Alfred Hitchcock was, despite his English origins and early career, an American master. Arriving on U.S. shores in 1939, over the next three decades he created a series of masterpieces that redefined the nature and possibilities of cinema itself: Rebecca, Notorious, Strangers on a Train, Rear Window, Vertigo, and Psycho, to name just a few. In this Companion, leading film scholars and critics of American culture and imagination trace Hitchcock’s interplay with the Hollywood studio system, the Cold War, and new forms of sexuality, gender, and desire through his American career. This Companion explores the way in which Hitchcock was transformed by the country where he made his home and did much of his greatest work. This book is invaluable as a guide for fans and students of Hitchcock and twentieth-century American culture, providing a set of new perspectives on a much-loved and hugely influential director.

Jonathan Freedman is Marvin Felheim Collegiate Professor of English, American, and Jewish Studies at the University of Michigan. His monographs include Professions of Taste: Henry James, British Aestheticism, and Commodity Culture; The Temple of Culture: Assimilation and Anti-Semitism in Literary Anglo-America; and Klezmer America: Jewishness, Ethnicity, Modernity. Freedman has also coedited, with Richard Millington, Hitchcock’s America as well as anthologies of criticism on Henry James and Oscar Wilde. He has held fellowships from the Guggenheim Foundation and the National Humanities Center.
The Cambridge Companion to American Studies

This series of Companions to key figures in American history and culture is aimed at students of American studies, history, and literature. Each volume features newly commissioned essays by experts in the field, with a chronology and guide to further reading.

Volumes Published

The Cambridge Companion to Frederick Douglass edited by Maurice Lee
The Cambridge Companion to Bob Dylan edited by Kevin Dettmar
The Cambridge Companion to W. E. B. Du Bois edited by Shamoon Zamir
The Cambridge Companion to Benjamin Franklin edited by Carla Mulford
The Cambridge Companion to Thomas Jefferson edited by Frank Shuffelton
The Cambridge Companion to Malcolm X edited by Robert Terrill
The Cambridge Companion to Abraham Lincoln edited by Shirley Samuels
The Cambridge Companion to John F. Kennedy edited by Andrew Hoberek
CONTENTS

List of Illustrations ix
Notes on Contributors xi
Acknowledgments xv
Chronology xvii
Guide to Further Reading xxvi
Filmography: Hitchcock’s American Films xxvii

Introduction 1

PART I  HITCHCOCK ENCOUNTERS AMERICA, AMERICA ENCOUNTERS HITCHCOCK: ROOTS AND OFFSHOOTS

1 Hitchcock and the Studio System 25
   THOMAS SCHATZ

2 Creating the Brand: The Hitchcock Touch 40
   JANET STAIGER

3 Hitchcock on Location: America, Icons, and the Place of Illusion 57
   SARA BLAIR

4 Hitchcock, Class, and Noir 76
   HOMER B. PETTEY

5 American Civilization and Its Discontents: The Persistence of Evil in Hitchcock’s Shadow of a Doubt 92
   CARL FREEDMAN
## CONTENTS

