

HUMANITIES INSTITUTE
Jason Zimmerman, MA

JUNE AND PAYCOCK (1930)

Alfred Hitchcock

OVERVIEW

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

Film Based upon Sean O'Casey's 1924 play of the same name, *Juno and the Paycock* is unique among Hitchcock's play adaptations. O'Casey visited Elstree studios after expressing hesitancy in allowing a filmed production of his work. After watching Hitchcock work on *Champagne* and visiting the director over several months, O'Casey gave his blessing and even worked with the director on an additional scene for the movie, which is seen at the very beginning of the film when a political speaker is gunned down in broad daylight. Production began in November of 1929 and took place predominantly in the one-room set seen in the majority of the film.

Background This film takes place in the slums of Dublin during the Irish Civil War (1921-1922). While many critics praised *Juno and the Paycock* as a work of art upon release, others noted Hitchcock's lack of style. One reviewer at *The Times* remarked that the director had "been so faithful to his text as almost to forget the medium in which he was working." Later in life, Hitchcock himself dismissed the film as "just a photograph of a stage play." While the British Film Institute holds the original reels for *Juno and the Paycock*, a restoration has never been undertaken.

CINEMATIC NARRATION

Although the cinematography of *Juno and the Paycock* may be lacking compared to Hitchcock's 1929 releases (*The Manxman* and *Blackmail*), some interesting experimentation is done with sound. *Juno and the Paycock* is among the earliest commercial British talkies. Hitchcock took some initiative with sound, using recordings of machine guns and screaming crowds to create believable chaos offscreen. This 'tragicomedy' may confuse today's viewers as it jumps between genres, using dire—and sometimes deadly—situations as a backdrop for comedy. Viewers in 1930 might have joyfully anticipated such extremes of melodrama and comic stereotypes, but it can seem ham-fisted to people in the 21st century. The lack of a restored version of the film and the amateur audio capture of early talkies also make it hard to understand what is being said, especially since the actors use thick Irish accents with slang. The characters in *Juno and the Paycock* are fairly shallow, stunted by heavy moralizing and melodrama. Each has a strong trait but they lack complexity and nuance.

MAIN CHARACTERS

Captain Boyle	A retired sailor and patriarch of the Boyle family
Mrs Boyle, "Juno"	Matriarch of the Boyle family
Johnny Boyle	Mr. and Mrs. Boyle's son, a former IRA fighter
Mary Boyle	Mr. and Mrs. Boyle's Daughter
"Joxer" Daly	Captain Boyle's friend
Maisie Madigan	A family friend of the Boyle's and owner of the local pub
Charles Bentham	A lawyer who informs the family of an inheritance and Mary's lover

SYNOPSIS

At the height of the Irish Civil War, we see the Boyle family struggling to make ends meet. After narrowly escaping a terrorist attack by diving into a local pub, Captain Boyle and his friend, Joxer, calm their nerves with a drink. Afterward, they return to the Boyle's family home. Juno arrives soon thereafter, chastising Captain Boyle for wasting their money on drink while the cupboards are bare before chasing Joxer from the apartment. Juno must head to work, leaving the family patriarch to loaf around the house. Johnny, the Boyle's son and disabled veteran of the Irish Civil War, cannot find work as he lacks an arm and has other war wounds. The daughter, Mary, has a job but is on strike in solidarity with a victimized co-worker. Juno returns home one day with news. Charles Bentham, a lawyer, tells them about an inheritance. The family begins buying new furniture, clothes, and a gramophone before the money comes. Mary begins seeing Mr. Bentham. Unable -or perhaps simply unwilling- to work, Captain Boyle soon suffers a rash of debt collectors. He finds that Joxer has been spreading rumors about the Boyles, and this betrayal has led the debt collectors to his doorstep. Tragedy descends on the family as it turns out that no inheritance is coming. Worse still, Mr. Bentham has abandoned the family, leaving Mary alone and pregnant. Amid their despair, IRA fighters abduct and kill Johnny for acting as a police informant. The film ends in the now spartan Boyle home as Juno gives a monologue expressing her grief about the loss of her only son.

PLOT

DANGEROUS STREETS

Soapbox attack- A crowd gathers on a Dublin street, listening to a man give a speech about peace and unity. The onlookers largely agree with the speaker, nodding and speaking approval. As his speech reaches a climax, a machine gun rings out. Hidden in a nearby building, we see two men operating the weapon as the speaker falls. A cat flies up a lamppost as the crowd scatters in all directions, trying to escape the hail of gunfire. Many others pile into a nearby pub, causing the bartender to double-take. Captain Boyle and Joxer emerge from the pile, shaking the dust from their jackets and straightening their hats.



