

# Remaking *The 39 Steps*

Hitchcock's Screenwriting and Identification

Will Bligh

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Faculty of Arts and Social Sciences,  
University of Technology Sydney.

This thesis is presented for the degree of Doctor of Philosophy.

## Certificate of Original Authorship

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

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## Abstract

This research analyses Hitchcock's *The 39 Steps* (1935) and his two remakes (i.e. *Saboteur*, 1942, and *North by Northwest*, 1959) as exemplars for my screenplay, 'The Southern Cross Conspiracy'. A research-led practice methodology is applied to investigate relevant screenwriting techniques that are used in the screenplay to develop an emotional journey synonymous with *The 39 Steps*. The thesis is divided into three parts: theoretical, empirical, and practice. Part One applies a cognitive approach to explain how a spectator logically constructs particular character-types from *The 39 Steps* and its two remakes leading to identification and emotion. Murray Smith's "structure of sympathy" (i.e. recognition, alignment and allegiance) is extended explaining the global appeal of Hitchcock's films. To understand the process used in each film's development, Part Two examines the practice of screenwriting from a historical perspective by applying genetic criticism to screenplays and other notations (drawn from archives at British Film Institute, London, and Meredith Herrick Library, Los Angeles) produced during the writing of *The 39 Steps*, *Saboteur* and *North by Northwest*. The aim of understanding these processes presented in the first two parts is to guide my pursuit of writing a remake of *The 39 Steps* so that my screenplay can potentially elicit similar emotions. Part Three acts as a proof of concept by applying the findings from Parts One and Two to remake *The 39 Steps* as a period drama set in 1950s Australia during the British nuclear testing programme. Two processes emerged from this research: a process of 'fiction identification' located at the points of character conflict (internal and external) in Hitchcock's films; and a 'writer-director approach' to screenwriting.

# Chapter 1

## Introduction

### 1.1 Hitchcock's Audiences

On the 4 March 1939, Alfred Hitchcock, his wife Alma, daughter Patricia, and personal assistant Joan Harrison stood on the docks at Southampton ready to board the *Queen Mary* en route to the US (Barr 1999, p. 210). Hitchcock's mother kissed him farewell as a crowd of friends wished him luck with his moviemaking endeavours across the Atlantic Ocean. At the time, Hitchcock envisaged that he would shoot one, maybe two, feature films on this trip with the US film industry before returning to England (Gottlieb, 1995, p. 200). However, he lived permanently in the US for the rest of his life and became a citizen in 1955, although he sporadically returned to the UK to shoot three films (*Under Capricorn*, 1949; *Stage Fright*, 1950; and *Frenzy*, 1972). When Hitchcock arrived in New York, it marked the beginning of the second part of his film-making career. The first part was his British formative period, which laid the foundations for the films he would later make in the US. These two halves were marked by the cultural differences between the British and US film-making practices, which Hitchcock found to be very deep. Not only did he need to embrace a new system for producing movies, one dominated by a single producer, but he also had to adapt his creative processes to expectations within the new system; yet not only did he adapt, but he also prospered, creating some of cinema's most iconic moments.

Hitchcock's departure to the US was a major disappointment for the British film industry, which had lost one of its great 'sons'. British films had been in the shadow of popular US movies, mainly due to higher production values, since the advent of film production in England (Bordwell & Thompson 2013, p. 469). Prior to Hitchcock's departure, critics had lauded him as a "Great White Hope" (McGilligan 2003, p. 85) with the faith that his influence on the local industry would help it match the movie products

from the US. The film magazine *Bioscope* created a special edition centring on the importance of Hitchcock's influence on the industry and stated: "Our first hope is that you will long continue to make films in this country, because the producing industry—which owes you a debt of gratitude—can ill afford to be without your talent" (McGilligan 2003, p. 98). The excitement surrounding Hitchcock and his films culminated in the *Evening Standard* stating, "Mr. Hitchcock has done more for British pictures than a dozen acts of Parliament" (McGilligan 2003, p. 85); this statement refers to the "quota act" to limit Hollywood films in Britain (McGilligan 2003, p. 74). Their greatest hope was for someone to lift the industry out of the commercial doldrums and succeed in winning over, not only the local British public but also foreign markets (like the US).

Crucial to the success of Hitchcock's career was his ability to understand what different types of *audiences* (producers, critics, distributors, the paying public) wanted from his work. Hitchcock grew to know these audiences during his British period and developed film experiences to satisfy them. As shall be seen, his desire to appease and please these audiences led to his creation of particular film genres and decisions that produced entertainment. This awareness of the audience was developed out of necessity because film production during the time presented many hardships for an up and coming director. Examining his production experiences, and looking particularly at his relationship with producers, shows an evolution towards treating film principally as a form of entertainment. Nevertheless, Hitchcock was able to offer a personal style despite limitations of genre—a style that became the trademark of his work.

The moment that film critics recognised Hitchcock to be a talented director came at the age of twenty-six with his silent film, *The Lodger* (1927). Hitchcock had created a cinematic experience that was regarded by critics as "brilliant" and, at the time, "the finest British production ever made" (McGilligan 2003, p. 98). This recognition as a promising film director was close to being denied due to the short-sightedness and insecurity of producers and executives at Gainsborough Pictures. Hitchcock himself recalled in 1959 that although many of the executives disliked *The Lodger*, they thought it could be fixed, while the "big boss" declared the film to be "unshowable" (Russell Taylor 2013, p. 125/654). The film ended up being canned and sat on the studio's shelves. As a result of the amount of money spent on the production, an executive from the film company eventually suggested they show *The Lodger* to distributors with an apology about the film's

perceived poor quality (Gottlieb 1995, p. 139). The distributors, however, responded positively to the film, and the studio decided to set a release date. *The Lodger* became a massive hit in 1927 for Gainsborough Pictures and set Hitchcock on a course to becoming a renowned film director (McGilligan 2003, p. 85). However, Hitchcock's battles with film executives and producers to retain creative control of his work would endure for the rest of his filmmaking career.

Seeing a list of Hitchcock's fifty-three feature films does not communicate the struggles he endured to create this canon of work. While Hitchcock was aboard the *Queen Mary* with his family, he did not realise that David O. Selznick—the man who was bringing him to the US—was one of the greatest of all producer-dictators. Nevertheless, his British period as a director involved many battles that prepared him for Selznick and the alternative US mode of production.

Hitchcock had several disagreements with the English producer, Walter Mycroft, which led to animosity; by 1932, Mycroft had terminated the director's contract (McGilligan 2003, p. 146).<sup>1</sup> Dealing with such egos as Mycroft became a requirement for gaining a certain degree of creative control of his film's production. However, some personalities, like C. M. Woolf, had grown to dislike and perhaps even envy Hitchcock's growing reputation as Britain's premier film director (McGilligan 2003, p. 168). Michael Balcon, who was in charge at Gaumont-British Pictures in 1934, was in the US making distribution and talent deals when Woolf summoned Hitchcock and told him in no uncertain terms that *The Man Who Knew Too Much* (1934) was appalling rubbish (Russell Taylor 2013, p. 239/654). He also attempted to halt Hitchcock's next project, *The 39 Steps* (McGilligan 2003, p. 168), which would become Hitchcock's most significant achievement during his British years. The impasse was eventually broken when Michael Balcon heard about Woolf's actions (from Hitchcock) and returned from the US to straighten out affairs.

Sustaining a film industry within Britain in its formative days with many established competitors—such as theatre, radio, and literature—all vying for the public's pound was

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<sup>1</sup> According to the contract writer, Val Guest, by 1931 Mycroft was widely detested as a “tinpot dictator” who had to be “obeyed, deceived, or defied—or maybe, as only Hitchcock could, all three combined” (McGilligan 2003, p. 144).

a battle in itself. The financial realities of movies left executives with no other choice than to enforce massive layoffs in 1923 at Gainsborough's Islington studios, and once again a few years later at British International Pictures (McGilligan 2003, p. 194). Fortunately, Hitchcock survived these dark days, though he did feel some anguish with his first attempt at directing a film, *Number 13* (1922), which was not completed due to lack of funds.

