

HUMANITIES INSTITUTE
Jason Zimmerman, MA

Sir Alfred Hitchcock (1899-1980)

LIFE

Born August 13, 1899 in his parent's rented flat above their greengrocer's shop in Leytonstone, England, Alfred Hitchcock's childhood was "characterised by an atmosphere of discipline" according to biographer Peter Evans. Moving from place to place throughout his childhood and being raised Catholic meant that young Alfred had few long-term friends and was exposed to corporal punishment from a young age. Later in his life, he would credit his childhood with teaching him the true meaning of terror. His favorite subject in school was Geography, and this shows in his film career, as many of his movies take place abroad and are centered around travel.

Hitchcock cut his teeth in the film industry in 1922, helping to produce, write, and design scripts for the 1923 film *Woman to Woman* while working in Germany. During the production, he met his wife and future writing partner, Alma Reville. By 1925, he was put in charge of the production of his first film, *The Pleasure Garden*. Hitchcock's early experiments in sound film were all the rage in Hollywood, eventually leading to a seven-year contract with noted film producer David O. Selznick in 1939. Relocating to America, Hitchcock gained experience working under Selznick, but found his authority stifling. In 1948, he joined forces with Sidney Bernstein to create the short-lived Transatlantic Pictures studio. After producing and directing several of his own films, he joined forces with Paramount for the production of *Rear Window*, and he would bounce between Paramount and Universal for the rest of his career. Starting in 1955, Hitchcock hosted a decade-long television series, *Alfred Hitchcock Presents*, which was well received by the public and critics alike, helping to legitimize the format as an art form. In the late seventies, he began to remove himself from public life and work, having suffered a stroke. In January of 1980, he was officially knighted by Queen Elizabeth, although he was too ill to travel to London. His last public appearance was at the American Film Institute awards in March of 1980. The following month, Hitchcock passed away in his Bel Air home from renal failure.

LEGACY

Throughout his life, Hitchcock was passed over for many awards and accolades, often to the shock of the public. Most of his films were well loved upon release and have only grown more popular with age. The director did receive two Golden Globes, and eight American Cinema Laurel Awards. He was inducted into the Hollywood Walk of Fame in 1960, earning two stars: One for his films and another for his work in television. In 1971, Hitchcock was awarded the first BAFTA Academy Fellowship Award. His voyeuristic camera techniques helped to define the thriller genre and are still emulated by filmmakers across the world. As of 2024, nine of his films have been inducted into the US National Film Registry. A collection bearing his name is housed at the Academy Film Archive, and there are many home movies, behind-the-scenes photographs, and the earliest known color footage of the director. Many popular television shows and films still pay homage to the director, often using his recognizable profile or manner of speech to introduce segments inspired by his films.



FILMOGRAPHY

The Pleasure Garden (1925)
The Mountain Eagle (1926) – Hitchcock's only lost film.
The Lodger: A Story of the London Fog (1927)
The Ring (1927)
Downhill (1927)
The Farmer's Wife (1928)
Easy Virtue (1928)
Champagne (1928)
The Manxman (1929)
Blackmail (1929) (Hitchcock's first sound film)
Juno and the Paycock (1930)
Murder! (1930)
Elstree Calling (1930)
The Skin Game (1931)
Mary (1931)
Rich and Strange (1931)
Number Seventeen (1932)
Waltzes from Vienna (1934)
The Man Who Knew Too Much (1934)
The 39 Steps (1935)
Secret Agent (1936)
Sabotage (1936)
Young and Innocent (1937)
The Lady Vanishes (1938)
Jamaica Inn (1939)
Rebecca (1940)
Foreign Correspondent (1940)
Mr. & Mrs. Smith (1941)
Suspicion (1941)
Saboteur (1942)
Shadow of a Doubt (1943)
Lifeboat (1944)
Spellbound (1945)
Notorious (1946)
The Paradine Case (1947)
Rope (1948) (Hitchcock's first color film)
Under Capricorn (1949)
Stage Fright (1950)
Strangers on a Train (1951)
I Confess (1953)
Dial M for Murder (1954)
Rear Window (1954)
To Catch a Thief (1955)
The Trouble with Harry (1955)
The Man Who Knew Too Much (1956)
The Wrong Man (1956)
Vertigo (1958)
North by Northwest (1959)
Psycho (1960)
The Birds (1963)
Marnie (1964)
Torn Curtain (1966)
Topaz (1969)
Frenzy (1972)
Family Plot (1976)

THEMES

Appearance vs. Reality

Downhill (1927) - In many ways, *Downhill* is a coming-of-age drama. The film concerns a young man's journey from the protected bubble of youth into the "real" world of adult concerns. A key aspect of this distinction between the idealized world of the public school and the corrupted world into which Roddy will be forced to venture is the contrast between what is real and what is illusion. Roddy's adventures begin as a result of his attempt to protect his friend, requiring him to claim Mabel's child. All subsequent events in the film involve some confusion of reality and illusion. When Roddy leaves home and moves into the city by himself, an intertitle card informs the audience they are entering "The World of Illusion." We then see Roddy working as a waiter, only for the camera to gradually reveal that he is in fact performing a role in a theatrical production. Hitchcock's camera underlines its own ability to deceive and to create "illusions", reinforcing this theme on a formal level. In *Downhill*, we see the foundations of a theme that Hitchcock explores most deeply throughout his career.

Murder! (1930) - Many themes in *Murder!* exist to mislead or distract both the characters and the viewers. Appearances matter greatly to the jury, who convict Ms. Baring on circumstantial evidence. Some on the jury believe she couldn't have committed murder based only on her being young and attractive. Though we never learn why, Diana Baring is willing to face the hangman's noose to conceal Fane's involvement in the murder. The entire movie is shot as a play-within-a-play: We see curtains, audiences, sets, and theater equipment in many scenes as if we are watching Sir John's completed play based on the murder. Some of these moments are mistakes, such as seeing a glimpse of the Elstree Studios soundstage, but even they add to the illusion. Fane's attempt to evade police detection is also all appearance. He uses the guise of a policeman and a woman to avoid detection and suspicion. His acting ability allows him to lie and keep his cool when many others would crumble or confess.

The Skin Game (1931)- *The Skin Game* uses the theme of appearance vs. reality subtly. In one shot, a rural scene is depicted, only for it to be revealed as an advertisement for land for sale. In other words, the "land", something supposedly rooted in the earth, becomes a mere image of itself, something to be bought and sold. There is also the tension between the characters, between who they appear to be and who they actually are. Chloe Hornblower appears to be a morally upstanding wife in the eyes of society, but she has a past that reveals her life to be one of constant struggle and desperation. Similarly, the Hillcrist's appear to be impeccably moral whereas Hornblower is revealed to be irredeemably greedy and merciless. In reality, the Hillcrist's are just as willing to resort to cunning and malicious tactics to get what they want. Hornblower, on the other hand, is revealed to be a doting father-in-law, who in family matters (as opposed to business) is sentimental and loyal.

Rich and Strange (1931)- Appearance and deception are embodied by several of the characters in *Rich and Strange*. We see the importance of appearance first during the couple's trip to Paris when Emily becomes concerned about the dancing girl's costumes and the nightgown Fred gives her in the hotel room. Notably, the princess uses her ostentatious foreign accent and manner of dress to disguise herself as nobility, stealing what remains of Fred's inheritance towards the film's end. Emily and Fred use the appearance of their relationship with someone else -the commander and the princess respectively- to deceive the other in various ways, making little excuses for spending time away from each other. In the more racist elements of *Rich and Strange*, we see appearance and deception appear as well. Time and time again, Emily comments on the bizarreness of people living outside Europe. The appearance of various Asian people sets the couple on edge several times throughout the film, such as when the pirates stare at them on the junk. The appearance of typical food and the subtle deception of the pirates leads Fred and Emily to consume cat meat. We know now that these aspects are fantasies constructed by blowing a small population's cultural norms out of proportion.

Number 17 (1932)- Mistaken and assumed identities drive the mystery in *Number 17*. Being a crime thriller, the criminals and the undercover officers are all unwilling to say too much. For most of the film, these characters assume vague identities or the identities of others. Of all the characters, only Ben is forthcoming in revealing his name. Even he, however, refuses to reveal his surname. Barton's true identity isn't revealed until after the climax when he confronts and reveals Doyle as a fraud and a criminal. The man we know as the nephew claims to be Barton both to the criminals on the caboose and at the end of the film to Barton himself. Although he's a skilled con man, Doyle cannot trick the detective out of his own hidden identity. Mr. Ackroyd pretends to be Sheldrake, who we learn is locked in the bathroom with Ben. When Rose realizes her father is alive, she helps him solidify his adoption of Sheldrake's identity, keeping her reaction to herself, save a subtle wink to her father.

Waltzes from Vienna (1934)- Appearance vs. reality is the slow-burn theme of the film. Everything changes for the characters as the film moves on, and the cracks in the facades of their lives begin to show. Leopold becomes unable to hide his jealousy of Schani. This spurs him to create a situation in which Schani will either earn infamy or die at the hands of the count. Because of this, Schani is trapped in a compromising situation between the count and the countess, and Resi appears to save them. Despite having given up on her relationship with Schani, she doesn't want to see him killed in a duel with the jealous and vengeful count. She trades places with the countess, allowing the countess to pretend like she's just arrived, tricking the count and the crowd of Schani's well-wishers. The reality of the situation is that the Countess was making an advance on Schani. They were locked in a kiss only moments before the count's arrival.

The Man Who Knew Too Much (1934)- *The Man Who Knew Too Much* is first and foremost a thriller. The film's key theme is that of the tension between a surface innocence and an underlying threat of violence and instability. At the film's beginning, Abbott's cheery demeanor sits uncomfortably alongside his brief but intense stare upon recognizing Louis. Similarly Ramon, following his victory over Jill in the clay pigeon shoot, is polite and jolly, laughing at the mannerisms of the "comical" Brits with whom he is conversing. Of course, Ramon will later terrorize British society in one of its most treasured institutions: the Royal Albert Hall. This scene at the clay pigeon shoot follows a previous scene in which Betty tells her father that he dislikes Ramon without good reason. This theme is strengthened by recurring depictions of otherwise respectable or admirable figures and institutions revealing themselves to be fronts for violent schemes. The dentist who Bob and Clive visit turns out to work for the kidnapers. Similarly, the chapel that Bob and Clive subsequently stumble upon, despite its attendees' claims to worship "light" in the form of the sun, are in fact conspiring towards very "dark" ends indeed.

The 39 Steps (1935)- As a spy thriller, identity plays a critical role in the plot of *The 39 Steps*. Annabella's true identity goes unknown throughout the film as we can tell she's giving Hannay a false identity. She appears to be, and is, a spy, despite Hannay's disbelief. Hannay changes costume several times to conceal his identity. These moments vary from putting on a different colored suit to borrowing the milkman's uniform and cart. Because of the vagueness of Annabella's description of the "man in Scotland" she must "meet," Hannay assumes she means that the Professor is an ally. When the Professor shows Hannay his missing finger joints, he cements his identity as the enemy agent. Pamela refuses to believe Hannay is anything besides a murderer at first. Hannay plays on the mistaken identity of murderer in an attempt to control her with fear to some success. When she overhears the Professor's men on the phone, she realizes Hannay has been telling the truth, softening her perception of the man as seen in her tender treatment soon thereafter. Heading back to London, both Pamela and Hannay accept their new identity as agents, even though they're not official, and try to stop the Professor from stealing state secrets though no one else believes them.

Secret Agent (1936)- From the opening scene of *Secret Agent*, in which a coffin supposedly containing the corpse of a deceased army captain is revealed to be empty, we are introduced to a world in which appearance and reality are repeatedly confused. In the following scene, the man whose body is assumed to be occupying the coffin appears on screen alive and well. This relationship between the dead and the living is confused still further when Ashenden and the general discover an organist who appears to be playing his instrument—they discover, though, that the upright body that from behind appears to be engaged in a musical performance is in fact a corpse. As a film about espionage, *Secret Agent* conforms to its genre through its invoking of a paranoia about real and false identities. None of the characters are operating in the world under their real names, except for Caypor, whose truthfulness about himself results in his murder. The Ashendens' marriage is a front, Marvin is only pretending not to speak German, and the "hairless Mexican" is neither a general, nor a Mexican, nor without hair. As the film progresses, the appearance of being real begins to impact upon and shape what is actually real. Caypor's recognition of the button on the casino table as appearing to belong to his jacket sets off a chain of events in which he suffers the fate of the real owner of the button. Similarly, the Ashendens' appearance of being a married couple in love morphs into their falling in love for real. Finally, Elsa's authentic affection for Marvin leads her to follow him on his journey to Constantinople out of a genuine desire for his company. Marvin, however, mistakes this real intent for an apparent ploy to foil his plans, and his suspicion leads to the fight to the death with Ashenden and the general. Meanwhile, Ashenden and the general similarly misinterpret Elsa's decision to leave with Marvin as an act of espionage as opposed to the impulsive decision that it in fact is.

The Lady Vanishes (1938)- Deception and appearance play into the intrigue of *The Lady Vanishes*, but they also act as a form of comedy and misdirection for the viewer. The first instance comes with Charters' and Caldicott's introduction. They discuss their need to contact someone in England, that the country was "on the brink" in the last report they read. This report leads us to believe that they are perhaps spies or at least important businessmen. It turns out they are fanatical followers of cricket. The longest appearance-based deception is

Miss Froy's: even after her release from the gurney, she maintains that she's just a simple governess and she doesn't know why the doctor wants to imprison and kill her. She eventually shows her hand when giving the encoded message to Gilbert to ensure a better chance that it makes it to the Foreign Office in London. Appearance helps Iris and Gilbert to see through deception at several points and even to create their own. A cutout of their Italian friend in the baggage car reveals he is a world-class magician. This deception was minor, but the magician's skill explains how a woman could disappear without anyone's notice, leading Iris and Gilbert closer to the heart of the conspiracy. Iris notices the nun's high heels, surmising she must be involved with the conspiracy as nuns don't wear fancy shoes. Then the nun guards Miss Froy, imprisoned and disguised under several layers of bandages as the doctor's important patient. Dr. Hartz's deception almost works when he fools the young couple into drinking drugged brandy, but the nun's deception against the doctor keeps them from coming to harm. Dr. Hartz is nearly fooled by Gilbert and Iris' deception when they replace Miss Froy with Madame Kummer on the gurney. The doctor notices the sloppy bandages and Madame Kummer's hair just in time to think up a new plan to deal with the meddlers and recapture Miss Froy. The appearance and charming speech of the military officers when the train stops on the branch line keep the conspiracy going, that is, until Charters is shot trying to speak with the fake officials.

Rebecca (1940)- Perceptions -and in many cases, preconceptions- drive the major action in *Rebecca*. Mrs. Van Hopper begins this theme when she introduces the future Mrs. de Winter to Maxim. Her assumption that Maxim is a broken man, deeply in love with his dead wife, is transferred to the future Mrs. de Winter before their relationship ever begins. With this background reinforced by some of Maxim's statements in the south of France, they travel to the Manderley where Maxim's sister and Mrs. Danvers begin speaking vaguely about Rebecca's and Maxim's relationship with Mrs. de Winter. Pushed by seemingly everyone's belief that Maxim is still madly in love with his late wife, Mrs. de Winter begins dressing and acting more like Rebecca. This backfires, playing into Mrs. Danvers' secret plan to sabotage Maxim's happiness. Maxim is enraged to see his new wife wearing the same dress Rebecca had worn a year earlier. Soon thereafter, we learn Maxim's dark secret: his marriage to Rebecca was a sham. Further still, he hated her, and this led to his part in her death.

This theme reverses during the second half of the film when Maxim's secret is discovered. Rebecca's body is found in the cabin of her sailboat at the bottom of the sea, and the local shipbuilder finds evidence of sabotage. During the inquest and when Mr. Favell tries to blackmail him, the tables are turned on Maxim. It appears to many that he had something to do with his wife's death. Dr. Baker's statement about Rebecca's health changes the appearance of the situation again. Assuming everything has been solved and Rebecca really did commit a complicated suicide to avoid dying of cancer, the inquest is called off, helping Mr. & Mrs. de Winter to keep Maxim's involvement in Rebecca's death a secret.

Mr. & Mrs. Smith (1941)- A lack of honest communication drives the plot of *Mr. & Mrs. Smith*. Dishonesty is at the core of the initial struggle between Mr. and Mrs. Smith. Having met with her old family friend, Mr. Deever, Ann receives news of her invalid marriage. Expecting Mr. Smith to at least propose once again, she holds her tongue and bides her time. At first, she thinks David is only trying to be romantic, but as the night wears on, it becomes apparent he never intended to tell her at all. Mr. Smith's dishonesty is often comedic, such as when he pretends to be seated with a beautiful woman at the Florida Club. His mimed whispers earn him the ire of the woman's large suitor, and often Mr. Smith's dishonesty earns him some sort of punishment. This happens most notably when he pays the elevator operator to knock on Ann's door. Realizing his trick, Ann slams the door in Mr. Smith's face, giving him a bloody nose. Ann's and Jeff's relationship is based on dishonesty with Jeff's parents. Mr. Smith is able to use this against them by displaying comic, brutal honesty. Jeff's parents fear a scandal and eventually forbid Jeff to marry Ann because of the lies of omission about her marital status and her behavior when she is angry

Saboteur (1942)- The use of disguise and mistaken identity are common occurrences in Hitchcock's thrillers, and we see these plot points play out in several ways throughout *Saboteur*. For example, in the first moments of the film, Fry (after acting rudely and suspiciously toward Barry in the cafeteria) frames Barry for the fire and death of his friend. Barry is forced to flee as it appears that he has committed sabotage. Tobin's first impression on Barry also turns out to be a disguise, although Tobin drops his façade quickly to let the young man know his doom is imminent. Barry later turns the tables on the fifth columnists by using the radio reports of his sabotage and dropping Tobin's name to convince Freeman that he is a co-conspirator. He does such a good job that he accidentally convinces Patricia that he's a fifth columnist. This is only dispelled by Tobin exposing Barry at Mrs. Sutton's soiree. There are several characters who use their distance from society to judge Barry's and Patricia's intentions. First is the trucker, who decides Barry is trustworthy after sharing the cab of his truck on an overnight drive. Isolated from city life, he doesn't have the preconceived notion that Barry is a saboteur. Philip Martin

likewise uses his own discernment and values to weigh up Barry's intentions, refusing to believe the young fugitive is guilty of anything. Philip's lack of vision and skepticism around the activities of the police lead him to judge Barry by word and deed: a genuinely violent fugitive would have taken advantage of the blind man, but Barry acts more like a house guest. Esmeralda, the bearded lady, also makes a judgment of Patricia's goodness, saying the young model's patience and lack of protest show that Barry's true intent must be good.

Shadow of a Doubt (1943)- During the first several scenes focused on the Newton family, viewers might be tricked into believing *Shadow of a Doubt* is a family film. While Uncle Charlie's behavior is strange, his penchant for keeping secrets makes his motivation unclear until the movie's midpoint. Even then, it seems that only larceny or fraud is his main crime because Uncle Charlie employs charm and manipulation. Uncle Charlie uses a simple disguise at a few points in the film, pretending to be a terminally ill man to avoid detection on his train ride to Santa Rosa and posing as a simple businessman visiting his family to charm the Newtons and Santa Rosa as a whole. When Charlie sees through Uncle Charlie's secret, she is faced with a dilemma. Neither she nor Uncle Charlie believes that Mrs. Newton could survive the shock of learning that her beloved younger brother is a cold-hearted killer (Uncle Charlie seems to insinuate that this is a physical threat against Mrs. Newton to keep Charlie in line). Charlie then has to keep the secret herself to prevent a scandal from erupting in her home. We are given several glimpses of Uncle Charlie's true nature. He shows himself to be impulsive and violent from the get-go, shattering a glass in his apartment at the beginning of the film out of anger and making several veiled threats toward Charlie, his hands tensing as if he's strangling her while he is in private. Like most 'successful' murderers, Uncle Charlie uses his charm as a facade to keep others from looking at him too hard and seeing him as a dangerous threat when he is just that.

Lifeboat (1944)- Appearance v reality is a theme shown almost entirely through Willi, but they are incredibly important to the plot and message of the film. Willi's dishonesty begins in his first moments on screen when he feigns inability to speak English and claims to be an engineer instead of a captain. Despite being a Nazi from the U-boat that sank their ship, all but Kovac show some willingness to trust him. He deceives the other survivors further by concealing his compass, and then a secret store of water and survival rations. Although it takes him some time, he manages to control the situation until Gus' murder drives the others to mutiny. Through Willi's constant manipulation and secretive activities, Hitchcock shows the typical modus operandi of the fascist. They approach with apparent logic and reason on their side, but once they're in charge they act only in their self-interest and enact their more secret plans. Willi's consolidation and hiding of resources mirrors the pre-war buildup of arms in Germany orchestrated by Hitler. His continued health and hydration while the others wither from thirst matters little when nearly all the survivors despite their political disagreements present a united front. This was a message the film was trying to send, one that mirrors the cooperation between Soviet Russia and the Allies from 1941 to 1945.

Spellbound (1945)- Because of false beliefs, criminality, and delusions, things aren't always as they appear in this film. Notably, John and Constance use disguise and trickery to confuse the police. Constance is quick-witted enough to create a red herring that throws the police off their tails at the train station, doubling back and getting different tickets at Grand Central station. John's guilt complex causes him to doubt his innocence. For the first two-thirds of the film, he appears as if he could be the killer, and it's not until the end that the real culprit reveals himself. Murchison was playing the long game with his crime. He believed he could frame John for the murder of Dr. Edwardes until he let slip the fact that he knew and didn't like Edwardes. Using her intelligence and driven by her love for John, Dr. Petersen quickly pieces together the truth using notes about John's dream and translating a witness statement from the surreal story. With the facade cracked, Murchison decides to take his own life rather than face dishonor and embarrassment.

Under Capricorn (1949)- A small yet potent theme—peoples' opinions and the talk of the town—drives the story throughout this film. In the third scene, Charles is told by the bank manager that he shouldn't ask about people's pasts: it's considered rude in the prison colony. Despite this, we see many people accusing others of various crimes, starting with Sam, who is called a murderer by a man trying to sell him a shrunken head, and again by the kitchen staff, who all accuse each other of different crimes in order to make themselves look better. Sir Richard is terribly afraid of scandal, often asking Charles "what will people think" concerning his cousin's partnership with the former convict Sam. Rumor swirls around Minyago Yugilla, yet it all seems unfounded to Charles when he first lays eyes on the mansion. Because of her alcoholism, none of the women invited to Sam's dinner party want to be seen with Lady Henrietta, and so all of them play sick, sending their husbands alone. Rumor about Henrietta's infidelity with Charles lead Sam to crash the governor's ball, creating a scene that causes a loss of status for Lady Henrietta especially. While they appear a typical Australian couple, Sam and Henrietta's relationship hides an intriguing secret: although Sam was convicted for murder, Henrietta was the one who

pulled the trigger. Sam uses the attorney general and governor's doubt that a woman could kill in order to continue covering for his wife, appearing to them as a repeat offender. Charles, using his position as a nobleman, claims it was a misfire of his own pistol which injured him, making the apparent murder attempt appear to be an accident.

Stage Fright (1950)- Appearance v reality potent in *Stage Fright*, as the first few scenes include a 'lying flashback' in which Jonathan tells Eve many falsehoods about the Inwood murder. The attentive viewer will see the contradictions in his story fairly quickly, but many, including Eve, are led to believe Jonathan is innocent. One small but interesting example of this theme is the relationship between Mr. and Mrs. Gill. They are separated, but it's never made clear why. They try to appear as a typical couple when they have visitors, but, in reality, Mrs. Gill seems to hate Mr. Gill. Because Eve believes Jonathan, it's easy for her to see Charlotte as cold or cruel. Charlotte does behave in ways that are notoriously self-centered or petty, and these behaviors would seem strange to many given the recent death of her husband. We learn, however, that she is acting like everything is normal just to avoid suspicion of her taking part in the murder. While she does aid and abet Jonathan, she didn't solicit or commit the murder of her husband.

I Confess (1953)- The villainous and the innocent are both seen to be something they're not throughout *I Confess*. Keller's manipulation of the police and planting evidence in Father Logan's trunk drives the court case to its deadly climax. Because he turns up and claims to have found the body on the morning after the murder, Larrue and the other policemen write him off, believing him to be helpful. Keller realizes this, beginning to seed lies into the investigation by swapping his and Father Logan's places in his retelling of the events that happened on the night of the murder. Similarly, Ruth and Father Logan's past relationship is given the appearance of continuing because Ruth still loves him. The jurors can't believe that Father Logan isn't seeing such a beautiful woman. Despite his piety and honesty, the prosecution casts Father Logan as a villain because he will not speak in his defense, as he must uphold the sacrament of confession or risk being defrocked.

Dial M for Murder (1954)- The entire plot of *Dial M for Murder* rests on this theme. Tony's plan to kill Margot and then his subsequent cover up after she unexpectedly survives are manipulations of appearance. He makes it seem like someone else is blackmailing Margot, using the evidence from this crime to blackmail Lesgate by asking him to handle the letter, and getting his fingerprints on it. Lesgate agrees to kill Margot, thereby giving Tony a perfect alibi. When Margot kills Lesgate, Tony deftly plants Mark's love letter bearing Lesgate's fingerprints in Lesgate's coat pocket. This makes it appear to the police that Margot had a motive to kill Lesgate, that is, to avoid blackmail, building a strong but circumstantial case that eventually puts her on death row. When Tony is caught spending an inordinate amount of one-pound notes around town and paying off large debts, Inspector Hubbard begins zeroing in on Tony as a potential suspect. Mark comes to a similar conclusion, although he's missing one key clue: Margot's missing latchkey. Using the knowledge that only two people could have known the hidden location of the key on the night of the murder, Hubbard sets a trap for Tony. When Tony is caught, he knows he can't lie his way out of knowing where the key was hidden and gives up trying to appear innocent.

To Catch a Thief (1955)- Perception plays a large role in *To Catch a Thief*. Because of his past infamy, Robie is singled out as the probable suspect when someone begins stealing rich women's jewelry along the French Riviera. The reality is that Robie has been living a peaceful life growing grapes and making wine. He no longer has an interest in cat burglary. Because of his past success as a thief, though, he has to fight against the perception of his continued criminality. Even those who come to trust him think he's only a step away from 'relapsing' into his diamond 'addiction.' In reality, Bertani and his crew are using Robie's fame and technique to frame him, covering their illicit activities throughout the south of France. Only by physically catching the real thief can Robie clear his name.

