearances had a cumulative effect and established his

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[377] Steve Mamber, p. 1.

[378] Taylor, p. 228.

[television] persona…" Hitchcock's *television persona* was a vital factor in *Psycho*'s success, as I argue in Chapter 2. He concludes his section on Hitchcock's television work with mention of its actual workings and Joan Harrison.[379] Wasserman and Harrison were integral to *Alfred Hitchcock Presents*. Caryn James reporting on the MoT&R's retrospective writes "the relatively low-budget, claustrophobic *Psycho* indisputably owes much of its style to Hitchcock's television experience".[380] The notion of a link between Hitchcock's television and *Psycho* was growing. Ulrich Rüdel identifies a whole key sequence from "One More Mile to Go" as anticipating Marion's run-in with the highway patrolman in *Psycho*. Rüdel concludes his essay by writing "With *Psycho* [Hitchcock] had successfully translated most of the [television] techniques he had established to the big screen".[381] Jan Olsson provided an analysis of a sequence from "Banquo's Chair" that I have taken several steps further and found a direct link with Hitchcock's camera's focus on Marion in the scene in the parlour prior to the murder. Like the passage in "One More Mile to Go" this is evidence of a very tangible link between the small and big screen. Olsson was one of a few writers to identify James Allardice as a major player in the *Alfred Hitchcock Presents* set-up. I was able to group Wasserman, Harrison and Allardice together as the backbone of Shamley Productions. In summary, although little has been written about *Alfred Hitchcock Presents*, what little there is confirms connections between the series and the film. I elaborate on this in my Chapters 2, 3 and 4.

Chapter 2 looks in depth at Lew Wasserman, Joan Harrison and James Allardice and demonstrates their important respective contributions. Wasserman built appreciably on Jules Stein's original company, MCA, transforming it from the booking of bands

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[379] Kapsis, p. 30.

[380] James, p. 22.

[381] Rüdel, p. 108.

to a film agency that boasted many of the biggest names in Hollywood. It was Wasserman's engineering of the takeover of rival agency, Hayward-Deverich, that brought him into contact with Hitchcock. They remained close friends until his death. Lew Wasserman contributed much to the film industry but, significantly, early on he evolved a "radio package" that put big bands on the air with a sponsor. Years later he developed a "television package" that put Hitchcock on the small screen with a sponsor. If Lew Wasserman got Hitchcock into television, Joan Harrison orchestrated the shows and enabled Hitchcock to make his movies. Harrison joined Hitchcock in the 30s, ostensibly as a secretary, but she quickly learned her way around the movie business and her writing skills increased picture by picture until she was jointly credited with writing the original screenplay for *Saboteur*. At this point she left Hitchcock's employment and struck out on her own to produce eight commendable films. When she returned to the fold, she brought with her estimable writing skills built up over 20 years, the ability to produce not only movies but television too in a mainly man's world, a talent to source texts suitable to the series and a great sense of organisation and networking. James Allardice came highly recommended by Wasserman and was managed by Harrison. The least credited of this important threesome, Allardice wrote all of the intros and outros of the shows tapping into Hitchcock's fatness, his disdain for the sponsors and his sense of the macabre.[382] Over a period of some five years and four seasons worth of *Alfred Hitchcock Presents*, Allardice's words built up Hitchcock's television persona. When it came to selling *Psycho* Hitchcock looked to Allardice and they exploited the television audience's conversance with the television persona to the full and packed the cinemas accordingly. The fourth member of the team was Hitchcock himself and he presented and signed off each show. His television persona was created around a number of factors: his fatness; statutory dark suit and tie; an English accent and a general

[382] Olsson, p. 75.

Englishness; a deadpan delivery; and sophistication. The first half of Chapter 2 therefore details “Team Hitchcock”.

