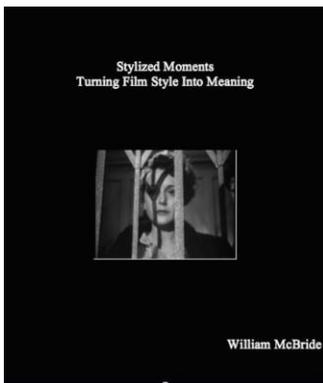


Shadow of a Doubt discussion and other Hitchcock references for Six Week Film School on Normal Theater's Big Screen! "Alfred Hitchcock: Master of Style" Wednesday Evenings @ the Normal Theater 2/1-3/8 7pm Admission free!



from



Stylized Moments: Turning Film Style Into Meaning
William McBride, Illinois State University

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Excerpted from **Preface**

The pioneering photographer Henri Cartier-Bresson (1908-2004) once remarked: "I adore shooting photographs. It's like being a hunter." In his introduction to a rare interview (7/6/00) granted to Charlie Rose of PBS, Rose described Cartier-Bresson as both a "sharpshooter" and a "marksman," and both interlocutor and subject use such weaponry metaphors throughout the interview. This violence of looking, gazing, photographing, and filming, as well as its penetrative phallic logic are thematized by several films, most notably Hitchcock's *Rear Window* (1954), David Lynch's *Blue Velvet* (1986), and as a sort of progressive antidote, Sam Mendes' *American Beauty* (1999).

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Excerpted from **Chapter 1-Interpreting a Film**

In order to justify my insistence on describing and decoding *film style* as the preeminent approach towards unlocking meaning in movies, let me begin by distinguishing film from its narrative sibling: literature. Most students, who as young children discussed fairy-tales read to them by adults and practiced analyzing stories in literature classes from elementary school on up to college, are at varying degrees adept at analyzing characters, their conflicts and transformations, plot, foreshadowing and other like elements of stories, plays and novels. So much is ignored and lost, however, when these traditional interpretive approaches are applied to analyzing films as they so often are. Even most film critics are content summarizing and critiquing the effectiveness of the story with only occasional and usually fleeting references to cinematic style. With this approach you might just as well be discussing a piece of literature. On the other hand, however, all of us are quite adept as amateur dream interpreters.

Dream Logic

When we awake with a fairly vivid dream fresh in our memory, or are regaled by someone else's dream narrative, we often launch head on into an analysis of the latent meaning of the dream's manifest content. Without hesitation, and usually without trained expertise, we apply common principles of psychology and insights about gender, myth and popular culture, while we make claims relating to biographical knowledge of the dreamer as well. The vivid quality of many dreams is often attributable to both the realistic nature of them and their cinematic quality. Dreams are movies of the mind. Early on in its development, Hollywood fell in love with psychology, Freudian analysis in particular, and given cinema's dreamlike status, it is rather easy to see why. Hitchcock's Freudian legacy is evident in many of his titles: *Psycho*, *Vertigo*, *Frenzy*, *Stage Fright*, *Shadow of a Doubt*. His 1945 film *Spellbound* took the extraordinary steps of hiring as co-writer and psychiatric advisor, May E. Romm M.D and as dream sequence designer, surrealist Salvador Dali. Just as we translate Freud's monumental publication on dreams *Die Traumdeutung* (1900) as *The Interpretation of Dreams*, so this book centers directly on the art of interpretation or hermeneutics. So named from Hermes, the

Greek messenger and herald to the Gods, **hermeneutics** is the science of interpretation. This search for meaning in texts originated as Biblical exegesis and soon branched out to legal, philosophical and literary hermeneutics, marked by a concern with the relation between interpretive subject and text. As this book demonstrates throughout, the metaphors film style employs, like the ones populating our dreams, are simple and commonplace—often to the point of being clichéd. Of all of the films that most consistently and fluently speak the stylized language of cinema to which this book is devoted, it is those directed by Alfred Hitchcock.

It should come as no surprise that Alfred Hitchcock began his film career as an Art Director and a composer of storyboards, a practice he continued throughout his life in film. A **storyboard** is a collection of hand-drawn images composed prior to shooting that depicts and directs what each shot in the film should look like.