**PART II     HITCHCOCK: SEXUALITIES, GENDERS, THEORIES**

6 Alfred Hitchcock and Feminist Film Theory (Yet Again)  
*SUSAN WHITE*  
109

7 Hitchcock and Queer Sexuality  
*DAVID GREVEN*  
127

8 Mrs. Bates’s Smile: *Psycho* and Psychoanalysis  
*STEPHEN TIFFT*  
143

**PART III     HITCHCOCK’S AMERICAN FILMS: SOME CASE STUDIES IN FORM AND CONTENT**

9 Expedient Exaggeration and the Scale of Cold War Farce  
in *North by Northwest*  
*ALAN NADEL*  
161

10 Looking Up: Class, England, and America in *The Man Who Knew Too Much*  
*MURRAY POMERANCE*  
180

11 Blood, Paint, or Red?: The Color Bleed in Hitchcock  
*BRIGITTE PEUCKER*  
194

12 Live Nude Hitchcock: Final Frenzies  
*MARK GOBLE*  
207

**PART IV     HITCHCOCK BEYOND HITCHCOCK**

13 The School of Hitchcock: Swimming in the Wake of the Master  
*JONATHAN FREEDMAN*  
231

*Index*  
251
ILLUSTRATIONS

I.1  Young Charlie at the threshold of dark knowledge in her own home. *Shadow of a Doubt* (1943)  \(\text{page 8}\)
I.2  Shadow of a certainty: Young Charlie faces Uncle Charlie’s guilt. *Shadow of a Doubt*  \(9\)
I.3  UFA angles in a California bungalow. *Shadow of a Doubt*  \(9\)
I.4  Urban sunbathing … *Rear Window* (1954)  \(10\)
I.5  attracts … *Rear Window*  \(11\)
I.6  a traffic helicopter. *Rear Window*  \(11\)
I.7  Bird’s-eye view of havoc. *The Birds* (1963)  \(15\)
I.8  The shower, from Marion’s point of view. *Psycho* (1960)  \(16\)
I.9  The shower, from the point of view of no one. *Psycho*  \(16\)  
2.1  A sketch of Alfred Hitchcock in 1923. *The Motion Picture Studio* [journal], London, 1923  \(49\)
3.1  *The Motion Picture Industry as a Basis for Bond Financing* (1927)  \(60\)
3.2  *Shadow of a Doubt* (1943)  \(62\)
3.3  *Saboteur* (1942)  \(64\)
3.4  Colossal hand and torch, Bartholdi’s statue of “Liberty,” 1876  \(65\)
3.5  Burning of SS *Normandie* (USS Lafayette)  \(66\)
3.6  Charles D’Emery, Mt. Rushmore in the making  \(68\)
3.7  Charles D’Emery, Mount Rushmore, 1937. Staged photo with Jefferson’s eye  \(69\)
3.8  Two national monuments, Cary Grant and Mt. Rushmore. *North by Northwest* (1959)  \(70\)
3.9  Mount Rushmore, framed and reframed. *North by Northwest*  \(70\)
8.1  Mrs. Bates’s smile. *Psycho* (1960)  \(157\)
9.1  The God’s-eye-view shot of Thornhill fleeing the UN. *North by Northwest* (1959)  \(167\)
9.2  The skewed credits that open the film. *North by Northwest*  \(168\)
9.3  Grant and Mason, in grey suits, square off against each other, with Eve directly between them. *North by Northwest*  \(172\)
<table>
<thead>
<tr>
<th>Illustrations</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.4 Eve’s tiny razor. <em>North by Northwest</em></td>
<td>172</td>
</tr>
<tr>
<td>9.5 Thornhill’s full body, and an expanse of the wall above, instead of the conventional shot from the knees up. <em>North by Northwest</em></td>
<td>173</td>
</tr>
<tr>
<td>9.6 As the shots change, Eve’s blond head top shifts back and forth along the bottom border of the frame. <em>North by Northwest</em></td>
<td>176</td>
</tr>
<tr>
<td>12.1 <em>Frenzy</em> (1972)</td>
<td>217</td>
</tr>
<tr>
<td>12.2 <em>Frenzy</em></td>
<td>217</td>
</tr>
<tr>
<td>12.3 <em>Frenzy</em></td>
<td>218</td>
</tr>
<tr>
<td>12.4 <em>Marnie</em> (1964)</td>
<td>220</td>
</tr>
<tr>
<td>12.5 <em>Torn Curtain</em> (1966)</td>
<td>221</td>
</tr>
<tr>
<td>12.6 <em>Topaz</em> (1969)</td>
<td>222</td>
</tr>
<tr>
<td>12.8 <em>Frenzy</em></td>
<td>226</td>
</tr>
<tr>
<td>13.2 Ray impaled on his own knife, held by Charlie. <em>Something Wild</em></td>
<td>236</td>
</tr>
<tr>
<td>13.3 Quick cut to Charlie’s reaction. <em>Something Wild</em></td>
<td>237</td>
</tr>
<tr>
<td>13.4 One dies, the other lives, but the shot brings them together one last time. <em>Something Wild</em></td>
<td>237</td>
</tr>
<tr>
<td>13.6 Seeing what musn’t be seen. <em>Exotica</em></td>
<td>241</td>
</tr>
<tr>
<td>13.8 … and the Observer. <em>The Lives of Others</em></td>
<td>246</td>
</tr>
</tbody>
</table>
NOTES ON CONTRIBUTORS