Most producers and executives on the production companies that Hitchcock worked under did appreciate his talents. It was more the case that disagreements occurred because creative goals and financial concerns were often at odds. Michael Balcon was a producer who saw the potential that Hitchcock had early on in his career. Twice Balcon saved Hitchcock from obscurity and empowered the director, allowing him to realise his capacity as a filmmaker. In the first instance, Balcon gave Hitchcock his first opportunity to direct. Hitchcock told Peter Bogdanovich that Balcon “is really the man responsible for Hitchcock” and that at the time, he'd been content writing scripts and designing (Bogdanovich 1963, para. 26). Ivor Montagu recalled that Balcon had taken “a risk in promoting Hitch from floor assistant actually to direct” the film, *The Pleasure Garden* (1925) (Montagu 1980, p. 189). This second chance occurred after Hitchcock decided to work as an independent director and chose to make his one (and only) musical *Waltzes from Vienna* (1934). In the words of Montagu—who was soon to be Hitchcock's new associate producer—it was an “almighty flop”, and Hitchcock, suffering from the trauma of this experience, was eager to move back under Balcon's influence (Montagu 1980, p. 1991).

Looking at Hitchcock's career, he achieved success and popularity with films as part of a studio's system. All of his independent films—in Britain, *Waltzes for Vienna* (1934) and *Jamaica Inn* (1939), and in the US, *Rope* (1948) and *Under Capricorn* (1949)—resulted in interesting yet commercially unsuccessful film experiences (Buckland 2006, p. 14). Thus it seems that industrial film-making had a way of focusing Hitchcock on the most critical imperative of film-making: entertain your audience. Balcon's signing of the director to a multi-picture contract for Gaumont Pictures between 1934 and 1938 (McGilligan 2003, p. 153), allowed Balcon to remove the distraction of business decisions. Balcon still had approval over story and casting, yet he was a believer in Hitchcock's talents and supported his creative decisions, allowing Hitchcock to develop some of his most outstanding works of his career (McGilligan 2003, p. 153).

During Hitchcock's British period, he learnt that compromise was often needed when developing a story. Studio executives were liable to enforce changes to a story to avoid appearing too controversial or stymieing a particular star's appeal. Hitchcock was forced to depart from the source of *The Lodger* because the book ultimately portrayed the central character as a villain in the closing moments of the story (McGilligan 2003, p. 78). The changes to the film were not so much done to create a conservative, uplifting, and happy ending, but more to protect the star's (Ivor Novello) popular appeal for his marketable audience. Novello was a British composer, actor, and writer who had risen to fame as the composer of a popular war song. His fan base was primarily made up of young women—though Novello was in reality homosexual—who would have been repulsed if they thought “him capable of [the] villainy” portrayed in the original story (McGilligan 2003, p. 79).

There was another major factor that often influenced the type of material that Hitchcock would be allowed to film: censorship. Hitchcock wanted to create a film about the General Strike of 1926 in England: “I saw in this subject a magnificently dynamic motion picture. When I suggested the idea to my production chief he approached the British Board of Film censors, who immediately vetoed it” (Gottlieb 1995, p. 197). Hence, the censors were another type of audience that Hitchcock had to satisfy. Hitchcock even suggested that the censors played a significant role in forcing him into the field of fiction: “Again and again I have been prevented from putting on the screen authentic accounts of incidents in British life. Again and again I have suggested authentic ideas to my production chief, only to be told: ‘Sorry, Hitch, but the censor’d never pass it.’ In order to give utterance to the violent things which I want to express I have been forced into fiction” (Gottlieb 1995, p. 198). Though Hitchcock was a maker of fiction films, he still imbued his films with a sense of reality by regularly drawing on real-life events and basing his characters and their behaviour on genuine observation (Gottlieb 1995, p. 198). With his film *The Man Who Knew Too Much* (1934), the finale of the film involves a situation inspired by the Sydney Street siege, which occurred during 1911 in London. On submitting the idea to the British censors, they informed Hitchcock that he “mustn’t show the militia being called out and the house in Sydney Street surrounded by machine guns” (Gottlieb 1995, p. 197). Even though the film was limited to showing the policemen being handed rifles and shown how to use them, Hitchcock masterfully creates suspense from this restricted material. From Hitchcock's comments above, it seems that his preference

for fiction is in itself a compromise for the sake of creating compelling, emotion-driven drama.

Hitchcock's journey to the US in 1939 had been a dream of his for seven years. In the summer of 1932, Hollywood had fallen into a financial slump, and the salary that Hitchcock was expecting would put him among the industry's highest-paid film directors (McGilligan 2003, p. 149). Universal, which had been considering his services, were not prepared to take the financial risk given his lack of a box office track record in the US (McGilligan 2003, p. 150). It took those seven years successfully to flesh out a contract with Selznick. During that time, Hitchcock had grown to idealise the US studio system, believing that the writer-producer was the best film-making approach (Gottlieb 1995, p. 184). Selznick enacted these ideals using a hands-on approach to writing and production, in which his influence ran through the story to editing the final cut (Gottlieb 1995, p. 184). Hitchcock would soon find out that the ideal and the reality of working with Selznick were two very different things for a creative director who enjoyed a close collaboration with his writers. After Hitchcock's first film with Selznick—*Rebecca* (1940)—Peter Viertel (Selznick's protégé) recalled, "Hitch would have made any picture to get away from David" (Krohn 2000, p. 41). He was determined to use his growing status in Hollywood to escape from Selznick's scope of influence. The problem was that Hitchcock had signed a contract in England placing him under Selznick's control for a four-year term (McGilligan 2003, p. 219).

In an interview in 1972, Hitchcock referred to his British version of *The Man Who Knew Too Much* from 1934 as a work of a "talented amateur", while his later version (1956) from the US was that of a professional (Jankovic 2011, 21:35). Hitchcock clarified this statement by suggesting that with the original *The Man Who Knew Too Much*, he was not as audience-conscious as he was with the American remake (Jankovic 2011, 21:35). Given his application of suspense and thriller techniques within films such as *The 39 Steps*, which shows a great understanding of its audience, Hitchcock was emphasising a stronger awareness of film as a product (as a form of entertainment) for a mass audience. Therefore the goal for Hitchcock, especially within his American period, was to focus on creating particular kind of audience experiences. These techniques are about "reaching past your actors and literally directing your audience. Getting the emotion you want, not by the players onscreen, but by the people sitting in the audience" (Jankovic 2011, 23:53).

Hitchcock's early production history has revealed that there was more than one kind of audience he needed to cater for: the public, who wants to be entertained; the critic, who loves to analyse and review; the censor, searching for taboos and socially unacceptable material; the producer, who must balance financial concerns with a movie product; and finally, a distributor, who views a movie as a marketable commodity. All of these audiences viewed Hitchcock's films with different agendas, yet all appreciated his movies, which fundamentally supply experiences like suspense, thrills, and humour. But how was the director able to communicate in such a manner to a variety of audiences?

As an entertainer, Hitchcock imbued his films with meaning relating to the kinds of experience he wanted to convey—such as shock, suspense, excitement, and at times humour. This meaning is not there to create a message in its own right or preach to an audience but to strengthen the audience engagement to emotion. Hitchcock talked about the importance of building particular kinds of movie experience: “A picture-maker need not try to please everyone. It is important to decide ... what audience one is aiming and then to keep one's eye on that target” (Hitchcock 1948, para. 16). Due to the economics of making films, these types of experience aimed at a mass market specifically appealing to an adult audience who wanted to move away from the domestic and enter a world full of thrills and danger. Hitchcock warned that approaching a “cinema audience with contempt invites contempt in response” (Hitchcock 1948, para. 17). He learnt early on, initially in silent cinema and then later with his “talkies” in Britain, that each film needs to find its audience, and from a film-making perspective the director must appreciate what aspects of a picture create a satisfying experience on leaving a movie after two hours of viewing.

This background shows that during Hitchcock's formative years, the director realised he had to make films for an audience because if he did not appeal to certain key people within the industry, he would not have become a filmmaker. It was his awareness of what various people in decision-making roles wanted which allowed him to cater to their needs as well as his own. Truffaut suggested there are two kinds of film directors: those who make their films with the public in mind and those who do not consider their audience at all. Truffaut continued, “Renoir, [Henri-Georges] Clouzot, Hitchcock and Hawks make movies for the public, and ask themselves all the questions they think will interest their

audience” (Galenson 2006, p. 165). Hitchcock concurred when he said, “I don’t make pictures to please me. I make them to please audiences” (Moral 2013, p. 202/218).

## 1.2 Screenwriting Practice

This research aims to produce a screenplay by remaking *The 39 Steps*. Hitchcock remade *The 39 Steps* twice in his career (i.e. *Saboteur*, 1942, and *North by Northwest*, 1959), which will act as exemplars for my process. This thesis proceeds with an investigation into how Hitchcock’s remakes related to *The 39 Steps*: Hitchcock spoke and wrote extensively about methods used in constructing his films, and this type of material, along with analyses of his remakes as film texts, informed my development process.