Fig. 1 J. Todd Anderson's storyboard/the final product in *O Brother, Where Art Thou?* (2000)

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Orson Welles and Alfred Hitchcock each closely studied the films of German Expressionist F.W. Murnau. **German Expressionists** deliberately sought to stylize sets, camera angles and camera movement, as well as employ the expressive use of light and shadow to create meaning.

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Cranes & Chokers & Breaks

There is a spectacular stylized crane shot at the crucial moment in Hitchcock's *Shadow of a Doubt* (1943) when young Charlie (**Teresa Wright**) finally learns the truth about her beloved, but murderous Uncle Charlie (Joseph Cotten). A **crane shot** is achieved by a camera mounted on a mechanism adapted from farm and building construction machinery known as a crane, which can extend vertically several feet to several stories. Helicopter or other air flight-mounted cameras can accomplish "super-crane" effects as well. In general an ascending crane shot away from an object, person, or scene are almost always stylized expressing to viewers a sense of effortless, privileged superiority, escape, or alienation. It often serves as closure or poignant commentary inviting contemplation at the ends of films. A descending crane shot toward an object, person, or scene is rather rarely stylized as it usually confers to viewers a functional emphasis of increasing observation and interest accompanied, on occasion, by a certain detachment. As is the case with all stylized techniques and devices, their significance is always dependent on the context within which it is used. Due to the expense, the use of crane shots often requires a big budget.

In the library reading room young Charlie has been scouring a newspaper article that will eventually indict her Uncle who, the previous evening, had prevented her from reading the incriminating piece with the diversion of tearing up the newspaper to make paper dolls, and later that evening forcibly prevented her by violently twisting her wrist. Hitchcock edits from a choker close-up (extreme close-up from the neck to top of the head or closer, functionally conferring intensity of emotion, etc.) of young Charlie's face to a close-up of her hands centered over the Santa Rosa newspaper removing the ring Uncle Charlie gave her. The film then is cut to her point of view showing an extreme close-up insert shot of the ring as she rotates it in order to read the inscription, comparing

the initials on it, "B.M.," (allegedly an inside Hitchcock toilet humor joke), to those of a recent victim of the "Merry Widow Murderer" listed in the article. She comes to the grisly realization that she is wearing the ring of a woman her Uncle recently killed! We are returned to the previous close-up of her hands. As she clasps the ring in her right hand and is exiting the reading room deep in thought or in a daze, the camera begins to pull or zoom back while simultaneously ascending up a great distance via a crane-mounted camera as Dimitri Tiomkin's soundtrack begins its bittersweet, slightly tragic melody. As young Charlie's exit is nearly complete there is a lap dissolve to Uncle Charlie's recurring footage of gentlemen and ladies waltzing and Tiomkin's score changes to Franz Lehar's "Merry Widow Waltz." This brief scene lap dissolves to Uncle Charlie strolling on the sidewalk in front of his niece's family home scrutinizing the morning newspaper presumably for additional incriminating information as Charlie's young siblings run past him on either side. The result of the zooming out and ascending crane shot shows young Charlie's image getting smaller and smaller as the "forbidden knowledge" of her beloved uncle's true identity sinks in. The effect of this scene depicts the formerly naive girl gaining knowledge and participates in classic Western Culture's iconography and ideology of "falling from grace," as did Adam and Eve in Genesis. The argument of this montage first connects niece with uncle with the recurring waltzing couples footage. Young Charlie and Uncle Charles not only share a name; they share so much more. Prior to her discovery in the library, when she claims accepting the ring would "spoil things," she explains, "Because we're not just an uncle and a niece. It's something else. I know you. I know that you don't tell people a lot of things. I don't either. I have a feeling that inside you somewhere, there's something nobody knows about." After her epiphany in the reading room, it is as if she has access to his recurring waltzing montage. The scene ends with Young Charlie's siblings literally crossing the murderer's path—an indication of how their older sister will eventually cross him.





Fig. 17 **Ascending crane** shot shows young Charlie's image getting smaller as the "forbidden knowledge" of her murderous uncle's pasty sinks in and participates in classic Western culture's iconography and ideology of "falling from grace," as did Adam and Eve in Genesis. The waltzing montage is nearly shared as Young Charlie's siblings foreshadow her crossing the murderer's path.

A similar effect to Hitchcock's "falling from grace" shot of young Charlie is found in Don Taylor's BBC film of Sophocles' *Oedipus* (1984).

