

**Michael Eden**

BA (Hons)

GMD Typo/Graphic, yr. 3

Graduating 2009

Tutor: Joel Karamath

Final dissertation

2 February 2009

## **With One Ear Open**

### **The importance of Herrmann in the films of Hitchcock**

**with specific reference to Saul Bass**

**and the films *Vertigo*, *North by Northwest* and *Psycho***

The short phrase is easier to follow for an audience, who only listen with half an ear.

Don't forget that the best they do is half an ear.

*(Bernard Herrmann, quoted in Brown, 1994 p. 291)*

## *Abstract*

Bernard Herrmann's influence on the effectiveness of those Hitchcock films he scored was huge. The specific intention of this thesis is to investigate some of the most important ways in which this is so.

I have focussed on a seminal period in the careers of both Herrmann and Hitchcock – 1958 to 1960. The films *Vertigo*, *North by Northwest*, and *Psycho* were made during these years. These were also the three Hitchcock films that Saul Bass was involved with, so I have included him in the study of what makes this period of the composer and director so great.

I have referenced texts and other media and given examples from the relevant films and musical scores in support of my arguments.

## *Acknowledgements*

I would like to thank Joel Karamath, my dissertation tutor at London College of Communication. It was his suggestion to focus on music within film, and to draw upon my previous experience as a musician in my writing.

Also helpful were the staff at the British Film Institute library, an amazing resource for all aspects of this subject matter.



## Contents

### *List of Illustrations*

<i>Introduction</i>	9
<i>Chapter one</i> <b>The importance of music to the film.</b>	13
<i>Chapter two</i> <b>The importance of music to the title sequence.</b>	24
<i>Chapter three</i> <b>Devices and techniques in the styles of Hitchcock, Herrmann and Bass.</b>	32
<i>Chapter four</i> <b>Psycho's shower scene: a case study.</b>	49
<i>Conclusion</i>	59
<i>Appendices</i>	
<i>Appendix one</i> <b>Glossary of technical terms.</b>	63
<i>Appendix two</i> <b>Filmographies:</b>	
<b>Hitchcock.</b>	65
<b>Herrmann.</b>	66
<b>Bass.</b>	67
<i>Appendix three</i> <b>Film synopses:</b>	
<b>Vertigo.</b>	68
<b>North by Northwest.</b>	72
<b>Psycho.</b>	79
<i>Appendix four</i> <b>Title sequences: stills from</b>	
<b>Vertigo</b>	84
<b>North by Northwest</b>	85
<b>Psycho.</b>	86
<i>Appendix five</i> <b>Storyboard: Psycho's shower scene</b>	88
<b>Screenshots: Psycho's shower scene</b>	90
<i>Bibliography</i>	93

Chapter one

fig. 1.1	<b>Psycho: close-up of Marion.</b> Screenshot from <i>Psycho</i> [DVD].	17
fig. 1.2	<b>Psycho: point of view, road.</b> Screenshot from <i>Psycho</i> [DVD].	17
fig. 1.3	<b>Psycho: point of view, mirror.</b> Screenshot from <i>Psycho</i> [DVD].	17
fig. 1.4	<b>Psycho: music for the opening title and Marion's escape.</b> Copied from Tagg (1993-2002) <i>Example 2-15. B Herrman: Prelude to Psycho (1960)</i> . p. 21.	19

Chapter two

fig. 2.1	<b>The Man with the Golden Arm: four white bars.</b> Screenshot from <i>The Man with the Golden Arm</i> [DVD].	24
fig. 2.2	<b>The Man with the Golden Arm: four-line setting of main title.</b> Screenshot from <i>The Man with the Golden Arm</i> [DVD].	24
fig. 2.3	<b>The Man with the Golden Arm: jagged arm.</b> Screenshot from <i>The Man with the Golden Arm</i> [DVD].	24
fig. 2.4	<b>North by Northwest: subverted logo.</b> Screenshot from <i>North by Northwest</i> [DVD].	26
fig. 2.5	<b>Psycho: contrasting figures in the opening music.</b> Copied from Tagg (1993-2002) <i>Example 2-157 B Herrman: Shower music from Psycho (1960)</i> . p. 21.	28
fig. 2.6	<b>North by Northwest: text moving upwards.</b>	28
fig. 2.7	Screenshot from <i>North by Northwest</i> [DVD].	28
fig. 2.8	<b>North by Northwest: text moving downwards.</b> Screenshot from <i>North by Northwest</i> [DVD].	28
fig. 2.9	<b>Psycho: split type.</b> Screenshot from <i>Psycho</i> [DVD].	30
fig. 2.10	<b>Psycho: vertical bars.</b> Screenshot from <i>Psycho</i> [DVD].	30
	<b>Psycho horizontal bars.</b> Screenshot from <i>Psycho</i> [DVD].	

Chapter three

fig. 3.1	<b>Vertigo: high camera angle.</b> Screenshot from <i>Vertigo</i> [DVD].	34
fig. 3.2	<b>Vertigo: high camera angle.</b> Screenshot from <i>Vertigo</i> [DVD].	34
fig. 3.3	<b>North by Northwest: high camera angle.</b> Screenshot from <i>North by Northwest</i> [DVD].	34
fig. 3.4	<b>North by Northwest: high camera angle.</b> Screenshot from <i>North by Northwest</i> [DVD].	34

fig. 3.5	<b>North by Northwest: high camera angle.</b> <i>Screenshot from North by Northwest [DVD].</i>	34
fig. 3.6	<b>North by Northwest: high camera angle.</b> <i>Screenshot from North by Northwest [DVD].</i>	34
fig. 3.7	<b>Psycho: high camera angle.</b> <i>Screenshot from Psycho [DVD].</i>	35
fig. 3.8	<b>Psycho: high camera angle.</b> <i>Screenshot from Psycho [DVD].</i>	35
fig. 3.9	<b>Psycho: high camera angle.</b> <i>Screenshot from Psycho [DVD].</i>	35
fig. 3.10	<b>Psycho: long shot.</b> <i>Screenshot from Psycho [DVD].</i>	35
fig. 3.11	<b>Psycho: “big head.”</b> <i>Screenshot from Psycho [DVD].</i>	35
fig. 3.12	<b>North by Northwest: grid of lines.</b> <i>Screenshot from North by Northwest [DVD].</i>	37
fig. 3.13	<b>North by Northwest: text crossing.</b> <i>Screenshot from North by Northwest [DVD].</i>	37
fig. 3.14	<b>North by Northwest: text crossing.</b> <i>Screenshot from North by Northwest [DVD].</i>	37
fig. 3.15	<b>North by Northwest: grid on Mount Rushmore.</b> <i>Screenshot from North by Northwest [DVD].</i>	37
fig. 3.16	<b>Psycho: vertical bars.</b> <i>Screenshot from Psycho [DVD].</i>	38
fig. 3.17	<b>Psycho: movement in opposition.</b> <i>Screenshot from Psycho [DVD].</i>	38
fig. 3.18	<b>Psycho: pushed type.</b> <i>Screenshot from Psycho [DVD].</i>	38
fig. 3.19	<b>North by Northwest: rhythmical alteration in the opening fandango.</b> <i>Copied from Bondelevitch, D.J. (date unknown) Ex. 3, Melodic Syncopation in North by Northwest Overture by Bernard Herrmann.</i>	38
fig. 3.20	<b>major triad.</b> <i>Original image.</i>	40
fig. 3.21	<b>minor triad.</b> <i>Original image.</i>	40
fig. 3.22	<b>the minMaj 7th chord (‘Hitchcock chord’) built from a minor triad superimposed with a major triad.</b> <i>Original image.</i>	40
fig. 3.23	<b>Vertigo: ‘vertigo’ camera effect – original shot.</b> <i>Screenshot from Vertigo [DVD].</i>	43
fig. 3.24	<b>Vertigo: ‘vertigo’ camera effect – tracked and zoomed.</b> <i>Screenshot from Vertigo [DVD].</i>	43
fig. 3.25	<b>Vertigo: ‘vertigo’ camera effect – original shot.</b> <i>Screenshot from Vertigo [DVD].</i>	43
fig. 3.26	<b>Vertigo: ‘vertigo’ camera effect – tracked and zoomed.</b> <i>Screenshot from Vertigo [DVD].</i>	43
fig. 3.27	<b>Vertigo: tower model and camera.</b> <i>Screenshot from Obsessed with Vertigo [DVD].</i>	43

- fig. 3.28 **Vertigo: counterpoint and contrary motion in the 'vertigo' theme.** 46  
*Redrawn from Kalinak (1992) Figure 1.1, Measures 1–2, Vertigo. p. 6.*

*Chapter four*

- fig. 4.1 **Psycho: 180° camera rotation 1.** 50  
*Screenshot from Psycho [DVD].*
- fig. 4.2 **Psycho: 180° camera rotation 2.** 50  
*Screenshot from Psycho [DVD].*
- fig. 4.3 **Psycho: 180° camera rotation 3.** 50  
*Screenshot from Psycho [DVD].*
- fig. 4.4 **Psycho: 180° camera rotation 4.** 50  
*Screenshot from Psycho [DVD].*
- fig. 4.5 **Psycho: 180° camera rotation 5.** 50  
*Screenshot from Psycho [DVD].*
- fig. 4.6 **Vertigo: eye and spiral.** 53  
*Screenshot from Vertigo [DVD].*
- fig. 4.7 **Psycho: eye and spiral.** 53  
*Screenshot from Psycho [DVD].*
- fig. 4.8 **Psycho: three notes of the 'madhouse' theme.** 54  
*Original image.*
- fig. 4.9 **Psycho: 'The Madhouse.'** 54  
*Redrawn from Brown (1994) p. 170.*
- fig. 4.10 **Psycho: stabbing chords from the shower scene, showing regular repetition.** 55  
*Copied from Tagg (1993-2002) p. 21.*

*Sources:*

Bondelevitch, D.J. (date unknown) *North by Northwest: a case study of the Bernard Herrmann style.* [Internet] Available from: <<http://hitchcock.tv/essays/herrmann/bhindex.html>> [Accessed 15 January 2009].

Brown, R.S. (2004) *Overtones and undertones: reading film music.* Berkeley and Los Angeles: University of California Press.

Kalinak, K. (1992) *Settling the score.* Wisconsin: University of Wisconsin Press.

*North by Northwest* (1959) Directed by Alfred Hitchcock, Metro-Goldwyn-Mayer, 131 mins [DVD].

*Psycho* (1960) Directed by Alfred Hitchcock, Universal Pictures, 109mins [DVD].

Tagg, P. (1993-2002). *Music examples (notation).* [Internet] Available from: <<http://tagg.org/teaching/mmi/mmi1.html#Notation>> [Accessed 21 July, 2008].

*The Man with the Golden Arm* (1955) Directed by Otto Preminger, Otto Preminger Films, 119mins [DVD].

*Vertigo* (1958) Directed by Alfred Hitchcock, Universal Pictures, collectors' ed., 124mins [DVD].



By 1958, when Alfred Hitchcock made *Vertigo*, both he and Bernard Herrmann had an established working relationship and long individual histories within their respective fields. In all, Herrmann scored seven films for Hitchcock from 1955's *The Trouble With Harry* to *Marnie* in 1964<sup>1</sup>.

Before this, Herrmann had collaborated with Orson Welles on his greatest achievements, providing music for the 1938 American radio series *War of the Worlds* and the seminal American film *Citizen Kane* in 1941.

In 1955, Saul Bass, already an established graphic artist, began redefining the importance of the title sequence for Otto Preminger's film *The Man with the Golden Arm* and made titles for a total of thirteen of his films. When Hitchcock asked Bass to contribute titles for *Vertigo*, a collaboration of three artists was born which, over the course of three years and three films, became one of the greatest cinematic, musical and graphical triumvirates in movie history.

This essay attempts to understand some of the mechanisms at play between the three components and establish why their combination is so effective. The main focus is always with

---

<sup>1</sup> In 1963's *The Birds*, whilst not composer, Herrmann was sound consultant for the entirely electronic soundtrack. Herrmann also composed music for Hitchcock's 1966 film *Torn Curtain* but Hitchcock rejected it. (Brown, 1976).

Herrmann's contribution – his music encompasses the entire cinematic experience of all three films; where Bass and Hitchcock reflect each other visually, Herrmann is ever-present as the sound to their images. His is the continuity, the seamlessness between title and film. He is also, ultimately, the voice to their suggestion and his importance to our visual understanding within these three films is paramount.

In chapter one I look at the importance of music to film, noting the difference between diegetic and non-diegetic music and between the motivic and the atmospheric approaches to film scoring.

I examine the use of music within *Vertigo* and *Psycho*, focussing on how important Herrmann's music is to the audience's understanding of the characters on screen. By comparison, I also look at the crop-dusting scene from *North by Northwest* as an example of Hitchcock's use of image without music.

In chapter two I study the importance of music to the title sequence.

The three title sequences Saul Bass created for *Vertigo*, *North by Northwest* and *Psycho* are celebrated works of graphic art, but my interest is to establish how effective the scores that accompany them are. There is integration between Herrmann's and Bass' input which marks these three sequences as examples of how much the title sequence itself can do for the film.

In chapter three I continue by considering and comparing the styles of Hitchcock, and Bass, showing how the devices and techniques each used were mirrored within the devices and techniques of Herrmann. I look at examples of camera technique in Hitchcock's work alongside common metaphors in Bass' and explore how Herrmann finds similarities of expression within his composition and orchestration. At the end of the chapter, the similarities between Hitchcock, Herrmann and Bass are examined in the case study of the 'vertigo' effect from the film of the same name.

In chapter four I finish by examining how the roles of the three collaborators became ever more entangled with the making of *Psycho*. The shower scene is one of cinema's most iconic moments with arguably the most memorable soundtrack<sup>2</sup>. As pictorial consultant to the film, Saul Bass had a role storyboarding this sequence and but for Herrmann's disagreement with Hitchcock's original idea not to have music in it, the scene may very well have been silent. Both were instrumental to its success.

I have provided a glossary of technical terms used in the essay in appendix one. This includes terms from both film and music.

Wherever possible within the text, I have tried to use musical

---

<sup>2</sup> "*Psycho's* music is so powerful it has become an automatic signifier throughout popular culture, and arguably is one of only two film soundtracks – the other being John Williams' shark theme for *Jaws* (1976) – that everybody knows." (Condon and Sangster, 1999 p.29).

examples that go some way to pictorially representing the statement being made, for the benefit of those who cannot read music.

I have a personal interest in the comparison of sight and sound.

As a musician studying graphic design with a keen interest in film, I have tried to understand the similarities between the disciplines and the part collaboration can play in creative success. One tends to think of Hitchcock as an auteur, a unique individual with a single-minded vision. He is referred to as the Master. However, Hitchcock is nothing without his regular collaborators, who include Bass, Robert Burks as director of photography, George Tomasini as editor, Edith Head as costume designer, even James Stewart and Cary Grant as actors. Bernard Herrmann, for me, is the most important of these.



## The importance of music to the film

Music is arguably the first temporal art form, existing long before the invention of the motion picture. As such, our reactions to it are often more emotional than intellectual. To English and American viewers, the western tonal system<sup>1</sup> is ingrained in to such an extent that we are not in total control of our reactions to it and especially to deviations from it. When Hitchcock employs a new technique in his film making (for example, the 'vertigo' camera effect discussed in chapter three) as with when Herrmann uses a new orchestration or tonality in his score, the audience the audience reaction is based on unconscious reference points.

It is not an intellectual understanding of music that generates this reaction, but rather an esoteric, built-in knowledge reliant on a history beyond our control. In particular, the power of 'the other' in music is based on thousands of years of conditioning and the importance of the composer's choices within the music is therefore substantial.

When soundtracks first came to be incorporated into a film, the use of music was heavy-handed, even obvious; Elmer Bernstein imagines

---

<sup>1</sup> I acknowledge that there are other tonal systems, and that this 'ingrained'ness is not unique to one system, but in this consideration of Hitchcock's films (and American cinema in general) it is specifically the western tonal system that needs to be referred to.

Max Steiner using 'Rule Britannia' over scene of a British warship – a 'specific piece of music for a specific dramatic event.' (Waletzky, dir., 1996). Darby and Du Bois call this is a 'highly motivitic' approach to composing. (1990 p. xv). The motivitic style is based on the use of the leitmotif that was common in the Romantic period: a device that associated each character or situation with a particular melody. (Russell and Young, 1990). It is 'heavy-handed' in that it merely repeats in musical form what the audience is already seeing in the film and also in the fact that constant appearances by a character amounts to constant repetition of the same theme, which is tiresome for the audience<sup>2</sup>.

The opposite of the motivitic approach is the 'atmospheric approach' (Darby and Du Bois, 1990, p. xv). It is this that Edward Meisel utilizes in his score for Sergei Eisenstein's *The Battleship Potemkin* (1925). Eisenstein's request that the audience be 'lashed into a fury and shaken violently by the sound' (quoted in Russell and Young, 1990 p. 11) could simply not be fulfilled by a score made up of cues that were dictated by the appearance of people or places. He was describing music that equalled the experiences of the characters in his film, rather than mimicking the action on the screen. (Russell and Young, 1990).

---

<sup>2</sup> 'One tires of the sentimentalities of the "Cathy" theme long before *Wuthering Heights* ends; and the promiscuousness with which Maurice Jarre's "Lara" theme is used in *Doctor Zhivago* (1965) ultimately produces a similar ennui.' (Darby and Du Bois, 1990 p. xv).

Bernstein sees Herrmann's music as a reaction to the European, 'post-Tchaikovsky Romantic sound' of Steiner and Dimitri Tiomkin; 'what Herrmann does is something that is not intellectual, it's emotional.' (Waletzky, dir., 1996). He is an exponent of the atmospheric rather than the motivitic approach, and when we think of Hitchcock as a master of atmosphere we must credit Herrmann as the same.

Music in film can be divided into two basic categories – digetic and non-digetic. Russell Lack, referencing Claudia Gorbman<sup>3</sup>, explains the former as 'a source that we actually see on screen or understand to be part of the digetic world'<sup>4</sup> whereas the latter relates to music 'whose presence is not 'explained' within the film's world.' (1997 p. 69). This may be the inner workings of a character's mind, or the sense of terror at a violent act; Lack cites the shrieking violins during the shower scene as an example of non-digetic film music. (1997).

Lack states that 'Film music is designed to reinforce our emotional reactions to film scenes.' (1997 p. 69). As we watch a film,

---

<sup>3</sup> Gorbman, C. (1987) *Unheard Melodies*. Bloomington.

<sup>4</sup> Of the digetic music in Hitchcock's films, the use of Arthur Benjamin's cantata *Storm Clouds* in *The Man who Knew too Much* (1956) is perhaps the most obvious example (although the use of Livingston and Evans' song *Que Sera Sera* in the same film won the 1956 Best Song Oscar also). This piece, heard in the title sequence, on a gramophone and in the Royal Albert Hall sequence at the end of the film is integral to the narrative and action; the cymbal crash at the end is the gunman's cue to shoot. Unlike a score, though, its use has no deeper meaning than that of its presence as a piece of music in the world of the characters.

constructed out of individual scenes and viewpoints, we naturally tie them together with 'our own sense of continuity' (Lack, 1997 p. 69). How we feel about the story, however, is often dictated by the music that underscores the scenes we are assimilating.