The second half of Chapter 2 looks in depth at the “Marketing Mix”. I focus mainly on material housed in the Margaret Herrick Library. The campaign was exceptional and exploited Hitchcock’s television persona and James Allardice’s witty words. The admissions policy - viz. that no one, but no one, would be admitted to the auditorium once the film had started - was the crux of it all and was advocated throughout a mix of promotional aids. I analyse Tony Palladino’s design for the cover of Bloch’s novel that was used consistently throughout the whole campaign. An extended trailer for the film, that I consider in Chapter 4, would have been the public’s first exposure to Hitchcock’s “new” and “completely different” film. The 4-Page Herald would have been simultaneously available when patrons left the cinema. It was the Palladino font’s first airing and spelled out the unique admissions policy carefully aligning it to the cinema goer’s enjoyment. The Press Book, “The Care and Handling of *Psycho*” and a promotional Film of the Press Book were all aimed at the all-important cinema owners and variously reiterated the admissions policy; urged a “top secret policy” to maintain the integrity of the story; and expounded a “Spill and Fill” technique that enabled the cinemas to get its audience out smoothly and admit those queuing for the next performance. The two standees were a direct reference to Hitchcock and *Alfred Hitchcock Presents* and spelled out the admissions policy and advised patrons of the times of the performances respectively. Various recordings would be played as the patrons queued and was Hitchcock’s familiar voice reading Allardice’s witticisms. Finally a whole host of posters featuring mainly a suggestively unclad Janet Leigh spearheaded a campaign out on the streets. The sum of all this cleverly constructed material ensured that the cinemas were heaving and Hitchcock’s budget movie made money hand over fist.

Taking inspiration from the 1997 retrospective at the MoT&R, Chapter 3 considers three Hitchcock-directed episodes of *Alfred Hitchcock Presents*: "One More Mile to Go", "Banquo's Chair" and "Arthur". The first of these has the most direct parallels with *Psycho*. In similar opening sequences Hitchcock's camera comes upon two windows and remains outside the one but slips inside the other. This enables him to persuade his audience to empathise with a killer and sympathise with a thief. Both television episode and film share sequences of pure cinema where, without dialogue and in real time, the actors convey what they are thinking as they decide what to do with a corpse and whether they should steal the money or not. There are two confrontations with the Law and the similarity is most marked and striking. Then there are two scenes where the protagonists make a purchase and the one is lightened through humour while the tension in the other is racked up relentlessly. "Banquo's Chair" has an identical opening sequence: details of place, date and time are flashed up on screen. There is an arresting high-angle shot of the dining room table and there is an equally remarkable high-angle shot as Arbogast is attacked in *Psycho*. A bird theme runs through "Banquo's Chair", that is repeated in "Arthur" and is seen again in *Psycho*. Most significant is the advancement of a single camera on the murderer, Bedford, in "Banquo's Chair" and Marion in *Psycho* where Hitchcock, via his television cameraman John L. Russell, interrogates the protagonists. "Arthur" is less obviously an anticipation of *Psycho* but the presence of James P. Cavanagh is important because he had a shot at the screenplay for *Psycho* and some of what he came up with remained in the final version. John L. Russell teamed up yet again with Hitchcock on this television episode and the exchanges between Arthur and Helen are skilfully lit and look forward to the exchanges between Marion and Norman in the parlour. There is an overwhelming number of birds. In summary, the three Hitchcock shows, identified by the MoT&R under the heading of "Anticipating *Psycho*", in tone

and technique all "serve as antecedents for" *Psycho*.[383]

The second half of Chapter 3 examines three non-Hitchcock-directed episodes: "Our Cook is a Treasure", "A Little Sleep" and "The Glass Eye". The first of these dupes us, the audience, along with the male protagonist for almost the whole episode into thinking that the cook of the title is a serial killer. However, it is his adulterous wife who is slowly poisoning him and the cook is an innocent bystander. It is a good example of Appearances that I identified in the course of my extensive 155 synopses. There are also a number of motifs that the director, Robert Stevens, employs that Hitchcock may have taken a stage further in *Psycho*. "A Little Sleep" contains an example of rear-projection that bears useful comparison with those in *Psycho*. The young protagonist, Barbie Hallam, and Marion drive at night to meet a killer and their deaths. We are also duped again because, having been told who the killer is, along with Barbie we are fooled into thinking he's really the good guy. "The Glass Eye" is more complex still: a lonely spinster falls in love with a handsome ventriloquist with a fine voice. We have no reason to doubt this as she follows him around the country. However, it transpires that the love object is the dummy and the ventriloquist is the ugly dwarf who we perceived as the dummy. At the dénouement an element of horror is introduced that looks forward to *Psycho*.