SARA BLAIR is Professor of English at the University of Michigan, where she teaches modernist literature and visual cultures. She is the author of Henry James and the Writing of Race and Nation (Cambridge University Press, 1995); Harlem Crossroads: Black Writers and the Photograph in the Twentieth Century (Princeton University Press, 2007); and, with Eric Rosenberg, Trauma and Documentary: Photography and the FSA (University of California Press, 2012).

CARL FREEDMAN is the Russell B. Long Professor of English and a Distinguished Research Master at Louisiana State University. He has published many books and articles, most recently The Age of Nixon (Zero Books, 2012); Versions of Hollywood Crime Cinema: Studies in Ford, Wilder, Coppola, Scorsese, and Others (Intellect, 2013); and Art and Idea in the Novels of China Miéville (Gylphi, 2015).

JONATHAN FREEDMAN is the Marvin Felheim Professor of English, American, and Jewish Studies at the University of Michigan. He has written Professions of Taste: Henry James, British Aesthetics and Commodity Culture (Stanford University Press, 1991); The Temple of Culture: Assimilation, Aggression and the Literary Anglo-America (Oxford University Press, 1998); and Klezmer America: Ethnicity, Identity, Modernity (Columbia University Press, 2008). He also coedited, with Richard Millington, Hitchcock's America (Oxford University Press, 1999).

MARK GOBLE is Associate Professor of English at the University of California, Berkeley. He is the author of Beautiful Circuits: Modernism and the Mediated Life (Columbia University Press, 2010) and has published essays in such journals as American Literature, Modern Fiction Studies, ELH, MLQ, and ELN, as well as in collections on Alfred Hitchcock, Henry James, and global modernism.

DAVID GREVEN is Professor of English at the University of South Carolina. Greven specializes in both nineteenth-century American literature and Hollywood film. His books include Gender Protest and Same-Sex Desire in Antebellum
Notes on Contributors


Alan Nadel is the William T. Bryan Professor at the University of Kentucky. He has authored four books: Television in Black-and-White America: Race and National Identity (University Press of Kansas, 2005); Flatlining on the Field of Dreams: Cultural Narratives in the Films of President Reagan’s America (Rutgers University Press, 1997); Containment Culture: American Narrative, Postmodernism, and the Atomic Age (Duke University Press, 1995); and Invisible Criticism: Ralph Ellison and the American Canon (University of Iowa Press, 1988). He is the editor of three books: The Men Who Knew Too Much: Alfred Hitchcock and Henry James, coedited with Susan Griffin (Oxford University Press, 2011); August Wilson: Completing the Twentieth-Century Cycle (University of Iowa Press, 2010); and May All Your Fences Have Gates: Essays on the Drama of August Wilson (University of Iowa Press, 1994).

Homer B. Pettey is Associate Professor of Literature and Film at the University of Arizona. Along with R. Barton Palmer, he has coedited Film Noir and International Noir for Edinburgh University Press. Currently, he is coediting Hitchcock and Moral Philosophy for SUNY Press. He is also coediting two other volumes, Classical French Literature on Screen and Biopics and British National Identity.

Brigitte Peucker is the Elias Leavenworth Professor of German and Professor of Film Studies at Yale University. She is the author of Arcadia to Elysium (Bouvier, 1980); Lyric Descent in the German Romantic Tradition (Yale University Press, 1987); Incorporating Images: Film and the Rival Arts (Princeton University Press, 1985); and The Material Image: Art and the Real in Film (Stanford University Press, 2007). She is also the editor of the Blackwell’s Companion to Rainer Werner Fassbinder (Wiley-Blackwell, 2012).