At the crucial moment of *anagnoris*, Aristotle's word for recognition, when Oedipus (Michael Pennington) has received from the Theban Messenger/Shepherd (Gerard Murphy) the final incriminating detail about his birth, his identity, and therefore, his crimes against his Father, his Mother-Wife, and siblings-offspring, Don Taylor's choker close-up of Oedipus is replaced by an elevated long shot achieved by a camera on a

crane. All at once Oedipus looks small and vulnerable; he has gained the knowledge he has been searching for the entire play, and precisely at that crucial moment he is visually depicted as tiny, having fallen. The camera on the crane then proceeds to descend down and in on him into another close-up. Although the movement of Taylor's camera toward his subject is in the opposite direction of Hitchcock's movement away from his subject, it can be argued a similar effect is achieved with the initial edit to the elevated long shot. At the moment of painful recognition we see characters "fall." The experience of being denied the close-up of Oedipus we have become accustomed to in this very tense scene, jars and shakes us.



Fig. 18 Choker close up is replaced by camera on crane long shot that descends down and in on Oedipus into another close-up.

The familiar becomes defamiliarized by this effect, what Bertolt Brecht called the "alienation effect" (Ger., *verfremdungseffekt*). Defamiliarization (Rus., *ostranenie* остранение, literally "making strange") is a technique, borrowed from the Russian Formalists, which Brecht hoped would force audiences to see things anew by breaking the so-called "fourth wall". In the theater the **fourth wall** is that invisible line between

actors and audience. Everything that happens behind that imaginary line is virtually real for the duration of the performance. It is the social convention we all accept as explained by Coleridge's dictum: "the willing suspension of disbelief." In traditional proscenium arch theatrical productions, that line is never to be crossed in order to maintain the illusion that what happens behind it, on stage, is "real." Out of a fear of breaking this "fictive reality," one of the cardinal rules of stage acting prohibits the actor from looking directly into the eyes of the audience members, and film acting continues that tradition by forbidding direct eye contact with the camera. Rules are made to be broken at times, and certainly this rule is negated when a stage actor delivers a "**dramatic aside**," a character's inner thoughts voiced out loud by the character for the audience to hear, but not the other characters on stage. Sometimes asides are voiced by characters who also meet the eyes of the audience. A particular bond is established between any character who shares such intimacy with the audience. To the query by his loutish Uncle and new Stepfather Claudius, Hamlet sarcastically replies: "[Aside] A little more than kin, and less than kind." The aside serves a double function of announcing with Hamlet's first line in the play his alienation from the court's phoniness and intrigue, and it forges a bond of sympathy between the struggling adolescent and the audience. Comedic characters in film will break the rule and look directly into the camera when the film's realist premise has already been thrown into doubt by other impossibilities and ridiculous occurrences. Both the dancing gopher and the hapless assistant groundskeeper, Carl Spackler (Bill Murray) of *Caddyshack* look directly into the camera, which connects them as lowest "members of the food chain." The gopher and the "doofus" are so subterranean, however, they come out the other side and are afforded a certain privilege: Carl unwittingly saves the day for Danny by vibrating the ball into the cup via plastic explosives intended to exterminate the gopher, improbably allowing him to win the \$80,000 match while the gopher remains indestructible. Ferris Bueller (Matthew Broderick) often addresses the camera directly when he delivers his occasional diary entry-like comments on the action in *Ferris Bueller's Day Off* (Hughes 1986) as does the Narrator (Ed Norton) and Tyler Durden (Brad Pitt) in *Fight Club* (Fincher 1999). By purposefully breaking the fourth wall, an artwork immediately calls attention to itself as an artwork, and by doing so invites a meta-contemplation of itself by the audience and a

distance, an alienation from the audience expecting realism. Brecht's experience of audiences captivated in trance-like enthrallment at Nazi rallies made him realize the power of the theatrical spectacle and its potential danger. In Volker Schlöndorff's film of *Death of a Salesman* (1985), he and his cinematographer Michael Ballhaus break the fourth wall with a stylized crane shot.

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. We will analyze Hitchcock's placement of characters with their backs to the camera in forthcoming chapters.