Hitchcock’s *The 39 Steps* had a significant influence on his career because it was widely distributed and commercially successful in the United States and became Hitchcock’s calling card for the film industry there (Barr 1999, p. 11; Glancy 2003, p. 6). Éric Rohmer and Claude Chabrol agree that this film “made [Hitchcock’s] name known all over the world and got him his first offers from Hollywood” (Palmer 2011, p. 89). Now recognised as Hitchcock’s most famous English film, it was an “ambitious commercial film,” though also artistically satisfying (Palmer 2011, p. 89). The influence of *The 39 Steps* on Hitchcock’s later films is irrefutable, with many themes and elements recognisable in many of these works. More recently *The 39 Steps* (2008) was remade by the BBC—the third non-Hitchcock remake after *The 39 Steps* (1959) and *The Thirty-Nine Steps* (1978)—and the original film has garnered a renewed following due to a hit comedy stage play of the same name, which has won Tony Awards and is currently touring worldwide.

As *The 39 Steps* and its two remakes present a conspiracy central to the story, my screenplay is set in the 1950s when the British and Australian governments, under a veil of secrecy, conducted nuclear testing. The British atomic testing programme was conducted in isolated areas of Australia and studies have shown that these tests had significant repercussions for the local Aboriginal people and the wider population. This Cold War setting will act as a conspiracy within a thriller where an innocent man will be on the run from government institutions. Recent events in the US—for instance the case of Edward Snowden who acted as a whistle-blower against the federal government—illustrate how politicians and government agencies serve to control the general population

and strengthen their power base. Hence, this screenplay will foreground the contemporary issue of whistle-blowing and governmental abuse of power.

What screenwriting techniques do I apply to remake *The 39 Steps*? This question suggests other equally important questions: what aspects of the original film am I remaking? How can I reconcile the screenplay (a word-based medium) with the actual films (an audio-visual medium)? My investigation will recast these questions as: What screenwriting techniques did Hitchcock apply to remake *The 39 Steps*? What aspects of the original film were remade? How was screenwriting reconciled with the actual films? I aim to understand the processes applied during the writing of the scripts for these three films, and not to attribute authorship of the screenplays to Hitchcock or anyone else. This research avoids the issue of authorship to focus on the actual development process.

It is not a simple matter of taking the story and transposing it into a new context (e.g. from Britain to America), as is illustrated when examining the differences in characters from *The 39 Steps*, *Saboteur* and *North by Northwest*. The protagonists in all three films share similar circumstances (i.e. being accused of murder) though have different backgrounds and approaches to proving their innocence. In *The 39 Steps*, Richard Hannay is a Canadian rancher visiting London who travels to a circled town on a map found in the murdered Annabella Smith's hand. *Saboteur* follows Barry Kane, an aircraft factory worker from California, who attempts to prove his innocence of sabotage at a factory by following the address on an envelope of the mysterious 'Fry'. Roger Thornhill in *North by Northwest* is a fast-talking advertising executive in New York who becomes mistakenly embroiled in a kidnapping and then the murder of a United Nations diplomat. In order to clear his name, he follows clues about the mysterious George Kaplan leading him to Chicago and meets the double-agent Eve Kendall on the train travelling there. The characters and the way they deal with their situations vary; actual events which occur are distinctly different; and even the country and places visited are not the same.

For a screenplay to elicit a similar audience experience to *The 39 Steps*, one has to understand what Hitchcock was concerned with when transforming the source text and what methods he used to do it. This thesis will not focus specifically on narrative events but attempts to explain how Hitchcock remade particular kinds of viewer experience. Hitchcock treated these experiences as more important than what the story is about, as

he explained: “I put first and foremost cinematic style before content. Most people, reviewers, you know, they review pictures purely in terms of content. I don’t care what the film is about. I don’t even know who was in that airplane attacking Cary Grant [in *North by Northwest*]. I don’t care. So long as that audience goes through that emotion!” (Gottlieb 1995, p. 292). When Charles Thomas Samuels wrote, “this pattern of tension and relaxation, not the silly spy story, is what *The [39] Steps* is ‘about’” he was suggesting that a particular type of spectator experience is what engages audiences (cited in Dickstein 1981, p. 68).

Hitchcock’s awareness of a spectator’s experience is significant for understanding how he approached the construction of his films. In a movie like *The 39 Steps*, the audience experiences a succession of Hitchcockian moments, and situations give way to the emotional dimension of the film with thrills, humour, excitement, and romance. Hitchcock stated that “art is emotion, therefore the use of film, putting it together and making it have an effect on the audience, is the main function of film” (Moral 2013, p. 154/218). The screenwriter of *North by Northwest* (1959), Ernest Lehman, suggested another analogy for Hitchcock movie experiences—an organ. He explained: “A kind of organ you see in the theatre, and we press this chord and now the audience laughs, and we press that chord, and they gasp” (*Destination Hitchcock* 2000). John Michael Hayes, the screenwriter for *Rear Window* (1954), would formulate “an emotional roadmap” for his scripts and would always insist on completing the first draft before giving it to a producer so that the emotional journey for the audience was clear (DeRosa 2011, p. xiii). Hitchcock felt that his films needed a particular emotional shape and used music as another analogy to describe this shape: “Construction to me, it’s like music. You start with your allegro, your andante, and you build up” (Gottlieb 1995, p. 298).

Alfred Hitchcock’s films have shocked, thrilled, and entertained spectators around the world. He took pleasure in knowing that people from diverse cultural backgrounds could look at his movies and feel the same emotions (Chandler 2005, p. 19). Hitchcock did not know any other medium where “the different audiences of different nationalities can be shocked at the same moment at the same thing on that screen” (Gottlieb 1995, p. 292). The director used suspense to emotionally manipulate a viewer, offering a method for how his films can affect a global audience. Truffaut wrote about Hitchcock’s approach to suspense:

In Hitchcock's personal form of cinematic storytelling, suspense obviously plays an important role. Suspense is not what is too often considered the manipulation of violent material, but rather the dilation of a span of time, the exaggeration of a pause, the emphasis on all that makes our hearts beat a little harder, a little faster. What distinguishes Hitchcock's style ... is this special manipulation of slowness and rapidity, of preparation and sudden flashes, of anticipation and ellipsis. (Truffaut 1979, para. 15)

When searching for a defining audience experience for Hitchcock's films, suspense is prevalent and significant. Truffaut's quotation emphasises the timing, duration, and ordering of events highlighting the film narrative. Hitchcock understood how the parts of a narrative fit together to build a character's situation in the minds of the audience and develop a type of engagement involving emotion. Focusing on narrative, as opposed to the narration, provides a basis for understanding how the plans for his films were constructed. The research will examine how Hitchcock's narrative techniques influenced his screenwriting and provided the foundations for an audience's emotional journey.

Narrative techniques, like suspense, are applied in all three films and are integral to a spectator's experience while watching the movies. However, to place *Saboteur* and *North by Northwest* as only using the same narrative techniques would undermine the ancestral relationship and genesis between the parent film and its offspring. Many of Hitchcock's films have used similar narrative methods. However, most are not considered remakes of *The 39 Steps*. There are more similarities than just narrative techniques. In order to understand how *The 39 Steps* and its two remakes affect audiences, this research will identify particular attributes that Hitchcock's works display.

This thesis will attempt to explain how screenwriting techniques can be used to elicit the type of emotional journey presented by *The 39 Steps*' screenplay. A process of screenwriting will emerge that I will refer to as a 'writer-director approach,' which differs in what are standard practices for screenwriters. Hitchcock stated he allows his screenwriters to become "more than a writer; he becomes part maker of the picture" because "I . . . get him involved in the direction of the picture" (Hitchcock 1937, p. 38). A writer-director approach to screenwriting will demystify Hitchcock's role in screenplay development and illuminate the collaborations which informed his films' scripts.

Visual theorist and cultural analyst, Griselda Pollock, recognises a clear relationship between creative practice and theory making when she states:

There is no practice without an informed theory, even if it is not fully recognised or acknowledged, and theories are only realised in practices. Methodology only becomes apparent, that is different from the normalised procedures of the discipline, when a different set of questions is posed and demands new ways of being answered. (1996, p. 13)

The screenwriting practice in this research is a vehicle for creating knowledge embodied in the art-making process, where “theory and practice become synonymous, presenting the same experience from different perspectives” (Stewart 2003). Practice-led research is “initiated in practice, where questions, problems, challenges are identified and formed by needs of practice and practitioners” (Gray 1996, p. 3). Alternatively, the methodology of research-led practice suggests “more clearly than practice-led research that scholarly research can lead to creative practice” (Smith & Dean 2009, p. 7). That is, practice provides further proof (i.e. a litmus test) by applying the theories in a way which supports the original findings. This type of research is directed “not only towards the elucidation of falsifiable ideas but also towards the production of practical outcomes,” in my case, a screenplay (Smith & Dean 2009, p. 7).