Bar talk- Maisie Madigan, the pub's owner, approaches Captain Boyle, asking what happened. "An ambush at the corner of the street," he replies. Joxer makes a crack about the uncomely appearance of the panicked townsfolk, but the Captain points out his hypocrisy. Maisie tells the duo they can't leave without facing the Republican's bullets, telling a grisly story about a friend who met his end in such a fashion. Maisie leaves, and the two men discuss the madness of the political climate before deciding to calm their nerves with a drink. When Joxer can't find his coin, Maisie reappears and pays for another round. She invites the men to stay a while longer, but the Captain declines, saying he must get home so as not to worry his wife, Juno.

HOME IS SAFER

“When the cat’s away, the mice can play”- Joxer looks nervous as he and the Captain enter the apartment. Captain Boyle mocks his fear, saying that Juno shouldn’t be home. The camera pans up, and we see Juno standing in the window. Having overheard her husband, she creeps to the front door, hiding behind it as we hear the Captain’s singing from the tenement’s stairwell. She mutters a complaint about his joblessness as he and Joxer enter the room. Captain Boyle complains boisterously about Juno’s nagging and Joxer agrees. The camera follows Juno as she creeps toward the dinner table, still unnoticed. Joxer finds a silver lining in Juno having to work: “When the Cat’s away, the mice can play!”



Joxer’s embarrassment- Joxer turns and notices Juno watching. The woman begins berating him, sarcastically inviting him to sit by the fire and saying, “are you sure now you wouldn’t like an egg?” Joxer claims to be in a desperate hurry and moves to exit the apartment when Captain Boyle stops him. He quickly concocts a story about a foreman asking them to bring their own tools to explain why he and Joxer are at the house, but Juno doesn’t believe it. She chases Joxer from the apartment and confronts her husband: “You do more work with a knife and fork than ever you do a shovel!”

“Better for a man to be dead”- Juno continues to rebuke Captain Boyle for his lying and laziness as their son, Johnny, enters the room and sits by the fire. She can’t stand him “strutting around like a paycock [=peacock]” while Juno and her daughter, Mary, earn his keep. The Captain faces away from Juno dramatically, saying it’s “[b]etter for a man to be dead” than to face such abuse from his wife. As the argument continues, the Captain’s drinking comes up.

An opportunity and a bad leg- Captain Boyle claims he hasn’t had a drink in weeks but is quickly caught in his lie when Jerry Devine, a suitor of Mary’s, enters the home. The young man says Maisie told him that Captain Boyle and Joxer had left just minutes before he had come searching for them. He brings news of a construction job. The family patriarch reacts to the report by feigning a leg injury. Juno rebukes him, as his left leg, not his right, is the one he injured years ago. She tells him to eat his breakfast and seek the job as she prepares to leave for work.



A question about Mary- “Oh, Mrs. Boyle,” Jerry says as she moves to leave, “is Mary not in?” Juno reports that she hasn’t seen her daughter and Jerry confides that he fears that she’s seeing another man. Juno responds that Mary is quite capable of looking after herself and leaves. Johnny sits silently by the fire, and Jerry considers approaching him momentarily but turns and fumbles with his hat instead. Captain Boyle enters the room and makes a snide comment about Jerry’s job tip. Jerry responds angrily and leaves.

The Captain cooks breakfast- Alone with his son, Captain Boyle adjusts the wood burning in the fireplace and tests the kettle’s heat. He ‘trips’ over Johnny, saying, “Do yiz want the whole place to yourself!?” The young man leaves sullenly as his father mutters to himself at the fireplace. The Captain complains about work, money, and young people. He turns his attention to the cupboard where Juno placed the breakfast he had rejected earlier. Captain Boyle makes a comic show of retrieving the pan, acting as if Juno will return at any moment. He hides the pan under the bed when he hears footsteps coming up the stairs. When he begins cooking once more, singing to himself, a racket starts downstairs.

Breakfast with Joxer- Joxer and Johnny enter the room, asking who could be knocking like that. The Captain delegates the task of looking out the window to Joxer. He refuses, unwilling to “get a bullet in the kisser.” The Captain glances out of the window cautiously. “It’s a fellow in a trench coat,” he says. Johnny looks nervous, asking if the man has left. He is relieved when his father says that he has. Johnny leaves the room, and the Captain invites Joxer to join him for tea. Joxer is unwilling to confront Juno again and tries to go, but Captain Boyle convinces him that he can hide on the balcony without being noticed if his wife returns. Joxer seems comforted by this but says that he still can’t stay long. The Captain removes the sausage from the pan and pours the leftover grease into another plate which he passes to Joxer with a large chunk of bread.