It is particularly in the non-diegetic that Herrmann's importance to Hitchcock is really felt. Without his ability to 'seek out and intensify the inner thoughts of the characters' (Herrmann, quoted in Bruce, 1985 p. 25<sup>5</sup>), many of Hitchcock's most famous moments of suspense would fall far short of their impact. In fact, the (unusual) complete lack of diegetic music in *Psycho*, according to Brown (1994 p. 165), 'heightens the impact of the score, as there is nothing to rationalize music's presence in the film.'



fig. 1.1 – *Psycho*: close up of Marion driving



fig. 1.2 – *Psycho*: point of view, road



fig. 1.3 – *Psycho*: point of view, mirror

A perfect example of the power of the non-diegetic can be found in *Psycho*<sup>6</sup>. Marion is parked on the road having slept in her car and been woken by a passing highway patrolman. As she drives away, it is Herrmann's music that tells us everything about her state of mind. Paul Hirsch (film editor) draws attention to the simplicity of the film editing itself (see figs. 1.1, 1.2 and 1.3);

The scene consisted of three very simple shots: there was a close up of her driving; there was a point of view of the road in front of her; and there was a point of view of the police car behind her reflected in the rear view

<sup>5</sup> Also quoted in Thomas (1979 p. 143).

<sup>6</sup> Both Paul Hirsch (quoted in Waletzky, 1996) and Howard Goodall (1994) cite this example.

mirror. The material was so simple and yet the scene was absolutely gripping. (Waletzky, dir., 1996).

It was only after turning off the sound that he 'realised that the extreme emotional duress that [he] was experiencing was due, almost entirely, to the music.' (Hirsch, speaking in Waletzky, dir., 1996)

Hitchcock himself stated that 'the first and obvious use [of music] is atmospheric: to create excitement; to heighten intensity' (quoted in Auiler, 1998 p. 139). In keeping with his own view that the 'real reason for music is that a piece of film, by its nature, lacks a certain ability to convey emotional overtones' (Gilling, 1971 p. 37), Herrmann was critical of Hitchcock's original intention to show this scene without music<sup>7</sup>, knowing he could generate more intensity by scoring it, ;

What you actually saw was a very good-looking girl driving a car. It could have been to the supermarket. And Hitch said to me, "We'll put voices occasionally; they're missing the money now." I said, "That's alright, but that still doesn't make it terrible." That's when we both agreed the idea [that] we'll bring back some music that gives the audience [the feeling that] something terrible is going to happen to this girl – it's got to. (Waletzky, dir., 1996).

The music, which starts with Marion starting the car, is basically a repeat of the opening title music (see fig. 1.4).

---

<sup>7</sup> Another example of Herrmann's decision to override Hitchcock's original intention for a lack of music is in the shower scene in *Psycho*, which is discussed at length in chapter four's case study.



fig.1.4 – Psycho: music for the opening title and Marion's escape

By doing this, Herrmann draws on that which the audience already knows, whilst developing in their minds an association with Marion's peril and the fracturing of the graphics in the title sequence; the titles gain more significance and the music is drawn out of the abstract into a more real association with the internal strife of the character on screen. This is entirely consistent with George Burt's assertion;

The quality and language of music are vital aids in breaking down the objective explicitness of certain pictures where there is a need to redefine them in a way that is consistent with the intentions of the story. (Burt, 1994 p. 10).

There are times when Hitchcock relies entirely on music to carry the intentions of the story. He often avoided, even cut, any dialogue where the use of images, editing and music could say what he

wanted without it<sup>8</sup>. The example from *Psycho* above follows an interaction between Marion and the highway patrolman that establishes Marion's nervousness; the audience is already primed to interpret the music as evidence of tension. In *Vertigo* there is one passage of some ten minutes early in the film with absolutely no dialogue. The sequence where Scottie initially shadows Madeleine as she dines at Ernie's, then the next day on her drive from her apartment to the flower shop, the cemetery and the gallery is supported only by Herrmann's score.

Bill Krohn (2000, p.188) notes that Hitchcock was constructing the first act of *Vertigo* 'as a largely silent film' and Herrmann's role here is to provide the sense of mystery surrounding Madeleine's movements and personality. The lack of dialogue is only broken temporarily by the factual information from the museum official about the painting Madeleine is viewing. The first act as a whole echoes the character Gavin Elster's speech just before;

---

<sup>8</sup> James Stewart, in his speech at the American Film Institute's Lifetime Achievement Award ceremony in 1979, recounts this story of the filming of the dramatic conclusion of *The Man Who Knew Too Much*;

"We were doing a scene in London's Albert Hall and I was to chase Doris Day up the stairs while the London Symphony [Orchestra] was playing. And I had to say a lot of words during that chase up the stairs. It was a long speech and it sort of cleared up a lot of the story too, and I'd worked hard on those words. And on 'Action' I chased after Doris just talking my head off. And at the end of the scene Hitch said 'Cut' and he said, 'Let's do that again; you were talking so loud I couldn't hear the London Symphony.' He said, 'As a matter of fact, let's just cut the whole speech – you just follow Doris and look tense.' Well, I argued about that. I considered the speech important. But he insisted that the words interfered with the music, which was more important." (Pasetta, dir., 1979).

Suddenly the words fade into silence, a cloud comes into her eyes and they go blank. She's somewhere else, away from me – someone I don't know. I call to her; she doesn't even hear me.

The lack of dialogue in the following sequence is associated with this 'fade into silence' and the musical score is inextricably tied from this point on to the fantasy of Scottie's obsession with Madeleine.

Whilst discussion of the music is all-important to the argument about Herrmann's influence in Hitchcock's films, it is essential to recognize those times when Hitchcock decides not to use any music at all.

In *North by Northwest*, Herrmann's frantic score is notably punctuated by one scene with no music at all – the crop-dusting scene. Here, the sense of tension is drawn entirely from the sound of the plane invading the silence. In the words of George Burt, 'In situations involving the outdoors, the feeling of acoustic space is important to the effect of a scene.' (1994 p. 209). This scene, which Francois Truffaut calls 'a real tour de force' (1985 p. 254) plays for over eight minutes with no musical soundtrack whatsoever. He notes that 'the old way' of editing this would be 'to accelerate the montage by using shorter and shorter cuts, whereas [here] all of the shots are of equal duration.' (Truffaut, 1985 p. 254).

Hitchcock offers the explanation that he was 'not dealing with

time but with space.' (Truffaut, 1985 p. 254<sup>9</sup>) Burt asserts that 'Music might well have negated this feeling of distance by inadvertently providing an aural buffer behind Grant's erratic attempts to escape.' (1994 p. 210). Earlier in his book, Burt offers this insight on 'music's vital role';

Further, music being a temporal art, an art that takes place in time (as does film), it can have an enormous impact on the pacing of events, moving things along when needed, dwelling on something that requires attention, accenting this or that instant or event to help bring out the various connections and divergent points of view. (Burt, 1994 p. 4)

In the crop-dusting scene, I would argue that the opposite is also true: to add music here would pin down the action to its temporality. Hitchcock's stated intent is to avoid that and concentrate on spatial concerns; Thornhill is not out of time, he is out of space.

Sight and sound in perfect balance was the ultimate goal of Herrmann and Hitchcock. I look at the specific devices and techniques in Herrmann's music and how they complemented those of Hitchcock and Bass in more detail in the chapter three. But, more generally, Hitchcock's preference for 'pure' cinema<sup>10</sup> over unnecessary dialogue effectively promoted the importance of the music to his films and Herrmann's importance to Hitchcock grew from 1955 onwards as he became involved 'from the time of the script' to the editing. (Herrmann, quoted in McGilligan, 2003 p. 507).

---

<sup>9</sup> Also quoted in Burt (1994, p. 210).

<sup>10</sup> See chapter four for a discussion of 'pure' cinema.



## The importance of music in the title sequence

Saul Bass is widely credited with inventing the modern film title sequence. His title sequence for Otto Preminger's *The Man with the Golden Arm* (1955) was the first to be shown unobscured to the audience. Before this, projectionists only opened the cinema screen curtains once the 'dull' list of cast and crew had finished. With the film cans for *The Man with the Golden Arm*, however, projectionists received a note saying, "Projectionists – pull curtain before titles" (Design Museum, 2004); Bass (1977) had a feeling that 'the audience's involvement with a film should really begin with the first frame,' and thus began the importance of the title sequence. In hiring Bass to do the credits for *Vertigo*, say Solana and Boneu, Alfred Hitchcock made 'a move that changed forever the world of movie title credits.' (2008 p. 140).



fig 2.1 – *The Man with the Golden Arm*: four white bars



fig 2.2 – *The Man with the Golden Arm*: four-line setting of main title



fig 2.3 – *The Man with the Golden Arm*: jagged arm

*The Man with the Golden Arm* serves well as an introduction to the link between the music and graphics in the title sequence (and in particular those of Saul Bass), despite involving a different director to that which is the main focus of this essay, and being at an earlier time in Bass' career. The combination of four white bars (see fig. 2.1) introduced one-by-one, eventually merging to form the symbol of the jagged arm (see fig. 2.3) and the four-line setting of the main

title (see fig. 2.2)<sup>1</sup> find a direct reflection in the soundtrack for the sequence. The music uses a time signature four beats to a bar, and there are four main instruments in the orchestration – drums (cymbals only to begin with), trombones, trumpets and saxophones – introduced one-by-one as the graphics develop.

Thus, on a very basic level we can see how the two elements of music and visual sequence might work together for a greater combined effect than either might achieve individually. Bass himself (1977) admitted that ‘with the addition of motion sound, [the arm] really came alive and set up the mood and the texture of the film.’

In combination with Bernard Herrmann, however, Bass came much closer to realising his theory that the ‘title has to be reflective of, responsive and related to the film entity.’ (Quoted in Rosser, 1997 p. 238). The relationship between the title sequence and the film itself, he acknowledged, ‘must go deeper than just a superficial resemblance’ (quoted in Rosser, 1997 p. 238) and the same may be said to be true of the relationship between the music and the image within the title sequence.

---

<sup>1</sup> Originally designed by Bass for the advertising campaign. It was this symbol that prompted he and Preminger to say to each other, ‘Why don’t we make it move?’. Talking of its transition from print to screen, Bass had this to say;

The film was about drug addiction, and the symbol – that is, the arm – in its jagged form expressed the jarring, disjointed existence of the drug addict. To the extent that it was an accurate and telling synthesis of the film in the ad campaign, these same qualities came with it into the theatre. (Bass, prod., 1977).

In *Vertigo* and *North by Northwest* we see Herrmann and Bass in turn fulfilling Bass' 'first frame' theory to its fullest extent. In *Vertigo*, Herrmann's chilling theme begins during the black frame immediately preceding the Universal logo – Bass' title sequence hasn't even started yet – and in *North by Northwest*, Bass invades the MGM logo<sup>2</sup> with the green background he proceeds to build his graphic upon. (See fig. 2.4). These subversions of the norm echo each other and really test the audience perception of when a film begins to the physical limit of the film stock itself.



fig 2.4 – *North by Northwest*: subverted logo

Pat Kirkham's assertion that, 'For everything except *The Man with the Golden Arm*, the Bass visuals were produced first and the music composed to fit' (2007 p. 18), is slightly at odds with Herrmann's own account that he 'wrote the main title to *Psycho* before Saul Bass even did the animation', but there does seem to be a greater degree of correlation in the title sequences of Bass and Herrmann than in any other collaboration of the graphic designer<sup>3</sup>. The strength of this correlation lies in their concise metaphorical interpretations of the main themes of each film; in Kirkham's opinion, '*Vertigo* achieves a

greater integration of music and image, probably because Bass and

2 Solana and Boneu (2008, p. 147) say that 'Metro's logo is shown in black and white on a green background so that the backdrop does not "jump out" when switching to the credit sequence,' but there is a deeper significance; one of the film's central themes is the change or loss of identity, from Thornhill not being Kaplan, through the idea of the 'O' in 'R.O.T' standing for "Nothing," to the Mount Rushmore struggle and 'symbolic' last shot of the train as Eve becomes "Mrs. Kaplan." By changing the logo in this way, Bass is effectively saying to the audience, 'No-one is who they say they are.'

3 'I can't tell you how marvellous it was to see my work for *Vertigo* for the first time with the Bernard Herrmann score.' (Bass, quoted in Kirkham, 2007 p. 18).

Herrmann together condensed the complex film to its essential ideas.' (2007 p.18).

The complementary techniques Herrmann and Bass employ in the title sequence for *Vertigo* are discussed in detail in the next chapter, but it is worth noting here that while Bass draws us into the eye (and thus the mind) of the woman on screen, Herrmann establishes an unsettling mood with his score<sup>4</sup> which we are then set to associate not only with Scottie's physical condition of vertigo<sup>5</sup> but with everything to do with seeing and the seen within the film. Between them they create a space in which the audience is primed to accept the inherent disorientation of the film. The audience will be exposed to disorientating sounds, orchestrations, visual sequences and even plot developments<sup>6</sup> over the course of the next two hours but already they are psychologically conditioned to accept it.

4 Herrmann inspired the whole horror genre with his association of fear with his unique orchestration;

The sheer spine-chilling volume of the percussion section at full tilt had been used in every Hollywood blockbuster since the talkies began. But here instead we have gently cascading harps, a dreamy, jazzy vibraphone and, most unexpected of all, the delicate, bell-like celeste – a sound that belong to Tchaikovsky's Sugar Plum Fairy. The use of celeste, vibraphone, harp and woodwind over the titles of *Vertigo* perfectly set the scene for a story of intrigue and psychological breakdown. (Howard Goodall, speaking in Healy, dir., 1994).

5 *Vertigo* is a symptom of a disorder in the inner ear from where the sense of visual focus is derived. (<http://www.neurologychannel.com>).

6 In interview in 1969 with Roger Ebert in the Chicago Sun Times, Hitchcock said this of the importance of plot;

I depend on style more than plot. It is how you do it, and not your content that makes you an artist. A story is simply a motif, just as a painter might paint a bowl of fruit just to give him something to be painting. (Hitchcock, quoted in Roger Ebert, 1969)



fig 2.5 – Psycho: contrasting figures in the opening title music



fig 2.6 – North by Northwest: text moving upwards



fig 2.7 – North by Northwest: text moving downwards

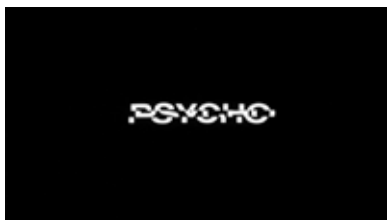


fig 2.8 – Psycho: split type

In both *North by Northwest* and *Psycho*, Herrmann’s frantic scoring is accompanied by equally frantic visuals. Just as Herrmann’s themes jump from one figure to another within the same musical phrase (see fig. 2.5), so Bass divides the screen and opposes one piece of text against another (see fig. 2.6 and 2.7) or splits the type altogether (see fig. 2.8).

For Burt (1994 p. 10), ‘There is no question that when we see pictures and hear music at the same time we invariably make a connection, if only on an unconscious level.’ Herrmann is acutely aware of this as he composes for the graphics presented to him. In the title sequence for *Vertigo*, beginning as he does during the studio ident, Herrmann is already developing his first theme by the time Bass’ graphics begin. The violins introduce us to the contrapuntal ‘vertigo’ theme (see fig. 4.5 - discussed in chapter three) over which

the brass section blare interruptive warning signals without any real identification point: the brass are now associated with the idea of warning within the film as a whole. Bass begins his descent into the woman's mind and this immediately becomes associated with the counterpoint theme by means of Herrmann's simultaneous re-orchestration.

He then re-orchestrates the brass interruptions for the now free string section, linking the warning sound to the names of James Stewart and Kim Novak: the main characters are now understood to be in some kind of danger.

For Bruce (1985 p. 140), as Bass zooms in the audience begin to identify with 'a darkness associated with a drive toward the female.' This is a crucial aspect of the film and Herrmann reflects this in his composition;

The clash of the D major and Eb minor triads that later accompanies the bouts of vertigo is anticipated during that initial movement toward the face during the credits. (Bruce, 1985 p. 140).

In a final twist (which is quite Hitchcockian in humour) Herrmann brings us back to the brass interrupting in conjunction with the type of both 'IN ALFRED HITCHCOCK'S' and 'VERTIGO': a reminder that whatever mystery or danger there may be for the characters, the greatest danger is to the audience from the director and his film.

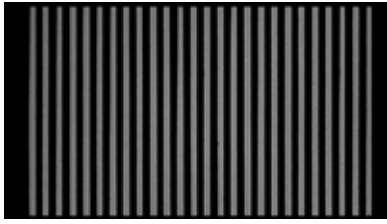


fig 2.9 – Psycho: vertical bars

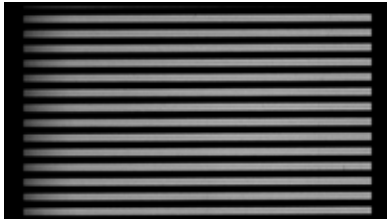


fig 2.10 – Psycho: horizontal bars

Francois Truffaut (quoted in Kolker [ed.], 2004 p. 14-15)

acknowledges ‘the architectural contrast between the vertical house and the horizontal motel’ in *Psycho*. Hitchcock replies, ‘Definitely, that’s our composition: the vertical block and the horizontal block,’ which is telling considering the nature of Saul Bass’ title sequence for the film. (See figs. 2.9 and 2.10). This is the importance of Bass to Hitchcock: he reflects the composition and the content of the film.

Herrmann’s scores work to the very same end in relation to both film and title sequence. His scores complement Bass’ visuals to the extent that these three title sequences are arguably the pinnacle of the art form. Solana and Boneu (2008 p.147) identify three simple elements that make up the title sequence for *Psycho*: the splitting typography, the black and white bars which split the screen in various ways, and Bernard Herrmann’s music ‘which forms part of the narrative discourse and makes us think of it straight away as part of the graphic discourse.’ This is an almost synaesthetic correlation, the importance of music to the title sequence undeniable in the nature of their effect together.



## Devices and techniques in the styles of Hitchcock, Herrmann and Bass

Hitchcock, Herrmann and Bass all have very recognizable styles.

These styles are a composite both of characteristics established throughout their careers and new, experimental diversions. By the time they all worked on *Vertigo*, *North by Northwest* and *Psycho*, all three had huge amounts of experience and this period is arguably the defining period in each of their respective careers<sup>1</sup>.

The devices and techniques an artist uses are the basis for our interpretation of their style. Hitchcock can be identified by his particular use of montage, 'pure' cinema, close ups<sup>2</sup>, even the high camera angle; Bass<sup>3</sup> by his use of lines, contrast and type; Herrmann by his unconventional and inventive orchestration, lack of harmonic resolution, and in particular in his association with Hitchcock, the use of the minMaj 7th chord – the 'Hitchcock' chord. These identifiers are a mixture of established techniques and innovation.

---

1 Between 1958 and 1960 (when *Vertigo*, *North by Northwest* and *Psycho* were released) Bass also produced titles for William Wyler's *The Big Country* and Otto Preminger's *Anatomy of a Murder*, and Herrmann scored, among others, Henry Levin's version of Jules Verne's *Journey to the Center of the Earth*

2 In an excerpt from his interviews with Truffaut, Hitchcock established the importance of staying with the close-up during movement; I will never change the angle or move the camera back. I always start the movement on the close-up, the same size close-up I used while he was seated... because that dissipates the emotion, and I'm convinced that's wrong. If a character moves around and you want to retain the emotion on his face, the only way to do that is to travel the close-up.

3 Of the three, Bass has less screen time in which to establish his style or influence the film as a whole. By the time *Psycho* was filmed, he had become 'pictorial consultant' and had a larger role to play in Hitchcock's crew than just title designer; but his contributions (discussed in chapter four) beyond the title sequence perhaps do more to alter our perception of Hitchcock's style than Bass' own.

Alfred Hitchcock was a proponent of 'pure' cinema and montage, which are discussed in chapter four's case study of the shower scene in *Psycho*, so there is no real place for the same here. However, any discussion of the devices or techniques which contribute to Hitchcock's style must acknowledge the importance the 'assembly of film'<sup>4</sup> has on what we perceive that style to be.