This research consists of two tightly coupled phases: theory and practice. The first phase is defined by two research questions (examined in Part One and Part Two) and explains how Hitchcock’s screenplays were written and why he used particular methods in developing each screenplay to elicit emotion. The second phase (in Part Three) involves the practice of applying these ideas to create a screenplay—Hitchcockian in construction—inspired by his early British masterpiece, *The 39 Steps* (1935), for an Australian context.

## Remaking *The 39 Steps*

The creative practice aims to write a screenplay that, when manifested as a film, develops suspense and emotional involvement for an audience in a similar fashion to *The 39 Steps* and its two remakes. The term “remake” is defined as “based on an earlier work and tells the same *story*”, “to make a new or different *version* of ... a movie”, or “something that is

made again, esp a new version of an old film” (Wikipedia 2016; Merriam-Webster n.d.; Collins n.d.a; my italics). The term, “auto-remake” has been used to describe film directors making the new versions based on their “own material” (Pinkerton 2014, p. 34). However, what are terms like story, version, and material exactly saying about a process of remaking? That *North by Northwest* and *Saboteur* are distinctively different when compared to *The 39 Steps* makes it difficult to determine exactly what is shared. This section looks to define the shared features of the three films and draws common character types from these features.

*The 39 Steps* is a varied, or radical, adaptation of John Buchan’s 1915 adventure novel. Charles Barr notes that film takes only fundamental parts of the novel: “name of the hero (but nobody else), the structure of the journey from London to Scotland and back again, and the motif of the double chase,” and some other minor story points (Barr 1999, p. 149). Significantly the novel contains no love interest (in fact, virtually no women at all).

Though *Saboteur* and *North by Northwest* are not explicitly credited to any source material—i.e. their screenplays are original—critics have typically referred to both films as remakes of *The 39 Steps* (Truffaut 1984, p. 145, 151; Krohn 2000, p. 41; Bogdanovich 1963). Tony Williams described *Saboteur* as “Hitchcock’s first attempt to rework the Buchan narrative within the context of the Hollywood studio system and a country in the first stages of World War II” (2007, para 9). Gene D. Phillips sees *Saboteur* as Hitchcock transplanting *The 39 Steps* to “American soil” (cited in Williams 2007, para 15). When Truffaut suggested that *North by Northwest* was a remake of *Saboteur*, Hitchcock promptly stated that the “approach to both pictures was a desire to cover various parts of America in the same way that *The 39 Steps* travelled across England and Scotland” (Truffaut, p. 150). Hitchcock referred to *North by Northwest* as “the American Thirty-Nine Steps” (Bogdanovich). Steven DeRosa wrote that with *The 39 Steps*, Hitchcock created a new genre, which became a model for other films, including *Saboteur* and *North by Northwest* (DeRosa, p. 69). Other films by Hitchcock have explored similar themes to *The 39 Steps*, such as the central protagonist falsely accused of a crime he or she did not commit, commonly referred to by critics as the “wronged man”<sup>2</sup>.

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<sup>2</sup> Examples include *The Lodger: A Story of the London Fog* (1927), *Downhill* (1927), and *Easy Virtue* (1928) during his silent cinema period, as well as the “talkies” *The 39 Steps*, *Young and Innocent*

## The 39 Steps Genre

*Saboteur* and *North by Northwest* serve as exemplars to illustrate how Hitchcock remade *The 39 Steps*. What do these films actually share? The two remakes were approached as interpretations<sup>3</sup> of *The 39 Steps*, as their content and themes are vastly different. Yet the experience is recognisable in all three of the films, and could even be considered a genre to which Hitchcock returned throughout his career.

Hitchcock's films were categorised into those influenced by Marie Belloc Lowndes (drama arising from a disturbed psychology) and John Buchan (spy genre). Barr suggested that Buchan and Lowndes made a profound impact on Hitchcock's film-making. Barr concluded that a Buchan/Lowndes dialectic existed in the development of Hitchcock's British work (Barr 1999, p. 15). This dialect existed throughout his career in the US, and I would like to summarise this dialect as the two Hitchcock genres employed by the director. Truffaut's article describes two scenarios that summarise these genres:

A man has killed, how will he be caught?—there you have “Shadow of a Doubt,” “Stage Fright,” “Dial M for Murder,” “Psycho” and “Frenzy.” A man is innocent of the crime he is accused of, how will he be able to clear himself?—there you have “The Thirty-Nine Steps,” “I Confess,” “The Wrong Man” and “North by Northwest.” (Truffaut 1979)

Underlying the two scenarios described by Truffaut are the experiences that they evoke in a viewer. It is the first of these scenarios—an innocent man on the run—that is

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(1937), *Saboteur* (1942), *Strangers on a Train* (1951), *The Wrong Man* (1956), *North by Northwest* (1959), and *Frenzy* (1972).

<sup>3</sup> Coinciding with the advent of sound, Hitchcock felt confident enough in his writing ability to forego a dedicated, experienced collaborator and worked primarily with his wife Alma to adapt seven stage plays and a novel— from *Blackmail* (1929) to *Waltzes from Vienna*, (1934). On three of those films, the studio executives commissioned a writer to assist in adapting the source material into a motion picture: Walter Mycroft on *Murder!* (1930); Val Valentine on *Rich and Strange* (1931); and Rodney Ackland on *Number Seventeen* (1932) (McGilligan 2003, pp. 133, 142, 147). It should be noted that all of these films were close adaptations of plays and a novel, and as such did not require a great level of inventiveness in their writing. By his last film in this run of eight, *Waltzes from Vienna*, Hitchcock found his reputation had declined and that his career was “at its lowest ebb” (Glancy 2003, p. 21). In contrast, Elliot Stannard and later Charles Bennett would use a more radical strategy of developing their stories from source texts—a strategy that, after Bennett, Hitchcock adopted “as official policy and advocate[d] with great eloquence” (Palmer & Boyd 2011, p. 68).

investigated in this research. This genre could be defined by how each film mixes traditional genres (e.g. a thriller, romance, comedy) to create a recognisable experience.

The films, *North by Northwest* and *Saboteur*, share nine features borrowed from *The 39 Steps*:<sup>4</sup>

### 1) *An innocent man wrongly accused of a murder*

Éric Rohmer and Claude Chabrol observed that at the core of this type of narrative formula was the “morally substantial theme of the wrong man”, which became Hitchcock’s most easily recognisable signature (Palmer & Boyd 2011, p. 90). The “wronged man” provides a type of protagonist an audience can immediately empathise with because the unfair assumption of guilt by the police is an experience potentially bestowed on the audience. Hitchcock’s interest in his recurring theme of the wronged man first appeared in his 1927 film, *The Lodger: A Story of the London Fog*, where a young man’s landlady mistakenly believes he is Jack the Ripper. *The Lodger* was Hitchcock’s true directorial debut, and even at this point, he had been profoundly influenced by the novels of John Buchan.

This genre follows an ordinary person, which Graham Greene summed up when describing Buchan’s approach: “[Buchan] was the first to realise the enormous dramatic value of adventure in familiar surroundings happening to unadventurous men” (Dickstein 1981, p. 52). The innocent man on the run in these films is not a professional, detective or criminal, but an ‘everyman’. Hitchcock explained that the everyman “helps involve the audience much more easily than if he was unique. I have never been interested in making films about professional criminals or detectives. I much prefer to take average men, because I think the audience can get involved more easily” (Moral 2013, p. 10/218). This type of protagonist allows his films to tap into the audience’s own fear that they could find themselves in the same position as the protagonist. *The 39 Steps* develops this everyman at the beginning of the film, by the evident absence of background information for the character, and in a playful, entertaining way has Hannay pretend to be many other roles (e.g. a milkman, a politician) in order to evade the police and spies (Barr 1999, p.

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<sup>4</sup> This list of features has been influenced by similar suggestions by Mark Glancy (2003, p. 103) and Rob Nixon (n.d.).

154). *North by Northwest*'s exposition for the protagonist, Roger Thornhill, lasts a little over two minutes before he is kidnapped. In that time, the audience learns everything they need to know about Cary Grant's character. Though the exposition in *Saboteur* lasts about two minutes before the 'inciting incident' of the explosion at the aircraft factory, the protagonist has been set up, and a central antagonist introduced.