One of the driving factors in pursuing this thesis was the disparity between *Psycho* and the film that preceded it, *North by Northwest*. In Chapter 4 I look harder at this disparity under various headings. Writing compares the established and acclaimed Ernest Lehman with the rookie Joseph Stefano and concludes that Lehman naturally delivered the Hollywood blockbuster and that Stefano, more by chance than judgement perhaps, brought a naive quality to *Psycho* that worked perfectly. Stefano

[383] MoT&R Program.

might not have come straight from television but he certainly did not come from Hollywood. Actors looks at the huge wage bill of the one vis-à-vis the other: Grant cost somewhat more than half of the entire *Psycho* budget; the combined wages of Grant, Saint and Mason well exceeded the entire *Psycho* budget; Perkins and Leigh cost $65,000 together. Perkins and Leigh were stars but not in the same league as Hitchcock's usual leading players. The supporting cast for the one came out of Hollywood while the other was exclusively from television. The Trailer for *North by Northwest* is beholden to Hitchcock's intros and outros on the television shows but the trailer for *Psycho* is pure television. The Titles, of course, are remarkably similar having been designed by Saul Bass but the one leads into a colourful Manhattan and a colourful film while the other opens up on a grey skyline and becomes darker and darker. Locations/Mise-en-scène offer the greatest contrast between the two films: if *North by Northwest* fairly hurtles across the screen, then *Psycho*, in a real sense, goes nowhere. The mise-en-scène in the one is fantastic, while the black-and-white film has only drab, ordinary interiors enabled through the television studio production. In cinematography it is clear that the wonderful Technicolor of Robert Burks's camera far out sparkles John L. Russell's black-and-white but they both perfectly suit their respective subject matters. Costumes are another glaring example of the gulf between the two films: Eve Kendall's wardrobe comes straight out of Bergdorf Goodman and was chosen by Hitchcock himself; Janet Leigh wore ordinary clothes and, as she is at pains to point out in her account of the film, her lingerie was not made-to-order.[384] The Music was composed in both films by Bernard Herrmann and the important point here is that *North By Northwest*'s score is a joyous colourful one whereas he used only strings in *Psycho* employing a strictly black-and-white palette in perfect keeping with the film itself.

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[384] Leigh, p. 44.

The second half of this chapter considers the ground Hitchcock was losing to Henri Georges Clouzot as the "Master of Suspense" and refutes Rebello's contention that *Psycho* was a riposte to *Les Diaboliques*.[385] However, *Les Diaboliques* is a big factor because it was the film that inspired William Castle to move into budget horror that subsequently influenced Hitchcock in his search for "something different". The film itself also had qualities that Hitchcock undoubtedly admired and I argue that it was the tone of *Les Diaboliques* that he captured in *Psycho*. However, it was not so much the French film that gave him this quality but the fact *Psycho* came out of television.

Hitchcock could not have made *Psycho* if he hadn't become involved in television but he couldn't have become involved in television without Wasserman, Harrison or Allardice. *Psycho* would not have been half as successful financially without the advertising campaign that exploited Hitchcock's persona and Allardice's words.

Three telefilms, directed by Hitchcock, clearly anticipate *Psycho*. A motorcycle cop unwittingly stops a killer, whose flight is depicted via rear projection, and the same scenario is repeated in *Psycho*; across a dinner table a single camera stalks a murderer just as a single camera interrogates Marion in the parlour; John L. Russell's skills and presence in all three telefilms delivers the perfect "pictorial language" for *Psycho*.[386]

Three telefilms, not directed by Hitchcock, amply display the notion of Appearances and illustrate perfectly how we can be duped into thinking one thing and completely miss what is actually going on: Norma Bates is Norman Bates in drag. "The Glass Eye" introduces an element of horror that Hitchcock was looking for in his next film.

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[385] Rebello, p. 21.

[386] MoT&R Program.

Psycho is completely different to the film that preceded it, *North by Northwest*. It is overwhelmingly clear that *Psycho* was made in a television studio, with its television crew, in black-and-white and was claustrophobic, spare and dark; *North by Northwest* made much of its locations, stars and Technicolor the Hollywood studio provided.

Psycho was not a riposte to Henri-Georges Clouzot's *Les Diaboliques*. There was much to admire in the French film and Hitchcock may have borrowed the imperative that *Psycho* was to be seen from the beginning and imitated its tone but *Psycho* owed its "moody, dirty-dishes-in-the-sink black-and-white" only to television.

Alfred Hitchock could not have made *Psycho*, so financially or critically successful, if he hadn't become involved in television with *Alfred Hitchcock Presents*. Or as Jan Olsson put it succinctly in an email:

No *Psycho*, sans teve

APPENDICES

Alfred Hitchcock Presents: S.1 Ep. 1 *Revenge*

Alfred Hitchcock sets the tone for the series when he appears for the first time in his regulation dark suit and tie. I consider this lead-in and subsequent lead-out separately and in some considerable depth.

