

HUMANITIES INSTITUTE
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The Manxman (1929)

Alfred Hitchcock

OVERVIEW

Director Sir Alfred Hitchcock (1899-1980) is perhaps the best-known British filmmaker and a household name. With over 50 films to his credit, Hitchcock helped to shape the modern understanding of the thriller genre. *The Manxman* was the director's final silent film. His most best-known films include *The Birds*, *Psycho*, *Vertigo*, and *Rear Window*, which have all earned accolades, including preservation by the US Film Registry. In 1960, Hitchcock was inducted into the Hollywood Walk of Fame with two stars for his work in both film and television. He was also the first recipient of the BAFTA Academy Fellowship Award.

Film Based upon Sir Hall Caine's novel of the same name, *The Manxman* would be the last time Elliot Stannard and Alfred Hitchcock would work with one another after completing 9 films together. The screenwriter and director had worked on all of Hitchcock's silent films. Although several fresh faces, including Czechoslovakian actress Anny Ondra, appear on screen, early Hitchcock and British film fans will recognize Carl Brisson and Malcolm Keen in their final performances for the famed director. Filming began on the Isle of Man, though production soon moved to Cornwall as the author Sir Caine lived on the Isle of Man and was said to disrupt production frequently, badgering Hitchcock or the cameraman with suggestions or complaints.

Background This film wasn't the first based on the novel published by Caine in 1894: The first film adaptation of *The Manxman* was released in 1916 and directed by George Loane Tucker. Initial reception for Hitchcock's film was varied, but *The Manxman* received more praise than the last handful of Hitchcock's films. Hitchcock himself is quoted in conversations with director and critic François Truffaut calling this film "a very banal picture." Maurice Yacowar disputes this opinion in his 2010 book *Hitchcock's British Films*, "In terms of Hitchcock's development, *The Manxman* is a minor gem. It has his richest text up to that point, the most touching characterization, and some of the strongest imagery. Hobbled by a tangential morality, the film is still a fuller realization of human nature than his subsequent thrillers."

CINEMATIC NARRATION

The Manxman was Hitchcock's final silent film and displays the director's skill and voyeuristic eye from the beginning. The simple plot, few major characters, and outstanding composition of every shot make *The Manxman* an incredibly easy-to-follow film. Using the characters as pawns in a morality tale, however, makes the characters seem flat and contradictory. This is disappointing because this means that Ondra and Brisson's electrifying performances are reduced to moralistic melodrama by the story. The viewer can readily see Hitchcock's hand in production. His trademark voyeuristic stylings practically drip from the screen, and incredible focus is given to set dressing and costuming. The camera gives special attention to light, the sea, and windows, and the excellently timed naval cinematography is both technically sound and visually stunning even today. Unlike other films restored by the British Film Institute's "Save the Hitchcock 9" initiative, the original negatives were available and used to restore *The Manxman*.

MAIN CHARACTERS

Pete Quilliam	Pete is a young fisherman. His love for Kate is scorned by her father, Caesar.
Philip Christian	Phil is a young lawyer of high birth. He is best friends with Pete Quilliam.
Kate Cregeen	Kate is the daughter of publican Caesar
Caesar Cregeen	Caesar is a publican living on the Isle of Man.

SYNOPSIS

The Manxman begins with a large gathering of fishermen led by Pete Quilliam and Philip Christian. The young men are lifelong friends and have sworn to help the local fishermen on the Isle of Man in their battle to keep steam trawlers from fishing in their territory. After a meeting where hundreds of fishermen sign a petition, Pete asks Philip to help him propose to the beautiful Kate Cregeen. Her father, Caesar, rejects this outright, calling Pete a “penniless lout” and ordering the young man to leave the pub. Pete swears that he will find his fortune in Africa and leaves, asking Phil to take care of Kate while he is away. Soon thereafter, Kate receives a telegram saying that Pete has lost his life at sea. Kate and Phil become closer, slowly falling in love. Sometime later, Phil receives a letter from Pete saying he is alive. This news tears Phil and Kate apart despite Kate’s genuine love for the young and promising lawyer. Pete returns, now wealthy. Caesar Cregeen happily gives his daughter’s hand in marriage to the young fisherman. Phil is made Deemster -the term for a judge on the Isle of Man- while Pete and Kate live a simple life, raising a young daughter conceived before Pete’s return. One day, unable to stand the lie any longer, Kate disappears. Pete is distraught and turns to Phil for help. Phil agrees, only to find Kate in his home, demanding they get back together. Unable to bear the sadness of separation from her true love, Kate attempts suicide and appears in court before Philip during his first day on the bench. Pete shows up to claim his wife, but she refuses to leave with him. Phil admits to his scandalous love for Kate and abdicates his position as judge, unwilling to hurt Pete or his reputation further. Kate and Phil leave the Isle of Man with their child. Pete returns to the sea, living out his life as a simple fisherman.