A sailor's tale- When Joxer asks why Captain Boyle is wearing his moleskin trousers, the man starts complaining about Jerry Devine's intrusion. Joxer replies that it's good news to have found a job, but the Captain disagrees, bringing up the pain in his legs. Joxer speaks poetically about life at sea. "Those were the days," says the Captain. He begins talking about sailing, occasionally comically mispronouncing place names, commenting that he's been from the Gulf of Mexico to the Antarctic ocean. Joxer nods attentively, enrapt in his friend's well-spun yarn. The Captain has hardly finished eating when he and Joxer hear Juno calling from the stairwell. Captain Boyle hastily collects the breakfast dishes by bundling the tablecloth, throwing it into the cupboard as Joxer steps out of the window onto the tiny balcony.

Joxer in the window- "I'll never doubt the goodness of God again," Captain Boyle says as rain pelts the window. "If Joxer was here," he continues, "he would say 'every cloud has a silver lining.'" Mr. Bentham congratulates him, but the Captain becomes solemn. He moves to his family and addresses them each by name, "We must all go into mourning at once." He makes a moving speech about loss, ending by swearing off his friendship with Joxer. At that same moment, Joxer steps into the room from the balcony, dripping wet. "Oh, you're all done with Joxer, eh?" he says, complaining further about the Captain's lack of scruples before storming out. The family proposes a celebratory drink to Mr. Bentham as the camera zooms in on Johnny seated by the fire. Although the others speak in celebratory tones, he looks worried. Gunfire rings out as the rain pours down outside.



INHERITANCE

Good news- Juno finds Captain Boyle lying on the ground and tells him to change out of his work clothes as she helps him up. "There's a visitor coming with Mary, and he has great news for ya!" she says as she hangs her coat. The Captain bemoans that it's probably another job: "Let's get one first before we start looking for another." Juno teases that it's not a job but life-changing news. Confused by the secrecy, Captain Boyle scratches his head until Juno pushes him into the bedroom. Looking down, Juno discovers a trail of tea and grease leading to the cupboard. "Look at the way everything's thrown about!" she cries as the dishes come tumbling out. She tidies quickly, muttering that "Joxer's been here."

A special guest- Mary enters the apartment and whispers an introduction to her mother. Charles Bentham follows her, taking off his hat. The Englishman with a posh accent responds modestly to Juno's ham-fisted dotting. Juno thanks him for bringing such good news during hard times as a calamity breaks out off-screen. Johnny chastises his father for making such a racket while Captain Boyle quips back. The Captain emerges from the bedroom, half-dressed, looking for his suspenders which Juno points out hang around his shoulders. As Captain Boyle returns to the bedroom, Johnny emerges, and his mother introduces him to Mr. Bentham, Mary's new beau.

Mr. Bentham's news- Captain Boyle finally emerges from the bedroom in the appropriate attire and is introduced by Juno. After a short conversation, Captain Boyle asks to be told the news. Mr. Bentham removes a letter from his pocket and asks if they remember a Mr. Ellis. "That procrastinator and prognosticator," says the Captain, "Yes, I know him." As Captain Boyle spits into the fire, Mr. Bentham informs the family that Mr. Ellis has died and left a portion of his property to John Boyle. Captain Boyle excitedly scampers around the room, trying to find a seat, "is it me!? Me!?" Mr. Bentham begins to read the copy of the will he's brought with him as the family listens intently. "How much is coming out of it altogether," Captain Boyle asks impatiently. "Anything between £1,500 and £2,000," the young lawyer replies. The family expresses their excitement. Captain Boyle looks dreamily around the room after Juno reminds him that he won't have to worry about a job for a while.



SHOPPING SPREE

New gramophone- The warbling tones of an old record fill the air as a store fades into view. Mary stands beside a record player, listening intently as the record plays. Juno comments that the record player sounds good and agrees to buy it. She and the shop owner discuss the credit rate for their large purchase as Mary bites her nails. She tells her mother they're spending too much, but Juno replies, "it will be nothing out of £2,000." They bundle up their new belongings and make for home.



Spruced up- New furniture and decor adorn the apartment. We see the Captain reclining on a new fainting couch by the fire with Johnny. Juno sits down and fans herself with the record, complaining about the weight of the record player. When Captain Boyle complements the fine quality of the machine, Juno scolds him for putting his feet on the new furniture. Johnny looks at the empty fireplace, and his mother asks what he's thinking about. "Nothing," he replies. She chastises his obvious lie, saying that he'll get no rest worrying all the time. "I can get rest nowhere," Johnny says.