Hitchcock's desire to tell his stories cinematically rather than with dialogue was coupled with his use of the close-up shot;

Emotion... is the ultimate goal of each scene. The first consideration of where to place the camera should involve knowing what emotion you want the audience to experience at that particular time. Emotion comes directly from the actor's eyes. You can control the intensity of that emotion by placing the camera close or far away from those eyes. A close-up will fill the screen with emotion, and pulling away to a wide-angle shot will dissipate that emotion. A sudden cut from wide to close-up will give the audience a sudden surprise. Sometimes a strange angle above an actor will heighten the dramatic meaning. (Hitchcock, quoted in Bays, 2007).

Hitchcock's narratives are so concerned with the inner workings of his characters' minds that the close-up is an important feature of Hitchcock's style. It is what allows them to show us their innermost feelings.

Hitchcock also showed a fondness for the high camera angle, and there are numerous examples within *Vertigo*, *North by Northwest* and *Psycho*. (See figs. 3.1 – 3.9). Bordwell and Thompson (2001, p. 263)

---

<sup>4</sup> Markle, dir. (1964).



fig 3.1 – *Vertigo*: high camera angle



fig 3.2 – *Vertigo*: high camera angle



fig 3.3 – *North by Northwest*: high camera angle



fig 3.4 – *North by Northwest*: high camera angle



fig 3.5 – *North by Northwest*: high camera angle



fig 3.6 – *North by Northwest*: high camera angle

indicate that cliché of the high camera angle is that it signifies a character that is ‘dwarfed and defeated.’ In most cases in these films it signals the death of a character. At the very least it signals the threat of imminent death. Of one example (fig. 3.6), Bordwell and Thompson note that the ‘angle and distance of Hitchcock’s shot wittily prophesy how the murder is to be carried out.’ (2001, p.263).

The second murder in *Psycho*, of Detective Arbogast, combines the close-up and the high angle to great effect. Contrast of size of image ‘to create shock or whatever you will’ was one of Hitchcock’s three basic approaches to ‘cutting’ film. (Hitchcock, speaking in Markle, dir., 1964).

The first approach consists of image assembly to create the ‘impressionistic effect’ of something that is not explicitly seen.

The third is a breakdown of ‘pure cinematics’. (Hitchcock, speaking in Markle, dir., 1964). Both of these topics are discussed in details in the next chapter.

The second of his approaches involves the contrast of size of image. The Arbogast murder scene switches dramatically from a long shot in which the camera has ended at a very high angle straight into the close-up of the face being slashed by the knife. (See figs. 3.10 & 3.11).



fig 3.7 – Psycho: high camera angle



fig 3.8 – Psycho: high camera angle



fig 3.9 – Psycho: high camera angle

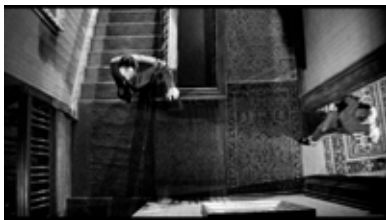


fig 3.10 – Psycho: long shot



fig 3.10 – Psycho: "big head"

...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 at him. (Hitchcock, quoted in Kolker, ed., 2004 p. 12)

But what of the involvement of Herrmann? Is there a close-up or high angle equivalent in his scoring? As with the similarities between Bass and Hitchcock, Herrmann also had common devices he could turn to for particular effect or thematic resonance.

According to Goodall (Healy, dir., 1994), 'Hitchcock didn't deal with simplistic emotion and neither did Herrmann.' One simple device Herrmann used in a 'radical rethink' of film music was his instruction to string players to play without vibrato (Goodall, speaking in Healy, dir., 1994);

Herrmann's tighter violin sound suited the neurotic characters that dominated so many of Hitchcock's films. He only resorts to vibrato when he wants to parody an emotion or when he wants to emphasize that what the character is feeling is pure fantasy. (Goodall, speaking in Healy, dir., 1994).

While this was a common technique in the Baroque era, the post-Romantic (and particularly the Hollywood orchestra) musicians would consistently play with vibrato. It had become the norm.

Violinist Louis Kaufman described his methods thus;

He had his own conceptions of sound. We tried to please him of course and be as expressive as we possibly could, a lot of vibrato and so forth, and he immediately shut down on that... there had arisen by this time what we called the 'Hollywood style' which was to play beautifully and with a lot of expression and vibrato... but he didn't want that. He would say,

“No, forget about your old conceptions.” ... On the other hand he would ask you to do things with a great deal of expressivity but he knew how to mix the shots. (Kaufman, speaking in Waletzky, dir., 1996).

By removing the practice in general playing, Herrmann could use it as a specific signifier in select cases, most notably in the *Madeleine* theme from *Vertigo*. Played over the close-up of Madeleine as she passes Scottie at the bar of Ernie's, this is a rare moment of lush sentimentalism for Herrmann, but it signifies something darker – that what we see is not how things really are. Herrmann misappropriates something that has automatic romantic overtones and underscores it with the menace of illusion. Just as Hitchcock shows us how beautiful this woman is, and briefly bathes her in an unsettling, otherworldly source of light<sup>5</sup>, so Herrmann, by his use of traditional vibrato, simultaneously impassions the audience with the character and implies that all is not as it seems. By contrasting playing techniques, Herrmann achieves the same contrast of implication as Hitchcock does with cutting.

One of Saul Bass' characteristic devices is to begin with lines, bars or blocks of colour which develop, distort or mutate; he begins *The Man with the Golden Arm* in exactly this way<sup>6</sup>, the lines symbolic

---

<sup>5</sup> At the point in the film where Scottie has recreated Madeleine, and Hitchcock bathes her in mysterious green light, so Herrmann turns to vibrato to distance the audience further from reality.

<sup>6</sup> The title sequence for *The Man with the Golden Arm* is discussed briefly in chapter two.

of both the drumsticks which Frank Sinatra's character makes his living and the needles which destroy his life. They merge to form the arm that uses both the symbolized objects, the fracturing of which is the ultimate symbol for the film. (See chapter two, figs. 2.1–2.3). The same device is used in both *North by Northwest* and *Psycho*<sup>7</sup>.



fig 3.12 – *North by Northwest*: grid of lines



fig 3.13 – *North by Northwest*: text crossing



fig 3.14 – *North by Northwest*: text crossing



fig 3.15 – *North by Northwest*: grid on Mount Rushmore

*North by Northwest*'s introductory grid of lines (see fig. 3.12)

represents the movement of the characters, which are constantly crossing each other physically and metaphorically as its convoluted plot unfolds. The grid constrains the credits into a similarly crossed

compass point of movement. (See fig. 3.13 and 3.14). They also

associate the viewer with the symbol of the uniformed grid made

bad – not only is the film about the disruption into chaos of

Thornhill's once ordered, uniform life but also about a confusing

chase across the wider map of America (Thornhill to the Professor:

'Why did you let the police chase me all over the map?'). Thornhill's

ordered world involves the grids of the modern city and the

skyscraper but he eventually escapes across the grid carved into the

hair of the presidents on Mount Rushmore. (See fig. 3.15).

<sup>7</sup> Physical bars also feature within Hitchcock's mise-en-scène: the ladder in the opening frames of *Vertigo*; the trees in the forest to which Thornhill is delivered after being shot by Eve Kendall in *North by Northwest*; during the shower scene in *Psycho*. (The use of the shower curtain rod as a physical bar across the screen can be seen in both Bass' original storyboard and Hitchcock's final film. Bass' original storyboards and a frame comparison comprise Appendix 10. Chapter four examines the shower scene as a detailed case study of the involvement of both Bass and Herrmann in the work of Hitchcock).

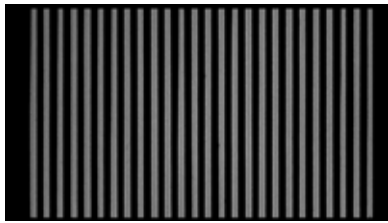


fig 3.16 – Psycho: vertical bars



fig 3.17 – Psycho: movement in opposition



fig 3.18 – Psycho: pushed type

In *Psycho* (and also *North by Northwest*), the grey vertical bars put us immediately in mind of the bars of a cell. (Rebello, 1990 p. 141). (See fig. 3.16). At a deeper level, though, the contrasting black and grey bars represent the fractured lives of the characters about to be introduced. Their horizontal movement in opposition substantiates the symbolism of mirrors and reflection in the film. (Rebello, 1990 p. 140). (See fig. 3.17) At times they even push the type itself into fracturing – a signification about split personalities and psychological trauma. (See fig. 3.18)<sup>8</sup>.

Herrmann’s interpretation in both cases is to provide themes that focus on alternation and juxtaposition. The fandango from the start of *North by Northwest* features rhythmical alterations between downbeats and syncopation and orchestral opposition, the flutes battling the brass every two bars. (See fig. 3.19).

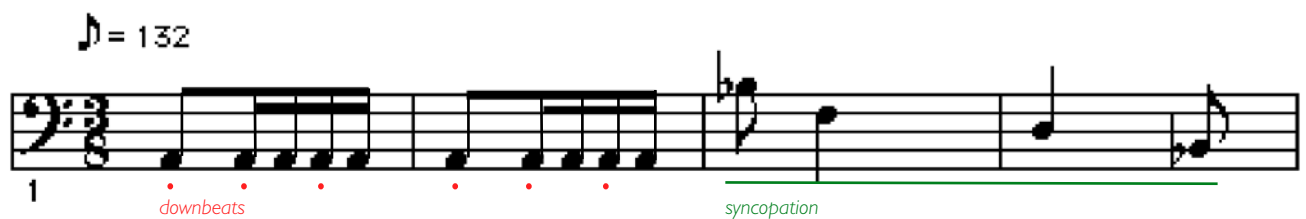


fig 3.19 – North by Northwest: rhythmical alteration in the opening fandango

This complements the movement of the type and anticipates not only the chase within the movie but the theme of changing identity.

<sup>8</sup> It was the work of movie advertising artist and title designer Harold Adler, animation designer William Hurtz and cameraman/producer Paul Stoleroff which actually brought Saul Bass’ detailed storyboard designs for the sequence to life, using a combination of stop motion camerawork of physical bars (for the horizontal bars) and cel animation (for the vertical bars). (See Rebello, 1990 p. 140).

*North by Northwest* is an examination of what identity means, and everything Saul Bass establishes by subverting the identity of even the MGM logo in the first few frames of the first reel, Herrmann establishes with his Spanish dance across the face of an American skyscraper.

Again in *Psycho*, Herrmann mimics Bass' interpretation of the theme of alternation and fracturing of identity by using two main elements in his schizophrenic score. (See chapter two, fig. 2.4)

Both Bass and Herrmann manage also to establish the themes of the film and set the pace for the audience, but masterfully, neither designer nor composer reveals the secrets of the murder scenes in these opening stages<sup>9</sup>.

The established technique inherent in Herrmann's style is illustrated no better than his use of the seventh chord. Royal S. Brown (1994) has established that Herrmann is responsible for one of the key elements in the palette of devices with which Hitchcock creates suspense, the 'Hitchcock chord'. This chord is to be found in the

---

<sup>9</sup> Hitchcock demanded that no-one be allowed into the theatre after the screening had started and posted security guards at the doors of theatres when the film opened in America, ensuring that everybody saw the film in its entirety, and that nobody missed the early murder, so it was essential that Herrmann and Bass did not let slip the secret in their contributions to the film.

scores for *Vertigo*, *North by Northwest* and *Psycho*, and plays a crucial role in the soundtrack for the shower sequence.

Much of Herrmann's music uses the seventh chord, but the 'Hitchcock chord' is based around stacked intervals of thirds forming a particular type of seventh chord, the minMaj 7th. In the western tonal system, the third is one of the fundamental building blocks of key. In the basic triad of first, third and fifth notes of any given key it is the third that determines the major or minor nature of the key. An interval of four semitones creates a major triad and an interval of three semitones a minor triad (see figs. 3.20 and 3.21). Put very simply, the ingrained responses (mentioned in chapter one) to major tonality are more positive than those to minor tonality, which tend more towards melancholy.



fig 3.20 – major triad



fig 3.21 – minor triad

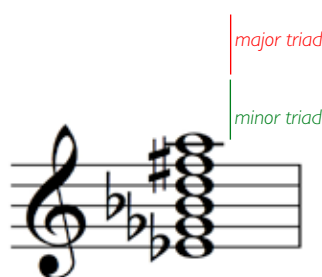


fig 3.22 – minMaj 7th chord ('Hitchcock chord') built from a minor triad and a major triad

William Wrobel (2002, p. 16) contends that throughout all his film scores, the half-diminished seventh chord is Herrmann's favourite harmonic 'coloring' but, as established by both Brown (1994) and Goodall (2004) it is the minMaj seventh that he employs to match Hitchcock's most suspenseful moments. (See fig. 3.22).

Despite Herrmann's sparing use of the minMaj seventh, it is the set of intervals that operate most significantly like Hitchcock's own visual devices, creating tension, unease and a lack of resolution.

Hitchcock's and Bass' innovation is proved in examination of the 'vertigo' effect that concludes this chapter. Herrmann's innovation was his orchestration. Each film in his oeuvre is different, and according to Darby and Du Bois (1990), this was a matter of principle.

Herrmann was a man who did things his own way. He entered the Hollywood system at a time when it was common practice that a composer was not responsible for the orchestration of his own compositions. This didn't sit very well with Herrmann who 'insisted on orchestrating all his own scores, so that their sounds [were] often more important than their melodic lines.' (Darby and Du Bois, 1990, p. 348).

Herrmann's instructions to his orchestra were often counter-intuitive for the players. His treatment of the orchestra naturally created a style that was out of kilter with the sound of romantic orchestra playing lush, romantic melodies on so many films up until that point. The celeste, vibraphone, harp and woodwind in their unusual combination and prominence during the titles for *Vertigo* recall the 'children's nursery [and] indicate subliminally to the listener the idea of a haunted past or ruined innocence.' (Goodall, speaking in Healy, dir., 1994).

Herrmann's most unique approach to orchestration is in his daring use of only strings for the score of *Psycho*. In restricting his palette of sound so severely he was 'able to complement the black and white photography of the film with a black and white sound' (Herrmann, quoted in Bruce, 1985 p.183) and in the process revolutionised the use of the string section in film music in a 'stroke of genius.' (Goodall, 1994). Within only the string section, Herrmann had access to a full tonal range 'comparable to the infinite gradation [sic] in texture possible in black and white photography.' (Bruce, 1985 p.183), while simultaneously creating 'music stripped down to its plain urgent necessities. (Goodall, 1994). Again, the orchestra were asked to play non-vibrato, but with the addition of mutes throughout the film for all but the murder scenes (Goodall, 1994), which Bruce relates to the 'withdrawn condition' of Norman Bates. (1985, p. 183). Herrmann, with his orchestration was able to tease his audience in the same way Hitchcock did with his camera and Bass with his Lissajous spirals in *Vertigo*, discussed next.

Perhaps the best example of the marriage of technique between Hitchcock, Herrmann and Bass can be found in *Vertigo*. They all tackle the dizzying effect of vertigo in ways particular to their art forms, but with surprising similarities in their results.



fig 3.23 – Vertigo: 'vertigo' camera effect – original shot



fig 3.24 – Vertigo: 'vertigo' camera effect – tracked and zoomed



fig 3.25 – Vertigo: 'vertigo' camera effect – original shot



fig 3.26 – Vertigo: 'vertigo' camera effect – tracked and zoomed



fig 3.27 – Vertigo: tower model and camera

Of his own rendering, Hitchcock had this to say;

I always remember one night at the Chelsea Arts Ball at [the] Albert Hall in London when I got terribly drunk and I had the sensation that everything was going far away from me... I thought about the problem for fifteen years. By the time we got to *Vertigo*, we solved it by using the dolly and zoom simultaneously. (Quoted in Truffaut, 1985 p. 246)

The visual effect Hitchcock came up with has often been copied<sup>10</sup> but its first use here must have been astonishing to contemporary audiences. Figs. 3.23– 3.26 show the two extremes of this effect at two points in the film.

The movement between these two extremes proved far too costly to perform on the full-scale set of the bell tower (estimated at \$50,000) because of the need to suspend the camera and build a structure to raise and lower it, so a miniature was constructed which lay on its side (see fig. 3.27), and the shot was filmed by pulling horizontally away from it using 'a tracking shot and a zoom flat on the ground.' (Hitchcock, quoted in Truffaut, 1985 p. 246). The cost was eventually \$19,000. (Truffaut, 1985 p. 246).

The inventiveness of Hitchcock (and director of photography Irmin Roberts, credited with realising the effect for Hitchcock<sup>11</sup>) is echoed

<sup>10</sup> Notably in *Jaws* (Spielberg, 1975), *Poltergeist* (Hooper, 1982), *Goodfellas* (Scorsese, 1990) and *Pulp Fiction* (Tarantino, 1994). Hitchcock himself used it again in *Marnie* (1964).

<sup>11</sup> See the entry for Irmin Roberts on the International Movie Database – <http://www.imdb.com/name/nm0731173>

in Saul Bass' title sequence. Martin Scorsese particularly admired the unique construction of the film and Bass' response to it.

(Kirkham, 2007). Of his title sequence, Bass had this to say;

I wanted to achieve that very particular state of unsettledness associated with vertigo and also a mood of mystery. I sought to do this by juxtaposing images of eyes with moving images of intense beauty. I used Lissajous figures, devised by a French mathematician in the nineteenth century to express mathematical formulae, which I had fallen in love with several years earlier. You could say I was obsessed with them for a while – so I knew a little of what Hitch was driving at. I wanted to express the mood of this film about love and obsession. (Bass, quoted in Kirkham, 2007 p. 18)

Bass' use of the machine-drawn Lissajous spirals, created by John Whitney in the late 1950s, was both groundbreaking and beautiful. (Solana and Boneu, 2008). They were a departure from both Hitchcock's style up to then and the simple San Francisco skyline with overlaid title cards that were originally intended.<sup>12</sup> (Auiler, 1998).

Bernard Herrmann had the advantage of being able to work to the footage in creating his score for *Vertigo* and his achievement is in tying up the visual experiences of Bass' use of spirals and Hitchcock's use of tracking/zooming with not only a similar audible experience but the emotional impact of the experience of vertigo.

<sup>12</sup> Saul Bass' contribution to *North By Northwest* the following year was also the result of a change of direction, this time due to budgetary restraints. (Krohn, 2000). Hitchcock's stated intent was 'to establish Cary Grant as an advertising man.' (Hitchcock, quoted in Krohn, 200 p. 213). He intended to show his character in the layout room of his advertising office, surrounded by layout cards, which would actually be the 'Main and Credit titles.' Cary Grant had agreed to waive his \$5,000 performance fee but the shoot would still cost \$20,000, which Sol Siegel (Head of MGM) vetoed. (Krohn, 2000).

When we first encounter the simultaneous tracking and zooming at the start of the film (the chase which sees Scottie slip whilst jumping between buildings), Herrmann's 'musical equivalent of this vertiginous effect is to have harps glissandoing up and down simultaneously but in contrary motion.' (Goodall, speaking in Healy, dir., 2004). But he takes the metaphor much further as Goodall (Healy, dir., 2004) goes on to point out;

Herrmann wasn't interested in a one-off special effect. The idea of Scottie's inner turmoil runs throughout the film and so Herrmann takes the glissandoing harps and mirrors their contrary motion throughout his score.

Herrmann does this with a really simple but effective technique: counterpoint. George Burt (1994) offers a succinct description of counterpoint<sup>13</sup>;

In music, the word counterpoint is applied to situations involving two or more lines, where each line had a sense of independence or integrity of its own. When combined, they make a statement that is larger than each of the component parts.