The Man who Knew too Much (1956)- Much like the original version of the film, the American remake is greatly concerned with the contrast between the outward appearance of its characters, and the revelation of their real motives and characteristics. Edward Drayton presents himself as a harmless farmer who is in French Morocco working for the UN. We later learn that he had told the hotel that he was a college professor, and later he is shown posing as a chaplain. In reality, of course, Drayton is working for an unidentified state official plotting the assassination of a prime minister. Similarly, Bernard takes on a disguise at the time of his murder, and seems to almost change personality at other moments. Ironically, it is Jo, a performer by trade, and her family who stand in for honesty and dependability in the film. Even Ben, the film's unquestionable hero, becomes swept up in the paranoia of shifting identities when he physically confronts the innocent Ambrose Chappell. This theme is present not just at the level of characterization but also in more subtle ways: the stuffed animals in the

taxidermist office foreground the idea of uncanny appearances, and the choice of a chapel as setting for the assassination plotters (a detail that was retained from the original) emphasizes the falsity of outward appearances once more.

Vertigo (1958)- The theme figures centrally in *Vertigo*. Not only do Gavin and Judy manipulate John into being a “made-to-order witness” for the falsified death of the real Madeleine, but the disorder vertigo itself is also caused by a discrepancy between perception and reality. John finds himself unable to climb even short stairs because of the appearance of height to his warped senses. When we first meet Madeleine, she is obsessed with a portrait of a woman who looks very much like her, Carlotta Valdes. While we learn it is a ruse, and that Judy has played the part of Madeleine to trick John, she seems to believe that she is being possessed by the spirit of this long-dead, similar-looking woman. Her acting skill and Gavin’s plot make Madeleine’s death appear to be a suicide, even after investigation at the inquest. Judy so perfectly appears to be Madeleine in John’s eyes that he never doubts the reality of his situation. This comes back to bite her while she is crafting a new romance with John: Not only does she appear like Madeleine, but she also owns several of Madeleine’s prized possessions, such as her jewel necklace. This is the final straw for John, who forces Judy to confess her part in Gavin’s murder scheme at the Mission, leading to her untimely death.

North by Northwest (1959)- The themes in *North by Northwest* are hard to identify by design, but mistaken identity is one repeated by many characters. Both ignorance and deception drive the many instances of mistaken identity in this film. Roger Thornhill is the first to encounter mistaken identity when Vandamm’s thugs kidnap him at gunpoint, believing him to be George Kaplan, an enemy spy. This theme is cemented in Thornhill’s first confrontation with Vandamm at the Townsend mansion. Roger denies any knowledge of Kaplan or Vandamm’s identity but Vandamm refuses to hear it. Here we can see the second instance of mistaken identity--Roger (Kaplan in Vandamm’s eyes) calls Vandamm ‘Townsend’, believing him to be the owner of the mansion. This second case of mistaken identity drives Roger through to the midpoint of the film. Not only does he have to clear his name--first of drunk driving, then of murder--but mistaken identity eventually leads to curiosity and spite as Roger uncovers more evidence. What are Vandamm’s plans and how can they be stopped? Roger’s case of mistaken identity is addressed by The Professor and his underlings at length after the murder of Lester Townsend. There is a heated debate about whether they should help the man or use him to further their plans. In this scene, they reveal that George Kaplan is nothing but a construction, a ruse to ruffle their enemy Philip Vandamm’s feathers and cause him to slip up. They decide to leave Thornhill to his fate, using this case of mistaken identity to their advantage. Eve also uses mistaken identity. As a double agent working under the Professor, she uses both Roger and Vandamm to complete her goals. Twice she helps Roger to slip out of immediate danger, knowing that he isn’t Kaplan but someone who was in the wrong place at the wrong time. He blames her for the crop duster attack and almost blows her cover when he confronts her. Vandamm realizes that Ms. Kendall may not be what she seems and this potential mistaken identity drives the conflict of the film until its climax.

Marnie (1964)- Deception is a small yet potent theme in *Marnie*. It is the key to Marnie’s crimes, but Marnie is a master of deception, keeping Mark in the dark about the true extent of her crimes well into the film. Likewise, she is able to deceive her mother for years about what she does for a living. Her deception begins to crumble when Mark recognizes her, keeping his recognition a secret from Marnie, toying with her if she’s the thief he thinks she is, or giving her a chance if she isn’t. Lil deceives both Mark and Marnie when she overhears their clandestine conversations about money and theft, deciding to potentially expose them by inviting Mr. Strutt to their party. Self-deception plays into the plot when we delve into Marnie’s trauma: she’s convinced herself of several falsehoods because of her trauma, using them to justify her criminal behavior.

Torn Curtain (1966)- As a spy thriller, Deception plays a major role in *Torn Curtain*. We see this play out mostly in Michael’s actions throughout the film. First, he tricks the East German government into thinking he wants to defect, setting up clandestine meetings that even his fiancée and assistant Sarah is completely unaware of. When she decides to follow him to East Germany, Michael shifts gears a bit, trying to convince her that he is defecting. We soon learn the truth, however, that Michael is playing a double agent. He hopes to find the leading nuclear scientist behind the Iron Curtain, Gustav Lindt, and trick him into giving him the mathematical information that will make the American anti-missile defense system work. When Sarah becomes uncooperative, Michael reveals this to her, maintaining his defection cover just long enough to get into a room with Lindt where he practices a unique form of mathematical deception, tricking Lindt into solving an equation that has been evading the Americans. This theme continues as Michael and Sarah attempt to escape from East Germany, dressing like German citizens and acquiring false papers from a secret spy organisation. Despite being recognized multiple times, they manage to meet their contact and later deceive the East Germans when they stow away in the

baskets of ballet costumes. In a final act of deception, their contact pretends to talk to someone inside a basket of costumes, alerting the guards and distracting them while Lindt, Michael, and Sarah jump overboard and swim to safe harbor in Sweden.

Topaz (1969)- A critical theme in many of Hitchcock's thrillers, appearance and deception play into the plot of *Topaz* at many points. Spies and defectors abound, and we are introduced to this theme right off the bat as the Kusenovs attempt to defect to America. They pose as simple holidaymakers, waiting for the opportunity to contact the American embassy in secret. Their deception pays off, allowing the family to successfully travel to America and begin a new life in exchange for the information Mr. Kusenov gives the government. The next major use of appearance and deception comes from Mr. DuBois, who poses as a photojournalist in order to photograph top-secret Russian documents describing their activities in Cuba. His deception nearly turns deadly as the Cubans don't hesitate to open fire when DuBois is revealed to be a spy. We also see deception in the Devereauxs' relationship: Mr. Devereaux has been engaged in a long-time affair with Juanita in Cuba, and despite his assurance that he's not up to anything, Mrs. Devereaux sees through him. The biggest use of appearance and deception comes at the film's end when Devereaux is tasked with uncovering the true identity of Topaz's ringleader. Even having been uncovered by association, Jacques is still relatively safe in his disguise, with only suspicion around him: there's no proof that he is Columbine. However, proactive Jacques decides to retreat to Russia, giving up his deception for his safety.

Frenzy (1972)- The theme is used heavily in the first half of the film. For quite some time, there is the appearance that Blaney could be the necktie murderer. The reality of the situation is then shown to us when Rusk kills Mrs. Blaney. However, having seen Mr. Blaney leave the matchmaking office and heard his row with Mrs. Blaney the day before, it appears to the secretary who discovers the body that he is the obvious suspect. On the run, Blaney is run out of his initial hiding place because his saviors don't want to appear involved. Blaney then turns to Rusk, who has concealed his identity as the killer. Rusk takes this chance to be perceived as a good citizen and turns Blaney in, betraying his friend while also appearing less likely as a suspect for the necktie murders. Because the appearances are so strong, the police phone in the investigation, presenting Blaney to the court as the real suspect. Despite the guilty verdict, the reality of the situation gets to the chief inspector as he weighs Blaney's cries blaming Rusk with the inability to tie Blaney to some of the killer's earlier victims. Rusk is unable to hide his identity from witnesses, however, and Rusk soon changes his mind, leading him to eventually catch Rusk in the act of moving the body of a murdered woman.

Family Plot (1976) The theme makes up much of the comedy and suspense in the film. The viewer's knowledge of Maloney's connection to Arthur/Eddie gives the film its midpoint push, forcing the two disparate storylines to collide. Similarly, Blanche's faux psychic antics offer comedic value as she tries to hide her mundane interactions with George from her clientele. Arthur and Fran are so skilled at covering up their kidnapping plot that Blanche believes them to be average San Franciscans, placing her in Arthur's grasp when she discovers the unconscious bishop in his car. Using her acting abilities, Blanche convinces her captors that she is unconscious after she has woken up, allowing her to plan the perfect trap for them with George when he discovers her. The film ends with a simultaneously comic and suspenseful twist: Did Blanche guess which crystal was the diamond in the chandelier because she overheard Arthur talking about it, or did the spirits guide her?

LOVE

The Pleasure Garden (1925)- As a romance film, or, as described by some critics in the 1920s, as a “sex film,” love is a central theme. This idea is embodied in Patsy and Hugh, who love openly and passionately. Their lovers, Levet and Jill, are similar in their lack of respect for their partners. Patsy and Hugh struggle with their love at first, both becoming jealous and depressed when they realize the person they love doesn't love them back. As a contrast to Patsy and Hugh, Levet and Jill are uncaring, selfish, and ultimately cruel. We see true love blossom between Hugh and Patsy at the film's end when they return home after their shared experiences with lost love and Levet's murderous rage.

The Farmer's Wife (1928)- The film starts with a wedding and ends with a successful proposal. We see love between Samuel and his daughter, Tibby, before her wedding and during the reception. She is worried that her wedding is reminding him too much of her mother when he catches her gaze and immediately breaks into a prideful smile. He is proud of his daughter and, while pained that she will leave, glad that she has found love.

Waltzes from Vienna (1934)- The complexity of romance and love are explored in Schani and Resi's relationship. Resi demands that Schani give up his passion, music and composition, to take a day job at her father's bakery to help preserve her family name. Schani, because he loves Resi so much, promises to do just this. The promise is too much for him to keep. Resi paradoxically despises the passion that allows Schani to write beautiful love songs about her. This feeling intensifies when the countess offers her patronage to the young musician and—afraid that Schani will leave her—Resi overreacts, trying to fight a romance that Schani would not allow to exist. Fearful that she will lose the man she loves, Resi manages to push Schani away, making him feel untrusted and misunderstood. Her attempts to drive Schani's passion for music out of him drive him away from her more: At the end of the film, he admits to the countess that he'd rather be without Resi if it meant he could still write music. There, the passion between them collides. The countess, while she loves her husband, is sick of his overly macho penchant for dueling in her honor, and she has become infatuated with Schani's youthful sensitivity. In the film's last moments, Schani admits to Resi that he still loves her and hopes she'll take him back, but—while she does save him from the count—it does seem that Resi has finally given up on their love. She will never be the first among Schani's passions so long as music exists.

Secret Agent (1936)- *Secret Agent's* interest in deception, betrayal, and moral ambiguity does not preclude it from being interested in their opposites, namely, the more “authentic” love and desire. It is no coincidence that the Ashendens' transition from a fake marriage to a genuine loving relationship coincides with their moral crisis over their roles as spies. Their love and desire for one another is threatened, ultimately, by their commitment and loyalty to a larger cause—the war effort. These two areas of competing loyalty are constantly in conflict. This is nowhere more evident than in Elsa's abrupt decision to attach herself to Marvin as a result of her heartbreak over Ashenden's perceived betrayal of their romantic intentions. Elsa, in giving in to these feelings of love for Ashenden, nearly compromises a mission that is vital to the national interest, for which she has presumably sworn to work. *Secret Agent* is thus both a spy tale and a love story at one and the same time, and these competing interests provide the narrative's central conflict.

Young and Innocent (1937)- Love is a strong theme as Erica and Robert grow closer. Like many of Hitchcock's romantic pairings, their meeting is forced upon them. They resent each other at first. Then circumstances change, and they grow to love one another genuinely. Erica feels drawn to Robert's honesty and determination while Robert's enthrallment began earlier, seen on his face when she revived him in the police station. Although his irritation with her grows as they bicker, Erica soon sees the truth in Robert's innocence, and their romance blooms naturally. Robert risks capture to bid Erica farewell after she is trapped in the old mine, and he also hands himself over to the police in order to keep her from being arrested in the hotel. Likewise, Erica risks her family's acceptance and substantial jail time to find Christine Clay's true killer and exonerate Robert.

Rebecca (1940)- Love is a key theme in this film. It is used in complex, twisting ways that add additional thrilling enjoyment to *Rebecca*. Because we piece together the story of Rebecca's death through the experiences of the new Mrs. de Winter, we are led to believe that she and Maxim were quite happy together. Others talk about the late Mrs. de Winter with such warmth and admiration that it's hard to believe she could have been anything other than a loving wife. This causes a good bit of tension between Mrs. and Mr. de Winter as Mrs. de Winter constantly compares herself to Rebecca. During the film's first major twist, we learn that Maxim is the one who killed Rebecca and that their marriage was a sham from the beginning. Misled by others, Mrs. de Winter tries to show and obtain Maxim's love by becoming a copy of the woman he hated. Despite this rather dramatic conflict, Maxim and Mrs. de Winter show a lot of love for one another. It seems whenever they are on screen together,

they are holding each other and kissing. They are always concerned about the other's well-being, spending much of the film talking to one another about their feelings or missteps. Even though they struggle to accept each other's love at points, in the end, they repair their relationship and show authentic love and concern for one another during the inquest and the eventual burning of Manderley. In their own ways, Mr. Favell and Mrs. Danvers show their love for Rebecca. Mr. Favell's expression is a bit more understandable, as he goes to great lengths to show that Mr. de Winter killed his lover and unborn child. He is the one most affected by the truth about Rebecca's cancer, his mind having been set on the pregnancy story for so long. Mrs. Danvers' obsession and eventual arson are bizarre acts of love for Rebecca

Suspicion (1941)- Lina and Johnnie's love is apparent throughout the film. While spontaneous and often glossed over, their admiration for each other is obvious to anyone watching. Even in her moments of doubt, we only ever see Lina give up on loving Johnnie once, and in that moment she changes her mind. Their love is teasing, kind, and physical. It does lack an element of trust and communication, however. Although his love proves to be strong and genuine throughout the film, Lina begins to doubt Johnnie's honesty because he is obsessed with easy money. At one point, she calls him a 'baby' because he dislikes work and his persistent effort to avoid anything that could resemble it. Because of his childishness about finding a job, Lina assumes he only married her for the money. Johnnie's frivolous spending and borrowing atop his love of appearances further cement this idea in her mind. This fuels the decline of their relationship: While they love each other, they lack a foundation of trust in their relationship. At the film's end, we learn that Johnnie planned to take his own life to collect the insurance money and pay off his debts. However, his love for Lina has changed him. Johnnie vows to face the charges and prison if it means he can keep living and loving Lina. As they drive away, Johnnie wraps his arm around Lina, showing that despite everything their love remains.

Spellbound (1945)- Love is one of the first themes introduced in *Spellbound*. Dr. Petersen thinks love is a silly thing best saved for poetry and novels, that is until she meets Dr. Edwardes. The two enter into a whirlwind romance that is uninterrupted by Edwardes actually being John Ballantyne and having assumed another man's identity. The power of their love and Dr. Petersen's treatment results in John's full recovery not only from his amnesia but also his childhood guilt complex. Such an expedient recovery is due in part to the passion he and Dr. Petersen share. In earlier scenes, Dr. Fleuret embraces and kisses her despite her obvious disinterest, believing her to be more "like a textbook" than a woman. Love gives Petersen the gumption to face down Dr. Murchison's pistol at the film's end, assured that no matter what comes to pass in the office, the true killer will face judgment.

Under Capricorn (1949)- Love is a key theme in *Under Capricorn*, but it typically lies in memories. Henrietta's fond remembrances of Ireland are teeming with her whirlwind romance with Sam before his imprisonment and being shipped to Australia. Similarly, Sam often recollects how much love he and Henrietta shared as youths, lamenting the passage of time and the changes it brings. As in most Hitchcock dramas, the point of conflict is a love triangle. Charles becomes infatuated with Henrietta, seeing Sam as an abusive husband who isn't worth all the sacrifices Henrietta has made for him. Milly, in her own warped way of seeking Sam's love, drives a wedge between Henrietta and her husband, keeping Lady Flusky drugged and 'well lubricated' with wine. Despite the conflict and Milly's meddling, the Fluskys come together at the end of the film in a heartfelt attempt to rekindle their past romance.

Stage Fright (1950)- Romance enters the film thematically early on. It's Eve's crush on Jonathan that leads her to hide him from the pursuing police, and Jonathan's obsession with Charlotte leads to the murder. Mr. Gill mocks Eve for her crush on Jonathan, but he doesn't stand in her way when she says that she loves him. Jonathan doesn't return that love, using Eve's feelings to manipulate her throughout the film. The more Eve and Detective Smith interact, the greater their love grows. Their romance blossoms quickly and is going well until Smith learns Eve has been posing as Doris Tinsdale, a person he's been trying to track down. This lack of trust damages their relationship. However, at the film's end, Smith holds and comforts Eve after they witness the iron curtain fall on Jonathan. They walk down the corridor together and away from the gruesome scene, showing that they still care for one another and perhaps their relationship can be mended.

Strangers on a Train (1951)- Love and loss of love are major themes in *Strangers on a Train*. Miriam and Guy had to share love at some point to get married, but for an unstated reason, Miriam saw fit to sleep around while Guy was on his tennis tours. While planning their divorce, Guy has fallen in love with another woman, Anne, and hopes to marry her. Anne loves Guy deeply, shown not just in the devotion engraved on his cigarette lighter but in her loyalty. Her whole family seems to love Guy. Even Anne's father goes out of the way to make sure Guy is alright when the news of Miriam's death hits the papers, only complaining a little bit about possible scandals.

Barbara seems to love Guy, as well, going out of her way to help him whenever possible and telling Anne that she's jealous that Anne has found someone who may be willing to kill for her. Guy and Anne's love beats Bruno's attempts to manipulate Anne when he fails to convince her that Guy had planned Miriam's murder himself. In the film's final scenes, we see the Mortons celebrating Guy's victory over Bruno, as Anne holds Guy tight while they return to DC after stopping Bruno's plot at the fairgrounds.

I Confess (1953)- Love plays a substantial role in this film. Ruth's love for Father Logan is obvious despite his vows. The war changed him, making the young man seek value in a higher power. Because he believes in his religion and his duties as a priest, he foregoes love to serve his flock. Ruth hates this, but she loves Michael too much to hurt him by acting as a temptation, keeping away from him for the most part. Her love also shows as she reaches out to Father Logan instead of her husband when Villette blackmails her. Ruth trusts him to help her handle the sticky situation more than she does Pierre.

Dial M for Murder (1954)- Love is a minor theme in *Dial M for Murder*, revolving mostly around Mark and Margot's clandestine relationship. They truly seem to love one another, always gravitating towards each other. Mark is the only one Margot trusts to tell about the blackmail attempt, although Mark's misguided offer of the documents to the police accidentally backfires, giving Margot a potential motive for murder. He does this to try and protect her, a trait that continues throughout the rest of the film. When Margot is waiting for the hangman's noose, Mark is driven to near madness, confronting Tony about his possible connection with the crime and exploding with anxiety when Hubbard seems to accept Tony's lies about Margot's part in killing Swann. Reunited at the end of the film, Margot never leaves Mark's arms: hardship has brought them closer than ever.

To Catch a Thief (1955)- Love becomes a potent theme late in the film. While Frances begins falling for Robie quickly, it's obvious that he doesn't return her feelings at first. His obsession with clearing his name takes precedence over everything else, and he eventually tells her to 'get lost.' It's at this moment that Frances reveals her love for Robie which has been slowly growing since they first met. Robie is hesitant to admit that he's falling for Frances as well, but by the film's end, it's clear that their admiration is mutual. The only thing that gives Robie pause is having to welcome Jessie into his home as his mother-in-law, a bit of comedy to end the film.

Vertigo (1958)- Love is a minor theme in *Vertigo* that is often overshadowed by themes of intrigue and psychology. It is important to John and Madeleine/Judy's relationship, however, as John finds himself smitten by the woman he is supposed to be observing and protecting. After her apparent death, we learn the truth, that Judy was posing as Gavin's wife all along, but her love for John was real. In an attempt to experience a true romance, Judy begins a new relationship with John, hoping that they can love each other without Gavin's plot keeping them apart. John's obsession with Madeleine drives a wedge into their relationship quickly, pushing Judy into deep sorrow at his lack of acceptance for her as an individual. It is love that causes her to make her final mistake: excited about the prospect of John ceasing his obsession with Madeleine after their date that night, Judy puts on Madeleine's unique necklace. She faces John's anger in the bell tower, but despite this, she confesses her true love alongside her guilt. This proves to be enough for John, who kisses her passionately at the film's end, seeming to forgive her.

Psycho (1960)- Love is a minor yet potent theme in this film. The first on-screen conversation between Marion and Sam shows that they have a great love for each other, with Marion wishing to marry Sam. While he has to be talked into it, it's only because he is so recently divorced and feels guilty for having so much debt. Marion loves Sam, so she steals the \$40,000 to help pay his outstanding debts. Marion has a loving connection with her younger sister, Lila, who she speaks with almost daily and always communicates her movements. When Marion goes missing, Lila drives all the way to Sam's hardware store in California to confront him. Sam is shocked to learn that Marion is missing, and quickly joins forces with Lila to find out what happened to his lover. In Hitchcock's other films, this may have led to a second romance, but in *Psycho*, Sam remains deeply in love with Marion, even after finding out she has been killed. In a macabre way, it's Norman's love for his mother that drives him to his bizarre behavior such as preserving her corpse and developing a split personality to let her live after death.

The Birds (1963)- Juxtaposed with violence, love is a central theme of *The Birds*. Like in many of Hitchcock's films, the protagonists begin the film with negative feelings for one another. The first interaction between Mitchell and Melanie is one of outright antagonism. Feeling snubbed and somewhat drawn towards Mitchell, Melanie purchases a pair of lovebirds for his younger sister in an elaborate prank. These birds often serve as a potent theme of love, as they are the only birds shown on camera who never harm anyone. They also represent Mitchell and Melanie's relationship, which quickly becomes quite close. Despite finding her antics annoying,

Mitchell is the first person to help Melanie when the seagull attacks her. From there, their romance blossoms quickly. Much like the lovebirds, Mitchell and Melanie quickly become inseparable, frequently seen side by side in many scenes leading up to the bird attack at the Brenner farm. Mitchell's love for his family is obvious as well. He is a very successful lawyer, who is said by his mother to do "whatever he wants," yet he maintains his home about a two-hour drive from the city where he works out of love for his mother and younger sister. Lydia, as well, exemplifies this theme towards the film's end when she and Melanie begin bonding. In the final scene, she holds Melanie tightly in the back of the car as Mitchell drives away, showing that there has been a major change in their relationship: Lydia trusts and cares for Melanie after all they've been through.

Marnie (1964)- Love appears in varied forms throughout *Marnie*. Because the film follows its titular character so closely, our first examples show an apparent lack of love, as this is what Marnie believes to be true. In her mind, her mother "never loved her" because she didn't get the tenderness or specific care she needed as a child. In some ways, Mrs. Edgar backs this up, treating her flesh and blood coldly while heaping affection onto another woman's daughter. Only later do we learn that Mrs. Edgar faced a prison sentence to keep her child from being taken away, and while it wasn't the love she needed as a child, Marnie grows to appreciate this truth when her mother finally admits it. We see unrequited love also at the beginning of Marnie and Mark's relationship, but more obviously in Lil and Mark's interactions. Lil is intent on marrying Mark, but he refuses to entertain the idea, keeping her at arm's length even when she pushes kisses and other affection onto him. At the film's end, after having made great strides toward facing her mental disorder, Marnie tells Mark that she'd rather stay with him than go to prison. While this isn't much of a romantic gesture, it is a huge stride for Marnie, who until this point has been a very vocal man-hater. The film ends on what could be the blossoming of a beautiful romance.

Torn Curtain (1966)- Love is a surprisingly minor theme for what is often billed as a romantic thriller. As stated above, Michael and Sarah's on-screen chemistry is lacking, partly because of rushed production, but also because there seems to be a lack of focus on the couple's relationship after the beginning of the film. There, we see a couple in the throes of romance, giving themselves an early honeymoon before their marriage later that year. Their love is playful and even disruptive to their day-to-day lives, mirroring romances shown to us in Hitchcock's other films, such as *Psycho* and *Stage Fright*. Trouble in paradise comes quickly, however, when Sarah begins suspecting Michael of something when he lies about the book and learns that his mysterious plane ticket is for East Berlin. This suspicion causes romantic trouble for the couple until Michael has a chance to explain himself to Sarah in private. He hadn't planned on telling her at all until after he had completed his mission to keep things simple. From there on, love and romance take a backseat to suspense as the Americans try to evade the Stasi and escape from behind the Iron Curtain.

Topaz (1969)- As in many of Hitchcock's films, love is a complex theme underlying many plot points in *Topaz*. We are first introduced to the theme as love lost: The Devereauxs are having obvious marital troubles at the film's beginning. There is a distance and coldness in their interactions, especially after Devereaux says he'll be going to Cuba. Jealousy over his suspected (and actual) extramarital affair with Juanita causes Mrs. Devereaux to separate from her husband, seeking out her own affair with Jacques in Paris. Even though their love is unfaithful, Devereaux and Juanita are passionate about one another, and their on-screen chemistry is impressive. Love also appears in the Devereauxs' adoration of their daughter and son-in-law. It's Mrs. Devereaux's worry over Francois' disappearance that brings her back together with her husband, and this serves as a stepping stone to their off-screen reconciliation that leads to them traveling back to America together.

Family Plot (1976)- Love plays a somewhat strange role in *Family Plot*. It is in our antagonists that we see the greatest show of love. In their strange, criminal way, Maloney and Arthur love each other. They go to great lengths for each other to keep one another out of prison. Likewise, Fran and Arthur seem to have a fairly healthy love life. Fran's naive attitude may be at play here, but any discomfort she has with her sociopathic boyfriend doesn't show until the very end of the film, and even then, she does what she is told. Blanche and George seem to have a very rocky love life. In almost every scene, they are only moments away from breaking into a quarrel about something or another. While they have their issues, we do see that they love and care for each other in ways that matter, such as George breaking into Arthur's house at the end of the film when he can't find Blanche. Likewise, Blanche comes to realize how much she relies on George, and many of her complaints have to do with wishing George would stand up for himself more because he deserves respect.

Investigation

Number 17 (1932)- *Number 17* keeps the viewer guessing until the very end. Unlike some whodunnits, critical information is kept from us until the very end, but there are still many clues left for the attentive viewer. Barton,

who first calls himself Fordyce, begins investigating almost immediately upon entering the abandoned house. Finding Ben near the apparent corpse, he believes the homeless man to be his prime suspect. This changes quickly as Barton finds him to be a simple and cowardly man. Rose Ackroyd's curiosity drives her to investigate the disappearance of her father, placing her in great danger when the criminals appear and hold her hostage. The criminals display some lesser skill for investigation, trying to figure out who among them is not a policeman when they realize they've been identified. Barton's reveal at the end of the film is an excellent bit of investigation: He doesn't disclose his true identity to begin with. Instead, he feigns being star-struck, milking as much information as he can from Doyle posing as a detective, building a stronger case against the criminal.