## 2) *A sinister foreign conspiracy; behind a corrupt society lurks a conspiracy*

Rob Nixon describes *The 39 Steps*, *Saboteur*, and *North by Northwest* as "incorporating and extending the picaresque structure" (n.d., para. 3). Picaresque is a genre of prose fiction that originated in Spain in the 16<sup>th</sup> century, depicting the adventures of a lower-class hero who lives by his wits in a corrupt society. Glancy also talks about "the sense of menace lurking behind a facade of normality, the idea that the world stands on the brink of destruction and there is only one man who knows this and can save it", as being crucial to *The 39 Steps* (2003, p. 4).

All three films used contemporary issues as a background for the villain's plans. Mark Glancy points out that though *The 39 Steps* does not mention 'Hitler' or 'Germany,' the issue of Hitler's rise in power was a major concern for the British, and the film indirectly references this foreign 'menace' via changes in the story (when compared to Buchan's original), as well as the atmosphere of the film (Glancy 2003 pp. 17-19). The "Hollywood propaganda nature" of *Saboteur* was due to its production and release during the second world war (Williams 2007, para 16). This film also has strong anti-establishment messages throughout, personified by the central villain, Charles Tobin, who "embodies Fascism's contemporary appeal to the wealthy elite of America and Britain" (Williams 2007, para 14). While *North by Northwest* refers to the Cold War suggesting Vandamm as a Soviet ally, Tony Williams sees the film as more subversive, where the Professor represents "an ethically bankrupt Western system of little difference from its Eastern counterpart" (2007, para 20). Each film also shows their hero making a political speech, when Hannay impersonates a politician, Kane during a meeting with the villain, Tobin, and Thornhill in response to the Professor's explanation at the airport.

### 3) *A double pursuit where the police and conspirators are trying to capture the protagonist*

A striking effect of developing a story around a man wrongly accused of a crime is that both the police and the criminals are after the protagonist, leaving him isolated and left with no simple solution to prove his innocence. Hitchcock referred to this kind of storyline as a “double pursuit,” which resulted in Hitchcock’s (and Buchan’s) most recognisable qualities: “suspense, thrills, speed, the chase” (Glancy 2003, p. 14; McGilligan 2003, p. 171). The double pursuit occurring in all three of the films has the effect of isolating the protagonist, which is central to what the audience experiences. Hitchcock pragmatically referred to two reasons a double pursuit is desirable when telling his film story: first, the wrongly accused builds “tremendous sympathy” for the man on the run; and second, the man cannot merely phone the police thereby ending the story (Glancy 2003, p. 14).

### 4) *A reluctant blonde heroine who capitulates to the hero’s quest*

John Buchan’s original novel, *The Thirty-nine Steps*, does not contain any female characters. The most striking addition to the film was “an icy cool blonde” as a love interest for Hannay (De Rosa 2011, p. 69). Hitchcock paid his leading lady in *The 39 Steps* the highest compliment telling interviewers “the first blonde who was a real Hitchcock type was Madeleine Carroll” (McGilligan 2003, p. 175). This love relationship became the main focus of the story, as it would for many of Hitchcock’s later films, leaving the spy’s secret plan as an insignificant afterthought. Likewise, *North by Northwest* and *Saboteur* have their equivalent blonde heroines who initially hinder but later aid and fall for the hero. Thematically this relationship is mirrored through the heterosexual couples in *The 39 Steps* in making the film “an exploration of the nature of male-female relationships” (McDougal 1975, p. 232). This pattern also occurs in *Saboteur* (1942) and the more accomplished *North by Northwest*.

### 5) *Charming villains*

The films develops likeable and charming villains such as Godfrey Tearle in *The 39 Steps*, Otto Kruger in *Saboteur*, and James Mason in *North by Northwest*—and all of them have a need to confess their crimes to the protagonist.

6) A mystery surrounding some hi-tech gadgetry (as the story's MacGuffin), which is somehow threatening national security

The term 'MacGuffin' has become a popular, Hitchcockian catch-word for describing a central object everyone in a story pursues and relates more as a mystery than the audience's emotional journey. This phenomenon first became apparent to Hitchcock while working on *The 39 Steps* during the early stages of story construction (Truffaut 1984, p. 138). This type of mystery instigated as part of a conspiracy, uses technology in all of the films as the source of their MacGuffins. Importantly a MacGuffin is not the goal for the protagonist, but rather tends to be the reason a goal is important (e.g. the plans for a silent engine in *The 39 Steps*, and the microfilm in *North by Northwest*). The MacGuffin highlights an important 'existent' in the story and tends to be explanatory information which is inherently not dramatic within the context of the film. Hitchcock enjoyed the fact that his "best MacGuffin, and by that I mean the emptiest, the most non-existent, and the most absurd, is the one in *North by Northwest*" (Truffaut 1984, p. 139). The screenwriter for the movie, Ernest Lehman, even admitted: "I have no idea what was on that microfilm, nor did Hitch, and that's what a MacGuffin is" (Warner Brothers Entertainment 2012, p. 67).

7) A swift plot that changes locale regularly

*The 39 Steps* is structured as a series of episodes where each scene is, in Hitchcock's words, "a little film unto itself" (McGilligan 2003, p. 174). The episodic nature of the film supplies "a rapid succession of turnabouts, sudden changes of pace" (McGilligan 2003, p. 174), providing an overall narrative structure to the film's story. A similar shift in locales occurs in *Saboteur* and *North by Northwest* providing the writers with a variety of possibilities for incorporating thrilling situations.

8) A mix of tongue-in-cheek humour and moments of terror

Humour plays an essential role in *The 39 Steps* for developing relief from tension in the drama, allowing the story to build dramatically to the next situation. The humour, prevalent in *Saboteur* and *North by Northwest*, is similarly vital for shaping the narrative

experience for an audience. The moments of terror tend to be developed through situations involving entrapment. Handcuffs in *The 39 Steps* provide a device for entrapping the protagonist and heroine and was reused in *Saboteur*. Other cases of entrapment include: the protagonist attempting to escape police in the confinements of a train (*Saboteur* uses a circus ‘train’); gunshots in crowded theatres in *The 39 Steps* and *Saboteur*; and characters caught hanging from high places in *Saboteur* and *North by Northwest*. Hitchcock also incorporates situations where the hero is trapped in a very public place and unable to convince others of his dire situation, such as the charity hall sequence in *Saboteur* and the auction scene in *North by Northwest*.

### 9) Giving preference to an emotional journey over story plausibility

François Truffaut recognised that beginning with *The 39 Steps*, Hitchcock took liberties with scenarios in his films by sacrificing the story’s plausibility for the sake of developing stronger emotional situations (1984, p. 99). This movie has a variety of unlikely situations throughout its plot, which provide great excitement and continuously keep the protagonist active. This vital quality was probably inspired by Buchan, who described his novel, *The Thirty-nine Steps*, as containing “incidents defy[ing] the probabilities and march[ing] just inside the borders of the possible” (Palmer & Boyd 2011, p. 78, p. 90). The story favours an emotional payoff over plausibility or story logic. Truffaut had a lengthy exchange with Hitchcock about the film’s lack of plausibility, which led Hitchcock to say that a “critic who talks to me about plausibility is a dull fellow” (Glancy 2003, p. 93).

Hitchcock insisted that presenting a movie in a realistic fashion “is just as ridiculous as to demand of a representative painter that he shows objects accurately” (Truffaut 1984, p. 102). The director was fully aware that his picture’s stories were “arbitrary and unjustified” (Truffaut 1984, p. 199), which allowed him the freedom to develop dramatic situations without the concern for plausibility (Truffaut 1984, p. 99). When talking about his recent documentary *Hitchcock/Truffaut* (2015), director Kent Jones explained, “when the emotional through-line [in Hitchcock’s films] is working then you do not notice” plot holes or implausibility of situations (Jones 2016, 15:00). Ultimately, the audience is satisfied, not by story logic, but rather by an emotional journey pieced together using dramatic logic.

## Character-types of *The 39 Steps* Genre

The nine features of this genre point to specific types of characters each of the three films possess. Defining the central character-types (i.e. protagonist, antagonist etc.), in a way so that they are mutual to the three films, provides a basis for explaining the development of particular viewer experiences. A cognitive approach will be applied, where the character-types are defined using a schema. A schema is “a ‘mental set’ or conceptual framework which enables us to interpret experience, form expectations, and guide our attention” (Smith 1995, p. 21). A schema describes the laws or principles in the mind that organise incomplete data. In my case, it defines particular qualities about characters from the films, which lead to emotional responses.