"It's a pity we haven't a brass band"- Juno announces that Mr. Bentham is coming to visit, and Captain Boyle reacts sarcastically. "It's a pity we haven't a brass band to play him in," he sneers. Juno shoos her husband away and opens the door, greeting Mr. Bentham. As before, she comically dotes on him, ensuring he sits in the most comfortable chair and giving him the largest slice of cake with his tea. Served and seated comfortably, they begin listening to Mr. Bentham.

Ghosts- The camera focuses on Captain Boyle, who looks progressively more bored with the conversation about literature and metaphysics. Mr. Bentham continues speaking, touching on Eastern spirituality and paranormal topics before Juno asks if he believes in ghosts. The camera zooms in on Johnny as Mr. Bentham describes the belief that some events, such as murder, take massive energy, and after the event, that energy lingers. Johnny cries out, "Is there nothing better to be talking about than the killing of people!?" before storming off.

Johnny's outburst- From the bedroom, Johnny screams. Everyone jumps to their feet to see what the matter is. Mr. Bentham attempts to apologize for upsetting Johnny, but Juno dismisses him. Johnny staggers from the bedroom, demanding that someone close the door. He sits down and asks his mother to sit between him and the bedroom before explaining his outburst. He describes what could only be a flashback from his time in the IRA that he saw a long-dead comrade with war wounds kneeling in front of their altar for the Virgin Mary. Juno comforts him, helping him to get a drink and lie down. Juno then asks the Captain to show Johnny that nothing is in the bedroom. Captain Boyle scoffs that it's nonsense but still tries to delegate the task to his daughter. Mr. Bentham volunteers instead, returning momentarily to say that everything is alright.

Ms. Mannigan drops by- There's a knock on the door. The Captain answers to find the local publican, Maisie Mannigan. Joxer follows her into the apartment. They share a couple of inside jokes before the Captain introduces the pair to Mr. Bentham, Mary's fiancé. Maisie begins a long and potentially embarrassing story about her earliest memories of Mary. Eventually, Captain Boyle gets fed up with her and interrupts, asking her to sit down so he can introduce Joxer. With everyone introduced, the group begins to carouse. Drinks are distributed as Joxer and the Captain talk about sailing. Maisie speaks poetically about young love, addressing Mr. Bentham and Mary directly. Everyone begins to look uncomfortable as she continues to prattle. Eventually, Captain Boyle interrupts her, suggesting that everyone sing a song.

Sing-along- Joxer uncorks a bottle and begins pouring. Mary and Juno begin singing a song as the others listen. After they finish, everyone claps and praises their singing voices. After a bit of prodding, Maisie sings a song as well. Everyone joins in to sing the chorus. They all applaud as the song comes to an end and Maisie begins to speak of her youth. Again, everyone becomes visibly bored, and Captain Boyle interrupts again to suggest Joxer start a song. He refuses at first, but the Captain promises to fill his drink and Joxer begins to sing. When he can't remember the words, the Captain mocks him and moves the record player to the table.



“It don’t affect us”- Back inside the apartment, more drinks are poured. Juno discusses the disturbance in the stairwell with the others, saying that an informer caused the boy’s death. Johnny overhears this and looks guilty as Captain Boyle says, “That’s enough about that. It don’t affect us.” He speaks about how he expected to meet a watery grave as a sailor and that if Republicans expect their boys to be soldiers, they shouldn’t be so shocked when they meet a soldier’s death. Maisie mentions that the Captain hasn’t led a song yet, and the mood becomes jovial once more.

“That’s a darling poem,”- Captain Boyle says he isn’t drunk enough yet to sing, so Joxer requests that he recite a poem instead. Juno mocks her husband for his amateur poetry and tells him to turn on the gramophone. He requests silence as he lowers the needle to the disc. The music begins, and everyone listens. They seem to enjoy the record very much, and eventually, they all join in and sing along. Johnny enters the room and tells them to stop the racket. As they quiet down, another disturbance can be heard off-screen.

INHERITANCE LOST

Inheritance lost- We see the door to Mr. Bentham's office open, and Captain Boyle steps into shot, closing the door behind him. He looks back at the office once before descending the stairs, looking dejected. We see Mr. Bentham's name being painted over on his office door before seeing Joxer whispering rumors about the Boyles to someone on the street.