Foreign Correspondent (1940)- As in all of Hitchcock's spy thrillers, *Foreign Correspondent* utilizes investigation to move the plot forward. The story begins with newspaper editor Mr. Power's frustration with his foreign correspondent's inability to send him useful information. He decides he needs an investigative journalist - a "crime reporter" in his own words - to uncover the facts behind the unfolding situation in Europe. Having recently assaulted a police officer, Jones seems a strong choice for his willingness to do whatever it takes to get to the heart of a story, and Powers gives him the job. Jones begins making waves almost immediately in Europe, pursuing Van Meer's assassin before the police have fully realized what has happened. He investigates the windmill near the stretch of road where the assassin's car disappeared after seeing the mill's blades reverse to signal a nearby plane. During his snooping around, he finds himself in the middle of an international conspiracy and discovers Van Meer alive. Where the disbelief of peers would have caused many to stop their pursuit, Ffolliott's and Carol's mockery drive Jones to find undeniable proof. At one point, Ffolliott reveals that he has been investigating Mr. Fisher for some time, throwing his hat in with Jones. Fisher, too, shows a penchant for investigation. Such a skill is necessary for a double agent. Although it doesn't save him, at the film's end he sees a telegram addressed to Ffolliott aboard the flying boat, stealing it and learning the newspapermen's plan.

Suspicion (1941)- Investigation is a core theme of this subtle thriller. Lina is driven to dig into her husband's activities when his lack of honesty and communication causes her imagination to run wild. As Johnnie's misdeeds and lies of omission escalate, so do Lina's investigative techniques. First, she simply gathers rumors and information from others, weighing them against her judgments and fears. Then she begins asking pointed questions of experts. Finally, she reads Johnnie's letters and rifles through his belongings to find evidence of his potential crimes. We also see several different forms of investigation in other characters. For example, Melbeck - perhaps out of family loyalty - decides to handle Johnnie's embezzlement without the aid of the police. Conversely, after Beaky dies in Paris, local police come to investigate Johnnie for any possible involvement. We see Johnnie investigate several things, most notably the "undetectable poison" at Isobel's dinner party. His questions about the poison drive Lina's paranoia to an all-time high. However, it's not investigation but honesty that ends Lina's investigations: Johnnie admits he had been planning to kill himself for the insurance money to pay off his embezzling debt. Perhaps commenting on the number of young women reading crime novels in the 30s and 40s, Lina's investigations are always hampered by her dark fears and apparent fascination with violent crime.

Saboteur (1942)- As in all of Hitchcock's great thrillers, investigation is an ever-present theme in *Saboteur*. We see the investigation begin early in the film when Barry follows one of his only clues, Frank Fry's letter, to the ranch in the high desert where he meets Tobin. The ringleader of the Fifth Columnists shows himself to be a keen investigator as well as an excellent actor when he convinces Barry that he's being helped whereas Tobin is actually planning on handing him over to the cops. Tobin had learned all he needed to about Barry from the radio broadcasts describing him. In this sequence, Barry also shows a penchant for investigation when Tobin's granddaughter throws a stack of her grandfather's mail on the ground. Barry sees a familiar name among the letters and gains another clue. After a lengthy period of fleeing the police, Barry and Patricia make it to Soda City where each shows their skill in investigation when they reconstruct the Fifth Columnists' use for the locked room, finding a telescope and wireless communication equipment. It's Barry's talent for investigation that foils the saboteur's attempt in New York City. The young man pieces together each of the tiny clues he's gained about their activities and plans, concluding that they will strike during the well-publicized battleship launch in Brooklyn.

Shadow of a Doubt (1943) - The theme of investigation is potent in *Shadow of a Doubt*, taking both dramatic and comic forms. Not only does Charlie investigate her uncle, but her sister Ann is always called on to answer questions others need answered rapidly because of her studious and inquisitive reading habits. It is seen as a little ridiculous by most of the characters that a nine-year-old girl would know so much, but they still often defer to her knowledge. In a similar comic vein, Mr. Newton and Mr. Hawkins perform their own offscreen investigations into how to 'get away with murder' as they share a love of murder mysteries. They often argue since Mr. Hawkins wants to create a compelling yet solvable mystery while Mr. Newton wishes to be untraceable. The

presence of detectives Graham and Saunders is an obvious element of investigation, though the tragic death of another man they're pursuing leads them down the wrong track. The film's end shows a notable lack of investigation. Although Charlie tells Graham the truth, they don't inform anyone else, presumably in order to keep the Newton family -and by extension, Santa Rosa- from experiencing any undue shame and suffering from Uncle Charlie's criminality.

Spellbound (1945)- Being a film about psychoanalysis, *Spellbound* is all about the investigation of the mind. While the main focus is on John's condition as he goes through healing and transformation, Dr. Petersen is also shown to learn things about herself and grow in the film's beginning. Accepting her love for John shows her new parts of her mind she wasn't even aware were truly closed off. Dr. Petersen does most of the investigation, beginning with her doubts about Dr. Edwardes' identity. After discovering the difference in signatures, Dr. Petersen quickly realizes that John is an imposter. Instead of reporting him, she does her best to help him, driven by love and the thrill of an unusual case. With the help of Dr. Brulov, they are able to pull information about Edwardes' death from John's dream, and at Gabriel Valley, further investigation results in the cure for John's amnesia. When John is taken into custody, it seems the investigation has ended, but Dr. Petersen refuses to give up. She confronts Dr. Murchison about his strange comments regarding Dr. Edwardes when he admits to killing his rival. Through brilliant logical deduction, Dr. Petersen realizes she has Murchison in check: no matter what he does, the truth will come out. And it does, after which Constance and John board a train on a honeymoon trip in the film's final scene.

The Paradine Case (1947)- Especially after Anthony begins "playing detective," investigation becomes an important theme of *The Paradine Case*. The lawyer travels to the Paradine's home up north, seeking more information about Mrs. Paradine and hoping to bump into Latour. Anthony's desire to investigate is driven almost more by his attraction to Mrs. Paradine than his desire to prove her innocent of murder. Where investigation becomes critical is Anthony's inability to believe that Mrs. Paradine did commit the murder, overlooking several clear signs of her guilt because of his attraction. Judy serves as a foil once again, coming to more correct conclusions about the case through studying newspapers and engaging in 'fishing trips' with her father, Sir Simon, who often discusses the case with her. Gay, too, investigates her husband's apparent infidelity. When the newspapers reveal Anthony visited with Mrs. Paradine long before he returned home after his trip up north, Gay proves herself quite the lawyer herself, catching out Anthony in a lie. Despite his apparent infidelity, she believes Mrs. Paradine isn't as much of a threat to her marriage as the papers claim. Not only does Anthony come home, proving he isn't done with his marriage just yet, but she knows that Anthony doesn't love Mrs. Paradine. He has mistaken professional curiosity for infatuation because he finds Mrs. Paradine attractive.

Rope (1948) - Much like Hitchcock's other films, investigation is a key element of this movie. While the other partygoers are happy to accept Brandon's excuses or claims of ignorance, Rupert senses something is wrong. He knows these boys too well to let their strange behavior slide as party-planning nerves. Through probing questions and pressure on the emotionally weakened Phillip, Rupert uncovers a possibility that he is unable to face at first. He does, however, return to face his fears, claiming to have lost his cigarette case as an excuse to return to the apartment and finish his investigation. Brandon is prepared for this eventuality, hoping that Rupert can be persuaded to keep quiet about his pupil's "perfect murder." Rupert is unable to do that, having loved David the same way he loved Brandon and Phillip. Through his investigation, Rupert is forced to give up his philosophy of violence and turn to the state for solutions. He fires a revolver out the window to attract police attention, laying the duty of justice in the hands of the police and courts.

Stage Fright (1950)- Investigations both amateur and professional take place throughout the film. Charlotte's husband's murder is a twisting case, to begin with. Her extramarital relationships create the spark that leads to the crime, and Jonathan's meddling leads to confusion. Detective Smith is sure that Jonathan is the killer, but until nearly the end of the film, Eve is convinced he is not, and that Charlotte set the young man up to take the blame for her crime. Seeking to prove this, Eve uses her acting skills, adopting the guise of a young maid to get close to Charlotte. While Detective Smith's professional approach yields the correct results, Eve's emotional attachment to Jonathan allows her to be blinded by his lies. Even with the incorrect assumptions, it doesn't take much convincing for Eve to realize she's been wrong, helping the police to catch Jonathan at the film's end

Strangers on a Train (1951)- Investigation appears in several different forms in *Strangers on a Train*. While it doesn't happen on screen, Bruno seems to know an awful lot about Guy and his life. This makes Guy very uncomfortable, but he writes it off as Bruno being an over-enthusiastic sports fan. Distinctly different from other Hitchcock thrillers, the protagonist, Guy, never seems to investigate, often acting without all the information. His fiancé, Anne, seems to be the more investigative of the pair. Her initial supposition after confronting Guy is that

he hired Bruno to kill Miriam, but after listening to Guy's explanations, she comes to believe him. In an attempt to help him, she goes to Mrs. Anthony in the hopes she can speak to Bruno and get him to stop pestering Guy. During this visit, she overhears some of Bruno's ideas about how to get back at Guy, reporting his plans back to Guy. The police investigate heavily into Guy, missing several opportunities to find the true killer until the end of the film.

I Confess (1953)- Investigation is a key theme in most of Hitchcock's films. It plays a smaller role than usual in *I Confess*, serving more as a backdrop to the drama between Ruth and Father Logan than a quest for truth and justice. The audience knows that Keller is the killer from the film's beginning, adding a thrilling element to Larrue's investigation when he singles out Father Logan as the likely suspect. While Larrue is a competent investigator, he is blinded by Father Logan's priestly inability to talk about the night of the murder, assuming his silence is guilt rather than duty. We see that Keller had been on the investigator's radar at some point and it doesn't take him long to do a complete 180 when Keller shoots Alma from the courthouse steps. He puts two and two together, stating to Father Logan that having been Vilette's gardener gives Keller opportunity while his violent actions toward his wife show ability and potential motive.

Dial M for Murder (1954)- *Dial M for Murder* focuses mostly on Tony's crimes and subsequent cover-up, with the majority of the investigation happening off-screen. Inspector Hubbard does run us through his methods at the film's end, explaining that he had to utilize some unusual 'techniques' to prove his hypothesis. While traditional investigation leads him where Tony wants him to go, bending the rules a little allows him to catch Tony in a lie. By 'borrowing' Margot's key while visiting her in prison, Hubbard is able to confirm that she doesn't possess a key that can open her apartment door. This inspires him to search for a hidden key after finding that Margot's key opens the front door of one of Lesgate's paramours. Since they've proven that Lesgate entered through the front door and that he didn't have any keys in his pocket when he was found, he must have put the key back in its hiding place. Therefore, if Tony knows where the key is, he is the one who hired Lesgate to kill his wife. When he returns home and uses the key after the one Hubbard planted on him doesn't work, he retrieves and uses the hidden key, sealing his fate.

Rear Window (1954)- Investigation is the main element driving the story of *Rear Window*. Jeff is driven to prove that Thorwald is guilty of murder, observing that his bedbound wife has gone missing and Mr. Thorwald's strange behavior. Acting weird, however, isn't enough to get a search warrant, something Doyle needs before he's willing to look into the matter officially, frustrating Jeff. Jeff turns to his nurse and girlfriend for help, convincing them that something's wrong when they notice several mistakes a man would make if he were trying to make it look as if his wife took a trip. The investigation deepens with their help, both Stella and Lisa taking risks Jeff can't with his broken leg to try to provoke Thorwald to give himself up and to search his apartment for clues. The investigative theme turns on Jeff once he's discovered by Thorwald, the killer salesman, tracking him down and assaulting him in his apartment.

To Catch a Thief (1955)- Investigation is a key theme of *To Catch a Thief*. While Robie knows that someone is imitating his style of burglary, he doesn't know who it could be. He can narrow it down to someone working for Bertani, as the men working for the restaurateur were his comrades during the war and knew him best. Despite this, we don't learn the real thief's identity until the very end of the film. With the help of Hughson and Frances, Robie is able to put together clues of where the thief will strike next, often assessing the scenes for ease of entry and possible escape routes. The police fail to help Robie, almost comically committed to closing the case rather than truly solving it. Because of this, our intrepid investigators can easily trick the police at many junctures. The policemen are more interested in headlines than actual investigations.

Vertigo (1958)- Investigation plays out mostly through the beginning of the story when John is hired by Gavin to follow Madeleine across San Francisco. Her movements are strange, and her actions are even more cryptic. John has to seek the help of a local historian, museum workers, and a hotel owner to figure out the strange history Madeleine is reenacting each day. Through his investigation, he learns the sad tale of Carlotta Valdes and observes that Madeleine is retracing some of Carlotta's final steps in a trance-like state. The investigative theme is eclipsed by the romantic ones after Madeleine's death, that is until John notices that Judy has Madeleine's necklace, which is identical to the one in Carlotta's painting. The retired detective can't ignore this clue to her true identity, taking her back to the Mission San Juan Bautista to force a confession out of her.

Psycho (1960)- We see this theme appear first when Marion flees Arizona in the hopes of giving the \$40,000 to Sam in California. While she drives, she imagines what her boss and the police are saying about her, correctly guessing some of their actions in her absence. In this way, we can feel the pursuit without ever being shown it

explicitly. Investigation comes up again when Lila and Arbogast make their appearances. Both have made their way to Sam's hardware store in an effort to track down Marion. Arbogast immediately takes his investigation to the next level, seeking out Marion at all the possible hotels around the area, eventually ending up at the Bates Motel. Norman dislikes the private detective's attentions and tells him to leave, but Arbogast feels like he's found a solid lead in Mrs. Bates. He phones Lila to tell her about this shortly before his death. After not hearing back from Arbogast and finding no help with the police, Lila and Sam take the investigation into their own hands. They travel to the Bates Motel, where they pose as a married couple to uncover Norman's dark secret.

Topaz (1969)- Much of the tension and suspense in *Topaz* comes from moments when characters must make risky decisions to find critical information, such as when Mr. DuBois poses as a journalist to get photographs of the secret Russian documents in Parra's possession. Because of the nature of Cold War espionage, almost all the characters in the film must rely on proxies to do their dirty work for them. These investigations lead to gunfights, torture, and betrayals. Even in these moments of sacrifice, the investigation continues, allowing the Americans to get one step closer to foiling the Russian's plans in Cuba. The tone of investigation changes pace at the film's end when the Americans task Devereaux with finding the NATO leak. He is aware that any number of his friends and former partisan comrades could be the double agent, and it causes him duress. For the first time in the film, we see him hesitate, unsure of what to do. The moles in NATO mislead him, Jarre by lying about the Russian defector being a plant, and Jacques by keeping Devereaux close. The mystery is finally solved by Mrs. Devereaux, who pieces together Jarre's appearance at Jacques' apartment when she sees Jacques' phone number listed among Jarre's documents.

Family Plot (1976)- Investigation makes up the bulk of the plot of this film. Mrs. Rainbird gives Blanche the nearly impossible task of finding her long-lost nephew. Because it's established early on that Blanche is a psychic hoax, it's natural that she fills in the holes of her inadequate mysticism with good old-fashioned detective work. Or, at least, she has George do it for the majority of the film. Following George through his investigation is the main way the story is introduced to us until Arthur is revealed to be the missing Eddie Shoebridge. Conversely, to George and Blanche, Arthur doesn't spend any time investigating, simply assuming that the two are interested in turning him and Fran in to the police for their kidnapping scheme. If he had taken the time to properly investigate the two, he might have learned of the fortune Mrs. Rainbird wished to give to him and continued with his kidnapping spree, but that would have been a far less entertaining film

CLASS

Downhill (1927)- Much of the film's drama emerges from Roddy's unfortunate interactions with those of a lower socioeconomic status. These interactions tend to drag Roddy down the social ladder with increasing intensity in each instance. Mabel, the instigator of Roddy's "downhill" journey, is a shopgirl, and it is her concern for her ability to support a child that leads her to accuse the wealthier Roddy of being the father, rather than admit the truth that the father is Tim. As the film progresses, Roddy's distance from his illustrious upbringing extends, until he is "thrown to the rats of the Marseille dockside" in the film's final act. The company that Roddy keeps has until this point been declining in social status, from the seemingly sophisticated, but in reality criminal, actors whom he meets in London, to the patrons of the nightclub in which he works off his debts in France. In Marseille, though, it is notable that social class and social mobility become racialized as the film deploys racist stereotypes in its depiction of the sailors who take Roddy in. The older woman of the group appears in blackface. The Black actor who depicts one of the male sailors is, as Bret Reid has observed, uncredited in the role while the white actor who plays the other sailor is credited. It is significant that the nadir of Roddy's social fall is represented not just in terms of class, but of race. Indeed, Marseille, as a southern port, represents a geographic slide "downhill" that reinforces the white supremacy and colonial attitudes that ultimately inform the film's vision of the social order. While *Downhill* is concerned with social class, it is important to note that it also replicates dynamics of social inequity through its depiction of this theme.

Easy Virtue (1928)- *Easy Virtue* is a story about upper-class woes. The drama is intensely interpersonal, and the threats are to one's standing in society instead of some deeper, life-threatening issue. Larita and Aubrey's wealth puts their divorce hearing on the national stage. After this, class acts mainly as a backdrop until Larita and John arrive at the Moat House. There, Mrs. Whittaker wields her class position like a bludgeon against Larita. Mrs. Whittaker fears, at first, that Larita may be a gold digger seeking access to the family fortune. As the film continues, she is concerned that Larita may be covering up some scandal. Mrs. Whittaker is elated when she discovers that Larita is the infamous Mrs. Filton. She uses this knowledge to strike the final blow against Larita's relationship with John. Then, at the end of the film, Larita turns the tide against Mrs. Whittaker by

causing a stir at her high-society party and calling her out on her lie about Larita's headache, causing the potential for more scandal.

Blackmail (1929)- While somewhat in the background, class plays a vital role in *Blackmail*. Using his class and charisma, Mr. Crewe lures Alice into his apartment. She doesn't suspect anything of the artist until it's too late. Alice and Frank seem to be fairly well-off. They use their economic status as a passive shield, flying under the radar despite Frank's odd behavior after investigating Mr. Crewe's apartment. Even as she goes to confess, Alice is seen as a joke because she is a middle-class woman. The officer in the lobby jokes with her and Frank about her potential to solve the mystery single-handed. Because of Tracy's felon status and shady behavior, he is thought of as a potential suspect before anyone can discover Alice's presence at Mr. Crewe's apartment.

Juno and the Paycock (1930) - Class is a driving force in *Juno and the Paycock*. The Boyle family is poor, partially because of political circumstances and partially because of the Captain's laziness. As a result, the temptation to live a middle-class life drives them to build up substantial debts when they believe they are coming into money. Mr. Bentham is considered trustworthy even though the family and the viewer know little about him beyond dating Mary and being a lawyer. His high-class appearance leads the family astray as they fall deeper into what appears to be a scam. Joxer's pennilessness and low-class appearance mark him as a comedic character. Because he lacks means and class, he is essentially a punching bag for the other characters who constantly mock and berate him. Unlike Mr. Bentham, Joxer is underestimated for his low class, betraying the Boyles by spreading rumors. When he blames the theft of the bottle of stout on the tailor, Joxer uses his past loyalty to mislead Captain Boyle, who thinks low-class Joxer is both stupid and incredibly loyal. Like many of Hitchcock's early dramas, a loss of class due to scandal is the primary concern of most of the Boyle family once it becomes known that Mary is pregnant and Mr. Bentham has left her.

Murder! (1930) - Class plays a small but important role in *Murder!*. We see it come up in many ways that are supposed to be comic, but today's viewers may not pick up on that. Class plays out mainly in Sir John's interactions with other people. He makes a joke about being a 'poor and lowly' actor in the jury's chamber, though when we see him in his own home, he is attended by a servant. Later, in his extravagant office, he reveals that he owns a summer home in the court district where Ms. Baring was tried, explaining his presence as a juror. Sir John often uses his wealth and status to get what he wants. The Markhams cave to his desires when he offers them a job as stage managers, Doucie going so far as to reverse her beliefs about Ms. Baring to assure she gets the job. Similarly, many minor characters cave to Sir John's will, accepting minor bribes or simply fawning over the famous actor as he continues his investigation. We see class used comedically when Sir John stays with the policeman. That night, he almost chickens out, asking Ted if he shouldn't stay at a famous inn nearby instead. Sir John is unwilling to experience the living standards of the lower classes. The policeman's children are comically mischievous and boisterous when they encounter the famed actor in bed, creating an adorable nuisance before being herded from the room. The policeman's wife is an outstanding hostess despite her unruly children. She brings Sir John his morning tea and offers breakfast in bed, showing the rich and famous Sir John hospitality befitting his social station.

The Skin Game (1931)- The struggle over the land in *The Skin Game* ultimately boils down to a struggle between two classes: the established old aristocracy, represented by the Hillcrist, and an emergent bourgeoisie, represented by Hornblower. Both classes have something the other lacks. In the case of the aristocracy, the Hillcrist has their name, their reputation, and their sense of "gentility" bestowing on them an almost custodial relationship with their land and those who live on or near it. This is best exemplified in the Hillcrist's close relationship to the tenant farmers who come seeking their aid in an early scene. Hornblower, on the other hand, has his money and the ability to overwhelm the financial capabilities, however impressive, of the Hillcrist. Their difference in this respect is that the Hillcrist has their money stabilized in their land, whereas Hornblower's money is that of a capitalist's: it is constantly accumulating, as indicated by his exclamation that "I have my money and I've got to keep moving with it." And yet Hornblower is new to his wealth and thus has only his money to lean on, whereas the Hillcrist is established and irreproachable members of their community. It is thus not surprising that Mrs. Hillcrist ultimately decides to target this weakness of Hornblower through threatening the exposure of his daughter-in-law's secret. Ultimately, this struggle between these two classes ends in their mutual ruin. While it is Hornblower who suffers the most with the suicide of Chloe and his enforced retraction of his claim to the land, the Hillcrist loses a hugely valuable, if intangible, thing—their claim to the moral high ground. Indeed, Hillcrist's closing lines in the film express this regret at the revelation of the ultimate flimsiness of what he had thought was an immutable trait: "what's gentility worth, if it can't stand fire?"

Rich and Strange (1931)- A sudden change in class moves the plot of this film forward. Fred is frustrated with his middleclass existence. Upon receiving his early inheritance, Fred begins living lavishly. Not only does he purchase the expensive luxury cruise to the East, but he also showers Emily with expensive clothes and jewelry. We see that along with his simple charm, Emily is attracted to the Commander's class. The idea of living in his Malaysian estate excites her so much, she subconsciously draws herself into one of the pictures the Commander shows her. The Princess uses the appearance of high class to lull Fred into a false sense of security. When she does steal his money, she reveals that she is lowborn. Throughout the film, we see Fred treating the low-class staff with disdain. Both higher and lower classes are used comically in *Rich and Strange*. We see this in the Old Maid whose high-class status doesn't stop her from being a comic nuisance. Most of the low-class humor coincides with racism throughout *Rich and Strange*. Incidents such as Fred and Emily being fed a cat, harassing hotel porters, and castigating overenthusiastic hawkers in the many ports fall into this category.

Waltzes from Vienna (1934)- This simple theme arises early, as it is the countess' position and wealth that allow her to attempt to help Schani reach for stardom. The aristocracy of Vienna was rivaled by few in their lavish displays of wealth, while for middle and lower-class people, life was simpler. We see this clearly, especially in Schani. While he is not afraid to work, he is often portrayed as unhappy in labor, distracted by the compositions in his head. He is always smiling when he plays the piano or writes his waltz, however, and he most often does this in the homes and offices of the wealthy. We see a yearning for 'the good life' in Schani that he seems at odds about: The love of his life is a middle-class baker while those who support his passion are wealthy and politically powerful. In some ways, class drives the conflict of the film. In the movie's last scenes, the countess apologizes for her meddling, seeing just how much pain and trouble she's put young Schani through and how it has changed him forever. He is no longer the innocent youth that first caught her eye.

Jamaica Inn (1939)- Class also plays a major role in *Jamaica Inn*. Pengallan's perceived loss of social status leads him to drastic and murderous measures when he assists Joss and his wreckers, providing them with the location and timetables of passing ships. Pengallan also acts as their fence, collecting and selling the stolen goods after each wreck. This allows him to control the purse strings of the entire operation and cover the illicit elements of his scheme with his nobility and position as a justice of the peace: no one expects the law to be corrupt. This is the mistake made by James and Mary, who explain their plans to the very mastermind they seek to destroy. Their misplaced trust in high-class authority causes James and Mary to fall into the wrecker's captivity. The low-class status of the wreckers is also explored in depth. One of Joss' first comments about the other wreckers is to chastise one of them for abusing his literacy and misleading the illiterate members of the group. This, among other small details, shows that the men all come from poor backgrounds.

Rebecca (1940)- Class is a driving aspect of this romantic thriller. Mr. de Winter is an obvious aristocrat, accustomed to the presence and behavior of servants. Mrs. de Winter is lower class and has trouble adapting to such an opulent lifestyle. This major difference between the husband and wife causes Mrs. de Winter to become even more self-conscious. Mrs. Danvers, seeing Mrs. de Winter's discomfort, takes advantage of the unwitting young woman on multiple occasions. This comes to a head when she reveals that she believes Mrs. de Winter will never come close to the class of Rebecca. She thinks Mrs. de Winter is unworthy of both Maxim and Manderley, especially when compared to the woman she is obsessed with. Class plays a comic aspect as well, especially in the beginning. Mrs. Van Hopper shows how wealth can be an insult to the point of dismissing reality. Van Hopper never catches on that Mr. de Winter has no interest in her because she surrounds herself with servants, and they never tell her what she doesn't want to hear. She is also oblivious to the soon-to-be Mrs. de Winter's love affair with Maxim during her illness, more concerned with gossiping to the private nurse she's hired to deal with her flu.

Under Capricorn (1949)- Class plays a large role throughout *Under Capricorn*. While Australian society tries not to create any divisions based on criminal past, the British ruling class want to enforce such etiquette. They seek strict divisions among the classes: the lordly and the common, the law-abiding and the criminal. Because of that, emancipists like Sam always feel looked down upon, although they've worked harder to get where they are financially. This division becomes apparent as Milly tries to drive a wedge between Mr. and Mrs. Flusky. She repeatedly makes comments about Charles' lordly standing, saying Henrietta, as a lady herself, longs for gentlemen like him. We learn this is not true: Henrietta has time and time again given up her privileges and rank to be with Sam. Despite that, Sam clings to his lower-class identity as Milly uses it to fan the flames of his jealousy and rage. Sam abandons these ideas when he learns of Milly's treachery, vowing to repair the rift between himself and Henrietta.

