



Master of **SUSPENSE**

Alfred Hitchcock always said shooting was his least favorite part of the job. But you'd never know it to see him engaged in the process of directing in this series of rare set shots.



FEATHERED FRIENDS: (left) Even the non-actors sit up and take direction along with the cast in *The Birds* (1963). Hitchcock disliked shooting on location and much of the film was shot in the studio. (above) Cary Grant is a gambler who may or may not be planning to kill his new wife Joan Fontaine in *Suspicion* (1941), Hitchcock's first film as a director/producer.



MURDER MOST FOUL: Staged around a dead body concealed in a trunk during a dinner party, *Rope* (1948) was shot as a series of four-to-ten-minute takes, with only two intentionally visible cuts. It was the director's first color film.



LISTEN UP: Hitchcock monitors the sound in *Blackmail* (1929), generally considered the first British talkie. Much of the picture was originally filmed silent and then re-shot with the advent of sound.

SUNBLOCK: Hitchcock seems out of place instructing Grace Kelly how to get a tan on the beach in Nice for the Riviera caper, *To Catch a Thief* (1955).



Photos: (top and opposite) AMPAS; (bottom) DGA Archives



VOYEUR: Injured photographer Jimmy Stewart imagines a murder plot while peering into the courtyard of his building in *Rear Window* (1954). At the time, the set was the largest ever built indoors at Paramount Studios. A thousand arc lights were used to simulate sunlight.

QUE SERA, SERA: Doris Day thought Hitchcock was paying more attention to camera setups, lighting and technical matters than her performance on *The Man Who Knew Too Much* (1956). The film was a remake of his movie from 1934.

JUST SO: Gregory Peck plays a lawyer defending a woman accused of murdering her husband in *The Paradine Case* (1947). The film ended Hitchcock's unhappy relationship with producer David O. Selznick, who re-edited and rescored the movie.



CLOAK AND DAGGER: Filmed at the height of the Cold War in 1966, *Tom Curtain* starred Paul Newman as an American rocket scientist who pretends to defect to East Germany in search of a mathematical formula, followed by his fiancée, Julie Andrews.

Photos: (top) AMPAS; (bottom) ©1978 Bill Avery/NFTV.net; (opposite) AMPAS



LOVE HURTS: Hitchcock, who delighted in showing icy blondes, shares a moment of uncharacteristic warmth with Kim Novak on the set of *Vertigo* (1958), a film many consider the director's masterpiece.



BALANCING ACT: Known as one of the most controlling directors, particularly when it came to women, Hitchcock shows Tippi Hedren how to walk the plank in *Marnie* (1964). She plays a thief who marries Sean Connery, in his first American role.

ROOM WITH A VIEW: Cary Grant, mistaken for a nonexistent secret agent, is abducted from a business lunch, shot in the Oak Room at the Plaza Hotel, in the opening scene of *North by Northwest* (1959)



Photos: AMPAS