Murray Smith applies a “person schema” to describe a transcultural notion of a human agent, on which more cultural conceptions are based. This schema is used by audiences to imaginatively construct characters, and can also apply to non-human entities—such as robots, animals, etc. Smith’s person schema has the following expectations: a discrete body, perceptual activity and self-awareness, intentional states (these states are goal-driven and self-initiated), emotions, the ability to use and understand language, and persistent traits (1995, pp. 20–31). In constructing a character, this basic schema is revised and updated as a viewer watches a film (Smith 1995, p. 21). The quality of interest from the ‘person schema’ to this research is the ‘intentional state,’ even though a spectator employs other traits from the schema during viewership. By relating a character’s ‘intentional state’ to dramaturgy, a clearer and more comprehensive picture of how a viewer constructs characters will be conceived, with the results applied as screenwriting techniques during the development of my film’s narrative.

Dramaturgy is “the craft or the techniques of dramatic composition” (Dictionary.com) and offers a means to orientate practice through logical thinking. The playwright, dramaturg, and scholar, Leon Katz, wrote, “The goal of dramaturgy is to resolve the antipathy between the intellectual and the practical ... fusing the two into an organic whole” (cited in Cardullo 2009, p. 1). From a dramaturgical perspective, every decision that a filmmaker makes for a film has a narrative function to construct an aesthetic experience for a viewer. Thus, a dramaturgical approach “covers all the artistic

choices and decisions that have been made”, whether developed during production or through a writing process (Koivumäki 2014, p. 143).

The film director and teacher, Alexander MacKendrick, suggested, “dramatic structure is ... the craft of keeping an audience excited, of avoiding boredom in your listeners” (2004, p. 77). Dramaturgic literature focusing on the audience experience should be highlighted to provide a basis for understanding cognitive and emotional responses. Dramaturg Katalin Trencsényi approaches dramaturgy as a “performance experience” allowing for an extended understanding of how a traditional definition affects an audience (2015, p. xxi). She recognises the fundamental principles of the field as being connected to neuroscience and psychology, and how human survival was dependent on interpreting and understanding the world through pattern recognition. It is this same process of pattern recognition that allows audiences to create meaning from artworks. Trencsényi suggests that making connections and understanding is at the “heart of enjoying art” (2015, p. xxi). Similarly, when creating artworks, the artist recognises patterns and arranges them to develop a particular kind of experience in an audience. Therefore, dramaturgy can be seen as “the action through which meaning is created by recognition and arrangement of patterns” (Trencsényi 2015, p. xxi).

Dramaturgy potentially describes patterns, not only explicitly contained in the form of cinema, but also as constructed meaning. Dramaturgy will be connected to cognitive studies to explain how the compositions of Hitchcock’s film characters develop certain kinds of experience. Principles of dramaturgy will be applied to define how these characters have the potential for evoking emotional responses in viewers.

The notion that “narratives should have a protagonist and that a protagonist should have an important dramatic goal to achieve” has been popularised by screenwriting manuals and has become a staple of screenwriting (Cattrysse 2010, p. 85). Linda Seger wrote:

[T]he spine of the character is determined by the relationship of motivation and action to the goal. Characters need all of these elements to clearly define who they are, what they want, why they want it, and what actions they’re willing to take to get it. (1994, p. 150)

Likewise, David Mamet highlighted the protagonist's objective as what engages an audience with a story (1991, p. 12). Drama infers a character *does* something and an 'objective' is a general conception of what he or she is attempting to do.

Some screenwriting theory has suggested that a character can have two separate super-objectives that conflict during the drama offering a more interesting and complex persona. The popular screenwriting terms "wants and needs" have been adopted by numerous manuals to describe how characters have conflicting goals. Each main character's want and need play a significant role in providing consistency for his or her 'intentional states' in *The 39 Steps* and its two remakes. A viewer constructs the two super-objectives (i.e. want and need) based on the amalgamation of a character's 'actions'. Therefore, I propose to extend the 'person schema' to include a character's objectives, as this will prove useful in defining shared character-types across the three films, and ultimately understanding how these types elicit particular kind of experiences for an audience.

The three films all follow a protagonist with the same character schema: Richard Hannay, Barry Keen and Roger Thornhill are actively pursuing the goal of clearing their names for murders they did not commit, and are passively wanting to find romantic love. The protagonists' goals play a vital role in setting up the kinds of audience experience developed in these stories.

Professor Jordan (Godfrey Tearle) in *The 39 Steps* is the leader of the spy ring and wants to deliver the military secret to a foreign country and maintain his respectability; in the final scene of the film, he loses both. While Charles Tobin (Otto Kruger) in *Saboteur* also wants to keep respectability as a passive objective, his primary objective is to gain power. This active goal is clearly communicated to the audience in a monologue in which he privately reveals his intentions to Keen (*Saboteur*, 1:17:00). Phillip Vandamm's (James Mason) goal is not a foreign interest or directly power, but money as he imports and exports government secrets; nevertheless, he wants to keep his respectability due to his feelings for Eve Kendall. All three villains have henchmen at their disposal to do any dirty work.

Not only do the villains want to capture the protagonist, but so too do the police. In the first sequence of *North by Northwest*, the police act as Roger's saviours from the henchmen. It is not until the audience gets to the third sequence—after the murder of the diplomat, and Thornhill is suspected—that the police become an obstacle. In all three films, after the murder has been committed and the protagonist unjustly accused, the police become a significant point of conflict.

In *The 39 Steps*, Pamela is the central romantic interest for Hannay with her conflicting objectives: wanting justice to prevail and finding romantic love. Her primary concern of wanting justice to prevail succeeds. Interestingly, she turns from being an obstacle for Hannay to a source of assistance, when she finds out he is innocent of his accused crime. Similarly, Patricia “Pat” Martin in *Saboteur* has the same schema as Pamela. The character of Eve Kendall (from *North by Northwest*) turns from an ally to an obstacle and back to an ally again. Her character schema has the same passive objective (to find romantic love) and serves the same purpose as that of Pamela and Pat. However, her active objective is to serve her country. Eve Kendall's objectives are the same as Ingrid Bergman's character in *Notorious*, 1946, and therefore arguably are another influence in the development of *North by Northwest*.

### 1.3 Research Questions

For Hitchcock, the moment-to-moment development of the audience's experience was not guesswork, but the art of appreciating how to involve the audience through the unfolding drama. Hitchcock gave insight into his method when he said, “[my] methods of filmmaking ... are quite straightforward. I like to keep the public guessing and never let them know what is going to happen next. I build up my interest gradually and surely and, in thrillers, bring it to a crescendo. There must be no half measures, and I have to know where I am going every second of the time.... Then you know automatically the tempo of each succeeding scene and it matters not whether they are shot out of proper order” (Gottlieb 1995, pp. 247–248). Hitchcock used his narratives to develop a cognitive experience for a viewer. This mental construction, which allowed a spectator to participate in his films, is fundamental for understanding the kind of experiences Hitchcock created.

This mental process is what the audience is interpreting and constructing to form their experiences. They ask questions, have expectations, and ultimately want to be moved. Hitchcock described how the audience's thinking is essential for engagement:

I think that pace in a film is made entirely by keeping the mind of the spectator occupied. You don't need to have quick cutting, you don't need to have quick playing, but you do need a very full story and the changing of one situation to another. You need the changing of one incident to another, so that all the time the audience's mind is occupied. Now so long as you can sustain that and not let up, then you have pace. That is why suspense is such a valuable thing, because it keeps the mind of the audience going. (Gottlieb 1995, p. 270).

The key according to Hitchcock is predicting the mind of the audience and knowing how they will interpret and construct the drama. Warren Buckland wrote that the “compositional structure of any narrative film attempts to anticipate specific responses from spectators” (2006, p. 182). He referred to a “communicative contract” setting up the conditions that “determine the spectator's set of experiences”. The focusing on the cognitive aspect of an audience's experience can help to explain the construction of Hitchcock's narratives. This approach invites an investigation into possible principles underlying the audience's experience of viewing these three films in order to explain how Hitchcock constructed his films to evoke emotional responses.