Stage Fright (1950)- Class plays a small but pivotal role in *Stage Fright*. Charlotte is rich and famous; Jonathan and Eve are upper-middle-class; and Millie is lower-class. Eve has to adopt the speech and mannerisms of a lower-class woman to get close to Charlotte as her temporary maid. This leads to both comedy and thrills as she struggles to maintain her disguise and as Detective Smith learns that she has been masquerading as Doris Tinsdale, a person of interest in the Inwood case. Eve's parents represent, at least in their material possessions and habits, a typical middle- or upper-middle-class couple of the late forties and early fifties. While we watch Mrs. Gill serve tea and Mr. Gill pour drinks, we are given a glimpse into the everyday life of the period, giving us a bit of historical insight.

Strangers on a Train (1951)- Class is a small but obvious theme in *Strangers on a Train*. There are few lower-class people present in the film, mostly those who work at the fairgrounds and a handful of servants in the Anthony and Morton households. The focus of the film is on the upper-class characters, specifically Bruno, Guy, and Anne. Unlike some of Hitchcock's other thrillers dealing with the rich and famous, here the stakes are more than scandal and embarrassment. Bruno is willing and able to kill those Guy loves and seeks to frame him for Miriam's murder. It is an interesting departure from the likes of *Rich and Strange* or *Under Capricorn*, where the threat mostly exist in social spaces or the threat of embarrassing news stories.

Rear Window (1954)- Class is a small but potent theme in Jeff and Lisa's relationship. Jeff fancies himself a lower-class everyman while Lisa is an upper-crust socialite. Both of these perceptions are somewhat warped: Jeff isn't just a man on the street, as he has international standing as a globe-trotting photojournalist, and though Lisa appears to be somewhat snooty, she's a respectful, hard-working, self-made woman who runs her own fashion company. On the surface, and based on their family histories, they appear quite different, but the differences in their upbringing and life experiences are based mostly in class and complement each other quite well. Where Jeff has trouble thinking in terms of Lisa's class in positive terms, Lisa has no problem thinking about lower-class people with empathy. She rightly deduces that no woman would leave her home without her handbag and wedding ring. Likewise, a woman would never store her jewelry where it could easily be tarnished or scratched. In these and other ways, she transcends the stereotype of her upper-crust lifestyle. Jeff tries to use class to drive a wedge between himself and Lisa when he attempts to end their relationship, but—as it often turns out—opposites attract, and they forge a stronger relationship through their shared experience trying to prove that Thorwald is a murderer

VIOLENCE

The Pleasure Garden (1925)- There is a shocking amount of violence in *The Pleasure Garden*. This theme comes into play during the later parts of the film. When Levet is caught with the African woman, he tries to pretend he didn't ask for the relationship, striking the African woman and pulling her hair. When the African woman realizes she's been rejected, she tries to drown herself in the sea. Levet rushes out to her, and she changes her mind, moving to meet him. Instead of saving her, however, he drowns her in a sadistic act of revenge. Levet then turns his violence on his wife, eventually succumbing to madness and threatening her with a saber in a warped attempt to clear his conscience. The final act of violence comes when the guide, at Hugh's behest, appears and shoots Levet just in the nick of time.

Foreign Correspondent (1940)- Violence appears in many forms throughout the film. Jones is said to have assaulted a policeman before the events of the film and is expecting to be fired for his offense. Van Meer's lookalike is brutally gunned down in broad daylight. We even see the hole in his head and blood streaming down his face before he tumbles lifelessly down the stairs. While comparably mild by contemporary standards, this was one of the more shocking acts of murder portrayed in one of Hitchcock's films. Often in his films, deaths are somewhat obscured or dramatic or offstage. The death of Van Meer's lookalike is shockingly realistic in its quickness and bloodiness. With war on the horizon, fears of violence or demands for peace are on the lips of nearly every speaking character. Carol despises violence in all of its forms, rallying against the war in any way she can. This idea is enacted to a degree by the Universal Peace Party, though its actions are secretly perverted by Fisher to advance the Bovorian's pro-war agenda. We also see many people die by shrapnel and drowning when the German frigate shoots down the flying boat. This foreshadowed the many disasters at sea that would happen during the ensuing years as German U-boats patrolled the Atlantic, sinking as many military, shipping, and passenger vessels as they could. *Foreign Correspondent* is also the only instance of realistic torture happening on-screen in a Hitchcock film. Although the worst of it is only heard (and shown through the disturbed facial expressions of Ffolliott- we see Van Meer restrained in a bed and forced to stay awake by two abusive men who shove and shake him as he begins to pass out. He is also forced to listen to loud music and has bright lights aimed at his face. They hope the lack of sleep, over-stimulation, and drugs will make Van Meer more

suggestible, and they are right. Without Ffolliott's interjection, Van Meer may well have told Fisher his secret, thinking he was an ally.

Rope (1948)- The idea that violence establishes power is present from the first scene where Phillip and Brandon overpower and strangle David. We see David for the first and last time here, as the two killers hide his body in an antique chest and begin preparing for a party. The entire reason for this act is to establish superiority -and therefore dominion- over the others invited to the party. The initial violence of the film stretches like taffy, filling every moment with macabre memories of what occurred in the apartment just before the party began. While there are relatively few acts of true violence displayed in *Rope*, one could argue that feeding a man's unaware loved ones food from the place his body lays is a unique act of violence. Violence and power are important to the plot because of the film's historical context. After the Second World War, there were many who sought to whitewash the ideals of the Nazis after the horrors of the Holocaust were laid bare. Hitchcock portrays similar beliefs in *Rope* as senseless, self-centered, and ultimately self-destructive. In this film, power based on violence inevitably creates resistance and fails once fear of that violence is overcome.

The Birds (1963)- This theme is at odds with the other major theme of love and plays out mostly through the actions of the birds. While the caged lovebirds pose no threat and never so much as give the humans a dirty look, the gulls, sparrows, and crows featured throughout the film quickly become menacing after the first gull attack on Melanie. As they gather, their intent is clear: they want to harm humans for some reason. The ornithologist at The Tides gives an ecological reason for this, saying that humans cause unimaginable harm to the natural world in our attempts to tame it. While she refuses to believe that the birds are intelligent enough to attack in reprisal, it becomes clear that her observation about humanity may be what is driving the birds to self-defense or revenge. Like Hitchcock's previous film, *Psycho*, *The Birds* eschews the Hayes Code in its gory depictions of those killed by the birds, such as the farmer Dan Fawcett and Miss Hayworth. The extended attack against Melanie in the upstairs room of the Brenner house mirrors the infamous shower scene in *Psycho* in its length and intensity.

Frenzy (1972)- With rape and murder as central acts, *Frenzy* shows us a sickening amount of violence. For nearly ten minutes, Mrs. Blaney is assaulted and murdered in full view of the camera. Hitchcock does an excellent job of highlighting just how violent a death by strangulation is, something many movies even today fail at portraying. It is a loud, lengthy struggle, not just a few seconds of not breathing. In *Blaney*, we see how violence often begets violence when, after he's been blamed and tried for Rusk's crimes, he enacts a plan to get his revenge. He is fully committed to murdering Rusk, going so far as to bludgeon a figure in the man's bed several times over the head. He is shocked to find yet another murdered woman lying there instead.

CRIME

Blackmail (1929) - The themes of this film are hard to discern from the elements of suspense, but criminal behavior is a significant focus of *Blackmail*. This makes the film an exciting police romance, as Frank's corruption is integral to the plot. Alice, Tracy, and Frank all display different criminal behavior: Alice attempts to cover up any evidence of her presence at Mr. Crewe's apartment, Tracy commits blackmail, and Frank hampers a police investigation to help Alice. Frank and Tracy act as foils for one another. Frank is a detective, an agent of the law, yet he covers up evidence because it implicates his girlfriend. Similarly, Tracy explains that his economic situation is mostly to blame for his criminality while trying to reason with Frank and Alice in the parlor. Tracy and Frank are willing criminals for personal gain, but Alice's criminality comes out of sheer panic. The dual traumas of attempted rape and killing a man drive her to flee the artist's apartment and cover her tracks. While they are moral flaws, the crimes committed by the main characters throughout *Blackmail* are largely sympathetic. We can see and understand their motivations throughout the film.

Number 17 (1932)- As a crime thriller, criminality is key to the plot of *Number 17*. There is the high-level criminality of Brant and Sheldrake, who plan to carry out the jewel heist. When police activity forces them to change their plan, they carry out a litany of additional crimes, including assault, theft, kidnapping, and even murder. While these obvious crimes are the main focus of the plot, other smaller crimes are carried out by the other characters. At the most basic level, everyone present in the abandoned house is trespassing. Ben admits to doing so frequently to seek shelter. While the many minor crimes committed by Mr. Ackroyd and Barton can be excused because of their undercover activity, Barton goes a step further when he hijacks the green line bus. Perhaps it's because he doesn't have his badge with him during the undercover mission, but holding the driver at gunpoint and the bus passengers hostage for an extended period shows us how far desperation and determination will push even officers of the law.

Shadow of a Doubt (1943)- Crime is a major theme in *Shadow of a Doubt*. It's obvious from the film's first scenes where we see Uncle Charlie living in a boarding house to avoid the police. It doesn't become clear for a long time what his crimes are, but it's serious enough for multiple plainclothes officers to observe and follow him. It remains shrouded in mystery until the film's midpoint when Charlie finds a copy of the newspaper story her uncle was trying to hide from the family. Now we realize that he is a serial murderer who preys on elderly widows. Not only does Uncle Charlie murder these women, but he also acts as a confidence man to gain access to their life insurance and make him the beneficiary. His fleeing from police is itself also a crime, and Uncle Charlie attempts to murder his niece at least three times after she connects his strange behavior with the news stories of the Merry Widow Murderer. As stated above, this element of the story is loosely based on the 1920's true story of the 'Gorilla Man' (aka Earle Nelson), although the true nature of his crimes wasn't permitted by film censorship of the day and required some major changes.

Under Capricorn (1949)- As a drama set in early colonial Australia, crime is an unavoidable subject. The island continent became a prison almost immediately after being claimed by the British, initially containing some of the worst repeat offenders in Britain. All too soon, however, any prison overflow was sent to Australia. Crime presents an interesting -if under-explored- subject in *Under Capricorn*. It is in the background of every interaction, the majority of characters having some sort of criminal past. While some, like the bank manager, tend towards forgiveness, others, like Sam and the kitchen staff at his home, hold grudges and refuse to work with those who committed certain crimes. Still others, mostly those of high rank like Sir Richard, will not suffer anyone who has been arrested for any reason. The few crimes we do see range in type and severity from a man selling contraband to assault to Milly's attempted poisoning of Henrietta. How criminals are treated drives the conflict at the film's end, as Henrietta admits to shooting her brother, a crime for which Sam has been punished. For justice to be served, she would have to go back to Ireland for trial. As Sam will not confirm her story, he faces justice as a repeat offender, which will mean a harsher sentence.

Stage Fright (1950)- Various ideas of crime are explored throughout *Stage Fright*. The film begins with a crime: Eve is helping Jonathan escape from the police. This is aiding and abetting a wanted criminal. To Eve, this breach of the law is justified because she believes Jonathan to be innocent. Her pursuit of justice for Jonathan leads her into a vigilante investigation, another potential criminal offense. While pursuing Charlotte, Eve is blackmailed by Nellie, Charlotte's maid. She and her father comply with the blackmail to keep their investigation secret; however, Eve is discovered to be 'Doris' when she responds to Charlotte's calls for help on stage in front of Detective Smith. Because of his fondness for Eve, Smith lets the issue slide, helping her with her idea to entrap Charlotte by listening to their private conversation about the bloodstained dress through a microphone. In the end, the majority of the crimes committed are by Jonathan. In a shocking twist from similar stories Hitchcock has told before, the man on the run isn't innocent. He is the killer, and he seeks to escape justice. *Stage Fright* shows us how misinformation and blind trust can turn good people into criminals.

Strangers on a Train (1951)- We see criminal behavior mostly through Bruno's experiences. Conspiracy to commit murder is the first crime we see in the film, although Guy isn't aware that he has been drawn into such a scheme. The next crime is that of Miriam's murder. Bruno seems to take sick joy in killing Guy's unfaithful wife, so much so that he begins reenacting the murder whenever he sees Barbara, who bears a resemblance to Miriam. Guy refuses to commit murder for Bruno, choosing to uphold the law and his morals. Bruno, in turn, decides that he will frame Guy for the murder or take him down by naming him as an accomplice. The police decide they're going to take Guy in for questioning. This forces Guy to flee from the detectives responsible for observing him. In the end, Bruno's behavior at the fairground, his possession of Guy's stolen lighter, and a positive identification by an amusement park worker leads to the dismissal of all suspicion around Guy.

I Confess (1953)- The film opens with a murder, the culprit fleeing just out of view of the camera. We soon learn that the killer is Otto Keller when he confesses his crime to Father Logan. Keller does everything he can to stop the police from connecting him to the murder, showing up at Vilette's house at his scheduled time and "discovering" the body. Hampering the investigation is one of the milder crimes that he commits as soon he begins framing Father Logan for the murder, hiding the bloody cassock among the priest's possessions and giving false testimony to the police. Keller's criminality reaches new heights at the film's end when he murders Alma, his wife, for trying to talk to the police. Father Logan's unwillingness to help Larrue with his investigation is seen as criminal by the inspector, making Larrue build a fairly convincing case against the priest. Father Logan, in an attempt to avoid what he sees as a religious crime, refuses to talk about Keller's confession even at the risk of losing his freedom or his life when taken to court for Keller's crime.

Dial M for Murder (1954)- The focus of the majority of the film is on Tony's crimes. Not only does he attempt to blackmail Margot, he uses the letters as a way to blackmail Lesgate into doing the murder, a three-in-one crime combo. His crime spree continues unnoticed when he tampers with the crime scene, planting evidence on Lesgate and accidentally stealing his key and placing it in Margot's handbag. This simple mistake is his eventual undoing. Although Margot is awaiting execution, Hubbard gets his "blood up" about the case, taking matters into his own hands with some unusual investigation tactics. While waiting for Tony to return home after confirming that neither Mark nor Margot knew anything about the hidden key, he explains his plan, which Tony then executes in its entirety when he remembers the hiding place and retrieves the key. This proves he was the perpetrator all along.

Rear Window (1954)- Crime is an obvious theme of this thriller. Without crime, there would be no conflict, no plot. Surprisingly, Jeff is the most obvious lawbreaker in the film. He spends the entire film watching his neighbors, an offense, Stella warns him, punishable by hard labor. At first, we only have Jeff's perception and insistence that Thorwald has committed foul play, but as the film continues, we see more and more evidence of Thorwald's heinous crime. Jeff continues his crime of invading other's privacy, adding binoculars and a telephoto lens to his arsenal in an attempt to catch Thorwald doing something he can report to the police. In a strange twist of fate, it's Lisa's crime of breaking and entering and Thorwald's subsequent assault on Lisa that get the police's attention. This also leads to Thorwald spotting Jeff when Lisa signals to him while she's being arrested. Thorwald commits his final crime in attempting to silence Jeff by throwing him out the window, and for this, he is caught and arrested when Doyle returns with Lisa.

The Trouble with Harry (1955)- An ever-present theme of *The Trouble with Harry* is crime. Although everything done by the villagers to cover up Harry's death is a crime, most of these offenses are fairly minor, ranging from evidence tampering to lying to a police officer. It's possible that Jennifer's or Miss Gravelly's actions resulted in Harry's death: while the doctor finds Harry's death to be from either a heart attack or a stroke, both of these may have been the secondary effect of repeated blows to his head causing clotting and blocking his arteries. In Miss Gravelly's case, her actions can be interpreted as self-defense, but in Jennifer's case, she seems to have struck Harry out of anger when he refused to leave her porch, something that could get her a second- or third-degree murder charge. Beyond the general evidence tampering, the constant moving of Harry's corpse could be interpreted as mishandling a corpse and impeding a police investigation, misdemeanor offenses. At the film's end, the four villagers commit blatant evidence tampering, cleaning Harry's clothes and body to hide the fact that he had been buried, redrawing the sketch of Harry's dead face, and stealing Harry's shoes from the deputy's car. Finally, they place Harry's cleaned body back at the place where he was first discovered. These acts are played as comical, but had this been one of Hitchcock's thrillers, the film easily could have ended in a massive court case.

Vertigo (1958)- Crime is a central theme of *Vertigo*, although eclipsed by the film's drama and the deception plot revealed toward the film's end. At the story's heart is the discovery of a brutal crime: Gavin has hired John to act not as a private eye but instead as an unwitting lackey in a murder plot. Making John believe that Judy is actually his wife, Gavin takes his real wife up to the bell tower at the mission, where he breaks her neck. When Judy arrives at the top of the tower, Gavin throws the real, already deceased Madeleine to the roof below while Judy screams in fright, making John believe he has just witnessed a suicide. Because of this, the inquest uses John's testimony to find that Madeleine's death was self-inflicted, allowing Gavin to get away with murder as he planned.

Psycho (1960)- Crime is the most obvious theme in *Psycho*. Throughout the film, we're shown theft, evasion of police officers, and murder, just to name a few. Marion's theft of the \$40,000 is the driving element behind the entire plot. This moment of weakness serves both to place Marion at the Bates Motel, a reason for Arbogast to even be in the area, and the final proof that Marion was at the Bates Motel. While Marion's crimes receive some of the most focus, it's Mrs. Bates and Norman's crimes which are the most memorable. The murders of Marion and Arbogast still chill audiences today, and Norman's cover up of Marion's death is incredibly memorable. In their pursuit of justice, Lila and Sam trespass into Norman's home to find Mrs. Bates. Their relatively small crime exposes the litany of major crimes Norman has committed, from mishandling a corpse to multiple murders.

Marnie (1964)- Crime is an obvious theme of *Marnie*: The titular character is a crook, after all. Her nearly flawless execution of her crimes is only hampered by her low status in the companies she steals from. For example, she has no clue that Mark is a long-time client of Mr. Strutt because she's only a secretary. The very reason Marnie flies under the radar comes back to bite her when Mark recognizes her and plays her at her own game. The criminality aspect intensifies as Mark plots to hide Marnie's guilt, pledging to treat her instead of

handing her over to the police. Lil overhears this and invites Mr. Strutt to their party to reveal this plan and perhaps get rid of Marnie, who she sees as romantic competition. It is a crime of all sorts which forms Marnie's initial trauma: her mother is a sex worker, and one of her clients, a pedophile, tries to molest Marnie. Crime itself is the initial focus of the film, but it slowly becomes secondary to Marnie's psyche.

Family Plot (1976)- This theme is central to the plot of *Family Plot*. The film's suspense and a good bit of comedy rides on Arthur's complex kidnapping scheme. While only a small amount of the film actually shows us these crimes, Arthur and Fran go a long way to cover up their connection, as far as to hire Maloney to murder Blanche and George for their investigation of them. Maloney commits many crimes in trying and failing to kill the bumbling couple, leading to his fiery demise. It's also told to us that Maloney and Arthur killed Arthur's adoptive parents in the 50s, and neither man shows any remorse for their part in such an inhumane crime.

GENDER

Downhill (1927)- Roddy's social descent is, at every turn, accelerated by women who want to use him for their own gain, whether financial, sexual, or both. Mabel's accusation against him is motivated by Roddy's wealth as this makes him a potential provider, but there is also a note of sexual and romantic desire on Mabel's part that is unrequited, leading to the possibility of her acting not just out of greed but out of bitterness at Roddy's apparent indifference towards her. Julia, however, whom Roddy goes on to marry, presents herself as a sexual or romantic interest but is in fact concealing a financial motive in her relations with Roddy. The notion of women as being both sources of sexual and financial threat to Roddy's existence is made thematically complete by his exploitation in France as a taxi dancer (and, possibly, a gigolo). Finally, the older woman in Marseille hatches a plan for the younger men to take him on board their ship and to England in the hope of financial remuneration. One of the few female characters who does not exploit Roddy is his mother, but she is powerless to help him and plays no significant role in the film's narrative.

Juno and the Paycock (1930)- This film is a fascinating glimpse into Irish and British gender norms of the 1920s. While some are enforced, others are eschewed or explored. Juno and her daughter, Mary, are the breadwinners of the Boyle household. This is unusual for the time and the result of the Captain's laziness. Captain Boyle is a pig of a man, creating messes he never cleans up and breaking things to cover the tiniest of lies. When challenged, however, he talks about respect and what a man deserves. "Better for a man to be dead," Captain Boyle says to Juno when she tells him to get a job, acting as if her valid complaint is a form of abuse. Despite earning no income, the Captain believes the household's money is his to do with as he sees fit, for example, buying drinks at the local pub. At the film's end, we see Juno's maternal side several times. She serves as a referee between Johnny and his father when they learn about Mary's pregnancy. When the Captain says he plans to beat and disown Mary—a tragically common sentiment among fathers of the time—Juno stands up for her daughter: "If she goes, I go." The film ends with Juno's heartbroken prayers about the multiple tragedies her family faces. Although Juno wears many hats in the family, ultimately, she is a mother

Murder! (1930)- Gender norms of the 1920s and 30s are displayed and explored in several ways throughout the film. The jury's deliberation gives us a glimpse of the etiquette of the period: The men make decisions, though they defer to the women concerning smoking and seating. However, we do see the inclusion of women in the justice system. Not only are there women on the jury, but we are also shown several women prison guards and some of the internal workings of the women's penal system. Ted and Doucie seem to share many responsibilities in their marriage and business, Ted describing them as 'joint.' Fane's cross-dressing, and the general acceptance of it among his peers, show us an interesting element of inter-war gender expression: All across Europe, cabarets and playhouses were full of male and female impersonators. For some, it was simply an expression of queerness, while for others, it was a critique of post-World War I society. In some people's view, the addition of women to the democratic process and their general increasing social power turned the world of gender on its head.

Jamaica Inn (1939)- Gender is also important, as we would expect in a film based on a romantic novel written by a woman in the 1930s. Masculinity and femininity are present in Jamaica Inn in several forms. Even the most minor characters have intense characterization that often includes their views about gender in some way. Harry, the whistling second-in-command of the wreckers, sees women as sexual objects. He makes veiled, lewd comments about Joss' wife, wants to get his hands on Mary after a single glance, and threatens to sexually assault her after she raises the beacon on the cliffs. Salvation, the old Bible-loving wrecker, acts as his foil, scoffing at the young man's behavior and quoting scriptures and hymns about gentility. One thing that ties the wreckers together is their rough nature, portrayed as typically masculine. They seemingly take any excuse for a

chance to fight. More obviously, Joss's and Patience's relationship is the major portrayal and critique of gender roles. The abusive husband openly berates and threatens his wife, even scaring and threatening his wife's niece, Mary, when she first comes to the inn. Patience's dotting loyalty toward Joss is misplaced, both to the viewer and her niece. Patience represents the old ideals of womanhood that they should be faithful and obedient to their husbands to the point of death. This is the fate that awaits Patience, as her shock at Joss' injury consumes her before she can warn Mary about Pengallan's role in the conspiracy.

Rebecca (1940)- Gender is on display in some surprising ways in *Rebecca*. The thing that sticks out most is the strange way Mrs. de Winter is treated: Even before their marriage, she is only an extension of her husband. Frustratingly, we never learn her maiden name, first name, or even nickname. She is 'girl' to Mrs. Van Hopper, and 'darling' to Maxim. The 'paid companion' has no stated name until she becomes Mrs. de Winter. Another surprise is Maxim's sensitivity and compassion for his wife. Maxim maintains his gentlemanly qualities even at his angriest. He never threatens to strike Mrs. de Winter, nor does he let his outbursts go unforgiven. Rebecca, though she never appears on screen, is a muse for many characters. They are all struck by her grace, beauty, and intelligence. Little do they know, it is all an act. Rebecca revels in privately eschewing the expectations of her peers and servants, confiding only in Mrs. Danvers and Mr. Favell. Even they don't know the depths of Rebecca's mind, shown most clearly when Dr. Baker reveals the truth of Rebecca's illness. Although we never see Rebecca, she is easily the most scandalous of all Hitchcock's female antagonists.

Mr. & Mrs. Smith (1941)- Gender is a minor but ever-present theme in *Mr. & Mrs. Smith*. Stereotypical gender traits are overplayed or turned on their heads, mostly for comedic effect. Mr. Smith represents the overblown masculinity of the everyman. His anger flows mostly from his emasculation at Ann's hands. In many situations, we see his willingness to resort to violence. Often this urge is played comically, such as when Ann encourages him to assault a police officer in front of Hall's department store or when he bludgeons himself in the face to restart his nosebleed in a failed attempt to covertly leave the Florida Club. Ann, too, both enforces and overturns prevailing gender norms throughout the film. She tries to appear submissive and charming, but deep down she is domineering and irascible. These traits show in the film's opening segment when it's revealed that Mrs. Smith's "rules" for their marriage and conflict resolution have kept Mr. Smith from work for three days, and has done for as long as eight days in the past. Ann refuses to allow Mr. Smith to leave the bedroom until they resolve their fight, a difficult request even for someone as wealthy as Mr. Smith. Unable to regain Ann's love through brute force and loud demands, Mr. Smith begins trying to manipulate Ann back into his arms. Ann sees this manipulation and manipulates right back, playing into Mr. Smith's insecurities and stereotypically masculine nature by loudly pretending to be sleeping with Jeff. Mr. Smith acts in an overblown masculine fashion, storming in ready for a fight. Jeff, Mr. Smith's foil, acts oppositely, forgiving David for trying to take Ann away by force. Despite this being the soundest action for Jeff to take, Ann is angry because she wants Jeff and Mr. Smith to fight. She is attracted to Mr. Smith's possessive and violent attitude more than Jeff's kindness, and she says so outright. In these ways, gender roles drive the many screwball antics in *Mr. & Mrs. Smith*.

Shadow of a Doubt (1943)- Gender plays a multifaceted role in this film. Charlie is an incredibly independent and intelligent young woman. Her mother acts as a foil: While she supports her daughters, she also chides them for their 'precocious' behavior, like Ann's constant reading and Charlie's willfulness, believing such traits to be 'unladylike.' Where Mrs. Newton is unable to see through her younger brother's lies, Charlie's inquisitive nature and intelligence lead her to the knowledge that her uncle isn't the kind and gentle man his family sees him as. Uncle Charlie holds many outspoken misogynist points of view. He openly calls his sister and her daughters stupid and inferior based on their gender, and during a family meal, he goes on a long-winded tirade about how useless and disgusting old widows are. This attitude is part of the reason he finds murder so easy and why he targets older women.