PLOT

The Petition- The film begins with a handful of shots from aboard fishing boats. The fishermen on board these boats coil nets and tend the sails as they return to port. On the dock, a congregation swarms around two men: Pete Quilliam and Philip Christian. The two friends speak about the threat of steam trawlers on the island’s fishing grounds and invite the crowd of fishermen to join them in signing a petition. They enter the nearby pub owned and operated by Caesar Cregeen and his daughter, Kate. We see Kate and Pete chatting and flirting. Pete seems unhappy about this, and encourages Pete to sign the petition first. After Pete, each fisherman in the room takes his turn in a montage.



“You and Kate?”- The lighthouse shines as the last petition signers leave the pub. Pete and Phil find themselves alone in the empty bar. As Phil busies himself checking the petition, Pete gazes out the window and into the house abutting the pub. There, Kate and Caesar tally the day’s profits. “I reckon now’s as good a time as any to ask Old Caesar about me and Kate,” Pete says to Phil. “You and Kate? - - Oh yes,” Phil replies as Pete walks towards the door leading to the Cregeen family home. Frightened by Caesar’s threatening gaze, Pete asks Phil to help him by speaking for him since he has “a way of making things sound better.” Despite Phil’s assistance, Old Caesar takes his anger out on Pete, demanding that he keep Kate’s name out of his mouth while showing him the door.



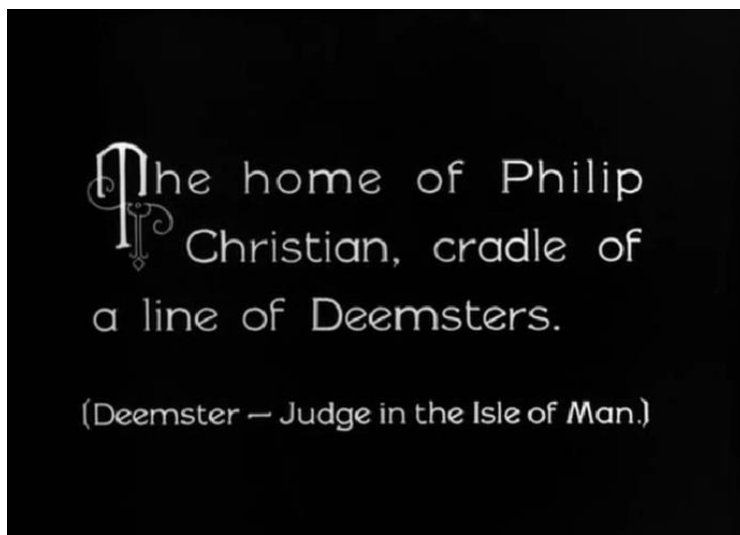
“I’ll go ahead – To Africa.”- Having been called a “penniless lout” by Caesar, Pete leaves the pub with Phil. The two friends roam the streets under the shifting light of the lighthouse, finding a seat on a stoop. Pete swears to Phil that he’ll show Caesar by making his fortune abroad in Africa. He goads Phil into helping him tell Kate, standing on the lawyer’s shoulders to reach the young woman’s second-story window. Pete asks Kate to wait for him, and after some teasing, she agrees and they kiss. Kate watches Pete from her window as he asks Phil to look after her while he is away. As the two men walk away, Kate seems conflicted. She moves to shout after them, but instead, she turns and anxiously fiddles with her nightclothes.