Put simply, Herrmann marries two contrasting lines of melody together to create the same sense of stretching and retracting motion that is evident in Hitchcock's camera technique. (See fig. 3.28). It is easy to see from the quote below that the two lines move in contrary motion to each other much like the zooming and tracking do for Hitchcock's visuals.

---

<sup>13</sup> This description, in its simplicity, is very useful here but Burt's original context actually lies in the use of the term to describe the interaction between the two media in film – the visual and the aural, in much the same way as Wollenberg says that the 'greatest achievement of sound in film art is that it has given us counterpoint. Two motifs can be thrust upon our mind simultaneously, one pictorially, the other by means of sound.' (1947 p.47).



fig 3.28 – Vertigo: counterpoint and contrary motion in the 'vertigo' theme

Herrmann establishes this motif at the outset of the title sequence, and when married to Saul Bass' close-up zoom into the eye of a woman's face and the spirals which come out of the pupil, Herrmann has effectively suggested the visual experience of vertigo and pre-empted Hitchcock's pioneering camera technique before the viewer even sees it for the first time. This pre-emption is something both Bass and Herrmann do in all the title sequences for *Vertigo*, *North by Northwest* and *Psycho*, as discussed in chapter two. The notes of the motif, though arpeggiated, are still those of the minMaj seventh which has been established as the 'Hitchcock chord.' (Brown, 1994 p. 159).

Hitchcock, Bass and Herrmann were all creatures of both habit and invention. They contributed to three contrasting films together, though each seems to be stylistically linked to the others. Bass had lines, Hitchcock had camera tricks, and Herrmann had seventh chords. They each borrowed freely from their own past, refining

their technique and honing their styles, all exponents of Hitchcock's saying that 'self-plagiarism is style'<sup>14</sup>, but all moving both their styles and their individual disciplines on through innovation.

---

<sup>14</sup> London Observer, 8 Aug. 1976.



## **Psycho's shower scene: a case study**

It was on the 1960 film *Psycho* that the influence of Herrmann and Bass on Hitchcock began to increase and the influence of all three on the film began to overlap. Saul Bass not only designed the title sequence, but was also credited as 'pictorial consultant'. Bernard Herrmann's influence over Hitchcock's decisions was never more overwhelming than during this sequence in this film.<sup>1</sup>

The techniques that Hitchcock employed in making the shower sequence were not new to him. It is an iconic piece of film and rightly so, however, the use of montage was already common for Hitchcock by 1960. It is true, however that with the shower murder scene, Hitchcock took his theory of cutting film to its extreme. There are 55 edits from the flushing of the toilet to the closing shot of the plughole, all within two minutes of the scene.

One way in which Hitchcock was truly revolutionary on this film was in his use of more than one camera, a television technique that had never been used for a feature film before. Hitchcock shot the scene from three different angles. (Krohn, 2000).

---

<sup>1</sup> Hitchcock would never work with Bass again and Herrmann was 'sound consultant', not composer, on *The Birds* (1963) and scored 1964's *Marnie*. Following that, Herrmann fell out with Hitchcock over the music for *Torn Curtain* (1966) and was replaced by John Addison.



fig 4.1 – Psycho: 180° camera rotation 1



fig 4.2 – Psycho: 180° camera rotation 2



fig 4.3 – Psycho: 180° camera rotation 3



fig 4.4 – Psycho: 180° camera rotation 4



fig 4.5 – Psycho: 180° camera rotation 5

With three cameras running, Hitchcock tripled the amount of film he generated, which was put to good use in the editing room.

Eisenstein’s ideas of the power of montage are in full view in this sequence. Johnson (2008 a) says;

Eisenstein believed that film montage could create ideas or have an impact beyond the individual images. Two or more images edited together create a “tertium quid” (third thing) that makes the whole greater than the sum of its individual parts.

The scene uses water drains as symbols of both redemption and judgement. First, the shower that takes away the guilt of Marion’s wrongdoing (she has resigned herself to returning with the remaining money before taking the shower) and then the drain that takes her blood, and thus her life away in death. Between these two endpoints, the camera itself makes an 180° turn (see figs. 4.1 – 4.5), mimicking the movement of the water, as though one continuous spiral washes us through life to death.

In this lies the ‘tertium quid’ of the shower scene. Hitchcock is able to manipulate time<sup>2</sup> within the montage, simply by editing, in order to lengthen the perception of the murder itself, and also to condense a commentary about the whole of life.

<sup>2</sup> Johnson (2008 a) identifies this as one of Eisenstein’s intentions in the ‘Odessa Steps’ sequence in *The Battleship Potemkin* (1925).

These and other elements were so successful in this instance because of Hitchcock's refinement as opposed to his invention of them. There is nothing so radical as the 'vertigo' camera effect analysed in chapter three. It is the involvement of Herrmann and Bass that, to varying degrees, make this scene so powerful.

Saul Bass' new role as pictorial consultant to *Psycho* is not restricted to the shower scene alone;

Hitchcock called me in and said there are a number of things he wanted me to do. To work on the shower sequence, do something special about the house<sup>3</sup> and a few other things<sup>4</sup>. I had done the title for *North by Northwest* and *Vertigo* for Hitch previously. We got along very well. He thought I could contribute in a number of areas. (American Cinematographer, 1977 p. 327).

The most controversial story, however, is that of his directing the infamous shower scene. Bass himself said that he 'designed it, I mean I drew it, laid it out, frame by frame. I made a storyboard for it, which was the exact guide for the shooting. I directed the shooting, then worked with George Tomasini, the editor, for a few days, assembling the footage, cutting it and making it work.' (Rosser, 1977 p. 239). There are many other instances of him claiming the

---

<sup>3</sup> Bass was charged with altering the mood of the shots of the house. Using time-lapse photography matted into these shots, he was responsible for the sky almost imperceptibly but somehow unnervingly moving faster than the world around it. (American Cinematographer, 1977).

<sup>4</sup> Furthermore, Bass storyboarded the Arbogast murder from which the initial shots were done in Hitchcock's absence (through illness). However, Hitchcock rejected them and re-shot the scene, as described in chapter three, because Bass' ideas for cutting within the scene had been misplaced;

...it wasn't an innocent person but a sinister man who was going up those stairs. Those cuts would have been perfectly alright if they were showing a killer, but they were in conflict with the whole spirit of the scene. (Hitchcock, quoted in Truffaut, 1985 p. 273).

same or similar.<sup>5</sup> It is certainly true that he storyboarded the scene, and these sketches are included in appendix five along with the corresponding shots from the film for visual comparison. Janet Leigh acknowledges that before the scene was filmed, 'Mr. Hitchcock showed me the storyboards, drawn for the shower montage by the brilliant artist Saul Bass.' (1995 p. 66). However, Leigh was adamant he did not direct the scene (1995 p. 67) and asserts that Joseph Stefano<sup>6</sup> and Rita Riggs also disagreed with Bass' version of events. (Leigh, 1995, p. 69). Hilton Green, Hitchcock's assistant director on the film said;

Saul may have visited the set, but I don't recall him there that much, maybe half a day in all. There is not a shot in that movie that I didn't roll the camera for. And I can tell you I never rolled the camera for Mr. Bass.' (Green, quoted in Leigh, 1995 p. 67).

Of the final cut, Bass was almost irreverent<sup>7</sup>;

I also shot footage for Hitch on *Psycho*. I worked on the shower sequence, you know. My intent was to create a bloodless murder – the blood going down the drain at the end of the sequence was to be the only blood in the scene. Hitch then wanted to have a shot with a spray of blood on Janet's chest. He also insisted on the shot with the knife in her belly... I felt these shots ruined the purity of the sequence. I was kind of astonished at my reaction, because Hitch was, after all, the great master." (Haskin, 1996 p. 16).

5 Including: American Cinematographer, 1977; Haskin, 1966.

6 Joseph Stefano wrote the screenplay for *Psycho*. Stefano was responsible for the film's initial concentration on the character of Marion, not Bates. (Vallance, 2006). He realised that "audiences would be sucked into a character who did something wrong but was really a good person". (Stefano, quoted in Vallance, 2006).

7 In general terms Bass was fairly self-congratulatory about his involvement; That was what I brought to Hitchcock. I don't think that shower sequence was a typical Hitchcock sequence, in the normal sense of the word, because he had never used that kind of quick cutting...As a title person, it was a very natural thing to use that quick-cutting, montage technique to deliver what amounted to an impressionistic, rather than a linear, view of the murder. (Bass, quoted in Rebello, 1990 p. 105).



fig. 4.6 – *Vertigo*: eye and spiral



fig. 4.7 – *Psycho*: eye and spiral

There are some key frames in which we see the clear influence of Bass' vision, most notably the close-up swirling water overlaid on the eye of the dead Marion Crane towards the end of the sequence.

There is an obvious parallel with the opening credits of *Vertigo* (compare figs. 4.6 & 4.7). Such comparisons strengthen the positive aspects of his deeper involvement on this film.

However, the debate about directorial concerns is important not only as an indication of the cross-involvement of director and pictorial consultant, but also as an example of the negativity some of that influence has generated. The opposite is true of Herrmann's more-than-positive influence. From a scene originally intended to be without music, Herrmann transforms the sequence into a majestic precursor for the future of the horror genre and Hitchcock is not short of praise for his part in its effectiveness. Whilst the debate over the ownership of the images persists<sup>8</sup> we will see that it is particularly Herrmann's triumph over the Hitchcock's original intentions for the sound that is most relevant to the impact of this scene.

Herrmann's music was the real intruder at the party of sound and image that is the shower scene. Hitchcock's original intention was to edit the film without music, just the diegetic sound of the shower;

---

<sup>8</sup> Leigh wrote her book in 1995, some 35 years after the film's release.

Throughout the killing, there should be the shower noise and the blows of the knife. We should hear the water gurgling down the drain of the bathtub, especially when we go close on it... during the murder, the sound of the shower should be continuous and monotonous, only broken by the screams of Marion. (Hitchcock, quoted in Rebello, 1990 p. 138).

This would have adhered to what Burt (1994 p. 213) considers the 'school of thought that believes that a sequence will seem more "real" if it is played without music'. Herrmann, however, had other ideas; 'He didn't even want any music in the shower scene – can you imagine that?' (Herrmann, quoted in Rebello, 1990 p. 138).

Until the point in the film when the murder occurs, the music has been principally made up of the musical cues identified in the opening titles sequence. However, in this scene, Herrmann attacks the listener with a completely new musical cue. Or so it seems. The shrieking violins seem to attack without warning of their arrival, but Herrmann has subtly prepared the audience for them melodically and harmonically within the preceding scenes, as Goodall establishes.

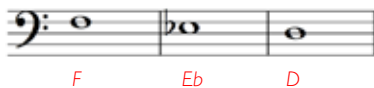


fig. 4.8 – Psycho: three notes of the 'madhouse' motif

(Healy, dir., 1994). He identifies Herrmann's motif for 'madness' within the film – it is the three notes F, Eb and D (see fig. 4.8).



fig. 4.9 – Psycho: 'The Madhouse'

These three notes appear in the scene where Marion and Norman discuss putting his mother 'some place' (and in numerous other places throughout the score). (Healy, dir., 1990). The musical cue (see fig. 4.9) is titled 'The Madhouse' (Brown, 1994 p. 170), tellingly,

after Bates' attack on Marion's phrasing; 'People always call a madhouse 'some place.'

True to his penchant for 'creating whole pieces of music out of constantly evolving repeated figures' (Goodall, speaking in Healy, dir., 1994), Herrmann reshapes this motif into something utterly different – the shower murder theme; when orchestrated high in the upper register of the violins, the effect of just three notes transforms from dark brooding to sheer terror across the whole phrase (see fig. 4.10);

The musical score is for the shower scene in Alfred Hitchcock's 'Psycho'. It is in 3/4 time with a tempo of quarter note = 96. The score is for Violins 1 & 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The music features a repeating motif of three notes in the upper register of the violins, with dynamic markings of fortissimo (ff) and simile. The score is divided into two systems, each starting with a measure number '8'. The first system shows the Violins 1 & 2 part with a forte (ff) dynamic and a simile marking. The Viola part is silent. The Violoncello and Double Bass parts are also silent. The second system shows the Violins 1 & 2 part with a forte (ff) dynamic and a simile marking. The Viola part is silent. The Violoncello and Double Bass parts are also silent.

4.10 – Psycho: stabbing chords from the shower scene, showing regular repetition

The relentlessness in this motif comes from the persistent equal measure of the 'stabbing' chords.

These chords are the first non-diegetic sound we hear in the scene.

Claude Chabrol notes that;

The shrill violins are like bird cries, and since Norman stuffs birds the music virtually points to the culprit. That's why it's so strong. We don't know why, but it fits perfectly. Deep inside we feel that Norman Bates may be the killer. So the music is a confirmation. The music is like the gasps of a person relieving himself of an obsession. It's pure genius! (Chabrol, speaking in Waletzky, 1996).

From the 'gasps of a person relieving himself of an obsession' to the gasps of Marion in the last throes of life, the measured stabbing figure transforms into the disrupted, fading heartbeat of Marion. descending as she reaches for the curtain and falls dead on the bathroom floor.

As Hitchcock moves from montage (i.e. suggestion, particularly with respect to the stabbing metaphor within the actual cutting technique) back to the slowly withdrawing shot of Marion on the floor (i.e. real time camera) so Herrmann has moved from the non-diegetic sound of terror and rhythmic suggestion of stabbing to a more realistic pattern directly associated with the physical condition of the character.

This scene so admirably contains all the elements of what makes Herrmann so important in the films of Hitchcock. Without his contribution, *Psycho* might have become an episode of *Alfred Hitchcock Presents...* (Rebello, 1990). With it, however,

one of the all-time greatest moments in the marriage of film and sound was created and indelibly marked in the minds of moviegoers to this day.



Bernard Herrmann never regarded composing for film as a poor substitute for composition for the concert hall. (Darby and Du Bois, 1990). The audience he reached through Hitchcock's films was huge. The importance of his music to those films is undeniable, given how the soundtrack to *Psycho*'s shower scene has embedded itself in the modern psyche. He created the sound in response to Hitchcock's montage but his music has achieved a life beyond the confines of the screen. This is rare for either soundtrack or composer.

Douglas Gordon, winner of the Turner prize in 1996, made two pieces of art dealing with Hitchcock content. The first, in 1993, was *24 Hour Psycho*, in which the film *Psycho* was slowed down so that it lasted twenty-four hours. The second, more importantly, was *Feature Film* (1999), which involved the screening of his own film of James Conlon conducting Bernard Herrmann's score for *Vertigo*. He deliberated between the scores for *Vertigo* and *The Robe* (directed by Henry Koster in 1953), eventually playing them to audiences and asking them whom the composer was;

Particularly with *Vertigo*, it was clear that if they didn't know who the composer was, they certainly knew it was from a film score. It is almost like the generic film sound of that period; in the way that John Williams is for the Eighties. (Gordon, quoted in Judah, 1999).

Gordon's quote indicates two things which illustrate the importance of Herrmann. First, that Herrmann wrote music that was appropriate to its context, never seeking to overpower the visual element, just to complement it. Second, that Herrmann wrote music that, despite this, stands up in a wider context, even on its own, to the point of identifying an era of film making.

As Hitchcock was falling out with Herrmann over his refusal to compose a populist score for *Torn Curtain*, so Herrmann was indelibly etching his style in the minds of movie the world over. After him, 'Hitchcock's music was good only when it was imitating Herrmann.' (Claude Chabrol, quoted in Cooke, 2000 p. 28).

Herrmann went on to have successful collaborations with a number of directors after his association with Hitchcock. Notable among these were Brian de Palma and Martin Scorsese, for whom he composed the scores to *Obsession* and *Taxi Driver* respectively.

His success in these collaborations are testament to his attitude to the role and importance of music within film;

Cinema is only one thing: an illusion of many arts working together. The minute one aspect begins to dominate and subordinate everything else to it, the film is doomed. (Herrmann, quoted in Judah, 1999).

*Vertigo*, *North by Northwest* and *Psycho* never fall into this category.

From the first frame to the last, they are works in which all the constituent parts contribute in balance with each other. At no point are Saul Bass' titles more effective than Alfred Hitchcock's cinematography; at no point does Bernard Herrmann's score overwhelm the film or title sequence as a whole. In fact, all three elements do the opposite – they contribute equally to the whole.

This, then, is the lasting legacy of Herrmann in the work of Hitchcock: that he enhanced but never overwhelmed the action on screen; that he showed us in some abstract way what Hitchcock's characters were feeling; that he developed those parts of the themes which Hitchcock had no means to develop otherwise.

It is no coincidence that the two concur on the degree of Herrmann's importance. Herrmann says Hitchcock 'only finishes a picture 60 percent. I have to finish it for him' (Brown, 1994 p. 148) and Hitchcock in comparison states that, '33 percent of the effect of *Psycho* was due to the music.' (Nixon, 2009).

Herrmann, then, is the sound of Hitchcock. If Hitchcock is a master of suspense, then so, equally, is Herrmann, but in separate (if complementary) media. Herrmann is the ear to Hitchcock's eye. In watching Hitchcock we are wise to keep at least one ear open to the influence of Herrmann.



**Glossary of technical terms**

<i>arpeggio</i>	The notes of a chord played separately in sequence.
<i>bar</i>	Or 'measure'. A metrical division of time within a piece of music. One bar consists of the same number of beats as the time signature dictates.
<i>Baroque</i>	Musical period lasting from c. 1600 to the deaths of Bach and Handel in 1750 and 1759 respectively.
<i>beat</i>	Unit of measurement of rhythmic pulse within a piece of music, as indicated in the time signature.
<i>close up</i>	Camera shot where the subject in question fills the available frame.
<i>counterpoint</i>	The ability to say two things at once comprehensively. A combination of simultaneous parts, each of significance in itself and the whole resulting in a coherent texture.
<i>diegetic</i>	Music or sound which finds its source in the actual world of the characters, e.g., the record on a turntable in the room or the birdsong outside a window.
<i>diminished 7th</i>	Interval of a seventh which has been reduced chromatically by a semitone from the natural interval.
<i>downbeat</i>	Naturally stressed beats within a bar, usually the first beat and subsequent even-numbered beats.
<i>fandango</i>	Spanish dance with three beats to the bar, often ever-increasing in speed.
<i>fifth</i>	The fifth note of the scale, e.g., G in the scale of C major (C-D-E-F-G-A-B-C). Or an interval between two notes consisting of seven semitones, which can be found between the first and the fifth notes (C and G) of the major scale above.
<i>first</i>	The first note of a scale and the root note of the key, e.g., C in the scale of C major (C-D-E-F-G-A-B-C).
<i>interval</i>	The 'distance' between any two given notes in a chord or melody.
<i>key</i>	The set of notes available within a given scale, e.g., the key of C major utilises the notes C, D, E, F, G, A and B, and composition and harmonic content generally focusses on the first, fourth and fifth notes of the scale.
<i>motif</i>	The shortest intelligible and self-existent melodic or rhythmic figure in a piece of music. Often synonymous with a theme where the duration is short.
<i>major</i>	Scale consisting of the eight notes which follow a the specific pattern of intervals, tone-tone-semitone-tone-tone-semitone, e.g., C major: C-D-E-F-G-A-B-C.
<i>major triad</i>	Chord of three notes consisting of the first, third and fifth notes of the major scale.
<i>minMaj 7th</i>	Specific chord made from a minor triad in the lower region and a major triad in the higher region. The 'Hitchcock chord' as identified by Royal S. Brown (1994).
<i>minor</i>	A scale involving the diminishing of the intervals of the basic major scale, most notably the interval between first and third is reduced, e.g., C minor: C – Eb (as opposed to C – E in C major).