Spellbound (1945)- Gender arises as soon as we are introduced to Dr. Petersen. When the nurse and orderly mentioned the doctor's name, the audience in 1945 must have been quite surprised to find a woman sitting behind the desk. Even in today's context, women remain underrepresented in the field of psychiatry, but back in the 1940s, the presence of female psychiatric doctors was exceedingly rare. While in the modern context, the way her male peers treat her would be considered sexual harassment, these unprofessional moments are used to show the unusual lack of feeling Dr. Petersen shows until she meets John. Especially in the psychiatry of the 1940s and before, women were seen as uncontrollably emotional (often described as hysterical even when exhibiting symptoms of known illnesses or neurotypes). Dr. Petersen de-genders herself in her profession, and through her love for John, she becomes more in touch with her femininity and desire for feminine gender expression, mentioning wanting to dress in more revealing clothes, and desires to be a wife and mother.

The Paradine Case (1947)- Gender is perhaps the most obvious theme in *The Paradine Case*. Even before the trial, several characters say they believe Mrs Paradine is incapable of murder specifically because she is a woman, and a wealthy one at that. The possible cause of infidelity becomes clearer as Anthony dives into the connection between Latour and Mrs. Paradine. The jealousy of a lover or a husband is often a potential motive for murder, especially when a man is the victim. Anthony uses this idea to try and defend Mrs. Paradine, casting Latour as the jealous, jilted lover. A few instances of misogyny also stand out in the film. Judge Horfield especially is guilty of this. His first on-screen appearance sees him segregating his dinner party between men and women, berating his wife, and attempting to feel up Gay. Another instance shows Sir Simon berating Judy for her 'unladylike' proclivity towards investigation. This is odd because the solicitor is vocally proud of his daughter's wit and intelligence at other times in the film. Perhaps Judy's growing closer to beating him at chess is behind this comment. The most plot-critical instance of misogyny comes from Latour. He says that he hates Mrs. Paradine at several points. and on the stand, he says he would never serve a woman. The role of women and wives is also prominent. Both Gay and Mrs. Horfield are portrayed as dutiful, though in the case of Mrs. Horfield, her loyalty is tragic, binding her to a cruel man who refuses to change his ways. Whether a purposeful choice or an accident of editing, Judy is shown to enjoy a greater degree of freedom and expression as an unmarried woman, often 'butting in' to what were deemed men's spaces, like law and philosophy. The interplay of Judy and Anthony as foils is also quite interesting. The young woman fancies herself a legal wiz despite not holding a position in the court, and she proves it through her commentary on Anthony's legal strategy. She is regularly seen whispering to Gay in the courtroom, explaining the tactics Anthony uses in his attempts to defend the guilty Mrs. Paradine. Their genders come into play when Judy surmises that infidelity is the motive when Anthony refuses to believe it. Similarly, Judy comes to believe that Mrs. Paradine is guilty more quickly than Anthony because she isn't attracted to the murderess.

Stage Fright (1950)- Gender plays a large part in this film. Like many of Hitchcock's crime thrillers, an amateur woman leads a personal investigation into a crime to save a man she's passionate about. Like in those other thrillers, Eve is given a great amount of freedom by her family, challenging some gender norms around women and girls at the time. Mr. Gill trusts his daughter almost implicitly, finding her intelligent and capable in almost every aspect of her life. He allows her to enter into many dangerous situations, waiting calmly in the wings to step in and help whenever he can. While he doesn't approve of Eve's private investigation into the Inwood case, he realizes quickly that he can't stop her and acts, as any good father would, by trying to make sure she's safe and allowing her to live her life as an adult.

Rear Window (1954)- Gender is an interesting theme in *Rear Window*. It plays a small role but shows clearly in its treatment of the handful of women portrayed throughout the film. Lisa and Stella are both strong women in character and action. Both are working women who take pride in their professions (though separated by class), and both make their own decisions. Each is intelligent in her own way, often criticising Jeff for his assumptions about Thorwald and the other neighbors. Miss Lonelyheart, Jeff's unlucky-in-love neighbor, gives us a glimpse into the life of an isolated woman, her story almost playing out as a tragedy. Miss Torso, Jeff's ballet dancer neighbor, shows us the intimate challenges beautiful women face in private, acting in some ways as a surface-level foil to Lisa. Jeff's confinement to a wheelchair is an intriguing plot device in terms of gender: he cannot go snooping through Thorwald's garden or apartment, but Lisa and Stella can. All he can do is watch while the women take the risks. In this way, the traditional gender roles of men and women are upended: Jeff is the one who sits at home and worries while his girlfriend takes the risk of investigating a killer's home.

The Birds (1963)- Not only are there a lot of women in this film, but they also represent an important theme. Focused on the sexual tension between Melanie and Mitchell, we see the struggle to maintain a healthy balance between the women Mitchell loves. These relationships define him. He is a good brother to Cathy, a loving and supportive son to Lydia, and a good friend to Miss Hayworth, who gave up her city life just to be closer to him despite their romance falling apart. All of these women love and support Mitchell because he respects them. We watch these various women overcome their dislike for one another throughout the film. Melanie is seen as a disruption at first, mistrusted by Miss Hayworth and Lydia. However, by the film's midpoint, their opinions have changed. Miss Hayworth and Melanie share in girlish conversation about Mitchell after it becomes clear he is falling for Melanie. Miss Hayworth, despite her lingering attraction to him, wants Mitchell to be happy and seeks to help him by giving Melanie friendly advice and encouragement. Likewise, Lydia seeks to be rid of Melanie at the film's beginning because of her rowdy past. Toward the film's end, though, she comes to rely on Melanie to help keep her family safe, and we see her gratitude in the film's final scene, where she and Mitchell escape the farmhouse to get Melanie proper medical care following the film's final attack. She smiles and comforts the injured woman in the back seat of the car, no longer threatened by Melanie's presence, realizing that she won't be losing a son but gaining a daughter.

Marnie (1964)- A more minor theme than one may expect, gender still comes up from time to time throughout *Marnie*. Because she is a woman, the men who hire Marnie underestimate her, allowing Marnie to easily get away with thousands of dollars many times. Likewise, when Marnie interacts with Mark, he is domineering and pressures Marnie into multiple romantic encounters. When he brings up her lack of attraction to him, he's genuinely surprised to hear that she scorns all men, leaning into Freud's theories of human sexuality by thinking it's impossible or abnormal for a woman not to have an attraction to "attractive" men like him. The film stands by these dated ideas on gender throughout, as Marnie is eventually "saved" from her trauma by her rapist's pestering while being forced into a marriage with a massive power imbalance. This is presented as love, but it's hard to accept this with modern-day values about gender and sexuality.

JUSTICE

The Lodger (1927)- The lodger's presumed guilt throughout the film, only for his innocence to be finally revealed, illustrates the film's concerns with truth and justice. Indeed, the audience is implicated in this presumption of guilt through a variety of red herrings that seem to signal the lodger as a threatening presence. The figure of Joe, the police detective, symbolizes a relentless authority in search not of justice, but of glory. When Joe declares that "When I've put a rope around the Avenger's neck, I'll put a ring round Daisy's finger", it is clear that his search for the Avenger is motivated by personal aggrandizement, not a true sense of justice needing to prevail. In contrast, the lodger, although presumed guilty, is in fact also in search of the Avenger but for reasons governed by a pure sense of justice—the avenging of his sister's murder. That it is the lodger who is rewarded with Daisy's love, and not Joe, signals the moral superiority of the lodger's version of justice.

Murder! (1930) - Being a crime drama, justice and injustice are major themes of *Murder!*. We begin with a murder, one of the foulest injustices. Upon reaching the scene, the police officer cannot properly contain it as a couple of dozen onlookers elbow their way into the housing tenement. This contamination of the crime scene and lack of thorough investigation leaves several critical clues out of the ensuing court case. Although no one witnesses the murder, everyone seems ready to convict Diana Baring there and then, another small injustice. We hear the court system judged by one of the jurors who laments the incivility of the law and prisons. We also see a general commitment by the jurors to serve justice, even if their reasons are a bit warped. Sir John takes his commitment to justice as a juror so far that he begins his own investigation in the hopes of saving Ms. Baring from the noose. He states during his prison visit to Ms. Baring that he feels at least partly responsible for putting her there, showing that part of his drive to find justice is personal. Fane's final act of suicide is an attempt to evade justice, though it brings justice for Ms. Baring.

Young and Innocent (1937)- A common theme in Hitchcock's thrillers is that civilians must break the law to correct the mistaken perspectives or actions of law enforcement. Robert's story is also one of an innocent man seeking justice, which makes injustice an obvious foil. These themes intermingle throughout the film. A small injustice of the responding officer taking the women's story more seriously than Robert's begins a cascade of injustice for the young man. He is treated as the killer quickly, deprived of sleep and food overnight, and placed before a court the next morning. Further injustice comes in the form of a soliciting lawyer, who takes Robert's last two-pound notes as a retainer for his incompetent services. By escaping police custody repeatedly, Robert is technically evading justice. We know, however, that he is innocent. Only by fighting against the false claims pressed against him can the young writer prove his innocence to everyone. At the end of this film, the Constable learns that Guy is the murderer after his confession and gladly accepts Robert as a suitor for his daughter, showing that Justice has finally been done.

Jamaica Inn (1939)- *Jamaica Inn* is filled with the interplay between justice and injustice, sometimes in surprising ways. The main plot of the film is straightforward. The wreckers' activities are a grave injustice: theft and slaughter for profit. This makes the criminals the obvious antagonists. Pengallan would have been less obvious had actor and producer Charles Laughton not demanded a rewrite, giving him more screen time than the original story called for. His acts of injustice are portrayed as more vile than those of the wreckers. He states several times that he doesn't care about the death of low-class sailors so long as the riches keep rolling in, whereas the wreckers act out of economic desperation. James poses as a wrecker to uncover the conspiracy and discover who is behind it. In order to do that, he must himself act like a criminal. His experience shows us the complex scenarios that unfold when seeking justice. The burden of proof is on the law, and sometimes criminal acts must be observed instead of stopped to prove guilt. James' search for justice leads him to unwittingly expose his plan to the conspiracy's leader: Pengallan. Using his position of trust and power, Pengallan seeks to usurp justice, imprisoning James and attempting to escape with what remains of the ill-gotten

treasure. Mary, too, has a complicated relationship with justice. She circumvents the law when she steals Pengallan's carriage to warn her aunt Patience, telling Joss of James' plans in the act. The grave injustice of wrecking ships and killing sailors, however, leads Mary to risk her life hoisting the beacon. When the wreckers are captured, they are sure to face the hangman for their crimes. The youngest among them realizes this and pleads for mercy as he's never murdered anyone. We see Joss keeping him from the fray during their final attempt at wrecking when he sends the boy to lower the beacon. Although some of the wreckers meet justice, Joss and Patience are murdered. Pengallan also escapes justice through death by throwing himself from the top of a ship's crossbeam.

Saboteur (1942)- Justice and injustice are major topics throughout the film. The first injustice comes in the form of Fry's sabotage resulting in the death of an innocent man and the blame for the disaster landing on Barry's shoulders. In a twist typical of Hitchcock's thrillers, the innocent man must evade justice in order to clear his name and stop the conspirators before their nefarious plans come to fruition. This free-spirited definition of justice continues throughout the film. The blind man, Philip Martin, introduces the trope of 'blind justice' when he determines Barry's lack of guilt just by having a conversation with the young man. It is Patricia, blinded by her loyalty to the law and the police, who decides to hand Barry over to the authorities. Another morality play about justice occurs in the back of the circus performer's truck as the members of the freak show decide whether to hide or give Barry to the authorities, a situation many faced in countries under fascist German rule. Esmeralda's tie-breaking vote to hide Barry comes from her trust in the goodness of Patricia's heart, showing us that true justice means disobeying the law in some circumstances.

Lifeboat (1944)- The idea of justice comes up at several major junctions in *Lifeboat*. The theme first surfaces right after Willi boards the lifeboat. With a simple "thank you" in his native tongue, he sets himself apart as the outsider, the enemy. Kovac immediately suggests throwing the Nazi overboard, suspecting him of some plot and emphasizing that the man had just helped to sink their ship. The others defend the German, uttering a phrase that would become infamous in the coming years during the Nuremberg trials: "Just following orders." Rittenhouse defends the international justice system, saying prisoners of war are to be granted certain rights. While the survivors do enact this small justice, it comes back to bite them as Willi's true plan becomes clear. He is using them to get back to his supply ship. In his warped beliefs, their kindness is a display of weakness and should be exploited. Through the complexity of the interplay between the survivors from democratic nations and the Nazi captain, Hitchcock shows us how the Nazis specifically abused the international justice system to exert their will in Europe. In interviews, Hitchcock pointed out that many people thought the Nazis' fervor was for show when truly they valued military ruthlessness in a similar way that Americans value the idea of freedom. Mob justice erupts after Willi kills Gus. All but Joe rush the Nazi and bludgeon him to death. There is some arguing about whether that act is right, but they never really conclude their conversation. A very similar event to Willi's arrival happens when a teenage German sailor pulls himself into the lifeboat. Suddenly sharing Kovac's view from the beginning of the film, Rittenhouse has to be restrained to keep from throwing the German overboard. This reversal shows the complexity of weighing right and wrong in a survival situation.

The Paradine Case (1947)- As a legal thriller, justice is a constant yet minor theme of this film. The corruption of Judge Horfield—typified in coming on to Gay and berating his wife—and the manipulations of the lawyers interplay with societal values of a swift and fair trial. As the trial drags on, Anthony's arguments become more desperate, and he ends up failing his client in attempting to bend justice. Had he listened to his client and tried a less manipulative strategy, Latour may have lived and Mrs. Paradine may have been found innocent by the jury. His job was to plant reasonable doubt that she didn't commit the murder, not pin the murder on Latour. The Paradine Case serves as a moral tale, warning the viewer of the issues inherent in using emotional arguments within the justice system. Actions are on trial, not feelings.

To Catch a Thief (1955)- This theme drives the main plot, as Robie seeks his freedom from false accusations. Indeed, he was once an infamous burglar: He doesn't dispute this. However, the French legal system allows for his past crimes to count as proof of continued criminality and for hearsay by police to rapidly close cases. In a personal quest for justice, Robie must do the police's job for them to find justice. At multiple points in the story, Robie faces the injustice of other people's perception of him. Despite not having stolen anything during his entire parole, people always assume he's an unrepentant criminal who hasn't reformed. Because of this, he is often blamed for the crimes of others, even by those who seek to support him. Only by eventually catching the real thief does he find relief from his criminal past and finally get the police off his back.

CHARACTERS

Social

Charming/Friendly

Bob Corby (The Ring, 1927) - Though his charm does seem like a bully's disguise, Bob Corby appears the consummate gentleman. He is especially particular about his clothing as seen in his reluctance to give Jack's trainer his jacket and hat. He is always well dressed, tucked and polished even when partying. Though his advances towards Mabel are quite ungentlemanly, his treatment of the lady is doting and charming. It is obvious that he is enamored with the young woman. Bob's charm doesn't drop for one second during his argument with Jack before their championship fight, even when Jack knocks him to the ground.

Larita (Easy Virtue, 1928) - At many points throughout *Easy Virtue*, Larita proves to be quite capable of making friends. During her initial divorce hearing, we see flashbacks of her smiling and chatting with the artist Claude and his maid. We see this friendly treatment of household staff continue after her marriage to John, as we see her thank and chat with maids and servants on several occasions. Her first conversation with John remains friendly, even though John hits her in the eye with a tennis ball, eventually leading to a whirlwind romance. Larita's friendly attitude shines most brightly as she meets and converses with Sarah, a potential romantic rival, for the first time. She feels such friendliness for Sarah that Larita tells her of her decision to divorce John before even the Whittakers are informed. Immediately de-escalating her confrontation with Mr. Greene, when he denies exposing her to the Whittakers at the dance party, shows Larita's easygoing and friendly attitude, especially as she confides in the man she once feared and asks him for legal advice.

Pete Quilliam (The Manxman, 1929) - 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.

Bob Lawrence (The Man who Knew too Much, 1934) - A key scene in the film introduces Bob's playful sense of humour, in addition to his close bond with his daughter. As he sits at a dinner table, Jill approaches, dancing with Louis. They exchange light-hearted banter about the difference between French and English men, and following this exchange Bob, with a cheeky glance at his daughter, attaches a loose thread from a knitted jumper to the back of Louis' jacket. As the thread unspools, it winds its way around the legs of the dancers until Louis is notified of the practical joke by a stranger. While distracted by the piece of string, Louis is fatally shot by an assassin. It is at this moment in the film that the joviality of the opening scenes are finally punctured by a tangible shock. While Bob is not responsible for the murder of his friend, or at least the film never explicitly refers to any sense of guilt, nevertheless there is a stark contrast drawn between the laid-back jokes of Bob's early scenes and the dramatic demonstrations of bravery he will be required to carry out as he is thrust into a series of unforeseen events.

Miss Froy (The Lady Vanishes, 1938) - Miss Froy is incredibly friendly. We see this several times in the lodge. First, she shares her table and food with the cricket fanatics, Charters and Caldicott, even though their behavior is boorish. She loves the local people, comparing their attitudes to happy children because of their friendly and musical nature. Miss Froy and Iris bond incredibly quickly when Gilbert's folk dancing becomes too loud for the both of them. They seem to strike up a conversation naturally, cementing their future relationship. Her friendliness continues as she helps the injured Iris onto the train and even purchases tea and food for her.

Sir Humphrey Pengallan (Jamaica Inn, 1939) - Despite all of Pengallan's flaws, he seems genuinely friendly at times. Upon losing a bet at the beginning of the film, he almost joyfully throws his purse to the winner. He takes an immediate interest in Mary and goes as far as personally escorting her to Jamaica Inn. During one of Pengallan's earliest outbursts, he immediately apologizes to Chadwick, not only for the outburst but most of his recent behavior. We see this trait most clearly when he is dealing with his tenants' issues. The man who owes him a debt is given an extension and offered the services of a doctor to treat his son's injured leg, the cause of the missing cash. Likewise, Pengallan spares no expense to repair his oldest tenant's roof when she complains:

"As long as I am here," he says, "she shall be snug." These contradictions in his personality represent an idealized form of the old nobility.

Dr. Alex Brulov (Spellbound, 1945) - There's an odd duality to Dr. Brulov: He'll praise Constance with one breath and insult her with another. This runs contrary to his utter generosity and kindness to the couple. After learning they're on their 'honeymoon,' he invites them to stay in his guest room. He gives them beer and food and shelters them from the police, all while occasionally mocking and chastising them. His friendliness often takes the form of jokes: "Any husband of Constance's is a husband of mine." His duality potentially serves as comic relief, but whatever joke the writers were making will go over modern viewers' heads. To us, he just seems like a rude, contrarian old man because of this duality.

Brandon Shaw (Rope, 1948)- Despite all his faults and murderous urges, Brandon is incredibly charming. He uses his charm both as a cloak and a dagger. His charming demeanor is what Phillip and he use to lull David into a false sense of security before murdering him. Throughout the film, we watch Brandon smooth out his guests' frustrations and accusations with little more than a smile and a sincere-sounding apology. This charm can only go so far, however, as we see during Mr. Kentley's outburst when the discussion turns to 'superior men' and legalized murder. Even after Rupert discovers David's body at the film's end, Brandon keeps playing his charm game, hoping to persuade his former teacher to keep quiet about the murder.

Louis Bernard (The Man who Knew too Much, 1956) - Bernard's suave, charming exterior reveals itself in the ease with which he deals with stressful situations, such as the cultural miscommunication between the McKennas and a Moroccan man regarding his wife's veil. He is clearly a cosmopolitan man, as he promises to show the McKennas the local culture. His charming exterior is only heightened by the sense of unease that is produced when he is revealed to be ruffled, such as when he recognizes the man at the McKennas hotel room door or, more dramatically, in the scene of his murder where his physical transformation and look of desperation on his face is mirrored by Ben's distress.

Deceptive

Mabel (The Ring, 1927) - Mabel's deception comes from her shame around her lust for Bob Corby. Before Jack discovers the bangle, a symbol of her infidelity, she covers it repeatedly in an attempt to hide the bracelet from her fiancé. She spends more time with Bob as Jack trains and fights his way up the championship rankings. We are repeatedly shown how the married woman caresses the Australian boxer and stays out late into the night dancing and drinking with him and his entourage. She even invites them to the apartment she shares with Jack while the up-and-coming boxer fights his way to the championship final. She continually denies the relationship between Bob and herself, even when confronted about the framed image of him she keeps on her piano.

Dr. Hartz (The Lady Vanishes, 1938) - Dr. Hartz uses his calm nature to cover his plans at several points in the film. Because of this trait and because of his medical degree, the doctor is the first person Iris and Gilbert think to include in their investigation. Little do they know he is the leader of the conspiracy. The doctor uses this to his advantage, attempting to poison the meddlers. A double-cross within the conspiracy nearly tricks him when the nun helps Iris and Gilbert, refusing to slip the drug in their drinks and releasing Miss Froy. Dr. Hartz realizes this at the last moment and calmly executes a new plan, singling out the nun as the one who helped Miss Froy.

Rebecca (Rebecca, 1940) - Rebecca is deceitful in many obvious ways. Her behavior towards Maxim and society as a whole uses deceit to manipulate others' perceptions about the quality of her marriage. We learn about her infidelity and misanthropic attitudes from Mrs. Danvers and Maxim, but we don't see her full capacity for deceit until the end of the film. Even those who believed themselves to be in on the joke were taken aback when Rebecca's doctor reveals a secret even they didn't know. Inoperable cancer led her to a vengeful, hurtful attempt at suicide by enraging the moody Maxim. Mr. Favell shows to be visibly stung by Rebecca's final lie, and the deception causes Mrs. Danvers to finally go over the deep end. In an act of insanity, the housekeeper commits arson to ensure that Maxim cannot be happy at Manderley with his new wife, something she believes to be her late mistress' final request.

Uncle Charlie (Shadow of a Doubt, 1943) - Uncle Charlie is shown as mysterious before we learn his real name. He deliberately misleads his temporary landlady at the film's beginning before dodging his pursuers with incredible skill. Are we looking at the film's hero? It doesn't take long for his strange behavior to alert the audience to his true intentions, and at nearly the same time, young Charlie begins to take notice as well. Through her perceptions, the viewer dives deeply into Uncle Charlie's big secret. Charlie discovers that much of

his behavior is suspect and eventually finds that all the gifts Uncle Charlie had given her family were the stolen possessions of dead women. These are Uncle Charlie's attempts to both hide his culpability and perhaps incriminate his family as a further smoke screen for any future police investigation.

Maddalena Anna Paradine (The Paradine Case, 1947) - Mrs. Paradine isn't often on screen, but her manipulations can be seen even when she is not. By refusing to tell her lawyer the whole truth, she hopes to push Anthony into creating a certain defense where she can get away with the crime and run off with Latour. Latour, however, seems disinterested in Mrs. Paradine by this point, specifically being fed up with the "evil woman's" manipulations. Mrs. Paradine eventually admits to having told her husband about the affair as a way to get rid of Latour and the sexual temptation of his presence. Sensing Anthony's attraction, Mrs. Paradine uses it to sway Anthony's decisions. For example, she becomes angry and demands he be removed from the case when the lawyer suggests pinning the murder on Latour. A part of her manipulative character, Mrs. Paradine is not a champion of the truth. She believes that lying will save her from the gallows. This causes Anthony no end of problems, as the lovestruck lawyer does his best to defend Mrs. Paradine in multiple ways that go against her wishes. Had she told him the truth from the beginning, Anthony wouldn't have attempted to defend her on character alone.

Judy/Madeleine (Vertigo, 1958) - While it's not obvious to us at first, Judy is manipulating John by posing as Madeleine. We only learn this well into the film when Judy and John meet and John insists on taking her out on a date. After this moment, Judy begins packing her things before writing a letter admitting her role in Gavin's murder plot. Despite writing this letter, she decides to destroy it and try again with John because she loves him. A love based in deception isn't a solid foundation for a relationship, and we see this when John realizes that Madeleine and Judy are the same person. Judy drops her manipulations while John forces her to reenact their final day together when she was posing as Madeleine, and despite everything, John seems to forgive her. It's too little too late, however, when a nun startles Judy and she falls from the bell tower to her death, a sort of divine punishment for her wretched manipulations and role in killing the real Madeleine.

Playful

Jill Lawrence (The Man who Knew too Much, 1934) - In the film's opening scene, Jill is witnessed clay pigeon shooting, and openly joking with her husband about committing adultery with their mutual friend Louis: "I'm just going off with another man." She is dressed in an athletic garb, and she slings her arms in a relaxed manner over Louis' shoulder. Her relaxed rapport with her husband marks them as equals in marriage.

Johann "Schani" Strauss, the Younger (Waltzes from Vienna, 1934) - Schani is childlike in his behavior, especially with Resi. He loves to sing and dance with her. His playfulness comes out in his distaste for work, an area of his life where we never see him smiling. Some of his most playful behavior comes out at the film's end, when he shows up at the beer garden in his finest suit only to steal a baker's hat from a passing worker and claim that he's come to work to prove his love to Resi. His playfulness makes him fickle, and when he's given the opportunity to conduct his Blue Danube Waltz with his father's orchestra, he almost immediately gives up working for Resi's father to do so. His penchant for fun and passion is a double-edged sword in his relationship with Resi.

Stevie (Sabotage, 1936) - Stevie is nothing if not playful. Being a child, it's a fairly common trait. Our introduction to the boy shows him wearing an oversized apron as he works in the kitchen, telling us that he is playing kitchen while trying to help. He catches pigeons in the square where Ted invites him and his sister to lunch. At the restaurant, Stevie jumps into the booth after disturbing the tablecloth when he first tries to sit. He then talks excitedly about a film he saw where a man pulls a tablecloth from a table without disturbing the table setting. Ted chuckles and says Stevie should try that at home, to which Mrs. Verloc replies, "He has." Just before Mr. Verloc gives the bomb to Stevie, the boy takes a ride on Ted's shoulders, appearing much taller than he is because he is behind the curtain.

Janet Walker (Rope, 1948) - Janet has an obvious playful side, though she lacks the quick wit to be the life of the party she wishes to be. She complains that she can never make a joke when she wants to: people often find her conversation humorous when she's being serious. She takes this in stride, smiling and laughing with the other partygoers. We see her playful nature best when others argue. She seems to defend it, pulling away from the others during fights and lamenting about the lack of fun to be had later on.

Charles Adare (Under Capricorn, 1949) - Charles always has a joke ready. He is quick-witted and often seeks to get a rise out of his snobbier relatives. He never seems to take things seriously, always making light of people's anger or frustration. His playful nature comes out in other ways, such as when he climbs the facade at Minyago Yugilla to get past Henrietta's locked door and also when he lies to Sam about the broken doorbell on his first visit to the mansion. Charles' lack of seriousness shows both his youth and his lack of experience. By the film's end, he has grown up and returns to Ireland happily, ready for a rest after his adventure.