By the brook- A title card informs us that we've gone from the Isle of Man to Liverpool before we see Phil and Pete beside a large steam liner. They hug and bid each other farewell before Pete boards the ship. Phil remains on the dock waving as the ship glides towards the horizon. We are then shown Kate's diary from her point of view as she flips through the pages. Through its pages, we see a romance blossom between 'The Manx Fairy', as she's known, and the young lawyer. The final page says, "Phil is going to meet me by the brook." We see some pastoral shots of the forest and Kate and Phil holding hands and embracing as they explore the trails near the brook.



The home of Philip Christian- A title card introduces us to Philip Christian's family home and defines 'Deemster' as what Manx people call a Judge. Lamplight burns bright in the ground-floor windows of the comely house. Inside, we see Phil's aunt seated on a couch, sewing. Phil crosses the room, and she says to him, "You were with that publican's daughter again to-day." Phil gives his aunt a sideways glance and returns his attention to his magazine as she continues, "It doesn't improve your prospects to be seen about with that girl." Phil rebuts, saying he's simply doing as his friend Pete has asked. She scoffs at Phil's loyalty to his friend, reminding him, "Your father married beneath him – let his ruined career be a warning to you." She asks Phil to break up with Kate while there is still time.



News of a death- After leaving his home to escape his aunt's chastising, Phil makes his way down to the pub by the flickering light of the lighthouse. He stands still for a moment, sensing something must be off as those conversing outside stop speaking and stare at him. Inside the pub, Caesar shoots Phil a forlorn look and offers him a piece of paper. "Pete's Dead!" the old man exclaims as Phil reads the telegram. He then asks the young lawyer to comfort his daughter as she hasn't said a word since reading the news. Phil dutifully approaches the young woman. To his surprise, she seems oddly calm, telling him, "Philip - - We're free."

"Don't Tell Kate."-The scene fades out, and we see Pete's smiling face. The young man writes a letter, explaining that he has survived the accident at sea and will return home a rich man. In the letter, Pete asks Phil not to tell Kate so his arrival will be a surprise. Before the letter can arrive, however, we see Phil and Kate steal a kiss in the privacy of the millhouse.



"Meet me usual place" - We see Pete on a steam liner in Liverpool where he sends a telegram to Phil, informing his friend of his imminent arrival. Then we see Kate, excited to receive a note from her beloved Phil, which reads, "Meet me usual place." She checks her appearance, grabs her bag, and walks through the town to a scenic spot among the rock formations near the sea. Phil awaits her, and they embrace. In the distance, we can see black smoke billowing from a steamship. Kate senses something off and pleads with Phil to explain what is wrong. Stoically, Phil hands Kate Pete's telegram. Kate looks from Phil to the steam liner several times before saying, "I'm glad Pete's alive, but it makes no difference. I don't love him." Phil reminds her of her promise, but she repeats that she loves him, not Pete. Phil cannot bring himself to betray his friend and tells Kate they must think of Pete's happiness. They share a passionate kiss as the steamer glides into port.



Home, safe and sound- At the port, Phil and Kate await Pete's arrival. Kate is visibly torn, saying to Phil, "I can't face him." Phil nods and heads into the pub alone. Inside, a crowd of excited fishermen swarm around Pete, excited that the young man is alive and well. Through the door window, Pete locks eyes with Phil and shouts his name, arms extended. They shake hands and embrace before Pete asks, "Where's Kate?" The young woman creeps into the pub sheepishly, clutching her purse nervously. Pete excitedly welcomes the woman he loves. Kate tries to look happy, but neither she nor Phil can keep a smile on their face for long.

Marriage Plans- Caesar has reversed his views on the young fisherman, saying that "the Lord's spared" Pete for Kate. As the pub empties, Pete and Kate's parents discuss their marriage. Phil is named best man. Though most would be elated after planning a wedding, Kate faints, and her mother helps her up to her bed. Pete justifies her odd behavior, saying, "The surprise of seeing me again was too much for her."