<i>motivic</i>	Music which employs the device of a motif.
<i>point of view</i>	Camera shot which is meant to suggest that which a character actually sees. The camera becomes the character's eyes.
<i>pure cinema</i>	Cinematic storytelling which relies solely on the juxtaposition of one piece of film with another, avoiding further description or narration of the action.
<i>Romantic</i>	Musical period lasting from c. 1830 to c. 1900.
<i>semitone</i>	Half a tone. The smallest interval in the Western tonal system.
<i>seventh</i>	The seventh note of the scale, e.g., B in the scale of C major (C-D-E-F-G-A-B-C). Use of this note within harmonic construction traditionally requires resolution to the tonic (in this example, C). Or an interval between two notes consisting of seven steps, which can be found between the first and the seventh notes (C and B) of the major scale above.
<i>syncopation</i>	Device used by composers for rhythmic interest achieved by accenting a weak instead of a strong beat in the bar, e.g., beats two and four in a bar of four beats.
<i>tertium quid</i>	Literally 'third thing' – the outcome, where different or unexpected, of two things counteracting. The sum which is greater than the parts.
<i>third</i>	The third note of the scale, e.g., E in the scale of C major (C-D-E-F-G-A-B-C). Or an interval between two notes consisting of three steps of a scale, which can be found between the first and the third notes (C and E) of the major scale above.
<i>time signature</i>	The temporal and metrical measurement of a piece of music. It dictates how many beats there are to a bar, and how long those beats are. Some indication of how many beats there should be in a minute may also be given.
<i>tone</i>	Two semi-tones. Equivalent to the interval of a major 2nd.
<i>triad</i>	Chord of three notes, basically a 'root' and the notes a third and a fifth above it, forming two superimposed thirds, e.g., the chord C-E-G (the 'common chord' of C major).
<i>vibrato</i>	The process of vibrating or oscillating the note being played.
<i>western tonality</i>	The sound of Western music, made up from the collection of tones and semitones from which the West traditionally constructs scales.
<i>wide-angle</i>	Camera shot in which the subject is seen from a distance. (Within the context of this essay).

Source for musical terms: *Oxford Concise Dictionary of Music*. (Kennedy & Kennedy, eds., 2007).

**Filmography: Alfred Hitchcock (excluding silent films)**

1976	Family Plot
1972	Frenzy
1969	Topaz
1966	Torn Curtain
1964	Marnie
1963	The Birds
1960	Psycho
1959	North by Northwest
1958	Vertigo
1956	The Wrong Man
	The Man Who Knew Too Much
1955	The Trouble with Harry
	To Catch a Thief
1954	Rear Window
	Dial M for Murder
1953	I Confess
1951	Strangers on a Train
1950	Stage Fright
1949	Under Capricorn
1948	Rope
1947	The Paradine Case
1946	Notorious
1945	Spellbound
	Watchtower Over Tomorrow
1944	Lifeboat
	Bon Voyage
	Aventure Malgache
1943	Shadow of a Doubt
1942	Saboteur
1941	Suspicion
	Mr. & Mrs. Smith
1940	Foreign Correspondent
	Rebecca
1939	Jamaica Inn
1938	The Lady Vanishes
1937	Young and Innocent
1936	Sabotage
	Secret Agent
1935	The 39 Steps
1934	Waltzes from Vienna
	The Man Who Knew Too Much
1932	Number Seventeen
1931	Rich and Strange
	Mary
	The Skin Game
1930	Murder!
	Juno and the Paycock
	An Elastic Affair
1929	The Manxman
	Blackmail

Source: *International Movie Database*.

**Filmography: Bernard Herrmann**

1976	Taxi Driver	
	Obsession	
1974	It's Alive	
1973	Sisters	
1972	Endless Night	
1971	The Night Digger	
1969	The Battle of Neretva	
1968	Twisted Nerve	
	The Bride Wore Black	
1966	Fahrenheit 451	
	Torn Curtain [soundtrack unused]	(dir. Alfred Hitchcock)
1965	Joy in the Morning	
1964	Marnie	(dir. Alfred Hitchcock)
1963	The Birds [sound consultant]	(dir. Alfred Hitchcock)
	Jason and the Argonauts	
1962	Cape Fear	
	Tender Is the Night	
1961	Mysterious Island	
1960	The 3 Worlds of Gulliver	
	Psycho	(dir. Alfred Hitchcock)
1959	North by Northwest	(dir. Alfred Hitchcock)
	Journey to the Center of the Earth	
	Blue Denim	
1958	The 7th Voyage of Sinbad	
	The Naked and the Dead	
	Vertigo	(dir. Alfred Hitchcock)
1957	A Hatful of Rain	
	Williamsburg: The Story of a Patriot	
1956	The Wrong Man	(dir. Alfred Hitchcock)
	The Man Who Knew Too Much	(dir. Alfred Hitchcock)
	The Man in the Gray Flannel Suit	
1955	The Trouble with Harry	(dir. Alfred Hitchcock)
	The Kentuckian	
	Prince of Players	
1954	The Egyptian	
	Garden of Evil	
1953	King of the Khyber Rifles	
	Beneath the 12-Mile Reef	
	White Witch Doctor	
1952	The Snows of Kilimanjaro	
	5 Fingers	
	On Dangerous Ground	
1951	The Day the Earth Stood Still	
1948	Portrait of Jennie	
1947	The Ghost and Mrs. Muir	
1946	Anna and the King of Siam	
1945	Hangover Square	
1944	Jane Eyre	
1942	The Magnificent Ambersons	
1941	The Devil and Daniel Webster	

Source: *International Movie Database*.

**Filmography: Saul Bass (as title designer)**

1995	Casino	
	Higher Learning	
1993	The Age of Innocence	
1992	Mr. Saturday Night	
1991	Cape Fear	
	Doc Hollywood	
1990	Goodfellas	
1989	The War of the Roses	
1988	Big	
1987	Broadcast News	
1979	The Human Factor	
	Alien	
1976	That's Entertainment, Part II	
1975	Rosebud	
1974	Phase IV	
1971	Such Good Friends	
1966	Grand Prix	
	Not with My Wife, You Don't!	
	Seconds	
1965	Bunny Lake Is Missing	
	In Harm's Way	
1963	The Cardinal	
	The Victors	
	It's a Mad Mad Mad Mad World	
	Nine Hours to Rama	
1962	Advise & Consent	
	Walk on the Wild Side	
1961	Something Wild	
	West Side Story	
1960	Exodus	
	The Facts of Life	
	Ocean's Eleven	
	Psycho	(dir. Alfred Hitchcock)
1959	North by Northwest	(dir. Alfred Hitchcock)
	Anatomy of a Murder	
1958	The Big Country	
	Vertigo	(dir. Alfred Hitchcock)
	Bonjour Tristesse	
1957	Cowboy (1958) (title designer)	
	The Pride and the Passion	
	Saint Joan	
	The Young Stranger	
1956	Edge of the City	
	Around the World in Eighty Days	
	Attack	
	Storm Center	
	Johnny Concho	
	Trapeze	
1955	The Man with the Golden Arm	
	The Big Knife	
	The Shrike	
	The Seven Year Itch	
	The Racers	
1954	Carmen Jones	

Source: *International Movie Database.*

## Film Synopsis: *Vertigo*

In the opening scene, a criminal climbs up the rungs of the ladder on a dark San Francisco night. A police officer and John "Scottie" Ferguson (James Stewart), a detective, are hot on his trail. They chase the fugitive across the top of buildings. The criminal jumps between two buildings, making it across. The police officer follows, but Scottie can't get his footing. He slips. Scottie hangs on to the gutter as his fear of heights kicks in. The police officer tries to grab Scottie's hand, but falls to his death. Scottie witnesses this and dangles helplessly from the gutter.

Months after the incident, Scottie reclines in the home of Marjorie "Midge" Wood (Barbara Bel Geddes), a painter and underwear designer. She is concerned about Scottie's plans now that he is back in shape after recovering from injuries from the incident. He has quit the police force due to his acrophobia, and does not want to be a desk jockey. Midge and Scottie used to be engaged back in college (Midge had called it off). She urges him to take a vacation. "Don't be so motherly", responds Scottie. They discuss an old college buddy, Gavin Elster (Tom Helmore), who wants to meet with Scottie. Before Scottie prepares to meet Elster, he explains his plan to get over his fear. He first stands on a low stool, but Midge gives him a step stool. Scottie is able to handle the first two steps, but when he reaches the top, he looks out the window and panics. He collapses in her arms.

Scottie goes to the docks, where we see a familiar pedestrian cross the street. Scottie meets Elster, who is in the shipping business, having married into a successful family. He wants Scottie to tail his wife. Elster does not suspect infidelity, but believes that his wife has been possessed by something. He says that sometimes her words fade, she becomes distant, that she wanders, and even moves differently. Scottie initially thinks Elster is crazy, but is intrigued. Elster tells him to meet them at Ernie's Restaurant the following night.

Ernie's Restaurant is a lavish, upscale eatery, plush and scarlet. Scottie first spots Madeleine Elster (Kim Novak) who is stunning, with platinum blond hair and a green shawl. He is mesmerized by her.

The next morning, he stakes out her house. Wearing a simple gray suit with white gloves, she gets into her green car. Scottie trails her through the streets of San Francisco, as she visits a flower shop and purchases a small bouquet. He then follows her to the Mission Dolores, where she goes through the chapel to the cemetery and stands at a grave. As she exits, Scottie notes the headstone, which reads "Carlotta Valdes, born: December 3, 1831; died: March 5, 1857". He then follows Madeleine to the Palace of the Legion of Honor, an art museum. Madeleine sits, staring at the painting for hours. Scottie notices that the bouquet she had purchased is just like the one in the drawing. Also, her hair is done exactly like the woman in the painting. Scottie discovers from the curator that the painting is titled, "A Portrait of Carlotta". Finally, Scottie follows Madeleine to the McKittrick Hotel, where Scottie observes her on a second story window. Scottie enters the hotel, which has a historic look. Scottie asks the manager of the McKittrick Hotel (Ellen Corby) who the occupant of the room is. She hesitates to tell Scottie, until he reveals his badge. The manager then notes that Madeleine has not been in the room all day. Scottie believes this to be impossible, and goes up to her room, only to find it empty. He then looks down to the street to discover that her car is gone.

Scottie returns to Midge's home, where she tells him of San Francisco historian Pop Liebel (Konstantin Shayne), who owns the Argosy Book Shop. Pop tells Scottie that a rich man built the house for Carlotta Valdes, and they had a child. However, the rich man threw Carlotta out, and took her child. Carlotta went from depressed to insane, and took her own life.

On the drive home, Midge and Scottie talk about the portrait; he shows her the catalog picture. The resemblance to Madeleine is uncanny. Another conversation with Gavin Elster reveals that Madeleine had started to wear Carlotta's jewelry, particularly a red pendant seen in the painting. Elster tells Scottie that, while Madeleine does not know it, her great-grandmother was Carlotta Valdes. Elster says that he knows this fact only because Madeleine's mother told him.

Scottie follows Madeleine the next day to the Legion of Honor, where she gazes at the portrait. Then he follows her to Fort Point near the Golden Gate Bridge. Madeleine goes to the shore, throwing petals from the bouquet into the bay, and suddenly jumps in. Scottie dives after her. After trying to revive her, he takes her back to his apartment.

Madeleine seems only mildly surprised to be waking up naked in a stranger's bed. He asks her if she remembers anything, and explains that he rescued her from drowning. Madeleine maintains that she fainted and fell. He questions her, asking, "Has this ever happened to you before?" He gets a telephone call from Elster asking Madeleine's whereabouts. Scottie reassures him that Madeleine is at his apartment. Elster points out that Madeleine is twenty-six --- the same age at which Carlotta Valdes committed suicide. Scottie hears the door close, and realizes that Madeleine has left. As Madeleine drives away from Scottie's house, Midge arrives just in time to get the mistaken impression that Scottie and Madeleine are having a relationship.

The next morning, Scottie trails Madeleine through the streets of San Francisco, only to find that Madeleine is driving to his house. Scottie catches her leaving a thank you letter for saving her. She says she had not known the address, but had followed Coit Tower to find it. Scottie proposes that they wander together, because they are both alone.

They arrive at Big Basin Redwoods State Park, where they admire the ancient redwoods. As they view a cross-section of a huge tree with the approximate dates of historical events indicated by its rings. Madeleine appears to go into a trance, seemingly becoming Carlotta, recounting the dates of her birth and death. Madeleine wanders deeper into the woods, and Scottie follows her. He confronts her about the jump, and tries to bring Madeleine back. By the shore, Madeleine begins to reveal fragments of her vague memories: an empty grave with no name, waiting for her; an empty room in which she sits alone; and finally a tower, bell, and garden in Spain. Madeleine declares that she is not crazy, she does not want to die. They kiss as the waves crash onto the rocks. Scottie promises he will never leave her.

Meanwhile, Midge sent a note to Scottie, who comes to her house. Midge shows him a painting she has made of herself as Carlotta Valdes. Scottie is not amused. Distressed, he leaves her home. Midge is upset and ruins the painting.

Madeleine returns to Scottie's house, where she tells him of an awful dream, with a tower, a bell, and a village. As she describes the location in detail, Scottie finishes her descriptions. "You've been there!" he exclaims. Scottie is talking about the San Juan Bautista, a mission that has been converted into a museum. They drive to the mission.

When they arrive at the mission, they enter the livery stable, where Scottie tries to dismiss the dreams logically. He points out certain objects that are real. They kiss. Madeleine explains she must do something. She asks him if he believes she loves him. He replies, "yes". She says, "And if you lose me, then you'll know I, I loved you. And I wanted to go on loving you". She looks up at the church's bell tower, and when she goes into the chapel, Scottie realizes she is going to the

bell tower. Scottie chases her into the chapel, and sees her run up the stairs. He follows her, but as he looks down, his acrophobia sets in: he gets vertigo. He cannot follow her up to the top of the bell tower. He watches, helpless, in fear and horror as Madeleine's body plunges to the tile roof below. Scottie staggers out of the mission, sun blinding his eyes, stricken.

At a subsequent judicial hearing concerning Madeleine's death, the judge is particularly hard on Scottie, condemning him for letting his weakness get in the way of saving Madeleine. The court rules the incident a suicide. Elster comforts Scottie, while telling him that, with the loss of his wife, he can no longer stay in San Francisco. Elster sets off for Europe.

Scottie's sleep is troubled. Blue and purple flashes signal his nightmare, as an animated bouquet unravels. He hallucinates Carlotta Valdes at the hearing, with special emphasis on the red necklace. Scottie walks into the cemetery where there is an open grave. Scottie falls into a tunnel, then his body lands next to Madeleine's on the tiles of the mission. He wakes up in a cold sweat.

Midge arrives to care for Scottie in a psychiatric ward. She tries to comfort him: "Mother's here". Scottie does not speak. The doctor believes that Scottie will be incapacitated for a year due to stress and anxiety from his depression and guilt.

When Scottie gets out of the hospital, he visits the old Elster home, and spots the green car. In the distance, a woman in a gray suit is getting into it. When he confronts the driver, he finds that it is not Madeleine, but a neighbor who bought the car from Elster. At Ernie's later, he spots a woman in gray, but again, it is not Madeleine. He even believes he sees Madeleine at the Palace of the Legions, but once again, it is not her. While looking at a bouquet at a flower shop, he sees a striking brunette in a green suit. Although she doesn't resemble Madeleine in dress, style, or movement, the face is a dead ringer. He follows her to the Hotel Empire, and sees her through the fifth floor window.

When Scottie knocks on the door, the woman who answers acts as though she thinks he's a creep. He reassures her he just wants to talk. When questions her, she says that she is Judy Barton (Kim Novak again) from Salina, Kansas. While her face looks just like Madeleine's, her accent and style is pure Kansas. Judy, acting as though relents once she realizes that Scottie's heart is broken for his former flame, agrees to eat dinner with him at Ernie's.

Scottie leaves, and the audience learns of Judy's story via flashback. She was pretending to be Madeleine, running up the steps of the bell tower. At the top, Gavin Elster was there, holding the REAL Madeleine Elster, dressed in exactly the same wardrobe as Judy. It was the real Madeleine's body that was thrown off the bell tower, with Judy letting out the scream. As the flashback ends, Judy reveals the gray suit that she wore as her disguise, hidden in the back of her closet. She begins to write a letter to Scottie, explaining that she was Elster's accomplice in the murder of his wife. She had become Madeleine's double to fool Scottie, and use him as a witness to testify that Madeleine was mentally unstable. Elster had known about Scottie's vertigo, and knew that Scottie would never make it to the top of the bell tower.

Judy reconsiders this letter, and tears it up.

That night, Scottie thinks he sees Madeleine at Ernie's. He escorts Judy home that night, her apartment flooded with the green neon light of the Hotel Empire sign. Although he loves Madeleine, there is something about Judy that he can't shake. They agree to meet the next morning.

They engage in a series of dates, with Scottie becoming more and more happy with the relationship. However, he begins to buy her clothes, searching obsessively for the gray suit and white gloves that Madeleine used to wear. As Judy begins to break down, Scottie also insists that she must bleach her brown hair platinum blond. Although Judy begs him to love Judy Barton, she agrees to his request.

Her makeover complete, she returns to a waiting Scottie. Her hair is now blond, but she wears it loose. Scottie is adamant that she pull her hair into a bun like Madeleine's for the final transformation. In a dreamlike state, with the green glow all around them, they embrace and kiss. The room turns into the livery stable from the Mission, Scottie's last kiss with Madeleine, and then back to the apartment.

A couple of nights later, the two decide to go out to Ernie's. Judy dresses up, and brings out the red pendant, asking Scottie to help her put it on. Scottie, seeing the pendant, realizes what has happened and suddenly becomes distant. With Judy in the car, he drives past Ernie's and continues past the Redwood trees. He tells her he has one final thing to do. They arrive at the mission, where Scottie forces Judy to reenact Madeleine's death.

Scottie reaches the top of the bell tower, and conquering his acrophobia, he puts the whole puzzle together. He realizes that Judy was the counterfeit all along. He never knew Madeleine. He was being set up as Gavin Elster's witness in the murder of Elster's wife. He pulls Judy to the top of the tower, where she protests. Judy pleads that she had fallen in love with Scottie. They kiss. The sudden appearance of a nun, however, shocks Judy, who plummets to her death off the ledge.

Source: *International Movie Database* [internet] Available from:  
<<http://www.imdb.com/title/tt0052357/synopsis>>  
[Accessed 15 January, 2009].

## Film Synopsis: *North by Northwest*

At the end of an ordinary work day, advertising executive Roger O. Thornhill (Cary Grant) hurries from a Madison Avenue office building to a business meeting in the Oak Room bar of the Plaza Hotel. Having just asked his secretary to phone his mother, he realizes that she won't be able to reach her, so he will need to send a telegram instead. When a hotel pageboy passes by calling for "Mr. Kaplan...Mr. George Kaplan...", Thornhill flags him down to ask about sending a telegram. This draws the attention of two henchmen, Valerian (Adam Williams) and Licht (Robert Ellenstein), who mistake Roger to be Kaplan because from their vantage point he appears to be answering the page. As Roger steps into the corridor to send his wire, the henchmen abduct Roger at gunpoint and force him into a waiting car.

Wordlessly, they drive him out of Manhattan to a country estate displaying the name "Townsend" at its entrance. The car snakes up a long winding driveway to the front entrance. A maid lets them in the front door, and Roger is locked inside the library of the mansion. Left alone, he finds a newspaper on the desk addressed to "Mr. Lester Townsend, 169 Baywood, Glen Cove, N.Y."