Published in *The New York Times* on 4 March 1979, an article by French film director François Truffaut—entitled “Hitchcock: His True Power is Emotion”—described Hitchcock's *écriture* (hand-writing), as an approach to “writing emotion” (Truffaut 1979). For Hitchcock, *écriture* focuses on the audience's understanding of the fictional characters' internal world through the composition of imagery. Truffaut explained:

His direction thus refuses simplistic recording of the action and adopts an “écriture” which consists of focusing on the character through whose eyes things will be seen (and felt by us, the public). This character will constantly be filmed from the front, and in close-up, so that we will *identify* ourselves with him. The camera will precede him in each of his movements while keeping his size constant within the image, and when he discovers something troubling, the camera will delay for a few seconds more (even too much more) on his face and look in order

to heighten our *curiosity*. When he will be afraid, we will share his fear, and when he will be relieved, we will feel the same ... but not before the end of the film. (1979, para. 9, my italics)

Words like “identify” and “curiosity” and the emphasis on the visual offer insight into Hitchcock’s use of character and potentially help to explain how an audience engages with and is moved by Hitchcock’s films.

Truffaut’s insightful observation that spectators identify with Hitchcock’s narration of characters is particularly valuable because it implies an active process for eliciting emotions. I hope to explain two processes: one is how a spectator logically constructs particular character-types from *The 39 Steps* genre leading to identification and emotion, while the other process involves how screenwriting techniques were applied during each film’s writing phase to establish these character types. The aim of understanding these processes is to guide my pursuit of writing a remake of *The 39 Steps* so that my screenplay can potentially elicit similar experiences as a film. Both processes will result in screenwriting techniques which I can use to develop a kind of emotional journey for my remake synonymous with *The 39 Steps*.

While Aristotle’s *Poetics* is about the intrinsic rationale behind the craft of Greek tragedy (Macdonald 2013, p. 11), my research is about the intrinsic rationale behind the craft of Hitchcock’s screenwriting. My approach differs from a poetics that emphasises the “text”, to a focus on the audience’s cognitive response to a film. *Cognitive poetics* is “concerned with questions of interaction between ‘text impulses’ and mental ‘reader reaction’” (Fricke & Müller 2015, p. 2), where the “object of investigation ... is not the artifice of the literary text alone or the reader alone, but the more natural process of reading when one is engaged with the other” (Stockwell 2002, p. 2).

The first research question, taken up in part one of this thesis, invites a cognitive investigation into Hitchcock’s practices:

How does a spectator’s identification with the shared character-types in *The 39 Steps*, *Saboteur* and *North by Northwest* elicit specific emotional responses?

Understanding how character-types elicit emotional responses, enables my practices to use these character-types to develop the emotional journey of the three films investigated.

According to screenwriting theorist, Ian Macdonald, the “poetics of screenwriting” is “not about establishing the rules of craft, but studying the reasons why they are seen to be important” (2013, p. 11). Macdonald continues by saying that a “poetics” should not be confused with a screenwriting manual because it describes how a text *is* and not how it should be (2013, p. 11). My definition of a poetics of Hitchcock’s screenwriting will attempt to explain how shared character traits from *The 39 Steps*, *North by Northwest* and *Saboteur* develop similar emotional experiences.

That poetics should “usually taken as essentialist” creates a problem when examining screenwriting and screenplays (Macdonald 2013, p. 12). Steven Maras highlights the “object problem” by suggesting that either a screenplay or a film can be viewed as the object of screenwriting (Maras 2009, p. 11). Given that the first question requires that the object of investigation is the film (as opposed to the screenplay) since it is focused on a film audience’s responses, a film’s narration of characters must be reconciled with how these same characters are ‘written’ for the page. A poetics of Hitchcock’s screenwriting needs to present clear perspectives by resolving ambiguity of form and representation.

The defining of character-types from *The 39 Steps* has provided a model used as a foundation for my screenplay. But how should I apply this model to the practice of screenwriting? What practices did Hitchcock and his screenwriters use in developing story designs for each film, which communicate character intentions effectively to its audiences? What is myth and reality concerning Hitchcock’s involvement in the screenwriting of his films? While the first research question utilises a more traditional approach to poetics by examining fixed “texts” (i.e. the three films), the second question will explore Hitchcock’s screenwriting practices. This type of “poetics of screenwriting” recognises a process involving multiple drafts or versions and theories of collaboration and socialisation (Macdonald 2013, p. 13). From this perspective, it is insufficient to examine just the screenplay to understand a process of “writing” because “much more is shared than a paper document, however central” (Macdonald 2013, p. 12). Therefore, the focus is on the individual’s beliefs (in my case, Hitchcock) informing judgments and actions, general belief about practices (e.g. montage and other techniques), as well as institutions where the films were produced (e.g. studio system) (Macdonald 2013, p. 13).

The narrative of a film first finds form as part of a screenplay and is a common denominator of a script and film. The second question links to the first through character-types and the use of screenwriting techniques:

What screenwriting techniques were applied in ‘writing’ the characters during the development of *The 39 Steps*, *Saboteur* and *North by Northwest*?

The central aim of this question is to reconcile the ‘objects’ of the investigation, that is the audio-visual medium, which is a film, with a prose-based medium of the screenplay. The terms, ‘script’ and ‘writing,’ will be redefined to encompass Hitchcock’s writer-director approach, which used non-standard notations during the development of each screenplay. Rather than examining only the prose narratives in the screenplays, this research examines how Hitchcock and his writers planned the visual narrative for his films during the screenwriting phase. Screenwriting techniques will be established involving a process of collaboration using a variety of notations, which can be applied during the screenwriting of my creative practice.

The artefacts under investigation (drawn from archives at British Film Institute, London and Meredith Herrick Library, Los Angeles) are the screenplays and other notations produced during the writing of *The 39 Steps* and its two remakes, which were examined for process—i.e. the changes made in the different drafts of the screenplays, treatments, notes etc. This question is answered using the method of genetic criticism, which fills a gap in the knowledge about each film’s development process. This *process* will involve achievable steps and describes a progression through phases of writing that will inform my creative practice. Screenwriting theorist Steven Maras’ concept of *separation* (between conception and execution) will also be expanded on in light of Hitchcock’s practices (2009, p. 21).

This research is divided into three parts, that is theoretical, empirical, and practice: theoretical examines a cognitive approach to how film narratives generate emotions, relating to question one; empirical applies genetic criticism to archived material so as to better understand Hitchcock’s screenwriting methods, relating to question two; while the practice is a screenplay of a remake of *The 39 Steps*, constructed in a way to support the findings from the theoretical and empirical sections (i.e. research-led practice).

Part one begins with Hitchcock's explanations of how he moves an audience through his films. These narrative techniques are examined in relation to character, allowing a process of identification to explain how a viewer's engagement with his films produces emotional responses. Though Hitchcock refers to these narrative techniques in the context of his directing, their significance lies in being applicable to screenwriting.

Narrative techniques alone do not establish *The 39 Steps* genre, as Hitchcock used these methods to develop suspense and other experiences in many of his films. The remainder of Part One extends Murray Smith's work to show how these techniques, when applied with the character-types, elicit an emotional journey distinguishable as a remake of *The 39 Steps*. Three chapters will mirror Smith's "structure of sympathy" (i.e. recognition, alignment and allegiance), and thereby propose an extension to his theory by providing an explanation of character engagement encompassing a global audience (1995, p. 5). *Recognition* refers to the process of constructing characters using features such as "perceivable traits of the character (body, face, voice); descriptions of the character (e.g. name, title, profession); actions of the character; and reactions of other characters toward the given character" (Smith 1995, p. 37). *Alignment* describes how a character's thoughts and actions are narrated, including "the entire range of possible articulations of spatiotemporal attachment and subjective access"—for example, POV shots, dreams, flashbacks, and voice-over narration (Smith 1995, p. 143). *Allegiance* is connected to the moral and aesthetic evaluation of characters (Smith 1995, pp. 167–227). A spectator becomes allied with a character through evaluating his or her morally desirable set of traits in relation to other characters in the story (Smith 1995, p. 188).

Murray Smith envisages that each of the three parts of the structure of sympathy "describes a level of narrative structure which relates to character" (1995, p. 82). Chapter three looks at the recognition of a character by specifically examining Hitchcock's narration of a character's 'intentional state'. This micro-level perspective of a narrative involves the interpretation of shots, as will be shown in a scene from *The 39 Steps* to illustrate Hitchcock's narration of suspense. Chapter four examines a macro-level of a narrative by focusing on a spectator's alignment with characters. This section extends Smith's theory, which applies scene-based alignment, to encompass the entire film by using character super-objectives; thereby uniting a dramaturgical approach with Smith's cognitive theory, through establishing the constructed character objectives as part of a

process of alignment. Chapter five presents a complementary process of ‘fiction identification’ to Smith’s allegiance and thereby explains the global appeal of Hitchcock’s films. Importantly these three structures “emphasize the co-operative activity of the spectator,” where the three levels interact to create an entire system explaining character engagement (Smith 1995, p. 82).