Joxer's Betrayal- Captain Boyle runs into the stairwell in his undergarments, calling after the tailor. Joxer watches as he ascends the stairs to talk to the Captain. He pretends he wasn't present for the tailor's collection, asking what reason the tailor could have had for taking the Captain's clothes. When Captain Boyle doesn't tell the truth, Joxer presses again, "Did he not say what it was for?" Captain Boyle refuses to admit it was a debt collection, and Joxer follows him inside. The Captain notices the missing bottle of stout, which Joxer blames on the tailor even as he fumbles with the bottle in his pocket.

A debt collected- We see Joxer and the tailor enter the Boyle's apartment building. The tailor makes angry comments to Joxer as they climb the stairs. "Go in at once and get it all," says Joxer, "Don't be a fool." The door opens, and Captain Boyle calls out to Juno. The tailor answers, surprising the Captain, who is resting in bed. Joxer takes advantage of the situation, stealing a bottle of beer from the kitchen table as the Captain and the tailor speak. The Captain attempts to act confused about the amount of his debts, and the tailor enters the bedroom. "You think you're better able to owe than to pay?" he says as he takes the suit he'd made for Captain Boyle. When the Captain protests, he shouts back a few insults, telling him to put on a pillowcase and take it up with him back at his business. Joxer mutters something to himself and exits the apartment.

"You was going to say something"- Joxer suggests that someone must have told Maisie that the Boyles wouldn't be getting their inheritance. The Captain confronts Joxer about this statement. "You was going to say something," Captain Boyle says and the confrontation escalates as both men stand nose to nose, calling each other liars. Eventually, the Captain shows Joxer the door. Joxer leaves, singing a mocking song and tipping his hat sarcastically.

Maisie's collection- The Captain rushes into the bedroom to change. Maisie appears at the apartment door and Joxer motions to the bedroom. "I hope I'm not interrupting," she shouts, asking to speak with the Captain. Captain Boyle responds warmly, saying Maisie is always welcome in his home. Now clothed, the Captain enters the room and invites Maisie to sit. "The few words I have to say to you," she says, "can be said standing." She asks the Captain if he recalls a debt, and he confirms that it was written in his book. When she asks for the money back, he attempts to give her an IOU. Maisie responds by demanding the money again, this time less politely. "You can't get blood out of a turnip," the Captain responds. Maisie takes the gramophone and leaves, saying she will pawn it to get her money back.

Everything gone- Several men carry couches and chairs from the Boyle apartment. Mary asks her mother, "What's wrong?" Mrs. Boyle replies frantically, saying they're not getting any inheritance. She leads Mary from the building, saying they'll find help from Juno's father or sister.

MARY IS PREGNANT

Mary's illness- Juno comes up the stairs with a sad look on her face. She passes her husband without a word and enters the apartment. The Captain asks, "What did the doctor say about Mary?" Juno tells her husband to shut the door and sit down. "It's not consumption, is it?" asks the Captain. "It's worse," Juno replies. "Can't you see it's Bentham who's done this to her?" "Then he'll marry her," says Captain Boyle. When he realizes that Bentham has fled, he demands to see Mary. He wants to take out his anger on her, but Juno defends her daughter, saying, "Ever since leaving school she's earned her own living, and your fatherly care never troubled the poor girl." Captain Boyle continues his threats, saying he'll kick her out on the street. "If she goes," says Juno, "I go."



"The will's a washout"- Juno's defense of her daughter falls on deaf ears. Captain Boyle complains that Mary has brought shame to his name because of her unexpected pregnancy. Johnny gets angry, but Juno stops him, saying they just have to move away. The Captain scoffs at this, revealing that there is no money coming. A thousand twice-removed cousins have depleted the inheritance, and Mr. Bentham has abandoned them. "Now I know why Bentham left our Mary in the lurch," says Juno, wringing her hands.

Captain Boyle goes out- Johnny confronts his father, grabbing the man's coat. "You let us run into debt," he shouts. The Captain is incensed by Johnny's behavior, turning and retreating to the bedroom. Johnny calls after him, shouting insults. The Captain reenters the front room and says, "I'm going out now to have some drinks." If he sees Mary when he returns, he'll "not be accountable for his actions." Johnny moves to confront his father once more, his fist clenched. The Captain scoffs: "A nice son I have and a nicer daughter." In the stairwell, we can hear Joxer singing. The Captain invites him to join him for a drink, and Joxer leaves with him.