“The mills of God grind slowly.”- We see Kate’s somber face as someone drapes a bridal veil over her head and watch Pete slide the ring onto her finger before the wedding party makes its way to the millhouse. After toasting the new couple and cutting the cake, Caesar stands to give a speech. “Marriage be a mighty reverent thing,” he says before explaining that all matter of spiritual punishment awaits those who make false vows. To illustrate his point, he activates the great millstone by turning a gear, saying, “The mills of God grind slowly.” Pete holds his head in his hand, looking bored as he surveys the other guests. He notices several older women nodding off and grins, saying to Caesar, “This is not a funeral – It’s a wedding.” Even somber Kate laughs at this, but her joy evaporates as she sees Phil’s downcast face. The reception takes place at Pete’s house. Kate is sad and introverted throughout, though she and Pete share a long and tender moment by the fireside after the guests have left.



A letter to Phil- An article in a local paper informs us that Phil is returning home from a holiday and is expected to be named Deemster in the coming days. Kate reads the news and is delighted to tell Pete, who is busily dressing for a day at sea. The young fisherman eats his breakfast and bids several fond farewells to his wife before heading to the port. After closing the door, Kate hurriedly retrieves a pencil and paper, sitting down to write a note to Phil. She tells him they must meet before the fishing fleet returns to port. Kate stands in the window, waiting for Phil, who enters the house. As he closes the door, Kate grasps his hand and pleads with him to take her away, saying that she can’t maintain her lie. They argue about their feelings and how best to tell Pete. Kate wishes to tell Pete while Phil cannot bear the shame nor does he wish to risk his position as judge with a scandal.



Kate's admission- Pete returns home early from the fishing voyage, apparently having taken a row boat trip to shore closer to his house. Before he enters the cottage, he glances in through the window and sees Kate standing awfully close to a man. He enters the home ready for a confrontation and is surprised and excited to see his old friend Phil. Although Pete is smiling and Phil is friendly, Kate looks nervous. She gathers her courage and says, "Pete – I've something to tell you." After a drawn-out conversation without title cards, Pete excitedly calls to Phil, saying, "I'm going to be a father." Kate and Phil stand with their backs to Pete, looking ashamed: They both know how the child was actually conceived. In the following scenes, Pete and Phil wait downstairs as a doctor attends to Kate's labor upstairs. Despite their worries, a healthy baby rocks in a cradle.



Deemster Christian- A crowd of people joyously shout and twirl noisemakers as Philip Christian looks down from a balcony. The young lawyer has been appointed Deemster. Phil gives a short speech and retreats to his office, where his servant informs him that a young woman is waiting outside. He tells the servant to see her in and is surprised to see Kate. After checking the hallway to ensure they won't be overheard, Phil attends to Kate. She tells him that she is leaving Pete, saying, "I cannot live this life of deceit any longer." She asks Phil to take her back, which he rejects. Despite this, he allows her to stay in his office to hide from Pete.



“Kate’s gone!”- In the doorway of the Quilliam household, Pete announces his arrival home and greets his infant daughter, who lays in a cradle before the fireplace. After showering the baby with affection, he goes on a search for Kate through the house. When he cannot find her, he looks outside before noticing that the table is set for one. Where his wife’s plate and silverware should be is a letter and a wedding ring. He reads the letter in which Kate reveals that she loved another man before their marriage and still loves him. In a short montage, we see Pete tell several people that Kate is away on holiday in London before we see the young fisherman in the Deemster’s office, crying with his head on the table. Kate listens from another room as Pete raises his head to exclaim, “Kate’s gone!” He clasps Phil’s hand as he begs, “Help me to find her, Philip.” After exchanging a few words, Pete excuses himself to return to his baby.



Caesar’s suspicions- Pete bathes his daughter in a wash basin with the help of Kate’s mother as Caesar looks out the window of the Quilliam home. He discovers a crumpled-up letter and unfolds it. It is Kate’s last letter to Pete. Upon reading the final lines and seeing the signature, he looks up at Pete. Pete smiles at his father-in-law, but his joy fades when he notices the letter in his hand. The young man holds his swaddled daughter and says, “I’ve still got my baby.”

The Choice- In the Deemster’s office, Phil is pouring over documents. Kate enters the room and asks for a moment to talk, but Phil simply gestures at his work. He looks up at the portrait of his father, the Deemster whose love for a lowborn woman ended in disgrace. Kate gives him an ultimatum: he must choose between his career and her. Phil asks for time to think, and Kate retrieves her hat and purse, ready to leave. When Phil tries to stop her, she responds, “I’m going to get all we have left in the world – Our baby.” Kate leaves, and Phil thinks of following her. Instead, he chooses to answer the phone and speak to a colleague about his first trial as deemster upcoming.