Shortly, the library door opens and there enters an urbane gentleman (James Mason), evidently none other than Townsend himself, followed soon after by his personal secretary, Leonard (Martin Landau). The gentleman addresses his captive as "Kaplan," and by his questions, Roger can only assume that the real Kaplan must be some sort of secret agent on this man's trail. Roger tries to convince him that his name is Thornhill and has never been anything else, but his captor will not hear of it. To "prove" his point, the man proceeds to recite the elusive Kaplan's recent itinerary of hotels, cities, and ever-changing home towns, including Kaplan's present occupancy of room 796 at the Plaza Hotel, and his future stops in Chicago and Rapid City, South Dakota. To find out how much "Kaplan" knows about his organization and their current arrangements, he puts Leonard in charge of extracting the information while he withdraws to join Mrs. Townsend (Josephine Hutchinson) and their party guests. Leonard unseals a fifth of bourbon taken from a liquor cabinet, and with the aid of Valerian and Licht, he begins to force the whiskey down Roger's throat.

Having failed to get any information from their victim, Valerian and Licht place the severely intoxicated Thornhill behind the wheel of a Mercedes on a seaside highway under cover of darkness, planning to guide him off of a cliff to his death. Almost unaware of his surroundings, Roger comes sufficiently alert at the last moment to push Valerian out of the car and start driving for himself. The two thugs follow him down the winding highway in their own car. Roger, on the verge of passing out and plagued with double vision, manages to careen his way down the cliffside highway without hitting anything. As he slams on brakes to barely avoid running over a bicyclist, a pursuing police car plows into the rear of the Mercedes, and a third car plows into the rear of the police car. Finding themselves overmatched, the two henchmen drive away leaving Roger in police custody.

Roger tells everyone at the police station how his captors had tried to kill him, but in his drunken condition no one pays any attention to his bizarre story. One of the policemen mentions that the Mercedes Roger was driving was stolen. Roger phones his mother to let her know he is at the Glen Cove police station for the night. In the morning, Roger and his attorney Larrabee (Edward Platt) face the judge, with Roger's mother, Clara Thornhill (Jessie Royce Landis), looking on in weary bemusement. The judge gives Roger a chance to prove his doubtful story, and continues the case over to the next day.

A pair of county detectives accompanies Roger, his mother, and Larrabee to the house where he says last night's events took place. They are escorted into the same library while the same maid goes for Mrs. Townsend. Roger shows them the sofa which should be stained with spilled bourbon, but it has apparently been cleaned. He opens the liquor cabinet to find it is full of books. When "Mrs. Townsend" comes in, she greets Roger like an old friend, and asks if he had gotten home all right. She says that he had been so drunk when he left their party the night before, that they had all been worried about him. When Captain Junket (Ed Binns) mentions the stolen car registered to a Mrs. Babson, Mrs. Townsend asks, "You didn't borrow Laura's Mercedes?" Roger suggests that they question her husband. Mrs. Townsend informs them that he is at the United Nations where he will be addressing the General Assembly that afternoon. As his protests continue to fall on deaf ears, his mother chimes in, "Roger, pay the two dollars!" The visitors get back into the car and drive away. Behind them, a gardener looks up from his work. It is Valerian.

Roger and his mother take a cab to the Plaza Hotel, where Roger tries to phone Kaplan's room. But he learns that Kaplan hasn't answered his phone in two days. Rogers cajoles his mother into getting the key to room 796 from the front desk. They go upstairs and into Kaplan's room. Both the chambermaid and the valet treat him as Kaplan, since he's the man in room 796 whom they have never actually seen. Roger finds a photo of his host from the evening before, which he slips into his pocket. The phone rings. Roger answers it and hears the familiar voice of one of his recent captors. He then calls the hotel operator and learns that the call originated inside the hotel.

Roger hurries his mother out of the room, and as they enter an elevator going down, Valerian and Licht step out of one coming up just in time to join the crowded group of passengers in the down elevator. To cut the tension on the way down, Mrs. Thornhill asks the two men if they are really going to kill her son. The thugs start laughing and gradually everyone in the car (except Roger) joins in. When the doors open, Roger insists, "Ladies first." And under cover of escorting the ladies off the car, he manages to elude his pursuers and escape into the street. He jumps into a cab and asks the driver take him to the United Nations. Seeing the thugs following him, he asks the driver to lose them if he can.

In the U.N. General Assembly Building, Roger asks for Lester Townsend, giving his own name as Kaplan. He is told to go to the public lounge where the attendant can page Mr. Townsend for him. Meanwhile, Valerian steps out of another cab and comes into the General Assembly Building. When Lester Townsend (Philip Ober) answers the page, he is not the same man Roger had seen the evening before. Roger asks him about the house in Glen Cove, which Townsend says is his, but the house should be closed up with only the gardener and his wife living on the grounds. Townsend always stays in the city when the General Assembly is in session. Roger asks about Mrs. Townsend and learns that she has been dead for many years. As Roger shows him the picture of his captor, Townsend flinches and begins to collapse. Valerian has thrown a knife across the lounge, and Townsend falls dead at Roger's feet. Reflexively, Roger pulls the knife out of Townsend's back just as people begin to look at the commotion, and a photographer's light bulb goes off. It appears to everyone around him that Roger has killed the real Lester Townsend. Roger drops the knife, bolts to the exit and jumps into a taxicab.

Inside the boardroom of a government intelligence agency, a group of planners remark about the photo of "U.N. murderer" Roger Thornhill on the front page of a newspaper, and they consider how to deal with the sudden appearance of a man who has been mistaken for the non-existent George Kaplan. These agents invented Kaplan as a decoy for their real agent who has infiltrated an enemy group headed by a man named Vandamm. They've succeeded in making Vandamm

believe that their phantom Kaplan is the real agent, by creating a trail of hotel registrations complete with prop clothing and other personal belongings moved in and out of the various hotel rooms. And now Vandamm has somehow mistaken Thornhill for Kaplan. The intelligence chief, a middle-aged gentleman called the Professor (Leo G. Carroll) suggests that the agency do nothing to help Thornhill. If they try to help him, they risk exposing their real agent who would probably be killed. For the time being, they will simply wait and let this real-life "Kaplan" (Thornhill) lend credibility to their invented "Kaplan."

Roger calls his mother from Grand Central Station to tell her he's taking the train to Chicago. He has learned that Kaplan checked out of the Plaza and has gone on to the Ambassador East in Chicago, so Roger is following him there. He tries to buy a ticket on the 20th Century Limited, but the ticket agent recognizes him and quietly calls security. Roger slips away unseen, makes his way to the platform, and boards the 20th Century Limited without a ticket, closely pursued by police. Colliding with a beautiful young woman (Eva Marie Saint) in the train corridor, he ducks into a nearby compartment as the police appear at the other end of the corridor. The woman misdirects the police off of the train as it gets underway.

As time passes, Roger manages to elude the conductors while they tally up the passenger count. Then he makes his way to the dining car, where the steward seats him with the same beautiful young woman who had helped him in the corridor earlier. She introduces herself as Eve Kendall. He gives her a false name, but she answers, "You're Roger Thornhill of Madison Avenue, and you're wanted for murder on every front page in America." But she assures him she won't turn him in, since it's going to be a long night and she doesn't particularly like the book she's started. He lights her cigarette from his personally monogrammed "R-O-T" matchbook. "Roger O. Thornhill. What does the 'O' stand for?" she asks. He tells her, "Nothing." When he admits he doesn't have a ticket, she invites him to share her drawing room, just as the train comes to an unscheduled stop. Two men in plain clothes get out of a police car and board the train. Roger and Eve leave the dining car to make their way to her compartment.

Presently, Eve is lying on the lower berth while Roger talks to her from his hiding place in the closed upper berth. A knock comes at the door, and the two police detectives enter and question her about the man she was talking with at dinner. She deflects their questions, saying she'd never seen him before, and that they hadn't talked about anything important. They leave to continue their search. Using a key she had stolen earlier from a porter, Eve opens the upper berth to let Roger out.

As the evening progresses, Roger and Eve become very close very quickly, falling in love in spite of not knowing much about each other. A buzz announces the porter, who is ready to make Eve's bed for her. Roger hides in the washroom while the porter is there, and Eve returns the berth key to the porter, telling him that she had found it on the floor. The porter leaves. Since there's only one bed, Eve insists that Roger is going to sleep on the floor as they return to their interrupted embrace.

In another part of the train, the porter delivers a note into the hand of Leonard, who passes it to his boss. The note reads, "What do I do with him in the morning? Eve."

In the morning, Eve and Roger get off the train in Chicago with Roger dressed in a redcap's uniform and carrying her luggage. He walks ahead as the two police detectives stop and ask if she has anything to report. She doesn't, and she rejoins Roger. She is also aware of Vandamm and Leonard walking a short ways behind. She tells Roger to change back into his suit which she's hidden on one of her cases, while she calls Kaplan for him.

The police soon discover a redcap who is missing his uniform, and they begin to examine every redcap in the station trying to find Thornhill. Roger ducks into the men's room, quickly changes, and starts to shave with a very tiny razor from the train's washroom. The police walk right past him, not recognising him through the shaving cream on his face.

Meanwhile, Eve in a phone booth is making notes, while in another booth several booths away Leonard is giving instructions into the phone. Eve and Leonard leave their booths at the same time, taking no notice of each other. When Roger joins her, she says that Kaplan wants him to take the Indianapolis bus and to get off at a stop known as Prairie Stop, where Kaplan will meet him at 3:30. He asks how he can find her again later. Eve, for some reason, is clearly nervous. She looks toward an empty doorway and tells him, "They're coming!" He hurries away.

That afternoon, Roger steps off the bus in the midst of a vast open prairie and begins to wait. An occasional car or truck drives by, with long empty intervals between them. Looking around, Roger notices a nearby corn field, and a crop duster at work in the distance. And still he waits. A man gets out of a car on the opposite side of the road. Thinking he might be Kaplan, Roger approaches. But the man is just waiting for the next bus. The man comments on the crop duster, observing that it seems to be dusting crops where there aren't any crops.

After the man gets on the next bus, Roger is left alone again. The crop dusting plane approaches, swooping low over Roger's position. It comes around and approaches again, strafing the ground with machine gun fire. Roger tries to flag down a car, but it doesn't stop. The plane strafes again, and Roger runs into the corn field, hiding among the tall stalks. The plane's first pass over the field accomplishes nothing, and Roger begins to think he's eluded them. On its next pass the plane drops pesticide over the field. Gasping for breath, Roger has to abandon the cover of the corn stalks. He sees a gasoline tanker truck approaching, and he stands in its way forcing it to stop, which it does barely in time, knocking him to the ground unhurt. The tanker's quick stop presents a sudden obstacle to the low-swooping plane, and it flies headlong into the load of gasoline, bursting into flames. Roger and the drivers flee the truck moments before the second gas tank explodes. Some passersby stop to view the accident scene, and Roger steals a pickup truck from one of them and drives away. The stolen pickup is next seen that evening parked on a Chicago street.

Roger inquires at the front desk of the Ambassador East hotel for George Kaplan's room number, only to learn that Kaplan had checked out that morning at 7:10, leaving a forwarding address for the Hotel Sheraton-Johnson in Rapid City, South Dakota. Roger can't understand how he could have gotten the message that morning at 9:10 if Kaplan had already left. Standing in confusion for a moment, Roger spots, of all people, Eve Kendall entering the lobby. She picks up a newspaper and takes the elevator to the fourth floor. Roger tells the desk clerk that Eve Kendall is expecting him in room 4-something-or-other, he can't remember the whole number. The clerk tells him 463.

Roger rings the buzzer at room 463, and is admitted by a surprised Eve. She runs into his arms, apparently happy to see him alive, but he keeps his barriers up. Roger also notices a newspaper detailing the crop dust plane crash into the tanker truck killing both men aboard the plane. Roger plans to stick with Eve and not let her out of his sight, but Eve says that she has plans of her own. The phone rings. Eve tells the caller that she will meet them, jotting an address on a memo pad. She tears off the note and places it into her purse, where she also carries a small handgun. Roger insists on having dinner with her, but she tells him to leave and never see her again. Last night was all there was, they're not going to get involved. He keeps insisting that they have dinner first. She gives in, on the condition that he have the hotel valet clean up his dusty suit. Roger goes into the bathroom to

shower, and he passes his trousers out to her. The valet takes his suit away. Then Eve slips away, not knowing that Roger was faking the shower and was watching her. He uses a pencil to shade over the impressions on the top blank sheet of the memo pad, revealing the address she had jotted down as "1212 N. Michigan."

Wearing his own suit again, Roger steps out of a cab at 1212 N. Michigan to find an art auction underway in the gallery at that address. In the crowd, Eve Kendall sits under the attentive and watchful eye of Roger's recent captor, the false "Lester Townsend," with Leonard standing close by. Roger approaches the trio, and his accusatory tone causes the suspicious "Townsend" to draw away from Eve. She becomes alarmed. Just then an unusual primitive figurine goes up for sale. "Townsend" bids on the sculpted figure, and when he wins the sale, Roger learns that his name is Vandamm. By now, Vandamm has had enough of "Kaplan," and he tells Leonard to finish him off. This whole scene is observed by the Professor who is lurking in the crowd. Roger starts to leave, but Valerian blocks his way at the main entrance, while Leonard blocks the front stage. (Note: apparently Vandamm's other henchman, Licht, was shooter in the crop duster plane which crashed along with the anonymous pilot aboard. Thus, Licht, from this point, is never seen again in the movie.) As Vandamm and Eve make their exit, Roger is trapped and must wait behind in the crowd. To manufacture an escape, Roger begins to disrupt the auction, bidding wildly and making rude remarks about the art work. When the police finally arrive, Roger starts a fight with a gallery employee to provoke an arrest. Vandamm's men can do nothing as the police lead him away. As they leave, the Professor makes a quick phone call. When Roger identifies himself as the United Nations killer on their way downtown, the policemen call the station for instructions. They are told to take him to the airport instead of police headquarters.

At the Northwest Airlines counter, the Professor takes Thornhill off the policemen's hands, and leads him out onto the tarmac to catch a plane to Rapid City, S.D., near Mt. Rushmore. The Professor explains that Vandamm has a house near Mt. Rushmore, and they think that will be his jumping off point to leave the country the following night. He explains that George Kaplan does not exist, but that they need for Roger to continue to play the role of Kaplan for the next 24 hours, to assure Vandamm that everything is all right. They want Vandamm to continue on his journey so that they can learn more about his organization and his dealings with smuggling government secrets in and out of the USA. Roger learns that Eve is the government's undercover agent, and that the scene Roger made at the art auction has put her life in jeopardy. Roger's harsh words, and Eve's candid reactions, had made it obvious to Vandamm that his mistress is emotionally involved with a man he believes to be a government agent. For Eve's sake, Roger agrees to co-operate with the Professor to help set things right again.

A meeting is set up between "Kaplan" and Vandamm in the cafeteria of the Mt. Rushmore Visitors Center. Vandamm arrives with Eve and Leonard. In exchange for not revealing Vandamm's plans to leave the country that night, Roger asks Vandamm to give Eve over to him so that she can get what's coming to her. Vandamm agrees. When Roger takes hold of Eve, she draws the handgun from her purse, shoots Roger, and runs away. The Professor emerges from the crowd, examines Roger and shakes his head regretfully. Leonard prompts Vandamm to leave before the authorities arrive. Park employees carry Roger out on a stretcher, and the Professor has him loaded into a Park Service vehicle. They drive away.

The Park Service vehicle stops in a secluded wood where a very healthy Roger steps out to find Eve waiting for him. She had asked for this meeting so that they can clear the air. Eve tells him that she had met Phillip Vandamm some time ago at a party and fallen in love with him. Then the Professor had contacted her and told her Vandamm's sordid secrets, asking her to use her unique relationship with

Vandamm to help the government, the first time anyone had ever asked Eve to do anything important. Roger is glad that it will all be over when Vandamm takes off that night, and he and Eve can go on with their lives. But she and the Professor tell him that she will be going away with Vandamm, because they still need her to find out more information about him. Roger doesn't want to let her go, and he tries to hold her back forcibly. But the Professor's driver knocks him down, and Eve drives away to return to Vandamm's house.

Roger finds himself locked in a hospital room wearing next to nothing. The Professor brings in a change of clothes for him to use for the next few days on his stay in the hospital. Roger asks the Professor if he could have some bourbon to help ease his stay, and agreeably the Professor leaves to fetch the bourbon. Roger quickly finishes dressing, climbs out the window and along a ledge, making his escape through the neighboring hospital room.

He makes his way to Vandamm's house, where he sees lights flashing at a nearby landing strip as if someone is signaling an incoming plane. From outside the living room window, he overhears Vandamm reassuring Eve that everything is all right, and that the plane is about ten minutes away. Leonard asks to have a parting talk with Vandamm in private. Eve goes upstairs to get her things. Leonard notes that even though Eve's actions that afternoon had dispelled Vandamm's doubts, he still doesn't trust her enough to tell her that the figurine they bought at the auction holds a bellyful of microfilm. Leonard's suspicions had been aroused by the scene at the Visitors Center. To prove his point, Leonard aims Eve's gun at Vandamm and fires. But Vandamm finds himself unhurt, just as Kaplan must have been unhurt, because the gun is loaded with blanks. Leonard had searched Eve's luggage and found it and immediately knew it was a fake shooting. Not appreciating this revelation from Leonard, Vandamm punches him in the face. But Vandamm quickly regains his composure and knows for certain now that Eve has betrayed him, and that she is working with Kaplan. He tells Leonard that the solution to this is simple: he will drop her from the plane over the ocean.

Roger has to warn Eve. He climbs up to her balcony just as she leaves her room and returns downstairs. He jots a note inside the cover of his monogrammed matchbook saying, "They're onto you. I'm in your room." From the upper landing, he tosses the matchbook down to her. It lands on the floor. She doesn't see it. Leonard comes over to speak to her, and he picks up the matchbook, tossing it onto the coffee table as he walks away, not realizing its origins. Then Eve recognizes it and reads the message. She makes an excuse and comes upstairs again.

Roger warns her that Leonard found the gun with the blanks, that they plan to do away with her, and that the figure from the auction is filled with microfilm. Roger begs her not to get on that plane, but dutifully she goes downstairs again. The entourage leaves for the plane, and only the housekeeper, Anna (Nora Marlowe), remains downstairs. Roger tries to slip out through the house, but the maid Anna stops him at gunpoint. She tells him that after the plane leaves with Vandamm, Valerian (who is revealed to be Anna's husband), as well as Leonard will return.

At the landing strip, Eve is wavering about whether to get on the plane or not. As Vandamm gives his goodbyes to Leonard and Valerian, he also tells them to say goodbye to his sister back in New York (the same woman who impersonated Mrs. Townsend for the authorities). Suddenly, shots ring out at the house, and as everyone turns to see Roger fleeing the house, Eve grabs the figure out of Vandamm's arms and runs away into the darkness toward Roger. He has driven a car from the house toward the plane, and Eve jumps into the car. They speed away. Valerian and Leonard give chase on foot. Roger explains it took him five minutes to realize the housekeeper had been covering him with that same gun filled with blanks.

They stop at the front gate, which is now closed and locked. Abandoning the car, they run into the dark woods. Before long they find themselves at the top of the Mt. Rushmore monument, with Leonard and Valerian in hot pursuit. Seeing no other way out, they start climbing down the stone faces. Leonard and Valerian split up and start climbing down after them.

Pausing for breath, Roger suggests that if they get out of this alive, that they go back on the train together. Eve asks if that was a proposition. Roger tells her it was a proposal. When Eve asks what had happened to Roger's first two marriages, he tells her his wives had left him because he led too dull a life. The two thugs keep coming at them from two sides, and they all continue climbing down.

As Roger and Eve come around an outcropping, they are surprised by Valerian waiting with a drawn knife. He pounces on Roger, and the two of them tussle until Roger manages to kick him away. Valerian plunges to his death.