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A **tableau** or *tableau vivant* (Fr., "living picture") is at first a stage term for actors frozen and wordless on stage posed for a kind of painterly contemplation by the audience which later becomes a stylistic signature of former storyboard artist Alfred Hitchcock and former stage director Orson Welles. Hitchcock began his work on *Vertigo* armed only with a series of such pictures: the cemetery, the redwoods, the Spanish mission, etc. British directors Peter Greenaway and Derek Jarman continue the tableau tradition, to name but two. This scene's final tableau depicts perfectly the ironic, hypocritical Tyrone family dynamic of the alcoholic, defeatist males condescendingly gazing upon and self-righteously pitying the painful performance of the sky-high morphine drama queen. As the camera slowly zooms out, elevates, and continues to reduce the size of this tableau, the audience is encouraged, via defamiliarization, to stop and think about this family dynamic at the heart of O'Neill's play. Soon we become accustomed to and lulled in escapist Tyrone fashion by this constant pulling away, and that is when we are startled back to "reality" with the choker close-up of Mary. Audience members are put back in a seat at the table like one of her family members, simultaneously mesmerized and contemptuous. The Brechtian design of these stylized choices is to encourage and aid the audience in self-awareness as well as contemplation of the meta-theatrical event and the knowledge it contributes to our reading of the work as a whole. Martin Scorsese and cinematographer Michael Ballhaus in *Gangs of New York* (2002) bookend their film with a stylized series of lap dissolves that delivers a similar invitation to contemplation.

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Excerpted from **Chapter Four—*Stagecoach* (Ford 1939/Haycox “Stage to Lordsburg” 1937)**

Stagecoach is surprisingly more than just a blockbuster Cowboy and Indian movie; it is social drama in disguise. Much like Hitchcock’s *Lifeboat* (1944) or *Grand Hotel* (Goulding 1932), *Stagecoach* captures a group of individuals from disparate walks of life and places them in close quarters in order to analyze human behavior.

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Shadow & Halo

In a highly stylized deep focus shot that anticipates one Ford will reprise in the final tableau of his critically acclaimed western, *The Searchers* (1956), Ringo watches Dallas walk down a dark hall toward a small rectangle of moonlight. As she steps outside, she pauses and the moon illuminates her head like a halo. Here is yet another example à la Hitchcock, Scorsese, and the rest of the male gazers aestheticizing the female image in a shot that frames Dallas with a key light that both casts a long deep shadow behind her and illuminates her head in a halo of light. The deep focus long shot of Dallas features a long dark shadow that represents her checkered, “working girl” past, and a halo that symbolizes her unselfish angelic side.



Fig. 11 A highly stylized deep focus shot aestheticizes with both shadow and halo, reprised in *The Searchers*

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excerpted from **Chapter Ten—*Dutchman* (Jones 1964/Harvey 1966)**

Throughout the course of the play, Lula molds Clay, first as her sexual prey who literally eats (apples) out of her hand, and then into the murderous, abusive black man she has been designating him inherently as from the beginning (“You’re a murderer Clay” 21.) When the audience first encounters Lula in Harvey’s film posing for Clay’s gaze, her internal framing through Clay’s window invites a voyeuristic contemplation of her beauty, as the internally framed reaction shot of Clay depicts him as the gazer eyeing the bait. Often created by doorways and windows within the film set, an internal frame

visually brackets characters and props to create a picture frame around them that invites aesthetic contemplation. Al Freeman Jr., seen later in his career as Elijah Muhammad in *Malcolm X* (Lee 1992), and Shirley Knight, perhaps most recently recognizable as the mother of Helen Hunt's character in *As Good as It Gets* (James L. Brooks 1997), each deliver nuanced, memorable performances. Wardrobe Designer (also Costume Designer—responsible for creating clothes for the cast), Brenda Gardner, takes as a cue Jones' dressing of Lula in "skimpy summer clothes" by costuming the *femme fatale* in typical black and white *noir* fashion with stripes potentially representing prison garb, prison cell bars and certainly a mysterious, inscrutable mixture of good (white) and evil (black). Witness Brigid O'Shaughnessy's striped robe in *Maltese Falcon* (Huston 1941) and Alicia Huberman's striped midriff blouse in *Notorious* (Hitchcock 1946).



Fig. 2 Lula is costumed in typical femme fatale garb like those on *Maltese Falcon* and *Notorious* before her.

* * *

My Christ. My Christ.