"Now you know all"- Outside, Mary leans against a wall. We see her father and Joxer exit the building. They exchange an awkward glance before the two men scamper off. Inside the building, Jerry Divine approaches Mary. He asks for a moment of her time, smiling brightly. He says that he's come to take her back, that with work, they can repair any damage to their relationship. "Oh, Jerry," says Mary, "You haven't a word of scorn for me?" "Scorn?" he replies, "I love you, Mary." She looks him in the eye and asks if he still loves her even if she's pregnant with Bentham's child. Jerry decides he cannot marry Mary because of the scandal she's going through and leaves.



CIVIL WAR

A mother in mourning- As Captain Boyle winds the record machine on the table, there is a disturbance in the stairwell. Juno opens the door to investigate and meets an older neighbor. She's dressed in black and covered with a veil. She bemoans her son's death and rebukes the comfort Juno and others give, saying, "I won't be long after him." Inside the apartment, Johnny can't stand to hear talk of the Republicans. He leaves the room. Maisie and Juno help the woman into a warm shawl before she descends the stairs, decrying the senselessness of the civil war.



Funeral procession- Johnny looks stunned as he gazes out the window. We can hear a mournful song sung by a crowd. Out of shot, we can hear the others gather by the window. Juno identifies the hearse. Joxer and the Captain comment about the size of the crowd, and Juno reports, "You can hardly see the coffin for flowers." She, Joxer, Maisie and the Captain hurry down the stairs to join the procession as the camera rests on Johnny's guilty face.

An intruder- We hear the funeral procession continue singing as the camera flits around the room. After a few moments, a man in a trench coat appears behind Johnny. "You're not at the funeral," he says, to which Johnny replies, "I'm not well." The man comes bearing orders from the IRA. Johnny is to report to this man the night after next to attend an IRA meeting. They believe Johnny can shed some light about who informed on the man whose funeral procession we can still hear. Johnny says he won't go and doesn't know anything, saying, "Haven't I done enough for Ireland?" The man replies, "No man can do enough for Ireland." The sound of the funeral procession fades out as the man leaves. Machine-gun fire rings out as we watch the haunted look on Johnny's face.



INFORMANT SON DIES

A light goes out- Two men in trench coats smoke cigarettes outside the building. They watch the women leave and exchange a look before entering the apartment. Each draws a pistol as they bound up the stairs and enter the Boyle apartment. The furniture movers in the apartment are startled when two armed men demand to know who they are and what they're doing. They're told to stand aside and the two men with guns approach Johnny. One says, "Some of us have a word to say to you." "I'm sick," says Johnny, "I can't." The gunman accuses him of informing. He and his partner drag Johnny from the house. Johnny struggles, screaming, "Look at me arm! I lost it for Ireland!" They respond that their comrade lost his life for Ireland and continue to drag Johnny from the apartment. They load him into a waiting car and drive off. We see an oil lamp burning beneath a statue of the Virgin Mary as machine-gun fire rings out. The flame flickers and dies.

A body is found- Mary and Juno stand in the empty apartment. Juno asks, "Are these troubles never going to end?" She says she'd probably lose her mind if anything happened to her son. Mary comforts her, wrapping her arms around her mother's shoulders. There's a knock on the door, and Maisie enters, giving poetic condolences. She reports that two policemen are looking for Juno. A young man's body has been found, and the police think it's Johnny. When Juno asks why they think that, Maisie responds, "One of the doctors knew him from when he was attending to his poor arm."

Mother and daughter lament- Mary laments that there isn't a god, saying he wouldn't let such things happen if he existed. "These things have nothing to do with the will of God," Juno says. "What can God do against stupidity of men?" Mary and Maisie leave to attend to the officers downstairs. The film's last few minutes consist of Juno delivering an emotional monologue about losing her son. She prays for pity but also demands to know where God was "when [her] darling son was riddled with bullets." The film fades to black as Juno shuffles from the apartment.



THEMES

SOCIETY (Class, Gender)

Class- 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.

Gender- 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.

RELATIONSHIP (Family)

Family- Family is a central pillar of *Juno and the Paycock*. The Boyles are the main characters of this tragicomedy, and their family dynamics drive the plot. Juno shows herself a loving mother despite tragedy and misfortune, whereas the Captain demands loyalty while resting on his wife's and daughter's efforts. He feels no shame in taking the family's meager income to buy drinks at the pub while constantly shirking paying work. Inversely, Johnny feels immense guilt for his inability to work. Although his war wounds aren't entirely his fault, he blames himself for the family's financial position. Juno and Mary have the healthiest family relationship. When the Captain threatens to beat and disown Mary at the end of the film, Juno stands up for the young woman. Mary, too, supports her mother after Johnny's disappearance and death. Ultimately, Captain Boyle's sloth, gluttony and greed tear the family apart as he demands familial support but refuses to return it in terms of kindness or assistance.