In the meantime, Leonard has caught up with Eve and is trying to wrest the figurine out of her hands. He gets the statuette away, and pushes her over a ledge. She falls a few feet and manages to grab onto another ledge with her fingertips. Roger comes to help her. He reaches her and takes hold of her wrist, but he can't pull her up. Leonard comes to the ledge just above him. Roger pleads with Leonard to help them. Instead of helping, Leonard steps on Roger's fingers. Just then a shot rings out. Leonard drops the figure which shatters, revealing the hidden microfilm. He falls into the depths, already dead.

On the summit, the Professor and the captive Vandamm stand with a group of park rangers. One of the rangers puts away his gun.

Now the only way for Roger to save Eve is to pull her up on his own. As he finally succeeds in lifting her up, the scene changes to a Pullman compartment, and Roger is lifting his bride into the upper berth. The honeymooners embrace as the train enters a tunnel.

Source: *International Movie Database* [Internet] Available from:  
<<http://www.imdb.com/title/tt0053125/synopsis>>  
[Accessed 15 January, 2009].

## Film Synopsis: *Psycho*

In a Phoenix hotel room on a Friday afternoon, Marion Crane (Janet Leigh) and her out-of-town lover Sam Loomis (John Gavin) end a stolen lunchtime interlude with yet another disagreement about their future. Marion wants to marry Sam, but debts inherited from his father and his own alimony payments do not leave him enough money to support her as he would like. As they have done so often before on Sam's business trips to Phoenix, they part leaving their future uncertain.

Marion returns to the real estate office where she works as a secretary, arriving just ahead of her boss Mr. Lowery (Vaughn Taylor) and his client Cassidy (Frank Albertson) who buys a house from Lowery with \$40,000 in cash. Lowery tells Marion to put the money in the safe deposit box at the bank until Monday. Pleading a headache, Marion asks to take the rest of the day off after her errand to the bank.

But Marion doesn't go to the bank. On the spur of the moment, she decides to keep the money, packs a suitcase, and starts driving out of town in her black Ford sedan, only to be spotted by her boss at an intersection where he gives her a suspicious look. Worried that she has been found out already, she still proceeds out of town on her way to Fairvale, California, where Sam lives. All the while she keeps looking in her rear view mirror, fearful that she's being followed. She drives well into the night and parks alongside the road to sleep.

In the morning, a highway patrolman (Mort Mills) stops to investigate her parked car, and awakens her. Startled and nervous, she arouses the patrolman's suspicions. He looks at her driver's license, taking note of the license plate number. He allows her to go on, but follows her for a while, which intensifies Marion's agitation.

Realising that her car can easily give her away, Marion decides to trade it in for a different car. She stops in at a used car lot, hurriedly pays the salesman (John Anderson) \$700 cash for a white Ford sedan, and completes the deal as the same highway patrolman watches from across the street. Nervous, she drives away and continues toward Fairvale.

As night falls on this second night, with her fears of pursuit crowding in around her, she drives into a rainstorm. Unable to see the road clearly, she spots the lighted sign of the Bates Motel, and decides to take a room for the night. As there are no other cars there, and no one in the motel office, she honks her horn upon seeing a light on in the house behind the motel, and a silhouette in the window; a young man soon comes down the path to greet her, and he introduces himself as Norman Bates (Anthony Perkins). He is a soft-spoken and shy young man who tells Marion that he lives in the large house with his mother. The motel seldom has guests anymore since the new interstate bypassed the local highway, and Marion realizes that she probably took a wrong turn in the storm. Still nervous about being tracked by the police, Marion registers under a false name "Marie Samuels", and Norman checks her into cabin 1 just next to the office. When she asks about food, Marion learns that Fairvale is only fifteen miles away.

Norman offers to share his supper with her so she doesn't have to go out again in the rain, and he goes back to the house. She begins unpacking, taking time to repack the money inside a newspaper which she sets aside on the bed table. Then she overhears a shouted argument between Norman and his mother coming from the house. Mrs. Bates seems to have a low opinion of beautiful young women, and feels that Norman's intentions are sexual in nature, as well as Marion's. Mother's diatribe is cruel and demeans Norman, who finally shouts at her in frustration "Shut up, shut up!" He brings sandwiches and milk back to the office where Marion joins him in the parlor just behind the check-in desk.

Marion is taken aback by Norman's stuffed birds that fill the parlor, a product of his taxidermy hobby. In their conversation over sandwiches, Norman talks about being trapped. He reveals that Mother is "ill", her sanity having snapped after the death of Norman's father and the death of the subsequent lover she took. Just as Marion presently feels trapped by her guilt, Norman is more permanently trapped in his co-existence with his mother and her madness. Marion makes the mistake of suggesting that Norman's mother might be better off in an institution. Suddenly his gentle nature turns hostile; Norman is shocked and angry that Marion would even suggest such a thing, indicating that he values his mother's well being even more than his own lack of opportunity by living the life he does. Finally his anger passes and he admits that he's considered it himself, but he feels Mother's madness is only a harm to herself. Norman observes, "we all go a little mad sometimes" and Marion replies that "sometimes, just one time can be enough". Taking Norman's situation as a cautionary tale, Marion decides to return to Phoenix to make amends, and try to pull herself out of the trap she's gotten herself into before it's too late.

When Marion goes back to her room, Norman takes down a picture from the wall and looks through a peephole where he can watch Marion changing. With a new burst of intensity, Norman hurries up the hill and goes into the house.

In her room, Marion sits in her robe and calculates some figures, working out how she can repay the \$700 she has already spent. Then she tears up the paper containing the figures, and flushes the pieces down the toilet. With newfound peace of mind, she slips out of her robe and slippers, and steps into the tub to enjoy a cleansing shower.

Unseen behind her, the bathroom door opens. A figure approaches and pulls back the shower curtain. It is the shadowy figure of an old woman wielding a large kitchen knife. Marion screams. The blade lifts high into the air, and then strikes, and strikes again, and again. Marion cannot escape the slicing blows of the knife. The savage attack continues, over and over again, and then her killer leaves, the job done. Marion sinks down, reaching for the shower curtain which rips down around her, and she falls over the edge of the tub. The shower continues to run over her dead body, and her diluted lifeblood flows away down the tub drain, her lifeless eyes fixed in a final hopeless stare.

From the house, Norman's voice yells out in shock, "Mother! Oh, God! Mother! Blood! Blood!" He comes running down the hill and into Marion's cabin to find the aftermath of Mother's knife attack. He quickly cleans up the murder scene. He wraps Marion's body in the shower curtain and places her in the trunk of her car, and gathers her belongings into the trunk as well. At the last moment he spots the newspaper on the bed table and tosses it into the trunk, not knowing that it contains the stolen money. He drives to a swamp near the motel, where he pushes the car in and watches it slowly disappear into the dark bog.

One week later, Sam Loomis is sitting in the back office of his hardware store in Fairvale, writing a note to Marion. He has changed his mind, and if it's not too late he wants to marry her right away even if his finances are limited at the moment. Marion's sister, Lila Crane (Vera Miles), comes into the store and asks if Marion is there. Sam tells her she isn't. A private investigator named Arbogast (Martin Balsam) also enters the store and asks for Marion's whereabouts. His interest is in recovering the stolen \$40,000, which Lila knew about, but Sam did not. Arbogast is convinced that Marion is somewhere in this town close to her boyfriend, so he sets out on a search of hotels and boarding houses around Fairvale to track her down.

When Arbogast gets to the Bates Motel, Norman tells him he hasn't seen Marion, and that there haven't been any guests in weeks. But Arbogast manages to look

at the register and sees the false signature in Marion's handwriting. Caught in his lie that there hadn't been any recent guests, Norman admits to remembering her now, and says she stayed the previous Saturday night and left early on Sunday morning. When they go back outside, Arbogast spots Mother's silhouette sitting at the window of the house. Norman at first tries to tell Arbogast he lives alone, but when Arbogast asks who is sitting in the window of the house, Norman admits that it is his mother. Arbogast asks to see her, but Norman refuses, saying that she is an invalid and shouldn't be disturbed. When Norman lets slip his Mother's impressions of Marion, Arbogast becomes determined to talk to her, but Norman insists that he leave.

Arbogast phones Sam and Lila to tell them that Marion had registered the previous Saturday night at the Bates Motel in cabin 1, and that he means to return to the motel and talk to Mrs. Bates regardless of Norman's objections. When he gets back to the motel, Arbogast looks into the office and the parlor briefly to see if Norman is there, and takes a quick look into the motel safe which is standing open. Then he heads up to the house and goes inside. Sensing that no one is downstairs, he starts up the stairs. As he nears the top of the stairs, the figure of an old woman emerges from the bedroom and stabs him. He stumbles backwards down the stairs and falls to the floor, where he is set upon and stabbed yet again.

At the hardware store, Lila and Sam have been waiting for Arbogast, and they are now out of patience. They expected Arbogast to be back three hours ago, so they decide to look for him. Sam tells Lila to stay behind while he goes out to the motel. When he gets there, he calls out but no one answers. Norman, standing by the swamp, hears Sam call out for Arbogast.

Sam returns to the store, having seen no one at the motel or the house. No Arbogast, no Bates, only a sick old lady unable or unwilling to answer the door. Sam suggests they go see Sheriff Chambers (John McIntire) to report the missing Arbogast. At the sheriff's house, Chambers and his wife (Lurene Tuttle) listen to Sam and Lila tell their story. At their urging, Chambers phones the motel and talks to Norman, who says that the detective had been there but had left. When Lila presses Chambers about the mother, Chambers tells them that Norman's mother has been dead and buried in Greenlawn Cemetery for the past ten years, having poisoned her lover and herself in the only murder-suicide in Fairvale's living memory. But Sam and Lila insist that there is an old woman out there, and that Arbogast had told them that Norman wouldn't let Arbogast see his mother because she was too ill. That makes the sheriff wonder, if Norman's mother is up there at the motel, then who is buried in that grave in Greenlawn Cemetery?

Norman is worried about all the people who have been snooping around. His concerns lead to another unseen argument with Mother in which he tells her she should hide in the fruit cellar for a few days. She refuses. Norman says he will pick her up and carry her downstairs. She berates him, and insists she could walk by herself, but she doesn't want to. In spite of Mother's protests, Norman carries his mother down the stairs.

The next morning, Sunday morning, Lila and Sam meet Sheriff and Mrs. Chambers coming out of church. The sheriff has already been to the motel before church services. Norman is alone out there, he says. He saw the whole place. The detective has probably just moved on to pursue a lead without telling them. He suggests that Lila report a missing person and a theft, and let the law find her sister. And with that, the Chambers go their way. Unsatisfied, Lila and Sam decide to go out to the motel for themselves. Their plan is to register as husband and wife and check into a cabin. Then they will search every inch of the place, inside and out.

Norman assigns them to cabin 10, and Sam insists on signing the register. As he pays and asks Norman for a receipt, Lila takes the key and goes ahead toward their cabin. On the way she checks that the door to cabin 1 is unlocked. After a brief stop in cabin 10 to talk matters over, and after they are sure Norman is not nearby, Sam and Lila enter cabin 1 to search for clues. The only thing they can find is a scrap of paper with something subtracted from 40,000, proving Marion had been there. But that was never in doubt. Lila wants to talk to the old woman, because she must have told Arbogast something. She wants Sam to distract Norman while she goes to the house. Sam tries to dissuade her, but she insists she can handle a sick old woman.

Sam finds Norman in the office and starts talking with him, while Lila circles around behind the motel to the house. She goes in and looks through all the rooms upstairs. She goes into Mother's bedroom, a scene of old-fashioned decor. The outline of the woman's body is deeply impressed into the bed mattress. She looks into Norman's bedroom, a little boy's room frozen in time.

Meanwhile, Sam has been trying to get Norman to talk about money, looking for some indication that Norman has the stolen cash. Norman begins to grow agitated. When Sam suggests that Norman's mother might know something about the \$40,000, Norman begins to realize that his other guest may be snooping around at the house. Sam tries to keep Norman from leaving, and they struggle. Norman knocks Sam over the head, and Sam falls dazed to the floor.

Lila is just coming down the stairs when she sees Norman running toward the front door. She ducks around behind the stairs and partway down the cellar steps to avoid him. Norman heads upstairs. Lila starts to come back up, when she notices the cellar door at the bottom of the steps. This is a room she hasn't examined yet, and she risks the opportunity to look into it.

Walking through a storage room and into the barren fruit cellar beyond it, she sees an old woman sitting in a chair facing the far wall. She whispers, "Mrs. Bates." But the woman doesn't respond. She taps the woman on the shoulder. The chair swivels around to reveal the desiccated remains of an old woman's corpse, her face contorted into a near-skeletal grin and seemingly staring out of eyeless sockets.

Lila screams and turns away, and her flailing reaction sets the bare hanging light bulb to swinging. At that moment, the living semblance of an old woman enters at the door wielding a large knife and calling out "I am Norma Bates!", blocking the only escape route from the cellar. In the next moment, Sam's timely arrival saves Lila, as he subdues the would-be assailant from behind. The "woman's" wig falls away to reveal Norman Bates dressed in the guise of his mother.

Lila, Sam, and Sheriff Chambers are among a bewildered group of interested persons who sit in an office in the County Court House, waiting to hear from a psychiatrist who has been called in to examine Norman. The psychiatrist (Simon Oakland) enters to tell them he has gotten the whole story, but not from "Norman." He got it from Norman's "Mother." As a personality, "Norman" no longer exists. The other half, the "Mother" half of Norman's mind has taken over, probably for all time.

Years ago, he tells them, after the untimely death of Norman's father, Norman came to depend on the undivided attention of his mother. But when she took a lover, the already disturbed Norman felt as if he had been replaced. His jealousy could not stand to share her. So he poisoned both his mother and her lover. Instead of letting her be buried, he stole the corpse and treated it to preserve it as best he could.

His crime of matricide overwhelmed his already fragile state of mind, so he began to divide his mind with his mother, to give her back part of the life he had stolen from her. He went to great lengths to preserve the illusion that she was still alive so that he could deny to himself that he had killed her. He began to think and speak for her. He walked around wearing her clothes and a woman's wig to further enhance the illusion. At times he could be both personalities and carry on both sides of conversations. Other times, the "Mother" half, the dominant half, took over completely. He was never all "Norman," but he was often only "Mother."

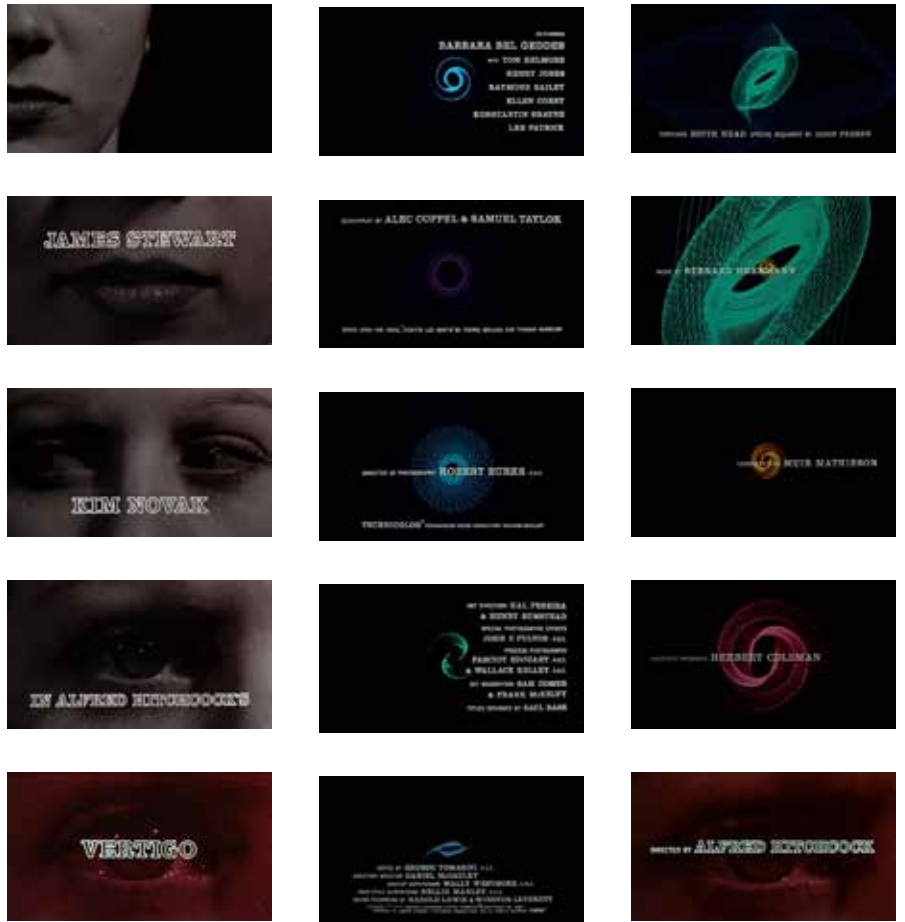
And because he was so pathologically jealous of her, he assumed she was just as jealous of him and would not let him be attracted to other women. When Norman met Marion, he felt a strong attraction to her. That attraction set off the jealous "Mother," and it was "Mother" who killed Marion, the latest in a series of young women to meet a similar fate. Afterwards, "Norman" would return as if from a sleep and dutifully clean up after "Mother's" crimes, sinking all evidence into the swamp near the motel. But now it looks as if "Mother" has won the inevitable battle that always develops between multiple personalities, and has driven "Norman" out completely.

In a locked and guarded room, the physical shell of Norman Bates sits unmoving as "Mother's" thoughts dominate the mind, free of "Norman's" mental presence. She regrets that she had to condemn her own son, but she couldn't let him say that she had killed those people. As if she could commit murder. As if she could do anything except just sit and stare, like one of his stuffed birds. She knows they must be watching her. But she'll show them what kind of person she is. She won't move a muscle. She won't even swat that fly that crawls on her hand. Then they'll see. They'll say, "Why she wouldn't even harm a fly." And with that, "she" stares ahead motionlessly as "her" face contorts into a near-skeletal grin.

In a final image, a tow chain begins pulling Marion's car out of the bog.

Source: *International Movie Database* [Internet] Available from:  
<<http://www.imdb.com/title/tt0054125/synopsis>>  
[Accessed 15 January, 2009].