There is a way in which the play is as much about Lula as it is about Clay. After Clay's death, we witness Lula continue her eternal murderous quest of middle class-aspiring intelligent young black men. The play is named after her; she is the eternally damned Dutchman fated to endlessly search aboard her modern ship. Harvey splits point of view several times in the film. Point of view shots are taken from a particular character's subjective perspective as if seen through that character's eyes. A director grants a particular privilege to any character afforded such a shot since the audience is being let in on that character's view of the world. Most POV shots indicate that the subject is the center or protagonist of the film. Harvey splits point of view several times in the film, for example, near the end as Lula dances like "the lady who smoked up her grass skirt" (31), showing first Lula's point of view with the camera tilted down on her victim Clay, followed by his vision of the superior White Devil pole dancing above him. The split point of view helps develop the notion embedded in the script that both Clay *and* Lula are victims.



Fig. 9 The film splits point of view several times

Much like the bifurcated point of view so often employed by Hitchcock, particularly apt is the example of the real Judy Barton allowing her Madeleine mask to drop during several revealing moments in *Vertigo* (1958), there are similar moments when Lula drops her sweet young thing pose. For example, as a result of her bargain with the Devil, she is the ageless undead: “My hair is turning gray. A gray hair for each year and type I come through” (13); she is also the weary eternal wanderer: “LULA: . . . *swings down into the seat, pushing her legs straight out as if she is very weary*. Oooof! Too much weight. CLAY: Ha, doesn’t look like too much to me . . . LULA: It’s so anyway” (6). The most

obvious out-of-character break is signaled by an insert close-up shot of Lula in profile as she cries out to herself in an aside “*with knifelike cynicism. My Christ. My Christ*” (20). Here is a clear textual clue of her identity as the damned Faustian character hopelessly pleading for mercy from her would-be Savior as she echoes the wretched appeal by Doctor Faustus: “FAUSTUS. Ah, Christ, my Saviour/Seek to save distressed Faustus' soul!” (Marlowe 2.5.78-79).



Fig. 10 *And with knifelike cynicism. My Christ. My Christ.*

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excerpted from **Chapter Eleven—Miss Julie (Strindberg 1888/Figgis 1999)**

In a bold, but perhaps also predictable late 20th Century cinematic move, Figgis decides to graphically present the sexual encounter between Jean and Julie, but with a twist. Strindberg undoubtedly determined such a scene obscene and banished it offstage with the insertion of a section entitled “Ballet,” which has the lovers running off to Jean’s room with his door bolted while the peasants take over the kitchen armed with beer, schnapps and their scatological “One girl in a big dark wood/Met a boy she never should” song. The Greek origin of the word “obscene” literally means “off stage” or “off scene”

in keeping with the decorum of Ancient Greek theater which prohibited sex and violence on stage. The Romans soon introduced violence on stage with the bloody Revenge plays of Seneca, et al. This historical note may lend insight to a very common practice in cinema and most other art forms: the stylization of sex and violence. Rarely do we see in films or paintings the graphic, documentary depiction of sex unless branded “hardcore,” or violence unless as non-fiction news footage. As we see evident in the Messenger’s speech describing Jocasta hanging herself and Oedipus gouging out his own eyeballs from *Oedipus Rex*, the Ancient Greek prohibition serves as a challenge and impetus to Sophocles to rise to the occasion and trust his poetic skill to create the violent moment with all of its intensity and pathos relying on words (and the Messenger’s performance) alone. As we see in the shower scene from *Psycho*, one of the most brutal displays of violence in modern film, the knife never actually impacts the body (save one or two nearly undetectable frames). The visceral power of the sequence is created by a blinding multiplicity of Hitchcock cuts (edited by George Tomasini) combined with the psychically penetrating Bernard Herrmann score. Note that Julie’s wrist slitting with Jean straight razor is not shown on camera, rather it is indicated by the run-off water turning red.