Murray Pomerance is Professor in the Department of Sociology and Director of the Media Studies Working Group at Ryerson University. He is the author of Marnie (BFI, 2014); The Economist (Oberon, 2014); The Eyes Have It: Cinema and the Reality Effect (Rutgers University Press, 2013); Alfred Hitchcock’s America (Polity, 2013); Tomorrow (Oberon, 2012); Michelangelo Red Antonioni Blue: Eight Reflections on Cinema (University of California Press, 2011); Edith Valmaine (Oberon, 2010); The Horse Who Drank the Sky: Film Experience Beyond Narrative and Theory (Rutgers University Press, 2008); Johnny Depp Starts Here
Notes on Contributors

(Rutgers University Press, 2005); An Eye for Hitchcock (Rutgers University Press, 2004); Savage Time (Oberon 2005); and Magia D’Amore (Sun and Moon, 1999).

Thomas Schatz is Professor in the Department of Radio-Film-Television in the School of Communications at the University of Texas, Austin. His books include Hollywood Genres: Formulas, Filmmaking, and the Studio System (McGraw-Hill, 1981); The Genius of the System: Hollywood Filmmaking in the Studio Era (Pantheon, 1989); and Boom and Bust: American Cinema in the 1990s (University of California Press, 1999).

Janet Staiger is the William P. Hobby Centennial Professor of Communication and Professor of Women’s and Gender Studies at the University of Texas, Austin. She is the author of numerous books and articles on film and media, including Media Reception Studies (New York University Press, 2005); Perverse Spectators: The Practices of Film Reception (New York University Press, 2000); Bad Women: Regulating Sexuality in Early American Cinema (University of Minnesota Press, 1995); Interpreting Films: Studies in the Historical Reception of American Cinema (Princeton University Press, 1992); and, coauthored with David Bordwell and Kristin Thompson, The Classical Hollywood Cinema: Film Style and Mode of Production to 1960 (Routledge & Kegan Paul/Columbia University Press, 1985).

Stephen Tifft is Professor of English at Williams College, where he teaches modernist literature, film, and a variety of courses examining the intersection of aesthetic and political theory. He has written on Jarry, Eisenstein, Joyce, Synge, Renoir, Lubitsch, and others.

Susan White is Professor of Film and Comparative Literature in the English Department at the University of Arizona. She has also taught at the University of Michigan and the Sorbonne. She is the author of numerous articles on film and The Cinema of Max Ophüls: Magisterial Vision and the Figure of Woman (Columbia University Press, 1995).
ACKNOWLEDGMENTS

I would like to thank Ray Ryan, for proposing this *Companion*; Caitlin Gallagher, for patiently shepherding it through the pre-production process; and Aran Ruth, for working long and hard to help produce the manuscript in manageable form. Thanks are due too to the amazing Sara Blair, for aid, comfort, and support, and to Ben and Miriam Freedman, for making it worthwhile and keeping it real.
For a complete list of Hitchcock’s American films, plus availability on DVD and Blu-ray, see the Filmography.

1899     Born, just outside of London, to William and Emma Hitchcock, a prosperous greengrocer’s family; Roman Catholic in Anglican England.

1920–1925     After working for Henley Telegraph and Cable by day and taking art courses by night, Hitchcock moves to the advertising department and then lands a job with Famous Players-Lasky (Paramount), designing titles. He rapidly learns the new craft of moviemaking. Lasky bought by Gainsborough Films, and Hitchcock continues his process of self-education there.

1921     Becomes engaged to Alma Reville, a film editor. They marry in 1926.

1925     Hitchcock loaned to the UFA studio in Berlin, where he sees firsthand the techniques of German expressionist filmmaking.

1926     Having directed two inconsequential films, The Pleasure Garden (1926) and The Mountain Eagle (1927), Hitchcock teams with star Ivor Novello to make The Lodger, which premieres to great acclaim the following year.