Serious

The Boy (Champagne, 1928) - Betty's boyfriend, in addition to providing the romantic element of the film's plot, serves as a contrast to Betty's carefree and adventurous spirit. At several points in the film, he rages against what he perceives as recklessness on Betty's part, whether it be her partying or her spontaneous decision to marry onboard the ocean liner. One suspects that beneath these outbursts lies a particularly masculine anxiety at being in the shadow of a personality as extroverted and compelling as Betty's.

Phil Christian (The Manxman, 1929) - 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. At the end of the film, we see Phil at his most serious. In a display of moral fortitude and responsibility, the new Deemster steps down before his first day on the bench officially begins, seeing himself morally unfit to judge other men.

Wilfred "Ordinary" Smith (Stage Fright, 1950) - Smith is incredibly serious. While he's not without humor, he is very down-to-business in his attitudes and conversations. We see this most clearly when he realizes that Eve has been lying to him, covering up her secret investigation into the Inwood murder. He goes full detective on her, interrogating her after the garden party to get the information he needs from 'Doris Tinsdale' about Jonathan. Despite both his anger at Eve and his love for her, Smith remains serious and composed when Eve disappears with Jonathan, hiding in the basement of the theater.

George Lumley (Family Plot, 1976) - While also witty and humorous, George possesses a serious attitude. He takes his roles seriously, playing lawyer and other parts to convince people to give him information about Eddie Shoebridge. He also takes his job as a taxi driver seriously, if only because his position has been put in jeopardy by the time he spends on Blanche's investigation. His serious attitude kicks in during the film's most stressful moments. Despite fear—and Blanche's flailing—George is able to maneuver the out-of-control Mustang safely off the road after Maloney cuts their brakes. Likewise, at the film's end when Blanche goes missing, George makes a big effort to find her in Arthur's house, going far and taking huge risks because of his deep love and admiration for Blanche.

Suspicious

Mrs. Whittaker (Easy Virtue, 1928) - Mrs. Whittaker shows us the more suspicious side of her personality throughout Easy Virtue. Even before Larita attempts to avoid her questions, Mrs. Whittaker has her doubts about the young woman. First and foremost, they didn't meet before her marriage to John. In Mrs. Whittaker's eyes, this is a sign that Larita is only in the relationship for money. Larita's avoidance of her questions reveals Mrs. Whittaker's suspicious nature whereas most people would simply move on. Mrs. Whittaker is convinced that Larita looks familiar and feels vindicated when her daughter shows her the picture of Larita's portrait.

Jem Trehearne (Jamaica Inn, 1939) - Unlike most of Hitchcock's thrillers, here the protagonist is the one to reveal he is undercover. Because of rewrites, Pengallan's role in the conspiracy is shown to us almost immediately, but it's halfway into the film that we learn James' true role among the wreckers as an undercover operative for the crown. In a conversation with Pengallan, James reveals that he has been with the wreckers for nearly two months. He has been unwilling to murder, only helping to cart the goods away after the wrecks. Perhaps this reluctance to kill strikes the others as odd and leads them to turn on him when Joss finds that he has nearly 15 pounds worth of gold coin in his purse. While he fails to bring the wreckers to justice with his undercover work, with the help of the military, he eventually uncovers Pengallan's scheme and takes the wreckers into custody.

Maxim de Winter (Rebecca, 1940) - Although prone to outbursts and thoughtfully communicative in other ways, Maxim has a dark secret. For the past year, he's told no one about his involvement in Rebecca's death. While certainly one of Maxim's more minor traits, he is shown to have exhibited it long before Rebecca's death. During his confession about his role in Rebecca's death, he gives a long explanation of her manipulations and infidelities. So as not to appear foolish, Maxim agrees with Rebecca's plan to stage their marriage in public while the two would have nothing to do with one another in private. His secretive nature and involvement in Rebecca's death show just how far Maxim would go to defend his family's name and honor

Alexander Sebastian (Notorious, 1946) - Sebastian shows a number of paranoid traits throughout the film because of his place in the Nazi conspiracy. He is one of the first to speak about Emil's outburst in front of Alicia. Like all of his co-conspirators, Sebastian is willing to do anything to protect the secrecy of their uranium plot, even kill as he nearly does with Alicia. His suspicions around Devlin are only somewhat misplaced: He worries the young man is in love with his Alicia, and he's almost right in that regard. What he misses is Devlin's connection to the US Secret Service.

Samson Flusky (Under Capricorn, 1949) - Sam seems suspicious of everyone. He has a hard time trusting people, which makes it odd that he trusts Milly so much. Perhaps it's his suspicious nature that allows the housekeeper to manipulate him so well. Because he doesn't know Charles very well, he tries to use the young man for a shady land deal. As they get to know each other, however, Sam becomes more and more suspicious of Charles and believes Milly's manipulations about Henrietta and Charles' adultery over Charles' 'gentleman's promise' and Henrietta's denial. Because of his suspicious attitude, he doesn't give any information to the Attorney General when he travels to Minyago Yugilla to confirm Henrietta's claim that she shot her brother, blowing his only chance to have his name cleared.

Lila Crane (Psycho, 1960) - Lila suspects everyone it seems. While we are only introduced to her after her sister goes missing, we see just how much she doubts others and how her intuition leads her in the correct direction. She is first suspicious of Sam, believing him to be hiding her sister. These suspicions are allayed when Arbogast appears and makes no headway with Sam. Sam, too, seems genuine in his shock and concern when he learns about Marion's actions. One suspicion Marion can't shake is that something fishy is happening at the Bates Motel. Despite the sheriff's statements to the contrary, she, like Arbogast, doesn't see things adding up and decides to take the law into her own hands.

Mental

Intelligent

The Countess (Waltzes from Vienna, 1934) - The countess has a quick wit. She often has the last word, leaving those around her speechless with frustration or anger when they choose to challenge or insult her. This happens first to Resi, who leaves in a huff when the countess has a retort for everything she says. The count is so enamored with his wife's verses that he puts his reputation on the line trying to get the Elder Strauss to arrange them. Her wit shows in her planning, as she knows just how to manipulate the people around her, playing to Strauss' pride, Resi's coldness, and Schani's passion for music to get what she wants.

Richard Hannay (The 39 Steps, 1935) - Hannay is incredibly smart, using every opportunity to his greatest advantage. He first avoids pursuers by bribing the milkman for his uniform and cart. Then, he avoids the police by kissing Pamela on the Flying Scotsman. He shows his intelligence once more during his escape from the train when he backtracks and avoids the guard dogs in the baggage car. The police are held up just long enough for him to find a hiding spot among the bridge's support struts. Similarly, when he and Pamela are left alone with the driver when sheep block the road, Hannay uses the confusion to make a successful escape attempt.

Robert Tisdall (Young and Innocent, 1937) - Like most of Hitchcock's leading men, Robert is incredibly clever. He notices small details and pieces together information quickly, using his wit and intellect to help him make split-second decisions. Little tricks, like stealing his lawyer's glasses as a disguise, could easily backfire, but he uses the chaos of an escaped prisoner to further obscure his presence from police detection. We see his clever mind working once more during his escape from the old millhouse when he kicks in Erica's number plate to avoid police detection as they flee. He can piece together the whereabouts of both Old Will and the true killer with very little time and information. Where cleverness often results in caustic sarcasm in Hitchcock's leading men, Robert's wit is softer and more friendly

Iris Henderson (The Lady Vanishes, 1938) - Iris is also quick-witted and good at solving puzzles. She notices things other people don't as well, such as Miss Froy's name written on the glass in the dining car and the nun's high heels. Combined with her strong will, her intelligence allows her to question the deception the conspirators use to try and cover Miss Froy's disappearance. Through discovering Doppo's true identity, Iris realizes that he has something to do with Miss Froy's disappearance and Madame Kummer's appearance, an idea Gilbert is ready to give up on after a single argument from the witty young woman. Her intelligence and love for adventure allow her to act quickly in the dining car after the shootout and enable the nun to escape so that she can redirect the train. She astutely observes that the officer only has one bullet left and only one of his captives has to die so the others may go free, holding the man's attention until the nun can escape undetected.

Carol Fisher (Foreign Correspondent, 1940) - Carol Fisher is incredibly smart. Our introduction to the young woman is watching her debate a group of men who believe war is inevitable. Her father's reaction to her debating skills is a heartfelt "good for you," showing that even though he works to advance the cause of war, he is incredibly proud of his daughter's intellectual prowess. She also shows a great talent for rhetoric. The only time she stumbles is when Jones makes puppy-dog eyes at her from the crowd at the luncheon. Much like Hitchcock's other leading ladies, Carol's wit is sharp and fast as a whip. At the film's end, she admits to her father that she suspected he and Mr. Krug were up to some misdeed, but she deluded herself into not thinking about it, having absolute trust in her father.

Kapitan Willi (Lifeboat, 1944) - Kapitan Willi is quite conniving. Even before boarding the lifeboat, he seems to have a plan to manipulate the Americans. He keeps his knowledge of other languages secret. He says that he did this to see if he could trust them, but given what a manipulator he is, he probably did this just to keep his enemy off balance. Instead of pressing the issue when it's revealed that he is a captain and therefore the most experienced seaman aboard, he bides his time and allows the conflicts and disagreements between the other survivors to grow. He takes his chance when the storm strikes and all semblance of organization is gone. The experienced skipper then utilizes his private store of water and emergency rations to keep his strength up as the others begin to weaken. His plan has one weak point, however: it hinges on keeping his enemies fighting among themselves. When they band together, they quickly overpower and kill him.

Dr. Constance Petersen (Spellbound, 1945) - Dr. Petersen is incredibly intelligent. She is obviously well read as seen in several scenes where she peruses both her personal and the hospital's libraries. Because of her education and logical mind, she is the first to suspect that Dr. Edwardes is an imposter. Despite the other doctor's willingness to turn a mental health issue into a criminal case, Constance risks her professional standing to follow and treat John's illness. Using both skill and personal feeling, she is able to trace the root of John's amnesia to a guilt complex triggered by Dr. Edwardes' death. Through her quick wit, she is also able to defeat Murchison's attempt to silence her by stating the pure logic of his attempt to threaten and kill her.

Madame Sebastian (Notorious, 1946) - Madame Sebastian is frighteningly observant and intelligent. She suspects Alicia from the get-go, ascertaining that she didn't speak in her father's defense at his trial because she doesn't support the Nazi cause. She says as much to her son twice before their marriage, but Sebastian won't hear it. She is incredibly aware of Devlin's presence too, wondering why her son's new beau is always finding time to talk to Devlin. While in other characters this behavior would be considered paranoia, the suspicion Madame Sebastian exhibits comes from deductive reasoning and not just gut feelings. She is almost elated when Sebastian confirms that Alicia is working with the US agents, quickly formulating an intelligent plan to covertly get rid of Alicia. One of her most intelligent acts during the film comes in a moment of panic during the climax when Devlin and Alicia descend the stairs in an attempt to escape. She quickly plays along when her son refuses to speak, risking all of their lives in the process.

Judy Flaquer (The Paradine Case, 1947) - Judy's main trait is that of intelligence. While she only has a few short appearances on screen, we see her matching wits with both her father and Anthony. Her keen eye for strategy shows in both her chess game with her father—in which she is moves away from winning before she is distracted by Anthony's case—and her ability to surmise what kind of legal strategies Anthony is trying in court just by listening to his opening argument. Judy serves as a sort of foil to Anthony. Not blinded by attraction for Mrs. Paradine, she can correctly guess the truth of the case before anything comes out in court.

Eve Gill (Stage Fright, 1950) - Eve is very intelligent, using her smarts to quickly adapt to the changing situations around her investigation into the Inwood murder. She's able to concoct a plan to get into Charlotte's good graces very quickly, and without the added complications of Jonathan's meddling and her blossoming relationship with Smith, she may have solved the mystery on her own. Eve is quick thinking, navigating situations

that could turn out poorly with only comical emphasis. She's able to get her father and Nellie to meet at the fair without saying a word, keeping her identity secret from Charlotte in the process. Similarly, she is able to deal with Jonathan at the film's end with a simple trick, locking a door behind him. With her father's help, she's also able to pitch a scheme to Detective Smith that would allow them to catch Charlotte talking about her part in the crime.

Bruno Anthony (Strangers on a Train, 1951) - Like many of Hitchcock's best antagonists, Bruno is frighteningly intelligent. He knows too much about Guy and his life, having followed his exploits in the papers. His plan for swapping murders is deranged but quite smart: two strangers committing murders for each other would make it incredibly difficult for the police to properly investigate. While it does have the one flaw that each would be suspect for the murder of their loved one, if they could maintain their innocence through ignorance, the case would grow cold so long as the police found no evidence that they knew one another. Bruno is also emotionally and socially intelligent, able to surmise how best to interact with someone simply by talking to them for a minute. He is also a master of manipulation because of this, forcing Guy into an almost impossible situation when he threatens to frame him for Miriam's murder. When Guy makes the sudden decision to go through with Bruno's plan, Bruno hides in his father's room and overhears Guy's attempts to foil his plans.

Tony Wendice (Dial M for Murder, 1954) - Tony is scarily smart. Instead of using his intellect for good, however, he seeks macabre revenge on his unfaithful wife, planning a 'perfect murder.' Despite his forethought and intelligence, he cannot account for everything, and the murder goes off with several hitches. Lesgate is killed by Margot's scissors, forgotten on the desk after a project Tony had suggested for Margot. Moments like these throughout the film show us that no man can foresee the future, no matter how smart he may be. Tony thinks quickly, manipulating the crime scene before the police arrive and feeding them convenient lies about Margot to assure her being tried for murder. Just like the scissors, Tony cannot foresee that Hubbard is waiting for him to use the hidden key at the film's end. His intellect causes him to simply give up: He's smart enough to know when he's been caught. He even returns Hubbard's latchkey, astutely guessing that the Inspector set him up by switching their identical overcoats.

Lisa Fremont (Rear Window, 1954) - Lisa's intelligence shows often throughout the film. Not only is she in charge of her own fashion company, she's well-read and educated. Lisa is more than a match for Jeff in intellect, with his wit wasted mostly on sarcasm and innuendo. Lisa uses her brainpower to try to piece together a way to catch Thorwald in the act. It's Lisa who first suggests that Mrs. Thorwald's wedding ring could serve as evidence of foul play if it were found in Mr. Thorwald's possession. Doyle confirms this. Lisa also shows her intelligence when the police enter Jeff's apartment just before the film's end: Instead of trying to convince the police that Thorwald is a murderer, she submits to being arrested for breaking and entering, removing her from Thorwald's grasp with his wife's wedding ring on her finger.

Eve Kendall (North by Northwest, 1959) - It's hard to get anything past Eve Kendall. We rarely see someone match Roger's wit, but she leaves the man speechless in their meeting in the dining car. Eve knows what a precarious situation she is in as a double agent and never shows or tells more than she needs. In the house on top of Mt. Rushmore, she quickly and intelligently infers that the matchbook Vandamm's man tosses onto the coffee table bears Roger's personal trademark. Such intelligent observations allow her to keep one step ahead of Vandamm as a double agent.

Michael Armstrong (Torn Curtain, 1966) - Michael is an intelligent man. He has moved up the ranks of America's nuclear physicists quickly despite having the wrong credentials and his relatively young age. His intelligence allows him to think on his feet, often saving him from the worst situations. Despite his intelligence, he often underthinks his plans, creating many tense moments throughout the film when things don't go to according to plan, such as when Sarah follows him to East Berlin. It is due to his smarts that he's able to lure Lindt into solving the equation that has eluded him for so long, and the way Lindt solves it answers even more questions. Despite his amateurish qualities, Michael is smart enough to get the information he needs and escape.

Jacques Granville (Topaz, 1969) - While we don't see much of Jacques, we see he is an expert at strategy. His ability to think several steps ahead allows him to keep his identity secret long into the film. Only Jarre's nerves expose him, and only because he is so close to the Devereauxs. Because of Jarre's appearance at his apartment, Mrs. Devereaux is able to connect the dots, revealing Jacques as the leader of Topaz. Jacques keeps Mr. Devereaux in the dark with careful planning and the classic strategy of —keep your friends close and your enemies closer. By doing this, Devereaux is unable to definitively prove Jacques is Topaz's ringleader,

allowing Jacques to escape to the Soviet Union at the film's end. Alternative versions of the film see him committing suicide to evade capture.

Determined

Alice White (Blackmail, 1929) - Alice is a woman of great determination. At the beginning of *Blackmail*, we can see this determination in her unwillingness to be treated poorly by Frank. This seems to be an ongoing problem, as she has agreed to meet with Mr. Crewe on the same night. Alice's determination shows again when she stabs Mr. Crewe during his attempted rape. She will go to great lengths to protect herself, including killing someone. This causes her tremendous guilt, but Alice is determined to cover up her involvement in the murder. Her determination continues as Tracy blackmails her and Frank. Although she doesn't want her involvement in Mr. Crewe's death revealed, she is determined that no one else will take the fall for her. She is determined to turn herself in and explain her involvement to the police as it is the correct moral choice

Barton/Fordyce (Number 17, 1932) - Barton's determination drives him to some extremes in his pursuit of the criminals. His determined behavior rubs off on Ben, who is easily pressed into service by the detective's strong will and logic. Even though he's made a hostage multiple times, Barton never gives up on his mission and maintains his false identity under pressure. He's driven to hijack a bus when he's kicked from the train by Sheldrake, maintaining his cover by pressing a revolver to the driver's side. Even though he can't stop the ferry disaster that results from the criminal's escape attempt, he dives into the water and saves Nora from drowning without a second thought. His determination pays off as Doyle and the others are taken into custody with plenty of evidence to put them behind bars.

Robert Tisdall (Young and Innocent, 1937) - Robert's determination is typical of other similar Hitchcock heroes. Although Robert is a very ordinary man, he possesses an extraordinary will that allows him to prove his innocence in the murder of Christine Clay. It certainly takes determination to do some of the things Robert achieves in *Young and Innocent*, such as clinging to the bottom of an automobile for some miles. The alternative is to fail to act and take the rap for a murder he didn't commit, as the police seem equally determined to try him for the crime despite his repeated pleas of innocence. We also see his determination to keep Erica safe. He saves her from harm when her car falls through the old mine and turns himself in to keep the police from detaining her at least for another moment at the Grand Hotel.

Mr. Van Meer (Foreign Correspondent, 1940) - Van Meer doesn't have many on-screen appearances, but he shows determination through all of them. First, he refuses to answer any of Jones' probing questions, speaking at length about parks and birds. When Jones refuses to back down, he still doesn't answer any questions but admits some admiration of the young man's curiosity and ambition. When Jones discovers Van Meer at the windmill, Van Meer is determined to get a message out, though he can't tell Jones everything he wants before the drugs the Bovorians have given him kick in. Likewise, even under torture, he refuses to tell them what they want. It takes several days of intense sleep deprivation and physical pain—too violent to show on screen—before Van Meer breaks. His determination shows once more towards the film's end when it's revealed that he should make a full medical recovery despite his injuries. His tenacity isn't limited just to his mind.

Mr. Smith (Mr. & Mrs. Smith, 1941) - Mr. Smith is hellbent on getting his wife back. Despite saying he'd remain single if given the chance, he practically destroys his life and professional name in the pursuit of winning his wife back. This behavior is reflected in the events before the film, as for the past several years he and Ann have based their relationship around several unusual and uncompromising rules to keep their relationship healthy. Despite some of his uncaring behavior towards Ann, he shows a deep determination to keep her satisfied, at least enough to be able to forgive his behavior and live together. When Ann repeatedly rejects his attempts to speak to her, this drives Mr. Smith further into his various schemes and manipulations. He is so determined to have Ann back, he tries to wrestle her back home when he finds her working at a department store. And Mr. Smith repeats this behavior at the end of the film when he believes Jeff is sleeping with Ann. He foregoes work for nearly a week, watching Ann and interfering with her life while he tries to convince her to marry him once more. It's this determination that Ann eventually realizes she loves about him, and in a screwball way, it saves their marriage.

Barry Kane (Saboteur, 1942) - Barry is driven by determination. The story begins with him, an innocent man, attempting to clear his name. But the young aircraft worker soon finds himself embroiled in an international conspiracy. His drive changes over the course of the film. Although he is always seeking to prove his innocence, he often acts in the defense of life and liberty, even if it means falling into police or Fifth Columnist hands.

Determination in Barry presents itself as duty, patriotism, and a quest for justice as well as stamina and grit. Because of his belief in higher ideals, such as freedom and democracy, he acts to preserve those ideals in any way he can. While some may see his conflict with Fry as an act of revenge or self-preservation, Barry contradicts this at the film's end when he tries to save the saboteur from falling to his death from the Statue of Liberty.

Constance Porter (Lifeboat, 1944) - Connie seems to always get her way. When she wants something, she'll stop at nothing to get it. We learn she came from the same working-class neighborhood in Chicago as Kovac, and that she saw a way out in a rich man who wanted to marry her. Her diamond bracelet serves as a reminder of what she's wanted, a good luck charm she refuses to remove. Starting with her motion picture camera, the luxurious belongings she managed to get into the lifeboat are taken from her one by one. Each time she complains loudly and at length about the losses: she's angry the others didn't do more to protect her property. But it's her headstrong attitude that brings the survivors back together with a common goal after Gus' death and the murderous mutiny of Willi. She pushes them all into an attempt at fishing, offering up her bracelet as bait so they know that she's serious. Her headstrong attitude also leads her to take an opposing view to Kovac's. While it's clear she values universal human rights, the argument itself seems to be what she's more concerned about. Connie likes to win, to be correct.

John Ballantyne (Spellbound, 1945) - John shows great determination, sometimes in contradictory ways. He is determined to appear as the genuine Dr. Edwardes, but he finds that he lacks the specialized knowledge to pass himself off as a psychiatrist. With the anxiety of police pursuit pushing him, he is determined to disappear in New York City only to be surprised when Constance follows him. His determination shows most when he agrees to ski down the same hill where Dr. Edwardes died in an attempt to jog his memory. He agrees to continue their treatment, determined to find the cause of his malaise. This determination does a 180 turn when he confronts his fears and guilt complex. A part of his mind refuses to face the fear, perpetuating his mental illness. Without Dr. Petersen's goading, he might have remained in a state of amnesia through this fear-based determination. Ultimately, his bravery and gentle but firm assistance from Dr. Petersen resulted in the cure for two pressing mental issues.

Anthony Keane (The Paradine Case, 1947) - While ultimately misplaced, Anthony's determination is incredible. After a single meeting with Mrs. Paradine, he decides that he will do everything in his power not just to defend her but to prove her innocence. This desire persists even as he confronts the truth of Mrs. Paradine's infidelity with Latour. Because of his attraction to Mrs. Paradine, his determination becomes warped, seemingly shifting from proving her innocence to framing her former lover in a misguided attempt to clear the romantic playing field. Latour becomes a casualty of Anthony's determined attacks when, after stating his suicidal intentions in front of the court, Mrs. Paradine coldly refuses to look at him as he is led away from the courtroom. Anthony's determination changes after the trial. Warped once again by his perception of things, Anthony hides away in Sir Simon's office, trying to keep the shame of his defeat and actions during the trial from rubbing off on Gay.

Rupert Cadell (Rope, 1948) - Rupert's determination is on display from his first scene. Unwilling to address society 'politely,' Rupert eschews almost all etiquette, often taking small talk too seriously or making rude comments when people speak niceties. His determination takes center stage as he begins investigating Brandon and Phillip in earnest. While Brandon won't crack, Phillip caves in under pressure from Rupert. Determined to get to the bottom of things, he returns to the party after everyone else has left and confronts his two former pupils. Phillip pulls a gun on him in an act of panic, but Rupert disarms him. Even having been grazed by a shot during the struggle, Rupert remains as determined as ever when he opens the chest and learns the truth. His determination doesn't stop after this horrific discovery. He swears that both Phillip and Brandon will get a death sentence with his help before opening a window and firing the pistol out of it to attract the police.

Johnathan Cooper (Stage Fright, 1950) - Jonathan shows great determination to avoid the police. He evades the first policeman to pursue him by sheer force of will and the strength of some safety glass. He then manipulates Eve into helping him. His determination also shows in his strange protection of Charlotte. While he blackmails the actress during his visit to her dressing room, he is almost violently defensive of her when Eve and Mr. Gill want to investigate Charlotte's involvement in the murder. Even though he is caught at the end of the film, he escapes quickly, tricking the police and hiding with Eve in the basement. Despite his determination to escape from justice, he meets his end when he trips underneath the falling iron safety curtain and is crushed to death.

Guy Haines (Strangers on a Train, 1951) - Guy's determination shows at several points during the film. He is upset by Miriam's refusal to sign the divorce papers, but he seems determined to resolve the situation so that he

can marry Anne. He is also determined to keep Bruno from going through with his dark plans and protect those he loves, changing his tactics when Bruno's threats move towards harming the Mortons and acting to warn Mr. Anthony. Because of this, Bruno swears revenge, traveling to Metcalf to plant Guy's lighter at the scene of Miriam's murder. Guy shows his greatest determination in trying to beat Bruno to Metcalf, playing the hardest and fastest game of tennis he's ever played and winning. Afterward, he manages to narrowly escape his police watchers with a little help from Anne and Barbara. He shows great determination at the fairgrounds, too, chasing down Bruno and fighting him for the lighter on the out-of-control merry-go-round. When Bruno decides to shove a child from the ride, Guy drops to his knees to save the boy. He won't let Bruno hurt anyone else.

Inspector Larrue (I Confess, 1953) - Larrue's determination is legendary. He will solve the Villette murder and he won't let anyone stand in his way. He pushes through all of Ruth's defenses, demanding to get at the root of her connection to Father Logan and Villette. The only time he's not able to overcome an obstacle is when Father Logan refuses to testify. Only a priest's piety can keep him from what he desires.

Mark Halliday (Dial M for Murder, 1954) - Mark is determined to protect Margot. Because of his love for her, Mark is the earliest proponent of Margot's defense. He practically begs Tony to tell the truth to the police, or at least make up a story that will save Margot from the noose. His determination continues to show when he reveals the case of money to Hubbard and pushes him to investigate the bank statements. Margot is drawn to Mark when his determination to prove her innocence becomes clear to her at the film's end. Beyond a personality trait, Mark's determination shows the depth of his love for Margot.

Jeff Jefferies (Rear Window, 1954) - Jeff is stubborn. This either drives or is driven by intense determination. Upon getting the hunch that Thorwald is up to something, Jeff is only held back by his broken leg in his investigation. His determination rubs off on Lisa and Stella, both of whom quickly take up his cause. Both can see that something strange is going on, mostly thanks to Jeff's determined arguments that Thorwald is acting suspiciously. Jeff's determination shows most obviously in his final confrontation with Thorwald. Equipped with nothing but flashbulbs, he holds off Thorwald long enough to call for help. While this doesn't keep him from being pushed out the rear window, it saves his life and assures that Thorwald is taken into custody.