Misleadingly described as a "sweet little story" by our host, Alfred Hitchcock, "Revenge" begins [in a manner that anticipates *Psycho*] with Hitchcock's camera getting closer and closer to the source of the action as it moves towards a particular trailer on a trailer park that's situated by the sea. An alarm clock is ringing as the camera comes inside the trailer and makes its way to the bedroom [cf. *Vertigo*] where a man, Carl Spann (Ralph Meeker), eventually stirs and switches it off. He gets up slowly and looks down admiringly at a woman, his wife Elsa (Vera Miles), who is still sleeping peacefully. He kisses her gently but she continues sleeping. He sets about making the breakfast before he returns and kisses her once more. This time she wakes, sits up and kisses him back quite passionately. Carl breaks it off as he has to make an early start into work on this his first day in a new location.

She puts on what looks like a frumpy housecoat and joins him for breakfast. He hopes she will be able to occupy herself and she is confident she will enjoy doing nothing. She's going to make him a surprise. She's a ballet dancer but has been unwell which is why her doctor has prescribed some Californian sunshine. Carl goes off to work, passing by a neighbour, and is pleased when Mrs. Fergusen (Francis Bavier) offers to look in on his wife. Elsa sets about her day now wearing a man's shirt over her bikini as we shortly see. Mrs. Fergusen duly comes by and shares an apple juice with her. As the older woman leaves, Elsa takes off the shirt and settles down into a deckchair outside the trailer to take some Californian sun. Hitchcock's camera now slowly navigates her athletic body from top to toe. Mrs. Fergusen, whose point of view this is, seems to feast upon Elsa too. [Something not quite right here? Or is it a disapproving survey?]

Carl returns from work only to find the radio blaring out and cakes in the oven burning. The trailer is full of smoke. He goes into the bedroom and finds Elsa collapsed on the floor. "He killed me", she mumbles. Carl calls Mrs. Fergusen and then the police, two detectives and a doctor are on the scene. Elsa is sedated and cannot answer questions. The doctor insists she must be well looked after or she could be "permanently damaged". The detectives have little or nothing to go on: there is no evidence in the trailer; a salesman was seen around the park by another

neighbour and described as tall, dark and wearing a grey suit; and this detail was confirmed by Elsa. After everyone goes, Carl vows to kill the man.

Next morning they move out to a hotel but drive around a little first. Elsa has a glazed look and is unable to properly engage with Carl. Suddenly she sees the man she takes to be the one who attacked her. Carl calmly parks up the car just in front of the hotel into which the man has disappeared and asks Elsa to wait in the car. He discreetly pulls out a large spanner [cf. his name, Spann] from under the seat and hides it up his sleeve. He goes into the hotel after the man, having dutifully put money in the adjacent parking meter. The man is waiting for his key at reception. They go up in the lift together and Carl walks past the man's room before doubling back and quietly letting himself in. There's music on the cleaner's radio. We don't actually see what happens save a shadow on the wall, as the camera doesn't follow Carl in, and the sound of three fatal blows with the spanner.

Carl emerges as calmly as he went in and they drive off in silence. Suddenly Elsa sees another man that she takes to be the one who attacked her…

Hitchcock returns to call them a rather silly couple and is at considerable pains to point out that Carl was caught, tried and convicted and that crime doesn't pay, even on television! You must have a sponsor.

Director: Alfred Hitchcock (1/17) [4 episodes in Season 1]

Writers: Francis M. Cockrell [18 episodes 1955-59, including nine of Season 1] (teleplay); Samuel Blas (story)

Leading Players: Vera Miles; Ralph Meeker; Francis Bavier

Setting: Contemporary (California)

Mise-en-scène: California seascape telescopes down and tracks a car as it arrives at a trailer park not far from the shore [cf. beginning of *Psycho*]. Inside the trailer where the camera takes up a fourth wall. Mainly two handers inside and outside of the trailer. The exception being when Elsa is attacked and the police materialise. In the car with a typical Hitchcock shot through the windscreen [cf. *Psycho*]. Inside a local hotel where Carl stalks and bludgeons a travelling salesman to death.

One Sentence Summary: After his wife is apparently assaulted, Carl Spann takes the law into his own hands and ends up killing the wrong man.