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excerpted from **Chapter Fourteen—*Blue Velvet* (Lynch 1986)**

For Lynch an additional key element to the nature of the primal scene, particularly in its young adult displacement, is its cinematic reverberations of voyeurism. **Voyeurism** (from the Fr. *Voir*, to see)—the gazing upon someone without the awareness or permission of the object of the gaze, often motivated by sexual or otherwise devious desires—is a notion as old as human history. King Claudius calls Polonius and himself “lawful espials” as they hide to watch young Hamlet in order to insure their “seeing, unseen” (III.i). Voyeurism also describes the active/passive dynamic every moviegoer experiences. While the stage experience allows the audience to look anywhere at the theatrical spectacle, films place us in a passive position by specifically directing our gaze, dictating every angle and object. A large tableau shot in deep focus whose *mise en scene* is

populated with several elements allows the filmgoer some freedom to look where she may choose. The active element of cinematic voyeurism is evident with regard to the fourth wall rule, whereby the audience gazes upon characters who do not look directly into the camera and at least pretend to not know they are being watched. Out of a page from Hitchcock's *Rear Window* (1954) playbook, just as the passive (wheelchair bound) yet active (spying on all his neighbors) voyeur Lionel Jefferies is caught and attacked for his voyeurism by the murderous object of his gaze, so Jeffrey is discovered from his spying vantage point in the closet by the object of his gaze, the butcher knife-wielding Dorothy. In each case, by having the voyeur caught by his spied-upon victim, the directors seem to expose and explore the ethics of voyeurism and therefore the ethics of cinema.

* * *

That Jeffrey dresses up as an insect exterminator in order to surreptitiously gain entrance to Dorothy's apartment further establishes that the young man's identity is up for grabs. His walking down the stairs and reassurance to Aunt Barbara is matched by a pan to the left from Jeffrey's exit to the film noir image on the TV set of feet cautiously walking up a flight of stairs. The noir figure's opposite movement up the stairs to Jeffrey's decent underlines Jeffrey's contradiction of his promise to avoid Lincoln as he is about to walk there with Sandy as a guide. Later he will impersonate an exterminator and gain entrance to Dorothy's "Deep River" apartment—so named to represent the depths Jeffrey will plumb in his mission to look below the surface. The significance of stairs leading to both knowledge and danger, already established earlier by the analysis of Hitchcock's *Notorious* and *Vertigo* applies here as Jeffrey is forced to walk up the seven flights of stairs to Dorothy's apartment. Lynch manages to employ this stair metaphor with the simple insertion of a sign: "Elevator Out Of Order Please Use Stairs" For the rest of the film stairs are required to enter and exit this "Seventh Heaven," an oblique reference to the seven heavens in the Hebrew Bible Book of Ezekiel. We witness a close up of Jeffrey's black shoes when he is startled by the arrival of Dorothy. The shoes and the stairs connect Jeffrey with the work of the noir detective as well as with the noir villain.