“ Philip—the time has come
when you must choose
between your career and
me.”

Kate's baby- Outside the Quilliam home, Kate peers through the front window. Hesitantly, she opens the front door and surveys the front room. She and Pete lock eyes, and the young man approaches her, sheepishly but hopeful. Ever faithful, he removes Kate's hat and begins brewing a pot of tea. "I'm not staying," Kate says. Pete looks startled and tries to reply, but Kate interrupts, "I've come for my baby." Pete moves to put himself between Kate and the child, saying, "You shan't take her – She's mine." Kate responds that the child was never his. Pete is unwilling to believe this, calling Kate a liar and locking himself and the child upstairs. Defeated, Kate leaves the cottage and wanders the dark streets. She meanders to the quay where the fisherman's fleet sits at port. The lighthouse casts its glow across the scene as Kate closes her eyes and throws herself into the murky depths.



A minor charge- We see Deemster Christian writing in a ledger on the bench. Court is in session for Phil's first day as a judge. Before scheduled proceedings begin, a police officer brings forward a minor charge; an attempted suicide. Deemster Christian listens to the officer describe the case and addresses the accused, who refuses to be named, "is there nobody here who can answer for you?" The defendant pulls back her veil and reveals herself as Kate, much to Phil's surprise. Just then, Pete arrives at the court and begs the Deemster to release his wife into his care. When the judge agrees, Kate exclaims, "I'm not going back!" Eventually, unable to bear the guilt, Phil admits that he and Kate had been lovers, that the baby is his, and that he is not worthy to judge other men. He steps down from his position as Deemster before his first scheduled case begins. Pete confronts Phil, grabbing his collar and shouting, but Kate breaks up the fight. "Pete, we too have suffered," Phil says as Pete lets go of his suit.



Last kiss- Pete, Kate, and Phil stand in the front room of the Quilliam home. Kate collects her child as Phil stares at his feet, and Pete stares a thousand miles away. The whole town seems to be pressed against the front window, watching. Kate collects the child from her cradle and stands beside Pete. The young man, looking heartbroken, cradles the child's head in his hands as he places a kiss on the top of her head. He is unable to watch as Kate and Phil leave. Outside, the family is accosted by seemingly every woman in town for their scandalous behavior. In the film's closing shot, we see Pete's face as he sails out with the fishing fleet, staring sadly into the distance. The ships bounce on the waves as the screen fades to black.



THEMES

Friendship- Friendship is a powerful theme in *The Manxman*. We are introduced to Phil and Pete by a title card that says they were raised like brothers. We watch as the duo throws their hat in with the fishermen, helping them voice their concerns about mechanization to the government. After this point, Phil's friendliness is most apparent: Not only does he speak to Caesar on Pete's behalf, he acts as a ladder when Pete wishes to talk to Kate in private from her second-story bedroom. After his reappearance, Pete's friendliness is the easiest to spot. His grinning face and constant hugging show how much he cares for Phil. When Kate leaves, Pete's first act -after searching for his wife and misinforming the neighbors- is to confide in Phil and ask for his help. While Phil cannot help Pete without risking his newfound role as Deemster, his friendship with the young fisherman leads him to tell the truth and abdicate his position at the end of the film as he can no longer stand hurting his lifelong friend. Likewise, only their long friendship keeps Pete from clobbering the man who has made a cuckold of him.

Loyalty- This strong theme makes itself known primarily in the conflict of the film. The friendship between Pete and Phil results in great loyalty between the two. We see this first when Pete leaves for Africa and asks Phil to look after Kate for him. This seems to be going as planned until the island gets word of Pete's death at sea. Only then does Phil return Kate's advances. When they receive word that Pete is alive, Phil refuses to continue the relationship with Kate, despite her displeasure. Kate's loyalty to Pete is tested as she attempts to be a dutiful wife, but her longing for Phil eventually overcomes her promise to Pete. Even when Kate begs Phil to take her back, his loyalty to Pete and his position as Deemster keep him from considering the option. His loyalty to Kate, however, leads him to hide her in his office and not help Pete search for her. Pete's loyalty shows in his appearance at court to retrieve his wife after her suicide attempt: He only wishes to bring his wife home, safe and sound. Phil's act in stepping down as Deemster shows his loyalty both to the law and to the morality it enforces as he chooses Kate and their child over his rank and title.