One Word Summary: Madness (Elsa's nervous breakdown *and* Carl's stupidity)

Hitchcockian Content: Being the very first episode of the franchise and the first episode directed by Hitchcock himself, there are numerous pieces of Hitchcockian interest. To be expanded: no music, cf. Hitchcock's intention not to use music in *Psycho* and *The Birds*; the opening sequence with the camera coming down to its subject looks forward to *Psycho*; the "wrong man"; with the benefit of hindsight, I can see a lot of episodes have to do with the Law, its presence, its absence and often its ineffectiveness.

Comments: The long hard look at Vera Miles's body is difficult to miss; the phallic wrench; the glazed, mad look on Miles's face is one we will see again - as soon as the very next episode, *Premonition*, in fact.

Hitchcock saw Miles as a replacement for Grace Kelly, who was being wooed by Prince Rainier of Monaco at this time, after *To Catch a Thief* (1955). Indeed he wanted her for *Vertigo* but she fell pregnant and was unavailable. He was reckoned to be punishing her for letting him down by giving her the something and nothing part of Marion Crane's sister, Lila, in *Psycho*.

I had considered pulling down an image for each episode, which I may yet do, and the one I had chosen for this one was the glazed, mad look above (although this was maybe not quite adequately caught in a still).

Alfred Hitchcock Presents: S.4 Ep. 1 *Poison*

The usual opening format is followed and Hitchcock appears, in statutory suit and tie, sitting on a bench by a tree reading a newspaper. He stands, announces the title of tonight's episode, *Poison*, and promptly goes into a rather long spiel about his new anti-pickpocket device that is presently hissing away in his jacket pocket: it's a rattlesnake. The relevance to the show is obvious but it is also another example of the way Allardice's mind worked in collaboration with Hitchcock.

Malaya. A Land Rover approaches a cabin dwelling. Timber Woods (Wendell Corey) enters the building and finds his business partner, Harry Pope (James Donald), stricken and barely able to move in bed. Apparently a krait, a highly venomous snake, has settled on his stomach and is now asleep. It all seems a little fanciful and Timber takes it lightly believing that Harry, who has a drink problem, is imagining the whole thing.

Harry lies there sweating, holding the book he was reading and daring not to move. He begs Timber to do something. Timber rather flippantly suggests that they should perhaps suck the poison out. They decide Timber should call the doctor but then he remembers the doctor has left already for Singapore. Harry insists he was leaving later and that Timber should at least try. Timber tries but makes a real meal of the exercise including giving the operator the wrong number initially. Timber gets out his spectacles to read the directory properly and it's all become a little farcical: his all too casual attitude belying the gravity of the predicament.

The call goes through to the doctor and his "houseboy" answers it. Dr. Ganderbay (Arnold Moss) is literally in his car about to drive off. He instructs his assistant to say he has already left but then thinks better of it. He takes the call and says he will come over with a serum. Timber settles down next to Harry and is clearly enjoying the situation. He says they should discuss things and brings up Julie who has come over from Paris to visit Harry. Timber clearly has designs on Julie and believes she will lose interest in Harry if she knew he were an alcoholic. Timber goes so far as to want to dissolve their business partnership implying that Harry is not much good anyway. There is the suggestion that Timber has turned Harry into an alcoholic: an accusation he wholeheartedly confirms.

The doctor arrives and assesses the situation. He decides he should inject Harry with the serum to begin with. Out of earshot, he confides to Timber that the serum is hit and miss and may well not work. He thinks some more and hits upon the idea of

chloroforming the reptile and sends Timber back to his surgery for supplies. He carefully inserts a tube in the direction of the snake and the tension mounts.

On Timber's eventual return - he had a puncture - the doctor forms a funnel with a sheet of paper and tips the chloroform into the tube. They wait a tense quarter of an hour before he instructs Timber to go to the other side of the bed and they slowly pull down the bed sheet to reveal nothing. The doctor remains cautious saying the snake could be down his trouser leg but Harry, who has gone from panic-stricken to relieved madness, jumps up on the bed and shakes his legs. When he gets down from the bed and the doctor leaves, the krait sticks its head out from under the pillow before disappearing again. Only the audience is privy to this.

Timber continues to spitefully rib Harry. He fixes them both a drink and proposes a toast to "Friendship". Harry throws his drink in Timber's face but he doesn't react. Instead he lies down on the bed himself in much amusement. Suddenly he is bitten on the cheek and sits up screaming. Harry stands there watching and refuses to call for aid.