John Robie (To Catch a Thief, 1955) - Much like other similar Hitchcock protagonists, Robie's determination is ever-present. He knows the only way to clear his name is to catch the real thief. He begins his quest by returning to his old haunt, Monsieur Bertani's restaurant. Here, Bertani does little to help him, but this doesn't dissuade Robie from looking into the thefts. His determination shows in the flower market when he manages to convince Hughson to help him while being chased by the police. Even Danielle's outburst at the funeral doesn't dissuade him. He's willing to give up all his old friends and contacts if it means clearing his name.

Manny Balestrero (The Wrong Man, 1956) - Manny's determination is admirable. In similar circumstances, many people cave in to the pressure of the police and courts, hoping that a guilty plea will lessen their stressful stay in prison or end the legal process more quickly. Manny never even considers that because he is determined to prove his innocence so he can get back to caring for his family as he always does. His determination shows not only in the courtroom but also in his quest to find someone to confirm his alibi. While Rose breaks down because of the death of two of the men who could vouch for Manny, Manny never gives up and ends up finding helpful evidence in his defense that can easily be corroborated by his dentist. To help Rose recover, Manny is forced to separate from her, a painful choice for him as he loves Rose deeply. Despite his initial reluctance, he demands the best care for Rose, even if it means going further into debt.

Roger Thornhill (North by Northwest, 1959) - While simple luck does come into play for Roger as he tries to survive the bizarre situation in which he finds himself, his own personal tenacity makes up the bulk of the reasons he survives. He is rapidly characterized as a tenacious and successful executive before he is kidnapped by Vandamm's thugs. We see his tenacity in his pursuit of Vandamm. Thornhill has a ceaseless urge to get to the bottom of this mystery. At several points he could just walk away, such as when he is left at the Glen Cove police department and when he is imprisoned in the hospital in Rapid City, yet he adopts the persona of George Kaplan, sinking himself further into the murky plot. Before his first encounter with Vandamm, Thornhill has the guts to rifle through what he believes to be his captor's belongings, finding a clue in the mail scattered on top of the desk.

Sam Loomis (Psycho, 1960) - Sam shows great determination. While he feels guilty about his divorce and debt, he still wants to marry Marion, hoping that he can be worthy of her. We see this trait in the way he still runs his hardware store despite his growing debt. His determination only falters once when the sheriff accuses him of

'seeing illusions,' but with Lila's help, he quickly pulls himself together and joins her in a private investigation of the Bates Motel. His determination gets the better of him when he's supposed to be distracting Norman. Instead of having a simple conversation with him, Sam demands answers about the missing \$40,000 and Norman's nervous behavior. While he's seeking answers, this pushes Norman too far and allows him to escape and attack Lila. Despite being hit on the head, Sam appears behind Norman and wrestles the knife away from him, keeping Lila safe.

Mark Rutland (Marnie, 1964) - Mark has incredible determination. He decides that he wants to marry Marnie and creates a situation that she must agree to. Likewise, Mark is so determined to sleep with her that his typically gentlemanly attitude disappears when he sees her nude, forgoing the normal polite gestures and raping her. While his determination can be quite self-centered, Mark also shows himself to be selfless at times, such as when he finds and saves Marnie from her suicide attempt on the cruise ship and when he forces her to face her psychological demons. Without his pressure and insistence, Marnie would likely have gone the rest of her life without seeking treatment, drifting from theft to theft until she would ultimately be caught.

George Lumley (Family Plot, 1976) - Despite his complaints and apparent hatred of work, George is a determined fellow. This shows especially in the film's beginning when he chases down leads on Eddie Shoebridge for Blanche. At the film's midpoint, we learn he is risking his job to do this for her. George's determination really shines at the film's end when he finds Blanche missing. He tries his hardest to open Arthur's garage door, but when he can't he doesn't give up. He finds a basement window and jimmies it open with his pocket knife, breaking and entering in an attempt to find the woman he loves. George's determination pays off, allowing him to rescue Blanche by hiding in the dark corners of the basement and trapping the kidnappers in their own secret prison.

Trust/Distrust

Patsy Brand (The Pleasure Garden, 1925) - Patsy trusts others, allowing Levet and Jill to take advantage of her kindness. Jill does this by skyrocketing to fame and forgetting about Patsy's friendship and support. Levet does this by marrying Patsy and immediately forsaking his vows upon arriving in Africa. Patsy doesn't realize she's been taken advantage of, believing Levet's letter when he says he is sick and cannot write regularly. Trusting her husband's word, she goes to Jill for financial assistance in traveling to Africa. Jill refuses to help, saying she's "spending all her money" on her marriage to the prince. Continuing her trusting behavior, she tells the news to her landlords, who are sympathetic and give her their savings so she can go to her husband. When Levet clearly betrays her trust, she simply abandons him, turning her attention to Hugh.

Daisy (The Lodger, 1927) - Daisy's innocence leads to her principle virtue: her trusting nature. Whereas Joe and her parents (and eventually an entire urban crowd) lead themselves to believe that the lodger is guilty of the recent killings, Daisy retains her faith in her new love. When the lodger is arrested, it is Daisy who helps him escape and hide in a nearby pub. Similarly, when the lodger tells his story to her she believes him without hesitation. Importantly, though, the lodger only reveals these facts after Daisy has already taken the risk of helping him. Ultimately, it is this faith in the lodger without requiring evidence that reveals her fundamental goodness.

John Whittaker (Easy Virtue, 1928) - John shows himself to be capable of great trust. His marriage to Larita happens extremely quickly because he trusts in their love. He shows further trust when she questions him about the speed of their betrothal, saying that her past and family name don't matter. He trusts that his family will love and accept Larita, particularly in his Father's case. His trust in his mother, however, sets him against Larita. His trust in his mother overrides his trust in Larita, causing him to distance himself from her and eventually divorce her. In this way, we can clearly see trust as a double-edge blade, harming one woman in favor of the other.

Annabella Smith (The 39 Steps, 1935) - By going home with Hannay, Annabella shows great trust. He could be an enemy agent, but she trusts that he's not. Even though she knows the way she's acting seems bizarre, she trusts Hannay to do as she asks and provide her with food and shelter. Annabella continues her trend of trusting Hannay by telling him a vague description of the espionage plot and the enemy agent that she seeks to stop. Her trust has a limit: she gives Hannay a pseudonym and doesn't tell him everything he should know about the mission. This shows that even though she's capable of great trust, there's a limit to what she will reveal to a stranger.

Mrs. Verloc (Sabotage, 1936) - While not so much as to be naïve, Mrs. Verloc is an incredibly trusting individual. Throughout the film, she defends her husband against Ted's inquiry, saying he's a gentle soul. This is based on Mr. Verloc's treatment of her little brother and the strength of their marriage. She is also quick to trust Ted, quickly becoming friends with the man she believes to be a greengrocer. Her trust falters when, at the expensive lunch at Simpson's, he lies about having been there. She does, however, believe the detective's cover story of being a rich heir and learning the grocery business. The only time her trust falters is when Mr. Verloc admits to sending Stevie to his death.

Mrs. Newton (Shadow of a Doubt, 1943) - Mrs. Newton is a foil to Charlie in this aspect. She can't imagine how her beloved brother could do the family harm. Even when Uncle Charlie makes violently misogynistic statements, Mrs. Newton seems to laugh them off instead of addressing what is a major conflict between herself and her brother. We see this behavior early in the film when Uncle Charlie openly insults her for letting the questionnaire men into her home, telling her she should "have more sense." She seems hurt by this, yet she deflects and tries to avoid the topic from then on out. Despite her trusting nature, she begins to suspect her brother after Charlie is trapped in the garage with the running car. Even at this moment, she is conflicted, still trusting her little brother implicitly.

Anthony Keane (The Paradine Case, 1947) - Anthony proves himself to be very trusting. His issue is that he trusted the wrong woman. Drawn in by her attractive looks and sad story, Anthony repeatedly swallows his doubts about Mrs. Paradine. Even as the facts stack against her and Latour visits Anthony to make his accusations against Mrs. Paradine, Anthony continues to believe that Mrs. Paradine could not have poisoned her husband. At the film's end, when Mrs. Paradine confesses, Anthony is utterly crushed. The betrayal is so much for him that he believes that Gay will never forgive him. In the film's last moments, Gay reaches out to Anthony in an attempt to repair that trust between them.

Janet Walker (Rope, 1948) - Janet has some trust issues, but who wouldn't with a friend like Brandon? She states outright that she knew Brandon had some scheme when he invited her to the party. After pulling him aside, she curses his sense of humor and penchant for practical jokes, very upset to be put in close contact with her ex-boyfriend, Kenneth. She does display some capacity to build trust, bonding with Kenneth off-screen where they discuss their feelings and relationship. Janet mentions that she's happy they had the chance to clear things up in her final scene. Her trust for Brandon, however, never materializes. She goes as far as accusing Brandon of having somehow kidnapped David to keep him from coming to the party, believing the whole shindig is just a cover for some strange joke.

Margot Wendice (Dial M for Murder, 1954) - Margot is incredibly trusting. She doesn't even consider that Tony could be framing her until Mark and Hubbard spell out his plan to her at the end of the film. While she is trusting, she doesn't want to reveal her infidelity to her husband. Still, she trusts Mark with the details of her blackmail, going so far as to give him the blackmail letters. Margot comes to trust Hubbard and Mark easily at the film's end, standing by them while they wait to see if Tony knows where the hidden key is.

Arthur Adamson (Family Plot, 1976) - Arthur isn't the trusting type. This lack of trust hedges on paranoia at times, making this almost a dual theme. While in many stories this type of trait serves to prove the depravity of the antagonist, in Family Plot, it fuels comedy and suspense. Because he doesn't trust anyone and is paranoid about his long-running kidnapping scheme, he believes George and Blanche's bumbling investigation is an attempt to bring him to justice. He misses out on an easy fortune because of his paranoid attitude. Similarly, despite showing great loyalty to Maloney, Arthur decides to "handle things himself" with George and Blanche at first, as he doesn't trust Maloney to be discrete.

Anger

Mr. Levet (The Pleasure Garden, 1925) - Levet has obvious anger issues. The first cracks in his polite facade show when he becomes angry that Patsy is enjoying herself during their Italian honeymoon. He also shows anger toward the local children who befriend Patsy and anger at Patsy for being "taken in" by the little "scam artists." His anger becomes violent when he is caught in the arms of his mistress by his wife. He even goes as far as drowning her in a warped act of revenge. He drinks in the hopes of calming himself down, but all this does is stoke the flames of his rage. Levet takes his anger out on Hugh, who has been made an invalid by his illness, claiming Hugh is trying to "steal" his wife. In reality, Levet cannot face the fact that his lies and infidelity have driven Patsy away.

Samuel Sweetland (The Farmer's Wife, 1928) - We are shown many examples of Samuel's temper. At the beginning of the film, he is frustrated with his dress clothes and harasses 'Minta about his problems and misplaced accessories. With each rejection, we can see his temper flare. When Louisa laughs at his proposal, he insults her and harasses her stable hands. He arrives home afterwards and he attempts to cut Louisa out of his life, telling the staff to not allow her on the property. Samuel reacts so strongly to Thirza's rejection that she nearly faints, and his failed proposal to Mary launches into a full-blown tirade against the young woman. We see him beat Churdles out of frustration when he returns from Louisa's and the servants all seem to fear his rage at several points in the film.

Count Gustav (Waltzes from Vienna, 1934) - The count is quick to anger. He shows this often in the way he treats his servants, kicking and slapping them when he is displeased and shouting abuse at them for simple mistakes or misunderstandings. He also has a reputation for dueling anyone and everyone for every little offense. The count is often seen fighting duels for the countess' honor in his dreams.

Mary Yellen (Jamaica Inn, 1939) - While righteously outraged, Mary is often swayed by anger. We see this first when the coach driver gives her an obvious warning about Jamaica Inn. While it's understandable that she wants to see Patience, she's so angry about being dropped off half a mile down the road from the inn that she can't consider the strange behavior of everyone in the coach when she mentioned Jamaica Inn. She's mad at James when she wakes up in the sea cave, so much so that she attempts to escape and insults him even after he's tried to save her. Similarly, she allows anger to cloud her judgment about James when he reveals himself to be an 'officer of the law'. Instead of bargaining with him, she rushes to warn her aunt, potentially jeopardizing his entire operation when she tells Joss as well. It's a strange reaction that leads her to show James as much hatred as the wreckers when he reveals that he's an undercover operative. Being lied to causes lapses in her judgment because it makes her angry.

Samson Flusky (Under Capricorn, 1949) - Sam has a penchant for anger. He often yells and has a history of getting into fights. Whereas most people would simply ignore hawkers on the street, Sam pushes the man who tries to sell him a shrunken head because the practice angers him. Likewise, driven to anger by his servant's behavior, he often threatens to hand in their pink slips, sending them back to the prison colony. His anger blinds him to Henrietta's suffering and makes him act rashly under Milly's manipulations. Sam, driven to anger, accidentally shoots Charles after the young man injured his prized mare so badly that she had to be put down. His anger comes down in full force upon Milly when he realizes how she's been driving a wedge between himself and his wife for the past several years.

Lars Thorwald (Rear Window, 1954) - A happy man doesn't murder his wife. Mr. Thorwald's anger at his wife's needs and nagging leads him to murder her after she discovers him speaking to his lover. Thorwald's anger doesn't come up much after this point, but we can see it clearly at the film's end. Instead of fleeing or trying to reason with Jeff, Thorwald simply tries to kill him, first by strangulation, and then by throwing him out the window. Both of these acts would be classified as crimes driven by anger.

Mr. Blaney (Frenzy, 1972) - Blaney has some obvious anger issues. We see this right off the bat when he argues with the manager of The Globe, his place of work. Blaney doesn't talk about his predicament when being fired, instead yelling about it and pelting the bar with coins in a temper tantrum. Blaney's anger is so intense that he leads the secretary at the Blaney Bureau to believe he is a physically violent man when he can't contain his shouts and hits the desk. In reality, he just has anger problems and is in the middle of a very bad day. His anger marks him as a potential suspect when the secretary fingers him as the prime suspect to police and once again when he has to be dragged to the holding cells by force, swearing violent revenge against Rusk.

Anxiety

Larita (Easy Virtue, 1928) - Larita has an anxious disposition, especially after the events of her first divorce. During the Filton divorce, she holds herself together well under Mr. Greene's questioning, but the court's decision weighs on her. She sits in the courtroom, toying with her jewelry and collar as her barristers give their final advice, and she quite literally runs from the cameras outside the courtroom. Her anxiety drives her to the South of France, but as we can see from some of her fellow vacationers, even that isn't far enough to escape her infamy. Her anxiety comes to a head when the dual forces of Mrs. Whittaker's unbridled hate and the reappearance of Mr. Greene throw her into a full-blown panic attack.

Alice White (Blackmail, 1929) - While this trait may not be normal for Alice, she displays it often throughout *Blackmail*. We see her anxiety first when Mr. Crewe asks her to try on the dress. She is unwilling, but with the chance to be an artist's model dangling in front of her nose, she forgets her discomfort and changes. We see her anxiety once more as Crewe toys with her, forcing her into kisses and tossing her clothes across the room. Her anxiety transforms into a fight for survival when the artist attempts to rape Alice. Her anxiety changes once more into guilt which we see as she wanders London's streets by night. Tracy's blackmail causes her grave anxiety, though she is able to disguise it in front of her parents.

Emily Hill (Rich and Strange, 1931) - Emily can be quite confident in some situations but she is also prone to anxiety. She worries about what others think of her. In Paris, she makes several comments about the appearance of other women, shocked that they would wear such skimpy outfits. It causes her to show some anxiety about her own clothes and appearance. When she falls for the Commander, she shows anxiety about betraying Fred. Anxious to save Fred from the Princess' scheme, she abandons her plan to leave with Commander Gordon. Despite this, she is too late. We see her anxiety a final time during the birth at sea when she works herself into a panic when she sees the parents washing the infant with cold seawater.

Mr. Verloc (Sabotage, 1936) - There are many moments throughout the film that focus on Mr. Verloc's barely contained anxiety. We see him fiddling with papers and handkerchiefs, compulsively wiping his hands, and swallowing and licking his lips in nearly every scene. Unlike the other terrorists, it's obvious this is the first time Mr. Verloc has participated in illicit activity. He confides his anxiety multiple times to the bird shop owner, about handling an explosive and about police detection. Both of his fears are well-founded, as the use of explosives and police observation end with Stevie's death.

John Ballantyne (Spellbound, 1945) - John isn't short of anxiety. The pressure he puts on himself to appear to be Edwardes seems to be a major part of his breakdown in the operating room alongside the stress of his PTSD. His anxiety shows in his late-night departure from Green Manors: he is unwilling to face the police or further embarrassment. He displays fear and anxiety about being followed by the police after he passes out at the train station, and his unwillingness to face his guilt complex is based on anxiety that he will remember being the killer if he regains his memory. He faces his anxiety at the top of the ski slope, following the same path that led him to his amnesia just a week before. Overcoming anxiety results in mental healing for John.

Rose Balestrero (The Wrong Man, 1956) - Rose's anxiety is apparent from the start. She'd rather remain in pain from her impacted wisdom teeth than borrow money to have them removed because of her anxiety around money. She is the first to worry when Manny doesn't make it home the night he is arrested. Likewise, she's the first to panic once the news comes in that Manny is in prison. During her first on-screen outburst, we see her explode into nervous laughter about the lack of people to confirm Manny's alibi. Her next outburst is fiercer. Mounting anxiety about the court case and bill collectors makes her lash out, striking Manny on the head with the hard back of a hairbrush. After this, she realizes what she has done and agrees to seek treatment at a mental hospital.

Marion Crane (Psycho, 1960) - Marion's anxiety shows most in her flight from Phoenix. Here we see her fretting while she drives, imagining all the things people are saying about her. Through her anxiety, we get a glimpse of the investigation into the missing money. It also drives her to some blatantly strange behavior, such as stopping mid-trip to purchase a used vehicle to throw the police off her scent even though the highway patrol officer from before watches her and gets her new license plate number. Her anxiety about driving in the dark causes her to encounter the officer when she falls asleep at the side of the road, and it also leads her to the Bates Motel although she's just 15 miles from her destination.

Curious/Investigative/Observant

Sir John (Murder!, 1930) - Sir John has a curious mind. During the jury's deliberation, he is the only member for whom the evidence doesn't add up. Although the other jurors have their reasons for voting guilty, Sir John believes that no proper investigation has occurred, making Ms. Baring's guilt circumstantial. This curiosity, spurred by guilt, makes him take up his personal investigation of the murder. He enlists the Markhams, noting Ted's eye for detail and acting prowess in his selection, and they defer to his curiosity and the loose ends he discovers during his investigation. Things that might go unnoticed by others catch Sir John's attention. The out-of-place cigarette case, broken sink, empty brandy flask, and second policeman are very important evidence overlooked by all but Sir John.

Pamela (The 39 Steps, 1935) - Pamela is incredibly attentive. Although her grudge against Hannay for his uninvited kiss on the Flying Scotsman clouds her judgment for part of the film, she becomes quite attuned to Hannay, helping to take care of him and figure out the mystery of the 39 steps. She notices several times that the Professor's men, then disguised as detectives, have driven away from where they said they were going. While she believes the false officers over the accused murderer Hannay, Pamela is less sure about the men's identities with each detour. She becomes even less sure when one of the men chains her to Hannay to keep him in the car. This plan fails and results in Hannay's escape when he forces the woman to follow him from the car. Her attention to the phone call the Professor's men make at the inn results in her changing her mind about Hannay.

Erica Burgoyne (Young and Innocent, 1937) - Erica is incredibly observant. She picks up skills by watching others, a talent she displays early on when she uses an old boxing manager's technique to try and rouse the unconscious Robert. She shows her skill behind the wheel and in tense situations, thanking her time around police officers for the experience at one point. Because of her observant nature, she can see that her aunt suspects something early during her visit to the birthday party. She is also able to observe several pieces of evidence taken after her capture in the old mine, leading her and Robert to figure out the real killer has been to the Grand Hotel. In the film's final act at the hotel, she observes both police surveillance and Guy's strange blinking tic before her co-conspirators have noticed.

Johnny Jones (Foreign Correspondent, 1940) - Unbridled curiosity is another driving force behind Jones' actions. Simple curiosity—along with an expense account—are the only things needed to convince him to work the European beat. Shocked when Van Meer doesn't recognize him and pursues his assassin, his curiosity and attentive mind drive him to investigate the windmill after the assassin's car disappears. While risky, his investigation of the windmill reveals that Van Meer is still alive, drugged and kidnapped by Bovorians for an unknown purpose. Jones is always putting things together. It only takes two attempts on his life for him to figure out that Fisher has something to do with the conspiracy

Lina Aysgarth (Suspicion, 1941) - Lina's curiosity is apparent from her introduction. She is seen with a book in her hand, a dense title about child psychology. She is shown deeply engrossed in many books throughout the film and has access to hundreds of books in both her parents and her own home. Her friendship with Isobel seems based on a mutual curiosity about crime and detective stories and the real-life inspirations for them. Her curiosity applies to her husband's activities and past life as well. While she publicly claims not to believe the rumors, her inquisitive mind and the mystery shrouding her husband's activities push her to investigate Johnnie. Although intelligent and well-read, Lina's curiosity is often overtaken by her imagination.

Philip Martin (Saboteur, 1942) - Philip is one of the most aware characters in *Saboteur*. He is able to detect the sound of Barry's footsteps outside his cabin and his niece's car's engine. While he doesn't know who drives the second car, he hears the police officers who question Patricia as well. When Patricia enters the cabin and is shocked to see Barry in handcuffs, Philip only smiles and says he's known the young man was a fugitive from their first meeting. Because of this, he's been paying attention to Barry. The blind man judges Barry not by assumptions, but by his words and actions during his short stay in his cabin. Because he has no preconceptions, Philip fairly judges that Barry is innocent and attempts to help him avoid the police.

Charlie Newton (Shadow of a Doubt, 1943) - Charlie is very aware. Although her prevailing opinion of her Uncle Charlie is positive, it doesn't take much of his odd behavior for a whisper of doubt to form in her mind. She is aware that his hasty actions and secretive behavior are particularly strange. While others in her family dismiss his actions as stress from his fast-paced business job, his in-your-face attitude, or just quirks, Charlie realizes he has hurt her deliberately when she was playfully teasing him about his secret. She rightly deduces that a loving family member wouldn't behave in such a manner and begins looking deeper into his life. Charlie is aware enough to notice that the broken stair step was sabotaged, after which she stops putting up a front of innocence and ignorance to her uncle, and threatens to kill him if he refuses to leave.

Alicia Huberman (Notorious, 1946) - We see through Alicia's eyes throughout the film, and Hitchcock's skillful direction shows us just how attentive she is. She remembers every face she sees and tiny details of their dress, objects in the room, and how people act when they think they're not being watched. Because she's so attentive, she's able to single out which areas of the house Sebastian keeps under lock and key, zeroing in on the wine cellar as a place to investigate. She notices during the party that the house staff is running out of champagne and the window for her and Devlin to look around the cellar is becoming smaller and smaller. Alicia is also the

one to notice Sebastian and his butler descending the stairs, warning Devlin, who quickly covers for them by pulling her into a kiss in the garden.

Anne Morton (Strangers on a Train, 1951) - Anne is shown to be incredibly observant compared to other characters in this film. She is quick to notice Guy's strange behavior around Bruno, even in their first interaction on screen. That same night, she notices Bruno's unique tie pin which reads 'Bruno.' She notes the pin again during one of Guy's tennis matches when Bruno appears and introduces himself as a friend of a couple her father knows. Because she is so observant, she is quickly able to piece together her hunches and form an opinion of Guy's troubles.

Jeff Jefferies (Rear Window, 1954) - Jeff is observant by trade. He has an eye both for a story and photographic staging, which aids his investigation. While he's driven by boredom to watch his neighbors, his observant eye quickly finds something wrong with Thorwald's behavior. Jeff can keep track of Thorwald's movements without assistance, reporting his observations to Stella, Lisa, and Doyle. His skill as a photographer comes in handy toward the film's end when he identifies the place where Thorwald has buried something in the garden using a photograph he had taken just a couple of weeks before. His eye for detail shows in these moments.

John Robie (To Catch a Thief, 1955) - Robie is very observant. He can often be seen looking and watching throughout the film, finding traces even the police forensic teams may have missed with a simple look. It's his method of burglary someone is copying. Robie also knows just how close he can cut it, often escaping from the police by a hair's breadth. Robie's observant traits show in his attempts to appear normal and unassuming. In some cases, he can disappear without a trace, often losing the police just by acting calmly in a crowd, such as his first escape by bus. He also notices when someone has gone through his belongings after his trip to the beach with Frances, something many people would have missed.

Frances Stevens (To Catch a Thief, 1955) - Frances is even more observant than Robie. She begins displaying this trait even before we learn her name: She's on the beach and watches Robie swim ashore when Danielle drops him off by boat. Attentive viewers can even see her in the middle of several shots during this sequence. When Robie reappears several days later as "Mr. Burns," she quickly begins putting things together. Not only does Robie not act like a tourist, he barely acts like an American, never bringing up current events and being far too confident to move around Nice on his own for a man who supposedly speaks no French. While these observations alarm Robie at first, he slowly comes to rely on Frances for her observational skills.

Jo McKenna (The Man who Knew too Much 1956) - Jo's perceptiveness leads her to realize immediately that Louis Bernard is concealing his identity and likely implicated in dangerous activities. Her scepticism is contrasted with her husband's laidback nature, and she is ultimately proved right. This perceptiveness is further emphasized when it is she who later realizes that "Ambrose Chappell" is not a person's name, but a location, as in "Ambrose Chapel." Additionally, her initiative to seek out Inspector Buchanan at the Royal Albert Hall facilitates the foiling of the assassination plot.

Lila Crane (Psycho, 1960) - Lila seems naturally inquisitive. She beats Arbogast to Sam's hardware store, questioning her sister's lover before the professional detective even makes his introduction. Likewise, when Arbogast goes missing, Lila wants to get to the bottom of the mystery. While many, including Sam, are dissuaded from further action by the sheriff's lack of action, Lila is determined to figure out the mystery of the disappearances at the Bates Motel. She goes there and poses as a married couple with Sam to poke around the motel and Bates home. Inside Norman's house, we see her going through Mrs. Bates' things and reading Norman's journal before she finds her way to the fruit cellar, where she makes her final shocking discoveries.

Miss Hayworth (The Birds, 1963) - Miss Hayworth is very observant. While we don't see a lot of her on screen, we do see her being intuitive and picking apart Melanie's lies quite easily. She is quick to understand that Melanie is trying to see more of Mitchell, and seems to warn her about the problems she faced with Lydia while she was trying to date Mitchell. Miss Hayworth is one of the first people to put two and two together when it comes to the bird attacks. This makes it easy for Melanie to gain her cooperation when she tries to evacuate the Bodega Bay school: Melanie simply points out the growing number of crows in the playground and Miss Hayworth completely changes her plans, telling the children they'll be having a fire drill instead of going to recess.