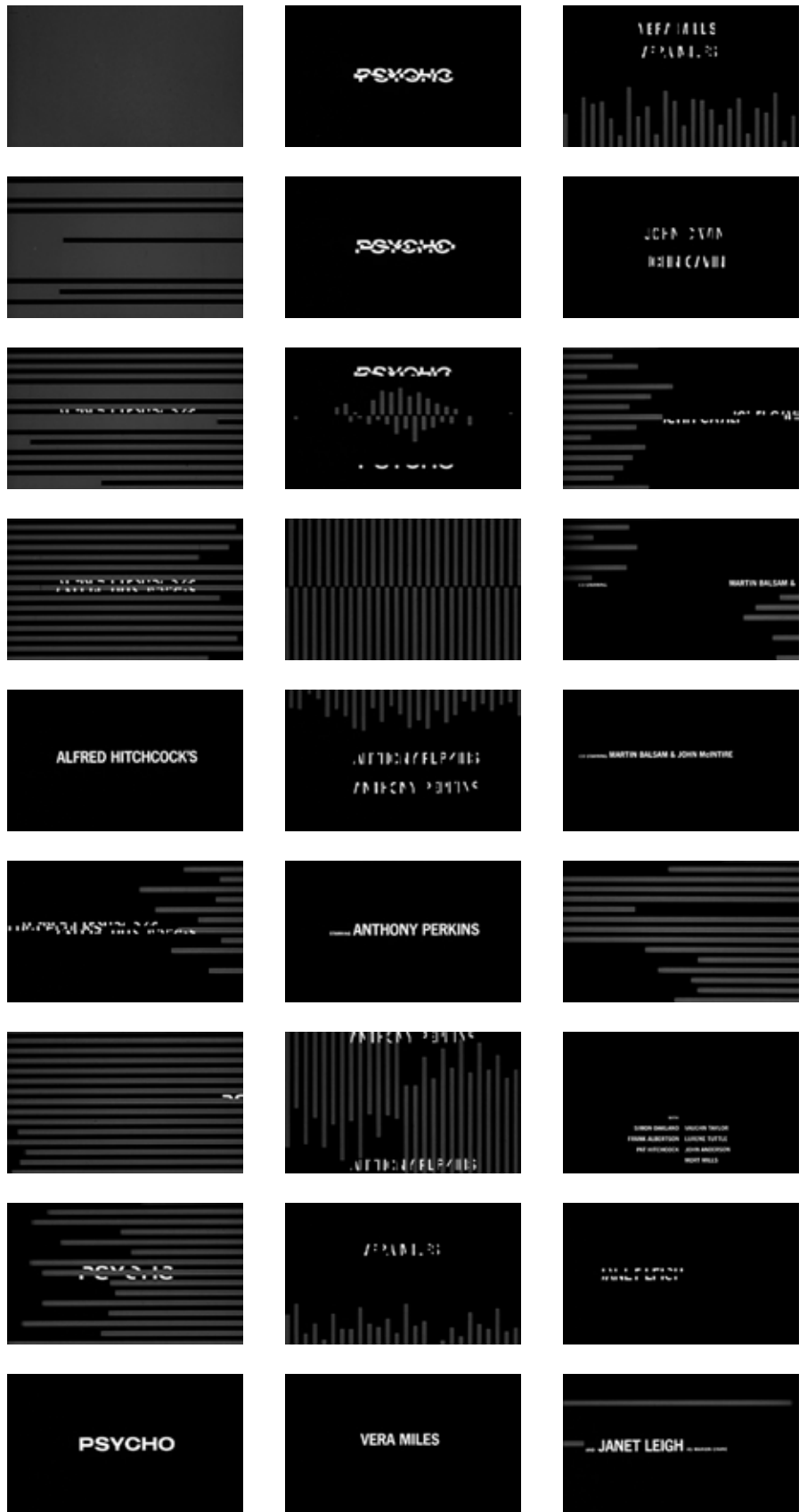
Title sequence: *Vertigo*



Source: Gilligan & Taylor, 2005.



Title sequence: *Psycho*

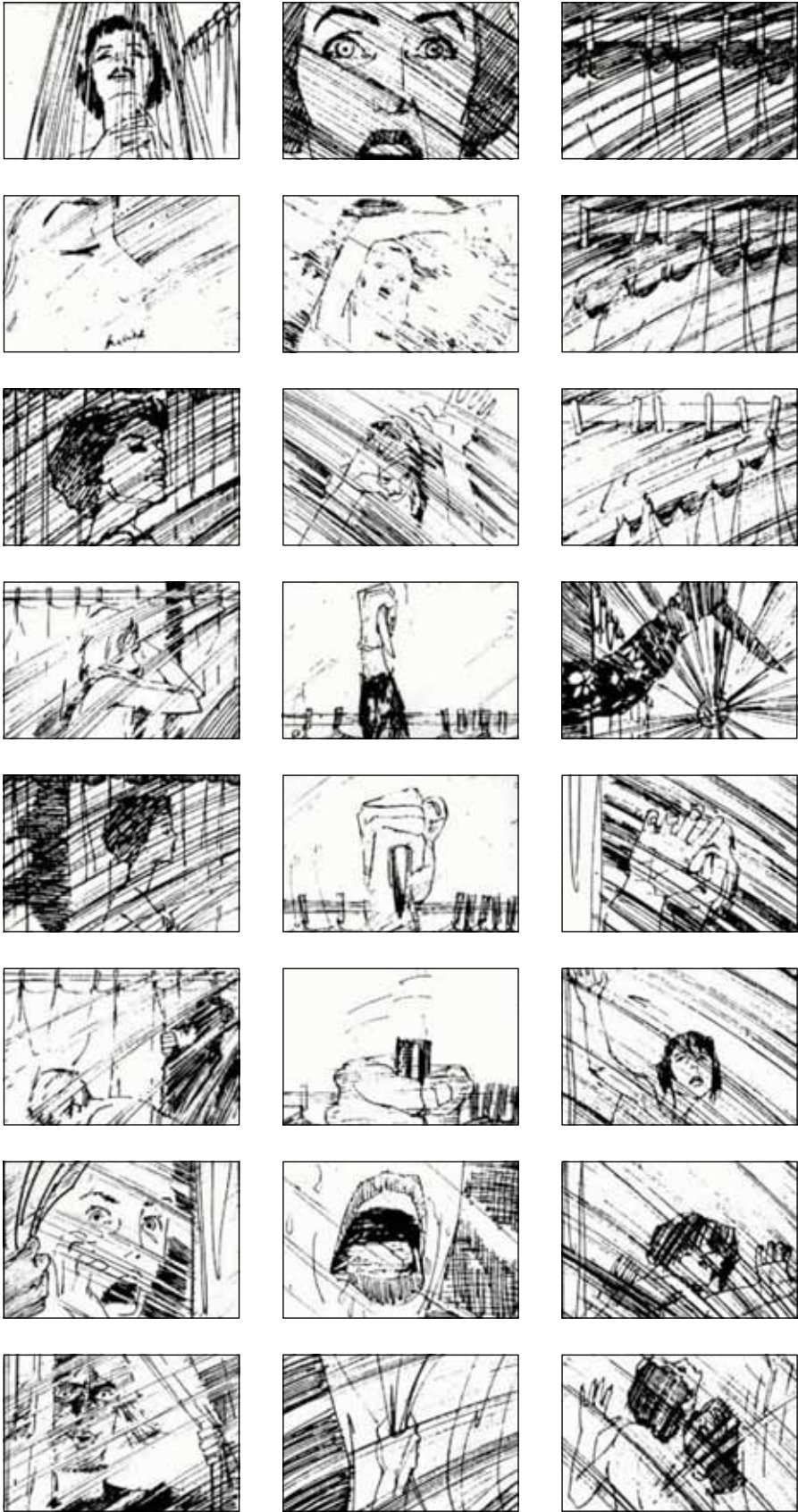


**Title sequence: *Psycho* continued**

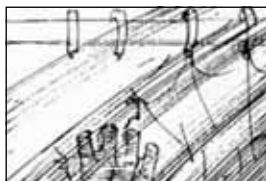
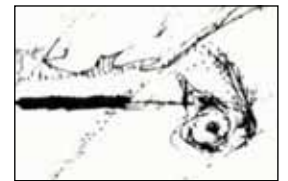
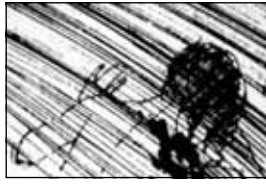


Source: Gilligan, 2005 b.

Storyboard: Psycho shower scene



**Storyboard:** *Psycho shower scene continued*

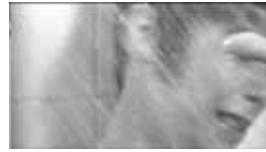


Source: Johnson, 2008 c

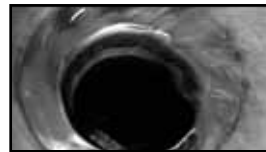
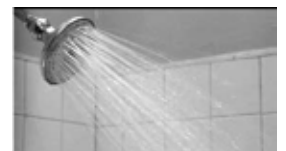
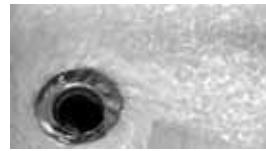
Screenshots: *Psycho* shower scene



Screenshots: *Psycho* shower scene continued



**Screenshots: *Psycho* shower scene continued**



Source: Johnson, 2008 b pp. 1–4.

**Primary sources**

Books

Auiler, D. (1998) *Vertigo: the making of a Hitchcock classic*. New York: St Martin's Press.

Brown, R.S. (2004) *Overtones and undertones: reading film music*. Berkeley and Los Angeles: University of California Press.

Bruce, G. (1985) *Bernard Herrmann: film music and narrative*. Michigan: UMI Research Press,

Burt, G. (1994) *The art of film music*. Boston: Northeastern University Press.

Cooke, M. (2000) Bernard Herrmann: biography. In: Russell, M. & Young, J. *Film music screencraft*. Brighton: RotoVision.

Darby, W. & Du Bois, J. (1990) *American Film Music*. Jefferson: MacFarland.

Kalinak, K. (1992) *Settling the score*. Wisconsin: University of Wisconsin Press.

Kennedy, M & Kennedy, J. eds. (2007) *Oxford Concise Dictionary of Music*. 5th ed. Oxford: Oxford University Press.

Kolker, R.P. ed. (2004) *Alfred Hitchcock's Psycho: a casebook*. Oxford: Oxford University Press.

Krohn, B. (2000) *Hitchcock at work*. Phaidon Press Limited.

Lack, R. (1997) *Twenty four frames under*. Quartet.

Leigh, J. (1995) *Psycho: behind the scenes of the classic thriller*. Harmony.

McGilligan, P. (2004) *Alfred Hitchcock: a life in darkness and light*. London: Harper Perennial.

Rebello, S. (1990) *Alfred Hitchcock and the making of Psycho*. New York: Red Dembner Enterprises Corp.

Russell, M. & Young, J. (2000) *Film music screencraft*. Brighton: RotoVision.

Solana, G. & Boneu, A. (2008) *Uncredited: graphic design & opening titles in movies*. Index Book.

Books  
continued

Truffaut, F. (1985) *Hitchcock*. Rev. ed. Beaverton: Touchstone.

Wollenberg, H.H. (1947) *Anatomy of a film*. Marshland.

Periodicals

Gilling, T. (1971) The colour of music: interview with Bernard Herrmann. *Sight & Sound*, vol. 41 (1), 1 December, pp. 36-39.

Kirkham, P. (2007) The jeweller's eye. *Sight & Sound*, vol. 7 (4), 1 April, p. 18.

The compleat film-maker – from titles to features: interview with Saul Bass. (1977) *American Cinematographer*, vol. 58 (3), 1 March, pp. 288, 326-7.

Rosser, E. (1977) Saul Bass. *Cinema Papers*, No 11, 1 January, pp. 238-239.

Vallance, T. (2006) Joseph Stefano (obituary). *The Independent*, 2 September.

Interview with Alfred Hitchcock. (1976) *London Observer*, 8 August.

Websites

Bondelevitch, D.J. (date unknown) *North by Northwest: a case study of the Bernard Herrmann style*. [Internet] Available from: <<http://hitchcock.tv/essays/herrmann/bhindex.html>> [Accessed 15 January 2009].

Ebert, R. (1969) *Hitchcock: "Never mess about with a dead body – you may be one..."* [Internet] Available from: <<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19691214/PEOPLE/912140301/1023>> [Accessed 20 December, 2008].

Gilligan, B. (2005) *North by Northwest: the title credits*. [Internet] Available from: <[http://www.notcoming.com/saulbass/caps\\_nxnw.php](http://www.notcoming.com/saulbass/caps_nxnw.php)> [Accessed 19 July, 2008].

Gilligan, B. (2005) *Psycho: the title credits*. [Internet] Available from: <[http://www.notcoming.com/saulbass/caps\\_vertigo.php](http://www.notcoming.com/saulbass/caps_vertigo.php)> [Accessed 19 July, 2008].

Gilligan, B. & Taylor, R. (2005) *Vertigo: the title credits*. [Internet] Available from: <[http://www.notcoming.com/saulbass/caps\\_vertigo.php](http://www.notcoming.com/saulbass/caps_vertigo.php)> [Accessed 19 July, 2008].

Websites  
continued

Johnson, G. (2008) *Eisenstein and montage*. [Internet] Available from:  
<<http://faculty.cua.edu/johnsong/hitchcock/pages/montage/montage-1.html>>  
[Accessed 1 December, 2008].

Johnson, G. (2008) *Psycho shower scene*. [Internet] pp. 1–4.  
Available from:  
<<http://faculty.cua.edu/johnsong/hitchcock/pages/stills/shower-1.html>>  
<<http://faculty.cua.edu/johnsong/hitchcock/pages/stills/shower-2.html>>  
<<http://faculty.cua.edu/johnsong/hitchcock/pages/stills/shower-3.html>>  
<<http://faculty.cua.edu/johnsong/hitchcock/pages/stills/shower-4.html>>  
[Accessed 1 December, 2008].

Johnson, G. (2008) *Saul Bass's storyboards for the Psycho shower scene*.  
[Internet] Available from:  
<<http://faculty.cua.edu/johnsong/hitchcock/storyboards/psycho/sb-boards.html>>  
[Accessed 1 December, 2008].

Nixon, R. (2009) *Behind the camera on Psycho*. [Internet]  
Available from:  
<<http://www.tcm.com/thismonth/article/?cid=191164&rss=mrqe>>  
[Accessed 15 January 2009].

*Saul Bass: graphic designer (1920–1996)*. [Internet] Available from:  
<<http://www.designmuseum.org/design/saul-bass>>  
[Accessed 21 July, 2008].

Tagg, P. (1993-2002). *Music examples (notation)*. [Internet]  
Available from:  
<<http://tagg.org/teaching/mmi/mmi1.html#Notation>>  
[Accessed 21 July, 2008].

Wrobel, W. (2002) *Half-diminished seventh: the Bernard Herrmann chord*.  
[Internet] Available from:  
<<http://www.filmscorerundowns.net/herrmann/index.html>>  
[Accessed 23 November, 2008].

Media

*AFI salute to Alfred Hitchcock (1979)*. Directed by Marty Pasetta,  
American Film Institute, 100mins [DVD].

*Bass on titles (1977)*. Produced by Saul Bass, Pyramid Films, 32mins  
[DVD].

Howard Goodall's 20th Century Greats *Bernard Herrmann (2004)*.  
Directed by Francis Healy. London: Channel 4, 11 December, 60mins  
[Video:VHS].

*Media  
continued*

*Music for the movies: Bernard Herrmann (1996)*. Directed by Joshua Waletzky, Alternate Current International, 58mins [Video:VHS].

*North by Northwest (1959)* Directed by Alfred Hitchcock, Metro-Goldwyn-Mayer, 131mins [DVD].

*Psycho (1960)* Directed by Alfred Hitchcock, Universal Pictures, 109mins [DVD].

*Telescope: a talk with Hitchcock (1964)* Directed by Fletcher Markle, CBC Television, 30mins [DVD].

*The Man with the Golden Arm (1955)* Directed by Otto Preminger, Otto Preminger Films, 119mins [DVD].

*Vertigo (1958)* Directed by Alfred Hitchcock, Universal Pictures, collectors' ed., 124mins [DVD].

## Secondary sources

### Books

Brophy, P. (2004) *100 modern soundtracks*. London: British Film Institute Screen Guides.

Burlingame, J. (2000) *Sound and vision: 60 years of motion picture soundtracks*. Billboard Books.

Condon, P. & Sangster, J. (1999) *The Complete Hitchcock*. London: Virgin Publishing Ltd.

Cooke, M. (2008) *A history of film music*. Cambridge: Cambridge University Press.

Eisenstein, S. (1958) *Film form and the film sense*. Meridian Books.

Skerry, P.J. (2005) *The shower scene in Hitchcock's Psycho: creating cinematic suspense and terror*. Edwin Mellen Press.

Smith, S.C. (1991) *A heart at fire's center: the life and music of Bernard Herrmann*. Berkeley: University of California Press.

Spoto, D. (1991) *The art of Alfred Hitchcock: fifty years of his motion pictures*. Anchor Press.

Sullivan, J. (2006) *Hitchcock's music*. New Haven: Yale University Press.

Weis, E. (1982) *The silent scream: Alfred Hitchcock's soundtrack*. Associated University Press.

Wood, R. (1989) *Hitchcock's films revisited*. Columbia: Columbia University Press.

Zizek, S. ed. (1992) *Everything you always wanted to know about Lacan... but were afraid to ask Hitchcock*. London: Verso.

### Periodicals

Brown, R.S. (1976) An Interview with Bernard Herrmann. *High Fidelity*, vol. 26 (9), September, p. 65.

Costantini, G. (2006) The passion for symmetry. *Filmwaves*, no. 30, 1 January, pp. 40-47.

Haskin, P. (1996) "Saul, can you make me a title?": interview with Saul Bass. *Film Quarterly*, vol. 50 (1), 1 October, pp. 10-17.

Hemmeter, T. (1996) Hitchcock's melodramatic silence. *Journal of Film and Video*, vol. 48 (1-2), 1 April, pp.32-40.

Websites

Belkin, A. (2000) *Principles of counterpoint*. [Internet] Available from: <<http://www.musique.umontreal.ca/personnel/Belkin/bk.C/index.html>> [Accessed 27 January, 2009].

Bray, C. (2006) *The sound of music*. [Internet] Available from: <<http://www.newstatesman.com/200607100037>> [Accessed 4 January, 2009].

Judah, H. (1999) *Film: the man who knew the score*. [Internet] Available from: <[http://findarticles.com/p/articles/mi\\_qn4158/is\\_19990401/ai\\_n14223506/pg\\_1?tag=artBody;coll](http://findarticles.com/p/articles/mi_qn4158/is_19990401/ai_n14223506/pg_1?tag=artBody;coll)> [Accessed 1 December, 2008].

Mystery Man (2007) *The Psycho shower scene!* [Internet] Available from: <<http://mysterymanonfilm.blogspot.com/2007/05/psycho-shower-scene.html>> [Accessed 4 January, 2009].

Pattern, D. (2007) *1000 frames of Hitchcock*. Available from: <[http://www.hitchcockwiki.com/wiki/1000\\_Frames\\_of\\_Hitchcock](http://www.hitchcockwiki.com/wiki/1000_Frames_of_Hitchcock)> [Accessed 27 July, 2008].

Wrobel, W. (2000) *Vertigo*. [Internet] Available from: <<http://www.filmscorerundowns.net/herrmann/index.html>> [Accessed 23 November, 2008].

Wrobel, W. (2002) *Chord profile #2 (Psycho)*. [Internet] Available from: <<http://www.filmscorerundowns.net/herrmann/index.html>> [Accessed 23 November, 2008].

Wrobel, W. (2005) *North by Northwest*. [Internet] Available from: <<http://www.filmscorerundowns.net/herrmann/index.html>> [Accessed 23 November, 2008].

Wrobel, W. (2005) *Tempo markings of Bernard Herrmann scores*. [Internet] Available from: <<http://www.filmscorerundowns.net/herrmann/index.html>> [Accessed 23 November, 2008].

Wrobel, W. (2007) *Sneak peek: self-borrowing in the music of Bernard Herrmann*. [Internet] Available from: <<http://www.filmscorerundowns.net/herrmann/index.html>> [Accessed 23 November, 2008].

*Media*

*The Birds* (1963) Directed by Alfred Hitchcock, Universal Pictures, 114mins [DVD].

*The Man who Knew Too Much* (1956) Directed by Alfred Hitchcock, Universal Pictures, 115mins [DVD].

*Marnie* (1997) Directed by Alfred Hitchcock, Universal Pictures, 125mins [DVD].

*Obsessed with Vertigo* (1997) Directed by Harrison Engle, American Movie Classics, 29mins [DVD].

*Torn Curtain* (1966) Directed by Alfred Hitchcock, Universal Pictures, 123mins [DVD].

*The Trouble with Harry* (1955) Directed by Alfred Hitchcock, Universal Pictures, 95mins [DVD].

*The Wrong Man* (1956) Directed by Alfred Hitchcock, Warner Brothers Pictures, 101mins [DVD].