1927–1934     Hitchcock works in a number of different genres, including an adaptation of Sean O’Casey’s Juno and the Paycock (1930), followed by a turn back to the thriller/mystery/suspense film with The Man Who Knew Too Much (1934).

1935–1938     Hitchcock masters this form with The 39 Steps (1935), followed in rapid succession by a number of others – Secret
Chronology

Agent (1936), Sabotage (1936), Young and Innocent (1937), and climaxing with The Lady Vanishes (1938).

1939
The Hitchcocks move to the United States; Alfred works with David O. Selznick on Rebecca.

1940
Rebecca released; wins an Academy Award for Best Film of 1940. Hitchcock nominated for an Oscar as Best Director but does not win.

1940–1946
Working largely but not exclusively with Selznick, Hitchcock turns largely to the thriller genre – Foreign Correspondent (1940), Suspicion (1941), Saboteur (1942), Spellbound (1945), and, most gloriously, Notorious (1946).

1948–1953
After completing his last film for Selznick, The Paradine Case (1947), Hitchcock works with friend Sidney Bernstein in an independent production company, emerging with Rope (1948) and Under Capricorn (1949). Neither is a box office success. He moves to Warner Brothers, for whom he makes one of his most memorable American films, Strangers on a Train (1951), as well as I Confess (1952) and Dial M for Murder (1954).

1954–1960
Working variously at Universal, Paramount, and Warner Brothers, and almost always serving as his own producer, Hitchcock enters his major phase of undeniable masterpieces: Rear Window (1954), Vertigo (1958), North by Northwest (1959), and Psycho (1960). Psycho had to be produced by Hitchcock’s own production company, Shamley Productions, because Paramount refused to be associated directly with such shocking material, although it distributed the film. There are a number of lesser-valued but still estimable films from this period as well: To Catch a Thief (1955), The Trouble with Harry (1955), the remake of The Man Who Knew Too Much (1956), and The Wrong Man (1956).

1955–1965
Hosts Alfred Hitchcock Presents on television; directs 20 (out of roughly 360) episodes.

1963–1969
At Universal. The Birds (1963) and Marnie (1964) – quirky and troubling investigations of themes of arbitrary terror and mental extremity – date to this period. Followed by Torn Curtain (1966) and Topaz (1969), generally considered to be
among Hitchcock’s weakest films (although some critics have made a case for each).

1968  Hitchcock is awarded the Irving Thalberg Award by the Academy of Motion Picture Arts and Sciences – still never to win an Oscar as Best Director.

1972  Hitchcock returns to England to shoot *Frenzy*.

1976  *Family Plot*, his last film.

1980  After receiving the last rites, Hitchcock dies on April 29. He is survived by Alma, who dies two years later, and his daughter Patricia, an actress (who appeared in three of his films, most memorably *Strangers on a Train*).
GUIDE TO FURTHER READING

Included here are many of the major critical responses to, and accounts of, Hitchcock’s Hollywood films, his engagement with America, and other aspects of the forty-odd years he spent in the United States. Several of the DVDs included in the filmography contain excellent critical commentary and contextualization as well. These are marked with an *.

Biography


Critical Studies


*The Strange Case of Alfred Hitchcock, or the Plain Man’s Hitchcock*. Cambridge, MA: MIT Press, 1974.


GUIDE TO FURTHER READING


*Marnie.* BFI Film Classics. London: British Film Institute, 2014.


GUIDE TO FURTHER READING


*Interviews, Conversations*


FILMOGRAPHY:
HITCHCOCK’S AMERICAN FILMS


North by Northwest. 1959. MGM. Producer: Alfred Hitchcock. Starring: Cary Grant, Eva Marie Saint, James Mason, Martin Landau. Screenplay:
FILMOGRAPHY


NOTES

* Particularly recommended commentary, critical apparatus on DVD or Blu-ray.

** Shot in England with British crew, but American financing, distribution.

N.B: Alma Reville is credited on the screenplay or story of six of these films, but she had a hand in virtually all of them.