Sadness- Being a tragic romance, *The Manxman* is filled to the brim with sadness. Although we see Kate's sadness portrayed prominently, many other characters display great despair. Our first glimpse of sadness comes in Caesar's response to Pete asking to marry Kate. The rejection hurts Pete, but his sadness doesn't last long as he dreams up a scheme to get rich abroad. Several weeks later, we see Caesar's genuine sadness when Kate receives word of Pete's death. He shifts his view of Pete entirely,

lamenting that he was wrong about the young fisherman. Kate's sadness is evident from when Phil tells her of Pete's return. Although she promised her hand to the young fisherman, she has fallen for Phil. Her sadness only grows from the wedding through the birth of her child. When Phil refuses to take her back and Pete claims her baby, Kate's despair drives her to attempt to drown herself. The resulting scandal results in sadness for all three protagonists which practically drips from the screen in its final few scenes.

CHARACTER ANALYSIS

Kate- A young barmaid also known as 'The Manx Fairy.' Kate is the main love interest of this tragic romance. She is flirtatious and feisty, but her fire fades after her marriage to Pete. She longs for Phil, but the aspiring Deemster will not have her because of his loyalty to Pete.

Moody Kate's moodiness shows in varying ways. At the beginning of the film, Kate is all smiles and bubbly conversation. She is almost comically flirtatious with Pete, toying with him as he stands on Phil's shoulders to speak with her. We see her mood turn for the first time when she promises herself to Pete: She seems excited at first but quickly becomes anxious, clutching her bedgown and biting her nails. She is prone to outbursts when she receives emotional news which shows most explosively when she learns that Pete is alive and Phil will no longer have her. Her moodiness ultimately leads her to attempt suicide when she cannot claim her child from Pete.

Conflicted Kate shifts her loyalties at several points throughout the film. Even before Pete's reported death, she shows an apparent interest in Phil. The interest blossoms into a romance she does not want to give up, but Phil refuses to continue out of loyalty to his friend. Kate tries to remain loyal to Pete, allowing him to think the child is his and acting as a doting housewife, but eventually, she decides she can no longer live a lie. When she flees to Phil's office, she does so without bringing her child. The infant girl is left all alone for Pete to find at home. This override of maternal instinct only intensifies when Kate can't claim the baby from Pete. She attempts to drown herself, landing her in a position to destroy both her marriage and Phil's career. Kate pridefully takes this chance, turning the private love triangle into a major scandal, showing her desperation to end the secret conflict.

Lively The young barmaid is known for her flirtatious banter. Kate easily holds Pete's attention at the beginning of the film with her fiery personality -much to Phil's dismay as he tries to start the petition signing-. She shows us why many call her 'the Manx Fairy' when Pete calls on her to report his plan to strike it rich in Africa. Kate puts on a show of being underdressed and playfully disappears. Pete stands on Phil's shoulders to avoid yelling, and Kate puts on another coquettish show, eventually sealing her promise of marriage with a kiss. After this, she theatrically pulls down her window blind. We see Kate acting lively on her dates with Phil as well, running beside the brook and emoting enthusiastically. Kate's liveliness drives her to anxiety and rash action as the film continues. We see one last glimpse of her former playfulness when she laughs at Pete's joke at the wedding. From then out, her liveliness shows in a desire for action and change. The act of staying with Pete requires Kate to stifle herself, which she is unable to do, resulting in the film's tragic conclusion.

Phil Christian- Son of a disgraced Deemster and aspiring judge himself, Phil is one of the protagonists of *The Manxman*. He is very concerned with public perception which, leads him to make hard decisions. His loyalty to Pete and to the law eventually lead to his downfall.