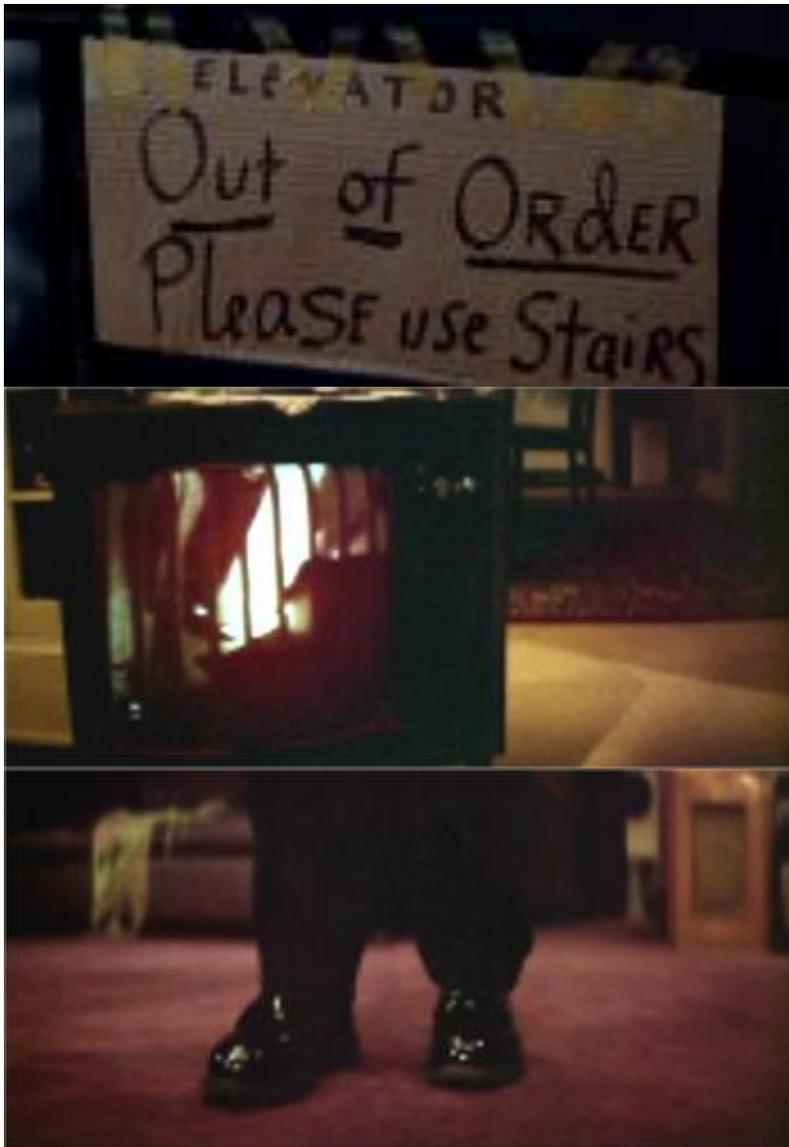


Fig. 9 Stairs, cleverly introduced, lead to knowledge and danger

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excerpted from **Glossary**

authorial camera -An **authorial camera** is a particularly Hitchcockian flourish whereby a seemingly subjective camera takes you on a journey to reveal information, however no one can plausibly be assigned the viewing perspective other than the film itself. In narrative theory, this perspective would be assigned to an omniscient narrator, although in Hitchcock films the authorial camera is at times (such as the camera work immediately following the murder of Marion Crane in *Psycho*) much more fluid than the rote stationary establishing shots of most films' omniscient perspectives. Whose viewpoint is

seeing this odd tableau of Scotty and the mirrored reflection of false Madeleine? It is the author of the film, and as with all stylized moments, the director is nudging us to receive some meaning.

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God shot-An extreme high angle shot is so named because it often approximates a near impossible perspective of elevation available only to a supreme being. The shot usually confers some sort of moral judgment and, particularly in Hitchcock, foreshadows the death of the subject within the frame.

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obscene-The Greek origin of the word "**obscene**" literally means "off stage" or "off scene" in keeping with the decorum of Ancient Greek theater which prohibited violence on stage. The Romans soon introduced violence on stage with the bloody Revenge plays of Seneca, et al. This historical note may lend insight to a very common practice in cinema and most other art forms: the stylization of sex and violence. Rarely do we see in films or paintings the graphic, documentary depiction of sex unless branded "hardcore," or violence unless as non-fiction news footage. As we see evident in the Messenger's speech describing Jocasta hanging herself and Oedipus gouging out his own eyeballs from *Oedipus Rex*, the Ancient Greek prohibition serves as a challenge and impetus to Sophocles to rise to the occasion and trust his poetic skill to create the violent moment with all of its intensity and pathos relying on words (and the Messenger's performance) alone. As we see in the shower scene from *Psycho*, one of the most brutal displays of violence in modern film, the knife never actually impacts the body. The visceral power of the sequence is created by a blinding multiplicity of Hitchcock cuts (edited by George Tomasini) combined with the psychically penetrating Bernard Herrmann score. Note that Julie's wrist slitting with Jean straight razor is not shown on camera, rather it is stylized by the run-off water turning red.

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tableau- from *tableau vivant* (French for "living picture"), at first a stage term for actors frozen and wordless on stage posed for a kind of painterly contemplation by the audience which later becomes a stylistic signature of former storyboard artist Alfred Hitchcock and former stage director Orson Welles.

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vertigo shot-Hitchcock's famous **vertigo shot**—a tracking in one direction while simultaneously zooming in the opposite direction. Irmin Roberts, the second-unit director of photography/cameraman, is credited (though not in the film) for having developed this photographic "trick" done with miniatures placed horizontally. Also called a **contra-zoom shot** or a **trombone shot**, by zooming the lens, in this case, *in* on the subject, while

simultaneously tracking out, the subject, according to all accounts, allegedly remains the same size as the background changes through compression. This is an accurate description of later vertigo shots for example in *Jaws* (Spielberg 1975) and *Indochine* (Wagnier 1992) etc., however it is not an accurate description of the effect in *Vertigo* where the subject is minimized as the “sides” of the image expand, creating an unusual three dimensional effect. Rather, the result is that the foreground remains relatively constant, if a bit elongated, as the background recedes.