Marnie Edgar (Marnie, 1964) - Marnie uses her powers of observation to keep her out of sight and out of mind. No one suspects a secretary to be the one plotting a heist. From her position, she seems to have no power, but she is privy to the goings-on in the head manager's office, showing how quickly and easily she can get access to the safe's code both at Mr. Strutt's business and from Mr. Ward's secret drawer. She observes the people in the office, noting their behavior and talking to those prone to gossip to get more information. The only time she fails in perceiving a threat is when she doesn't realize she's seen Mr. Rutland before, and he decides to toy with her if she really is the thief he thinks she is.

Dr. Sarah Sherman (Torn Curtain, 1966) - Sarah's observant qualities are very clear at the beginning of the film. Already suspicious by his initial request that she not come on the trip at all, she is quick to notice Michael's strange behavior. The way he acts about his radiogram and the book only cause her further worry. She is driven to ask about Michael's flight, learning that he is headed behind the Iron Curtain. Toward the film's end, she is the first one to notice Gerhard's appearance at the Ballet performance. When she alerts Michael, he's able to cause a panic by shouting "fire!"

Blanche Tyler (Family Plot, 1976) - While this trait is a bit selective based on her quarrels with George, Blanche is quite attentive, picking up on small bits of gossip while talking to her clients. This allows her to find leads in her investigations to make her seem like a legitimate psychic, digging through public records and meeting with relatives of others to find hints of information to feed to her clients. There are many points throughout the film where Blanche picks up on a little piece of information and is able to chase it down, but it shows most significantly at the end when, pretending to be in a trance, Blanche walks up the stairs in Arthur's house and points to the diamond hidden in the chandelier.

MORAL

Cruelty

Mr. Krug (Foreign Correspondent, 1940) - Like Van Meer, Krug is an important minor character with few appearances in the film. We see his involvement as the mastermind behind the conspiracy, someone who will order the murder of an unassuming lookalike. (It's doubtful the man knew he would be murdered when they hired him to impersonate Van Meer). He has no qualms with subjecting Van Meer to various tortures, along with kidnapping and drugging the man. Krug shows some deference to Fisher during the final stage of the investigations but he calmly orders an underling to do something painful and horrible to Van Meer to extract the information. During his scuffle with Ffolliott, his trademark turtleneck sweater is revealed to show a vicious scar across his throat. Krug survived either a slashing or a hanging, giving us a further glimpse into the man's ruthless past.

Mrs. Danvers (Rebecca, 1940) - Mrs. Danvers shows a penchant for cruelty. Most of what we see is aimed at Mrs. de Winter, but we see glimpses of her treatment of the house staff too. Mr. Lacy jokes that "she's not an oil painting" when Mrs. de Winter shows some hesitation in expressing how she feels about the housekeeper. We see her express admiration for Rebecca's cruelty at the film's end before she admits to knowing Rebecca's secret doctor in London. Mrs. Danvers' cruelty becomes all too clear when Mrs. de Winter confronts her in Rebecca's room at the beginning of the costume party. She continues telling Mrs. de Winter all the ways she'll never measure up to her late mistress while Mrs. de Winter begs for her to stop. This comes to a climax when Mrs. Danvers attempts to convince Mrs. de Winter to take her own life, as Maxim will never love her the way she loved Rebecca. This is doubly cruel, for if she succeeds, she'll also deny Maxim a happy life with his new wife. In a final act of cruelty, she burns down Manderley to deny Maxim and Mrs. de Winter a happy life there.

Frank Fry (Saboteur, 1942) - Fry's ruthlessness is apparent from his first appearance. One of his first acts is handing Barry a fire extinguisher filled with gasoline. This results in at least one death, but that's a price Fry is willing to pay. Apparently, his whole job as a member of the Fifth Columnists is to kill. While we don't see Fry again until the end of the film, he's preparing a large bomb in the hopes of not only damaging a new battleship but killing as many Americans as he can. Terror seems to be part of Fry's objective. We see this most clearly when he begins firing randomly into an audience at a movie theater, striking at least one innocent man in his attempt to stir up chaos and force the police to retreat.

Brandon Shaw (Rope, 1948) - Brandon shows his distaste for humanity at several points throughout the film. It's clear that he considers himself a superior specimen of humanity, but instead of utilizing his logic and intellect to benefit others, he dreams of the personal satisfaction 'justified' acts of violence could bring him. He turns this

hate on others, possibly selecting David as his target for out-competing him academically or perhaps 'taking his girl.' He talks about his hate gleefully after the party, even before Mrs. Wilson leaves. He's glad that Rupert was able to say what he did to "those idiots." He's elated that Mr. Kentley got so upset. Most of all, he's thrilled to have killed someone so close to all of them and seemingly gotten away with it. While it's not clear exactly what set him down this path, it is clear Rupert's twisted teachings about 'supermen' left an impact on Brandon.

Otto Keller (I Confess, 1953) - Otto's cruelty is sudden and strange. Seemingly all at once, Otto turns against Father Logan, fearful that the priest will talk to the police. He uses his knowledge of Father Logan as the prime suspect to make the police suspect him further, switching their positions in his retelling of the night of the murder. Knowing that Father Logan will have to give up his priest vows to tell anyone about his confession, Keller often taunts Father Logan, calling him a coward and a hypocrite despite the priest's piety. Otto is shown to be cruel to Alma, especially at the moment that he chooses to take her life rather than let her speak to the police. Likewise, he shoots a chef at the hotel, and while we don't see this happen, it is clear it didn't need to happen.

Philip Vandamm (North by Northwest, 1959) - Vandamm proves himself to be cold-blooded on many occasions. While he always has someone else handle his dirty work, he is the mastermind behind every attempt on Thornhill's life and good name. We first encounter his ruthlessness in his first attempt on Roger's life, the cliffside staged drunk driving accident. While simply killing someone would be ruthless, Vandamm prefers more ornate methods which tie up loose ends or add complications for his enemies. The stabbing at the UN and the sheer complexity of the crop duster assassination attempt illustrate both Vandamm's ruthlessness and his bizarre strategic playfulness in conspiracy and murder.

Rico Parra (Topaz, 1969) - Parra doesn't shy away from violence. He accepts torture as a tool of security. It's heavily implied that he kills Uribe for his betrayal in New York. Parra also uses his cunning to make his actions particularly ruthless. He takes Devereaux and Juanita by surprise by waiting to strike when his actions will be most effective. Even though he is ruthless, his love for Juanita holds him back somewhat, allowing Devereaux to escape with the microfilm. However, in a final twisted act of ruthless mercy, he kills Juanita so that she doesn't have to face torture after her betrayal is proven. This act seems to catch his comrades off guard, but they take it in stride, used to Parra's ruthless enforcement in other instances, such as with Uribe and DuBois.

Bob Rusk (Frenzy, 1972) - We see Rusk's cruelty firsthand for an uncomfortable amount of time. Without dwelling on the rape and murder of Mrs. Blaney for too long, we can clearly see the sadistic pleasure he gets not just from the ultimate killing, but also from toying with his prey. He wants to hear her beg and plead before he gets his way. His cruelty shows up again when he misleads Babs into thinking she can stay the night at his 'empty' flat, getting her alone before attacking and killing her. In another act of cruelty, Rusk betrays Blaney with a very similar trick, getting the fugitive into his flat before informing the police.

Joseph Maloney (Family Plot, 1976) - Maloney needs little motivation to murder. He discusses the killing of Arthur's adoptive parents with pride, and it doesn't take more than the request from Arthur for Maloney to consider killing Blanche and George. While many assassins try to finish their targets quickly and quietly, Maloney sets Blanche and George up for a fearful and potentially painful end by damaging both their brakes and accelerator. When his plan fails, he simply tries to run the couple over with his car, a method neither foolproof nor positively fatal. It's almost like he wants them to suffer.

Responsible/Irresponsible

Araminta Dench (The Farmer's Wife, 1928) - Minta is a dutiful housekeeper. She is shown being consistently helpful and prepared. Her actions and opinions reveal her forward-thinking nature. Though she hopes to be Mr. Sweetwell's selection in his quest for a mate, 'Minta dutifully helps him create a list of eligible women in the town. This behavior is repeated at the end of the film when Samuel confides in her. He is disgruntled and hopeless after Mercy's rejection, and though 'Minta is hopeful that she will be his bride, she still makes helpful suggestions of eligible women in the surrounding county. She never loses her sense of duty, fetching Samuel's best coat at the end of the film despite his protest that she need not work as a servant.

Juno Boyle (Juno and the Paycock, 1930) - Although she seems to resent it at times, Juno is an extremely helpful person. Her helpful attitude is presented comically at times, such as when she dotes on Mr. Bentham. These attempts come off as bossy, but Juno only wants the best for her guests. She is hardworking and has a day job despite being the housekeeper and cook in the Boyle household. When the family learns that Mary is

pregnant out of wedlock, Juno is the only one who stands by her daughter. She is willing to sacrifice her home and marriage to help her daughter through the challenge of single motherhood.

John 'Captain' Boyle (Juno and the Paycock, 1930) - The only responsibility the Captain has is avoiding responsibility. After spending the night out with Joxer, the Captain decides to have several drinks before returning home to breakfast. Even the burden of conversation with Maisie is too much for him. The Captain throws the breakfast dishes into the cupboard like a child caught with a power tool, breaking several cups and creating a huge mess for Juno to clean up. When he learns of the inheritance, the Captain helps run up a substantial debt, but he doesn't warn the family when he finds out it's fallen through. His final moments on screen show him disowning his only daughter before going to spend his last coins on drink

Mr. Smith (Mr. & Mrs. Smith, 1941) - Mr. Smith repeatedly shirks responsibility throughout the film. This trait is both a true character flaw and a comedic element. Smith seems to care more about his marriage than his career. Even though he is a lawyer, we never hear him discussing the law or working on a case. It seems he may not have even given his law partner, Jeff, any warning about his absence, as three days in Jeff is curious how long these lovers' spats generally take. Their record, according to their maid, is eight days. This is mostly comical because in the real world, most people would be fired for missing work on such a flimsy excuse. We see this behavior continue when Ann throws Mr. Smith out. He refuses to take any responsibility for his situation, believing Ann should simply forgive him and forget the whole argument.

Johnnie Aysgarth (Suspicion, 1941) - Johnnie is often childish, especially in his financial decisions. This is one of his major traits. Others gossip about his spending habits, gambling, and general distaste for real work, and Lina finds truth in many of their statements. In her mind, Johnnie's irresponsibility becomes criminal. We learn, however, that almost all of his actions are innocent and have Lina's well-being in mind, though that consideration may be a bit twisted by his financial fears. Despite planning many elements of his schemes flawlessly, his irresponsible nature causes him to overlook some small details in each, namely his wife's perception of the situation.

Kenneth Lawrence (Rope, 1948) - Kenneth's responsible nature places him at the party first. He jokingly complains that he's always early, prompting Brandon to tell him it's just because he's always actually on time. Similarly, during a conversation with Mr. Kentley, Kenneth talks about having to leave the party to go home and study. Mr. Kentley compliments him by complaining about his own son's lack of academic responsibility. Janet agrees, saying that David is bright, but not timely or hardworking. Kenneth utilizes his timeliness off-screen, having a serious discussion about his past and present relationship with Janet. Since they're forced to be together at Brandon's party, he decides to hash out any issues between them. This responsible course of action seems to succeed.

Father Logan (I Confess, 1953) - Father Logan's sense of duty is profound. We learn that he volunteered for the army at the beginning of World War II. His sense of duty carries him to the priesthood where he believes he can help not only the bodies but the souls of many more people than he ever could as a soldier. Father Logan's dutiful nature shows in his strict adherence to priestly promises, never once speaking about Keller's late-night confession even at risk to his own life and freedom.

Manny Balestrero (The Wrong Man, 1956) - Manny is a very responsible father. While Rose and some other characters accuse him of financial irresponsibility, this doesn't seem to be entirely true. His children are fed, housed, and cared for medically, and the debt he takes on is always for their benefit instead of vices like drinking and gambling. His mother and Rose both comment about his always being on time, another clear sign of his responsibility. Later in the film, he talks about working even with a painful infected tooth, showing his commitment to supporting his family and paying off his debts.

Melanie Daniels (The Birds, 1963) - A part of her spontaneous nature, Melanie isn't the most prepared person. Only knowing Mitchell's name and his town of residence, she heads to Bodega Bay to enact a prank. When she gets there, we see just how ill-prepared she is. However, with a little charm, she's able to trick the helpful townsfolk into giving her more information about Mitchell and even prepare a covert means of transportation for her. Likewise, she often lies in ways that could cause her major trouble, such as when she says she's staying with Miss Hayworth.

Mitchell Brenner (The Birds, 1963) - Opposites attract. Where Melanie is spontaneous and irresponsible, Mitchell takes his responsibilities very seriously. As a lawyer, he does his job admirably, even defending those

who don't necessarily deserve it to the best of his ability. He takes his responsibility as a son and breadwinner very seriously as well, working hard to provide for his mother and sister and giving them a comfortable life in Bodega Bay. His distaste for Melanie comes from her childish behavior and self-centered attitude. This dislike makes Mitchell appear much more self-righteous than he actually is, as seen in the pet store when he tricks Melanie into acting like a shopkeeper to embarrass her. When the bird attacks come, Mitchell does everything he can to protect his family, fending off the sparrows that attack after Cathy's birthday and almost single-handedly boarding up the house after the attack on Bodega Bay.

Loyal/Disloyal

Frank Webber (Blackmail, 1929) - Throughout the film, Frank shows himself to be quite loyal, especially to Alice. Even though they fight in the tea room and Alice leaves with another man, Frank does his best to protect her from the police investigation, hiding her glove from his fellow investigators. He attempts to protect Alice from Tracy's blackmail, allowing himself to become ensnared in the criminal's plot. At the end of the film, He shows great loyalty and sympathy when Alice reveals the whole story of Mr. Crewe's murder. Despite being angry that she would attempt to confess after successfully covering up her involvement, Frank comforts her in the privacy of the hallway and misleads the officer on duty in the lobby.

Joxer Daly (Juno and the Paycock, 1930) - Joxer is very loyal to the Captain. Until the film's midpoint, he can be seen following the Captain's every whim and order. Although he fears Juno's anger, Joxer follows the Captain into his apartment with little goading. He accepts his meager plate of grease and bread as his friend devours an entire sausage. Although displeased, he doesn't complain and listens attentively to the Captain's sea stories. When Juno appears to give Captain Boyle the news about Mr. Bentham, Joxer crouches on the apartment's tiny balcony. Even as it begins to rain, he loyally waits for the family to disperse, but his loyalty is strained when the Captain insults him in front of Mr. Bentham. Despite this, Joxer appears during the party with Maisie, but the Captain's continued insults wear on him. The next time we see Joxer, he spreads rumors about the family's money trouble and stealing from the Captain.

Diana Baring (Murder!, 1930) - Diana's loyalty is surprising, especially given her position. She refuses to tell the truth to protect Fane and his secret, though we never learn her motivation. She admits to knowing who the killer is several times to Sir John, letting little hints slip accidentally during their conversation in the prison. Even though she admits she could never love Fane, she does everything in her power to keep his presence at the murder scene and his mixed race a secret. There aren't many people who would face the gallows for someone they only liked as a friend. At the end of the film, we get a glimpse of Diana's loyalty to Sir John as she embraces and kisses him before the curtain falls. The experience has created a great love between her and Sir John

Fred Hill (Rich and Strange, 1931) - Fred's lack of loyalty shows prominently at several points in the film. His initial jealousy of the Commander's interest in Emily leads him to fall even more quickly for the Princess. When it's implied that he has committed adultery, he begins planning his life with the Princess whereas Emily shows remorse for having cheated on Fred. He is ready to leave Emily without a word once they arrive in Singapore. When Emily tries to warn him about the Princess' scheme, Fred reacts violently, threatening her, shoving her, and breaking dishes once he learns that the Princess has left with his money.

Nora (Number 17, 1932) - Nora holds no loyalty for the criminals. Although she helps Brant at the beginning of the film, her face betrays her nervousness or unwillingness. She shows herself capable of betrayal when she reveals herself to be able to hear and speak to Barton and Rose, even more so when she returns to save the duo from the fallen banister. While this immense disloyalty to Barton and his comrades hampers the heist, she shows loyalty to Barton in helping him bring the criminals to justice.

Ben (Number 17, 1932) - Although you wouldn't think of him as loyal, Ben becomes Barton's greatest ally. He often complains, but despite that, Ben continues to help Barton as the mystery unfolds. He joins in the charade when the criminals make their first appearance, playing the role of a servant to inform Barton that the corpse has gone missing. In the bathroom, he feigns unconsciousness, gaining important clues about the missing jewels in an attempt to help Barton further. When the criminals run off, Ben joins Barton in the chase, though he complains. Despite his apparent unwillingness, he breaks down a door with Barton and manages to board the train though the detective is thwarted by the criminals when he tries to board the boxcar.

Patience Merlyn (Jamaica Inn, 1939) - Patience is incredibly loyal, though she's placed her trust in the wrong man. She is visibly and vocally torn between Mary and Joss at several points in the film. The family bond

between Patience and her niece is strong, but her old-fashioned beliefs about love and marriage bind her to Joss, even as he murders for a living and abuses her. Strangely enough, it's her loyalty to Joss that allows James to escape when he pleads with her to consider the many hundreds of women just like her, all waiting for their Joss to come home after his sea voyage, and how that will never happen if she allows Joss to wreck the ship. Ever loyal, she dies beside her husband, shot as she tends to his wounds.

Captain George Melbeck (Suspicion, 1941) - Captain Melbeck exudes loyalty toward his cousin, Johnnie. We see that, even after borrowing and not repaying a substantial amount of money, Melbeck offers Johnnie a job at his estate management company. During his short tenure as an accountant, Johnnie embezzles two thousand pounds (worth over £14,000,000 in 2023). Despite this, Melbeck agrees not to prosecute Johnnie, asking him to pay back the money. It takes immense loyalty to be manipulated and stolen from multiple times only to forgive the perpetrator, showing how much Melbeck values family ties.

Uncle Charlie (Shadow of a Doubt, 1943) - From behind his mask, Uncle Charlie acts disloyal. He uses the people around him like a predatory cat hiding in the bushes. This is most obvious in his choice to stay with the Newtons: The typical American family will help him to avoid detection out if and when the detectives find him. All of the family, except for Charlie, seem to be completely happy with Uncle Charlie's presence, and they don't think much of his strange statements or behavior. When Uncle Charlie sees his formerly favorite niece investigate him, he commits a terrible act of disloyalty: He tries to kill her. Abusing the trust and love of his family to throw off a murder investigation is certainly bad enough on its own, but then attempting to kill one of them for having gleaned his secret takes things to a new level.

Gay Keane (The Paradine Case, 1947) - Gay is incredibly loyal. While we see this mostly in her interactions with Anthony, it also comes up in her relationship with Judy. At several points in the film, Judy states apologetically that she's overstepping with her questions, and each time Gay assures her that she's welcome to ask her anything. Her loyalty shines in her conflict with Anthony about his implied infidelity. Gay begins to believe these headlines when she sees an image of her husband leaving the prison published in the paper, proving that he went to visit Mrs. Paradine before going home. While we see her loyalty is shaken by this, she wholeheartedly believes that Anthony still loves her. She tells him, "You're not finished with me. You wouldn't have come back home today if you were."

Lady Henrietta (Under Capricorn, 1949) - Never once does it cross Henrietta's mind to leave Sam. She is intensely loyal to him, even during Charles' amorous advances. Henrietta holds a deep love and admiration for her husband, sacrificing her wealth, status, and family to be with him. Even in her despair, she thinks only of him. She remembers the love they used to share, longing for the connection of their youth. Her activities with Charles help her to realize her dream of being the woman she once was for Sam. When Sir Richard says that he must prosecute Sam as a repeat offender for the assault of his cousin, Henrietta admits to her fault in her brother's shooting death in Ireland. She breaks her promise to Sam to never tell anyone about her part in the shooting in an attempt to save him.

Margot Wendice (Dial M for Murder, 1954) - Margot's infidelity causes the film's main conflict. While Tony's murder plot isn't her fault, her inability to be honest with him about does cause tension between them. She loves Mark wholeheartedly, considering leaving Tony for him. Margot's fear of exposure creates the opportunity for Tony to doctor the evidence, creating a strong case that she murdered Lesgate. By not telling anyone that she was blackmailed, she makes it easy for Tony to quickly alter his plan when she survives the murder attempt.

Roger Thornhill (North by Northwest, 1959) - Roger's loyalty is impressive. He is quick to trust Eve because of his loyalty and this works out for him during his train ride to Chicago. Along with their budding romance, this is part of what drives Roger to follow Eve to the auction. Roger comes to Eve's aid quickly and easily once The Professor explains the situation, assuring him that Eve's betrayal was not personal but a matter of life and death. To repay his debt to her, he throws himself into a dangerous situation only to be betrayed by The Professor. In a small moment at the beginning of the film, as he dictates instructions to his secretary, we can see that he is still on good terms with his ex-wife, a rare trait for media of the 1950s that displays great capacity for loyalty.

André Devereaux (Topaz, 1969) - While he is disloyal in his marital relationship, Devereaux shows great loyalty to his friends and comrades. It causes him no end of trouble when his alliances and bonds contradict one another: His superiors have ordered him to remain neutral in the Cold War, yet he accepts Nordstrom's mission to find out what the Russians are up to in Cuba. He does his best to keep those he involves in his operations out of harm's way, and does everything he can to keep them safe when things go badly, such as risking exposure

when he stops the red-haired Cuban guard chasing after DuBois or when he rushes to Jarre's office after he loses contact with Francois. We also see that his love for his wife comes out of some form of loyalty, as they both fought together in the French resistance during World War II.

Juanita de Córdoba (Topaz, 1969) - As a former fighter for the Cuban Revolution, what Juanita does after contacting Devereaux is blatant treason from the Cuban perspective. Viewed so far away from the Cuban Missile Crisis and with nearly 60 years of political and historical perspective, her decision to commit this betrayal isn't nearly as sympathetic as it once was. The line she says to Parra, —you've turned my country into a prison, packs much less of a punch after decades of America's embargo of the island nation. In a way, it's Juanita's betrayal that causes her country to remain a prison for decades to come. Her disloyalty also results in the torture and death of all of her house staff when her operation is revealed.

Innocent/Naïve

Daisy (The Lodger, 1927) - Daisy's innocence is marked by her association with the victims of the Avenger who seeks out young women with curly blond hair, a conventional symbol of feminine innocence. However, she seems blissfully unaffected by this social menace, requiring a fellow showgirl to remind her to hide her blond curls as she walks home at night. She is also seemingly unaware of Joe's intentions towards her, since she is surprised by his anger towards the lodger as the latter begins to reveal his affections. Finally, her innocence reveals itself most profoundly in her being immune to the growing mob mentality of those around her as they coalesce in their suspicion of the lodger.

Roddy (Downhill, 1927) - Roddy lives a sheltered existence. From a wealthy background, he is afforded every advantage in life—most obviously his wealth, but also athletic talent and good looks. Coupled with these positive qualities, though, is a deep naivete that is most apparent in his interactions with women. From his early encounter with Mabel, whose flirtations he is blissfully unaware of, to his failed marriage to Julia and his exploitation at the hands of a French nightclub manager, Roddy is frequently at the mercy of women who see him as a man that they can exploit. His naivete appears in other situations, too. He is unfailingly loyal to his friend Tim without seeming to be aware of the chain of events that this loyalty will incur.

Jack "One-Round" Sander (The Ring, 1927) - Unlike many other characters portrayed in *The Ring*, Jack is quite childlike in many of his actions and decisions. His playful demeanor shows in his first interactions with Mabel. Compared to the large and well-heeled Bob, he seems like an adolescent in puppy love. He either ignores or does not see the signs that Mabel is unfaithful because of his innocent trust in their love. When confronted by one such sign, the bangle, Jack simply makes believe it is an engagement ring. After his semi-final win, when he finds that Mabel isn't home, Jack states his hope that his wife has simply stepped out, but we soon learn that she is out partying with Bob Corby.

Elsa Carrington (Secret Agent, 1936) - Elsa is introduced as a naïve, if enthusiastic spy. She is enticed by the glamorous prospects of espionage and implies that the possibility of violence excites her. Ultimately, this naivety leads to her inability to deal with the reality of espionage. She is left deeply troubled by the killing of Caypor, and, even when she learns the truth about Marvin, she refuses to allow Ashenden to assassinate him. While these acts are not in themselves evidence of naivety, the degree of shock she feels at the assassination plots carried by her fellow spies suggests that she entered into the world of espionage with only a dim understanding of the reality of what is involved.

Mrs. de Winter (Rebecca, 1940) - Young and dazed by the opulence of life at Manderley, Mrs. de Winter is portrayed as naïve. She rushes into a marriage with an older widower with little thought, her doubts easily soothed by his reassurances. She shows little understanding of the world, let alone Maxim's world of aristocrats. Many of the servants around the household find humor in instructing Mrs. de Winter on life at Manderley but happily assist her. Mrs. Danvers, however, takes advantage of the young woman's naïveté at several points, causing tension between the newlyweds as Mrs. de Winter attempts to imitate Rebecca. Although her self-consciousness disappears when Maxim reveals his accidental killing of Rebecca, her naïve attitudes remain.

Eve Gill (Stage Fright, 1950) - Eve is a young woman. Without much worldly experience, she comes to trust Jonathan much too quickly because she is infatuated with him. This naïve behavior happens several times throughout the film, especially with how Eve tries to investigate the case on her own. She is only an aspiring actress, yet she thinks she can do a detective's job. She's not entirely wrong, finding an aspect of the case that Detective Smith missed, namely, that Charlotte helped Jonathan escape and wanted to aid him when he

returned to the theater. Eve, however, missed the biggest part of the crime, that Jonathan had killed before and murdered Mr. Inwood out of jealousy and perhaps madness.

Guy Haines (Strangers on a Train, 1951) - This doesn't come up often, but Guy seems a bit naïve. This shows mostly in his initial interactions with Bruno. He fails to see just how serious the man is about his macabre "criss-cross" murder plot. After Bruno commits Miriam's murder, Guy thinks he can just tell Bruno to stop, failing to realize yet again just how serious the maniac is about wanting his father dead or Guy to pay the price for Miriam's murder. Guy's naïveté shows in his reluctance to share his problems with Anne. While he is correct in thinking she'll accuse him of Miriam's murder somehow, he fails to factor in her intelligence and love for him. He also shows a lack of awareness in following Bruno to Metcalf, nearly playing into the police's hands when he fails to properly shake them, more worried about beating Bruno to the amusement park than being arrested.