Serious Even as a simple barrister, Phil is incredibly serious. He is meticulous in his organization and management of the petition signing at the film's start. Pete's inability to part from Kate at the bar and sign the petition sets Phil on edge. Phil shows himself to be serious in his first conversation with Caesar on Pete's behalf: Whereas Pete is thrown out of the pub for his lack of class, Caesar is quite happy to speak with the successful and ambitious Phil. The judge is incredibly serious when Kate asks for him to take her back. Phil shows no emotion, simply gesturing at his work. When Kate storms off afterwards, he decides to answer the phone instead, showing how serious the aspiring Deemster is in advancing his career. At the end of the film, we see Phil at his most serious. In a display of moral fortitude and responsibility, the Deemster steps down before his first day on the bench officially begins, seeing himself morally unfit to judge other men.

Helpful Phil Christian is almost comically helpful. We are made aware of his desire to help the fishermen of the Isle of Man at the beginning of the film, showing him to be a community leader. Then, his attempts to help Pete propose to Kate become increasingly comic as rejection by Caesar turns to acrobatics outside of Kate's bedroom window. We can see on his face that Phil thinks Pete is out of his league, yet he still decides to help his friend. His desire to be helpful becomes a desire to protect Pete when Phil learns that the young fisherman is alive and coming home, prompting him to break off his relationship with Kate. Even though he will not take Kate back, Phil does help her hide from Pete in his office. This is the one time we see Phil struggle with being helpful: He cannot help Pete search for Kate as it would expose the relationship he is trying to hide from his friend.

Selfish Although we see Phil presented as an upstanding young man, many of his motivations are patently selfish. He does not initially tell Kate that Pete is alive and returning, wishing to extend their relationship until the very last moment. Instead of telling his friend the truth, that he and Kate fell in love when they believed Pete was dead, he forces Kate to lie. On top of this, Phil and Kate's relationship could cause a scandal, damaging his chance of becoming Deemster. Phil's desire to be a judge untouched by scandal drives most of his actions during the conflict between himself and Kate. His selfishness rears its head again when Phil first refuses to take Kate back, then once more when he does not help Pete find his missing wife. His excuse is, once again, that it could hurt his chances of becoming Deemster. Learning the child was his yet abandoning it to further his career shows incredible selfishness. This act is dwarfed by the film's conclusion, where Phil and Kate leave with the child, leaving the once proud and loving father, Pete, alone and heartbroken.

Pete Quilliam- A young and optimistic fisherman, Pete is a protagonist of *The Manxman*. His disappearance and reported death spurs the romance between Phil and Kate, resulting in the film's main conflict. Pete is naïve, and this creates most of the tension between himself and the other main characters.

Friendly Pete's friendliness is evident from the film's beginning. He is all handshakes and hugs during the first half of the film. His affection and charm even win over Old Caesar, who first threatened and insulted him at the pub. Pete's charm allows him to cover up Kate's disappearance with ease; he says he's paid for her to go to London on holiday. When Kate returns for the baby, Pete's first reaction is to dote on her, taking her hat and offering her tea. His friendliness lasts until the end of the attempted suicide hearing which, is the first and only time we see it vanish. Even then, Pete can't bring himself to strike his lifelong friend, showing himself to be friendly and loyal even in the direst circumstances.

Adventurous Pete's adventurousness adds to the film's main conflict. In response to Caesar's insults, Pete plans to make his fortune abroad. He boards a boat to Africa, but the ship meets with disaster, and he is reported dead at sea. Instead, the young man is alive and well and returns home. Pete loves to sail. We often see him with the fisherman's fleet or in various boats, enjoying the sea and collecting her bounty. Although he has made a small fortune in Africa, he remains a fisherman.

Trusting Pete is trusting to a fault. His love for Phil and Kate blinds him to the possibility of their relationship until the very end of the film when Phil admits it. Pete's trusting attitude makes it easy for Phil and Kate to lie about the paternity of Kate's child and for Kate to hide in Phil's office when she leaves Pete. Although he has plenty of opportunities to become suspicious, Pete never does. The closest he gets is when he sees Kate standing with a man in their front room and discovers that it is Phil. His lifelong loyalty to Phil means that Pete can't dream of any other reason Phil would be there than to greet his friends after returning from holiday.