Loyalty/Disloyalty- Loyalty and disloyalty are integral to much of *Juno and the Paycock's* plot. Some characters like Juno and Mary display great loyalty. Both women work outside the house to provide for the family and show consideration for friends and guests during parties and visits. Even as multiple tragedies befall them, Juno and Mary stay loyal to each other, sharing comfort and grief. Conversely, Captain Boyle and Johnny display varying levels of disloyalty. Their motivations differ as well. Whereas the Captain only looks after himself and his desires, Johnny's disloyalty comes from wartime trauma and loss. PTSD from his time in the IRA makes him irritable and unpredictable, driving him to distance himself from the IRA and act as a police informant. While this disloyalty leads to his untimely demise, Johnny possesses loyalty in bounds for his mother and sister. When the Captain threatens to beat and disown Mary for the predicament Mr. Bentham has left her in, Johnny confronts his father verbally and physically, demanding that he take some responsibility for the situation. Joxer's loyalty to the Captain is strong at the

film's beginning but disappears as insults and abuse pile up. Joxer turns on the Captain, leading creditors to his doorstep and even stealing from him. Mr. Bentham's lack of loyalty to the family shows in his unwillingness to fight for the family's inheritance and his abandonment of Mary.

APPEARANCE vs. REALITY (Dishonesty)

Dishonesty- Dishonesty creates and prolongs several main conflicts in *Juno and the Paycock*. The Captain displays dishonesty comedically for the first portion of the movie. His lies are small and poorly crafted, torn apart by his clever wife. We see more of the family's lies as the film continues. Johnny shows guilt at several points when the Republicans are mentioned, allowing us to infer that he isn't telling the truth when he says he knows nothing about an IRA informant. Mistreated and insulted too often, Joxer takes his revenge against Captain Boyle by informing several of his creditors that the inheritance isn't coming. He then pretends to be uninvolved, lying that the tailor must have stolen the beer. Mr. Bentham's dishonesty is the straw that breaks the camel's back. While the script doesn't confirm that the inheritance was a scam from the beginning, Bentham's disappearance, after informing the Captain that the money isn't coming and impregnating Mary, throws the Captain into a temper tantrum which tears the family apart. In a lie of omission, Captain Boyle hides the information about the inheritance from his family until it is too late to do anything about their debt.

CHARACTER ANALYSIS

Juno Boyle- (*Helpful, Pious, Stingy*)

The film's titular character, Mrs. Boyle is the wife of the Captain and mother of Mary and Johnny. She shows herself to be hardworking, quick witted, and loving throughout the film. Juno's conflict with her husband seems to be long standing and drives much of the film's comedy and drama.

Helpful- 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 over 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.

Pious- Juno is a devout Catholic. She often asks for blessings from saints or the Virgin Mary and frequently gives prayers of thanks. Unlike her husband, Juno embodies some of Christ's teachings in her kind and accepting nature. Her most pious actions come at the film's end. She is praying out loud as she wonders what's become of Johnny. When Maisie tells them of the young man's fate, Mary cries out that there is no god. Juno, however, blames the stupidity of men, asking what defense her God has against it. The final moments of the film are a monologue composed of Juno's private prayers. Although she remains pious and continues praying, she questions where God was when Johnny was killed.

Stingy- This comic trait appears early in the film and targets her husband. Because of the Captain's continued unwillingness to find paying work, she prepares smaller servings for him at meals and parties. Juno speaks about her stress surrounding money at several points at the film's start. Presumably because he was out all night drinking, the Captain is late to breakfast, and Juno leaves him with just a sausage and some bread. Likewise, at the party with Mr. Bentham, Juno has Mary serve her father a comically small piece of cake with his tea. We see her normally frugal attitude disappear with the promise of inheritance. She racks up a large debt by buying new furniture and clothes, and this financial irresponsibility leads to the family's downfall.

John 'Captain' Boyle- (*Unappreciative, Irresponsible, Creative*)

The Captain is Juno's husband and father to Johnny and Mary. He is a retired sailor who loves to spend his time at the pub and despises work. While much of his performance is highly comic, he embodies many of the film's most tragic elements.