Hitchcock returns with a typical cock-and-bull story about Harry being prosecuted for failing to call for assistance.

Director: Alfred Hitchcock (11/17)

Writers: Casey Robinson (teleplay); Roald Dahl (story)

Leading Players: Wendell Corey, James Donald

Setting: Contemporary Malaya

Mise en Scene: A cabin dwelling in Malaya, the doctor's briefly, but mostly in a single bedroom with its bamboo bedstead and shelves. It's mainly a two-hander until the doctor arrives.

One Sentence Summary: A man apparently has a dangerous snake asleep on his stomach as he lies in bed and his business partner and rival in love makes little effort to help but receives his comeuppance.

One Word Summary: Comeuppance

Hitchcockian Content: John L. Russell was the cameraman and there are some memorable close-up shots and angles. Note claustrophobia of a small space. 95% is played out in Harry's bedroom, with him virtually motionless in the bed.

Comments: This is the dialogue heavy Hitchcock episode that I struggle with but it is a tight drama nicely played out nonetheless. The shots above more than relieve the wordage.

Why does Timber hesitate slightly at the front door? What do we make of the luggage just inside the building by the front door?

I don't think Timber's delay in obtaining the chloroform was particularly well conveyed. He mentions a flat tyre but the doctor could have become more agitated.

The story was written by Roald Dahl who had also written the story for *Dip in the Pool* (1958) and notably *Lamb to the Slaughter* (1958) amongst others.

The Fantastic Fifties - Hitchcock's sublime Decade - the editing, musical and cinematographic collaborations

Stage Fright (1950)

Editor: E.B. Jarvis; Music by Leighton Lucas; Cinematography by Wilkie Cooper

Writers: Whitfield Cook (screenplay), Alma Reville (adaptation from Selwyn Jepson's novel, *Man Running*)

Strangers on a Train (1951)

Editor: William Ziegler; Music by Dimitri Tiomkin; Cinematography by Robert Burks

Writers: Raymond Chandler and Czenzi Ormonde (screenplay), Whitfield Cook (adaptation from Patricia Highsmith's novel of the same name)

I Confess (1953)

Editor: Rudi Fehr; Music by Dimitri Tiomkin; Cinematography by Robert Burks

Writers: George Tabori and William Archibald (screenplay), Paul Anthelme (stage play)

Dial M for Murder (1954)

Editor: Rudi Fehr; Music by Dimitri Tiomkin; Cinematography by Robert Burks

Writer: Frederick Knott (screenplay - from his own stage play)

Rear Window (1954)

Editor: George Tomasini; Music by Franz Waxman; Cinematography by Robert Burks

Writer: John Michael Hayes (screenplay - from a short story by Cornell Woolrich)

To Catch a Thief (1955)

Editor: George Tomasini; Music by Lyn Murray; Cinematography by Robert Burks

Writer: John Michael Hayes (screenplay - from a novel by David Dodge)

The Trouble with Harry (1955)

Editor: Alma Macrorie; Music by Bernard Herrmann; Cinematography by Robert Burks

Writer: John Michael Hayes (screenplay - from a novel by Jack Taylor Story)

The Man who Knew Too Much (1956)

Editor: George Tomasini; Music by Bernard Herrmann; Cinematography by Robert Burks

Writer: John Michael Hayes (screenplay - from a story by Charles Bennett and D.B. Wyndham-Lewis, who also wrote the same story for Hitchcock's 1934 version)

The Wrong Man (1957)

Editor: George Tomasini; Music by Bernard Herrmann; Cinematography by Robert Burks

Writers: Maxwell Anderson and Angus McPhail (screenplay - from a story by Anderson)

Vertigo (1958)

Editor: George Tomasini; Music by Bernard Herrmann; Cinematography by Robert Burks

Writers: Alec Coppel and Samuel Taylor (screenplay - based on the novel by Pierre Boileau and Thomas Narcejac)

North by Northwest (1959)

Editor: George Tomasini; Music by Bernard Herrmann; Cinematography by Robert Burks

Writer: Ernest Lehman (original screenplay)

Psycho (1960)

Editor: George Tomasini; Music by Bernard Herrmann; Cinematography by John L. Russell

Writer: Joseph Stefano (screenplay - from a novel by Robert Bloch)

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