Unappreciative- Captain Boyle is a thankless man. He takes the money his wife and daughter earn and spends it at the local pub while feigning illness or injury to avoid work. The Captain's unappreciative attitude affects everyone in the film. Juno can no longer stand living with such a lazy and thankless man and would have probably left him if she were not a devout Catholic. Johnny faces nothing but ire from his father since he himself can't work. Perhaps it was meant to be comic, but there is a tragic lack of appreciation and empathy by Captain Boyle for both of his children. He seems to resent Johnny's visible disability, and he is ready to disown Mary when he learns she is pregnant despite the young woman supporting him financially for years.

*Irresponsible-*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.

Creative- The Captain is a storyteller. Although his sailing career was short and incredibly local, most people address him as 'the Captain' because of his sea stories. Throughout the film, he tells stories of rough seas and gale-force winds. His creativity also shows in his aversion to responsibility. The Captain quickly crafts many excuses for his presence or behavior at many points in the film. Such creative lies serve a comedic and moral purpose. Seeing the Captain and Joxer caught in their lies is quite funny, but we can also see how much trouble the Captain's dishonesty causes. In a lie of omission, he doesn't tell the family about the non-existent inheritance until debts are already being collected. His unflattering lies about Joxer to Mr. Bentham lead to his friend becoming his enemy.

Joxer Daly- (*Loyal-/ Disloyal, Relaxed*)

Joxer is the Captain's friend. He is a comic character who loves to drink and fears Juno's wrath. Because of this, both the Boyles and the audience underestimate him.

Loyal-/ Disloyal 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. Joxer shows us that people can only be pushed so far without proper appreciation and respect.

Relaxed- Joxer is the definition of lackadaisical. His first lines include him forgetting his fear of being caught in the crossfire of guns and suggesting that he and the Captain have a drink after narrowly escaping. Joxer seems to flow around the screen like water. While his relaxed attitude is typically portrayed as comic, we see him using it for criminal intent later in the film. Joxer stealthily steals a bottle of expensive beer from the Boyles' table while the tailor argues with the Captain in the bedroom. Then, he pretends to have been waiting outside the family's apartment when the Captain chases after the tailor. Because Joxer is relaxed as usual, the Captain believes he knows nothing about the debt collection until

his friend pushes the idea that perhaps someone spread rumors about the Boyles losing their inheritance one time too many.

Mary Boyle- (*Trusting, Responsible*)

Mary is the daughter of Mr. and Mrs. Boyle. She is an intelligent young woman who works to keep the family fed. When she begins dating Mr. Bentham, things start looking up. This relationship, however, leads to the family's downfall.

Trusting- Although Mary doesn't have many lines, she shows us a very trusting nature. Her trust in Mr. Bentham introduces her family to the scam, which will be their downfall. Despite seeming nervous about her parent's spending, she helps her mother with the shopping and defers to her financial decisions. After her betrayal by Bentham, she trusts her mother to confront her father. The only time we see her lose trust is when she denies the existence of god at the end of the film. Her family's tragedy has broken some trusting, faithful part of her.

Responsible- Mary is incredibly responsible. Because of her father's laziness, she has had a job since she completed school, showing that she values family and responsibility. Unlike her parents, Mary is concerned about their increased spending after the promise of an inheritance. At the film's end, she helps to comfort her mother after Johnny's disappearance. Mary disappears before Juno's monologue to speak to the police officers waiting downstairs, helping to remove some of that burden from her mother's shoulders.

Johnny Boyle- (*Moody, Complainer*)

Johnny is the son of Mr. and Mrs. Boyle. He lost his arm fighting for the IRA and cannot find work because of further war wounds to his hip. His connection to the IRA ends in tragedy.

Moody- Because of his PTSD, Johnny is very moody. Although he displays guilt and despair through most of the movie, annoyance and anger drive him to outbursts. Johnny is distraught with guilt and shame for having lost his arm and having to kill. What seems to trouble him most, though, is the death of a neighbor, as it seems he was the informer who led the police to the young man. Johnny breaks down in hysterics when he believes he sees the ghost of a dead comrade beneath an altar to the Virgin Mary. It takes several scenes for the young man to calm down. At the film's end, we see Johnny shift through various moods as the IRA gunmen drag him from his apartment. He begins yelling for help, then shouts abuse, and finally belts out a song.

Complainer- Because of his moodiness, Johnny is a vocal complainer. Most of his lines are telling people to stop making a racket. He seems offended by the other's joviality, often leaving the room when people visit or drinks are shared. When the mobiliser informs him of the IRA meeting, he complains that he is sick and cannot come. In this instance, he is like his father, using his disability to avoid responsibility. He is done with the IRA, but they aren't done with him. By the film's end, Johnny can't stand his father's hypocrisy and lack of respect, and he confronts him several times. He complains that the Captain's responsibility has led to the family's downfall.