Part Two will reconcile the film techniques in Part One with Hitchcock’s screenwriting. By examining archive material from each screenplay’s development for *The 39 Steps*, *Saboteur* and *North by Northwest*, an understanding of methods to represent an audio-visual medium is established.

There is a plethora of literature and articles<sup>5</sup> on Alfred Hitchcock, which can loosely be divided into two categories: film history and scholarly criticism. The historical literature includes introductory guides to Hitchcock and his films, biographies of his career, “making of” particular movies, guides supplying background information for a group of films (often a period of his career), collections of production material (e.g. scripts and storyboards), and interviews with Hitchcock and his collaborators. Criticism can take the form of individual articles, published as part of a scholarly journal or as a chapter in an edited book, and books relating a particular theme to the director’s films or methods. Topics for books on Hitchcock include intertextuality and adaptation, irony, psychoanalysis, suspense, reception theory, religion, motifs and symbols, music and sound, genetic criticism, and analysis of individual films.

There are several key areas for identifying relevant literature for this research: screenwriting and screenplay development,<sup>6</sup> narrative analysis, and cognitive theories of emotion. Most of the relevant literature on Hitchcock focuses on the man and his films, leaving few sources that comment on his methods and process of script development. Viewing Hitchcock as a screenwriter offers an original and distinct perspective for this thesis. Through reviewing discussions with his screenwriting collaborators as well as

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<sup>5</sup> The books listed here are limited to the English language. There are many publications in French and German. However, reviewing them is beyond the scope of this research.

<sup>6</sup> Academic research into screenwriting is an emerging field, with publications such as the *Journal of Screenwriting* offering valuable insights into a broad range of approaches to both form and process.

interviews with the director, this perspective—which has mostly been ignored by academic literature—is examined.

This research will develop a schema to describe a cognitive process using a dramaturgical approach focusing on the role fictional characters play within Hitchcock's dramas. A book like Moral's *Alfred Hitchcock's Moviemaking Master Class* (2013) promises to unpack his film-making process, but disappointingly delivers only quotations and general themes—a text for the Hitchcock novice. No academic study of Hitchcock's films has applied a dramaturgical perspective to help understand the construction of his narratives. One “how to” manual providing insights into Hitchcock's narrative construction is Proferes' *Film Directing Fundamentals* (2005), which analyses *Notorious* (1946) from a dramatic perspective. Moving beyond the analysis of Hitchcock's specific films, many screenwriting manuals present a dramatic approach—such as Lajos Egri's *The Art of Dramatic Writing* (1960), David Mamet's *On Directing Film* (1991), and Robert McKee's *Story* (1999)—and offer valuable insight for this research.

There are few studies that explain the emotional aspect of Hitchcock's work, and none tying their reasoning to his film's narratives. In his article “Hitchcock—His True Power Is Emotion” (1979), Truffaut presents a compelling context highlighting the importance of emotion within Hitchcock's work. However, to find a study of how Hitchcock's narratives could elicit emotion, one needs to move outside the sphere of literature on Hitchcock to embrace cognitive theories by Noel Carroll, Murray Smith, Ed Tan, Torben Grodal, and Greg Smith. Relevant theorists and authors will be reviewed as part of Parts One and Two, either supporting or giving a counterpoint to the argument discussed.

Will Schmenner emphasises the need and difficulty of understanding the creative process for a director like Hitchcock:

Hitchcock planned, perhaps because he was compelled by artistic inspiration, but also out of necessity. Because he was contractually obliged to film the scenario, the only means he had for controlling the quality of the film was meticulous preparation. And it is here at the intersection of creating and planning that Hitchcock's greatness is too often unexamined—it is that greatness that Balcon may very well have seen in Hitchcock 85 years ago. It may be unexamined in part

because it is still problematic. The process raises many questions and goes to the core of what it means to direct a film (2007, p. 4).

This thesis explores this process of planning by conveying how the director composed his narratives to engage and move spectators.

# PART ONE: Theoretical

## Chapter 2

# Hitchcock's Narrative Techniques for Emotion

Hitchcock: "The cinematic logic is to follow the rules of suspense" (Truffaut, p. 199).

This chapter aims to identify specific screenwriting techniques that generate emotions applied during the development of *The 39 Steps*, *Saboteur* and *North by Northwest*. Hitchcock spoke extensively about the narrative construction of his films yet failed to broach the topic of his screenwriting practices explicitly. However, he did extensively underline the importance that narrative and character play in moving a spectator emotionally. So rather than providing evidence of Hitchcock discussing screenwriting, this chapter will identify significant narrative techniques eliciting emotions that the director discussed during his interviews and writings. This focus on narrative is relevant to screenwriting processes because narrative for a film is formed during the development of the script. The narrative from a screenplay and film contrasts with a film's narration, which necessarily takes an audio-visual form.

Because Hitchcock expounded these techniques does not infer that his screenwriting collaborators attached to each film were not just as aware of the techniques as the director was. This section is not attempting to attribute any ownership of these techniques to Hitchcock but rather to understand how his film narratives were able to produce distinctive experiences such as those elicited in *The 39 Steps*. The topic of authorship in screenplays suggests an alternative research project, which other studies have evaluated (see Boozer 2008, pp. 1-30). The focus of this research is on the processes underlying the development of Hitchcock's films.

Hitchcock's narrative techniques aim to manipulate audience expectations and curiosity via the story's central characters. It is the audience's involvement with narrative techniques that is my central concern in examining Hitchcock's descriptions of his

methods. I will show that identification is fundamental to understanding how the narratives in Hitchcock's films engage with spectators. Therefore, this chapter will foreground characters and types of emotional experience.

This research is specifically tied to three of Hitchcock's films: *The 39 Steps* and its two remakes, *Saboteur* and *North by Northwest*. Though the narrative techniques described in this chapter are general methods which other screenwriters could potentially apply (allowing me to apply them within my creative practice), I will examine the relevant techniques concerning these three films to understand how they work within these specific narratives. My goal is to show how these techniques, combined with specific character-types found in the three films investigated, produce some of Hitchcock's signature cinematic experiences and contrast with many other films he made. In short, I aim to discover the narrative DNA of *The 39 Steps* genre.

The global appeal of Hitchcock's films is undeniable. How can this type of appeal be translated to a set of cognitive-emotional experiences developed by his narrative techniques? Hitchcock spoke about the enjoyment of fear: "...millions of people pay huge sums of money and go to great hardship merely to enjoy fears seems paradoxical. Yet it is no exaggeration" (Gottlieb 1995 P. 117). With this kind of fear, spectators know they are witnessing a fiction and consequently can enjoy the despair of the central character. Fear in a film is a primal, hardwired reaction for an audience that is felt while spectating fictional characters under adversity. I assert it cannot, however, be construed as a transfer of emotion because these characters do not exist, or feel.<sup>7</sup> This enjoyment of fear does come from a spectator's engagement with the film's characters, which imitate the desires and intentions that exist in real people, and ourselves. A character's actions in a narrative cue a spectator to ask questions about this character's objectives, and can emotionally engage spectators through a process of identification. That these characters do not exist allows this fear for the story's hero to become a type of game which is enjoyable, as there is nothing real at cost. This axiom is significant because many cognitive theories based on characters argue what particular characters think and feel. Murray Smith argues that character engagement does not "replicate the traits, or experience the thoughts or emotions of a character," and therefore is congruent with my approach (1995, p. 85). He

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<sup>7</sup> This topic is examined in section 5.3, Empathy and Sympathy, of this thesis.

states that a viewer only needs to understand the “traits and mental states” of the character, which leads to emotions when his process of ‘allegiance’ is enacted (1995, p. 85).

This kind of fear for fictional characters describes a generic experience and does not distinguish *The 39 Steps* from any other of Hitchcock’s films. Suspense and shock suggest forms of engagement and processes by which fear for fictional characters can occur through narrative. Other experiences such as mystery, surprise and humour will also be examined in relation to character in this chapter. These kinds of experience, as will be shown, are produced through specific narrative techniques described by Hitchcock and understood from the perspective of process. Even though there are undeniable similarities in how a particular narrative technique makes us feel in different films, these terms only describe general emotional reactions. Suspense, for example, can also elicit other emotions such as guilt. These processes provide a foundation on which more complex types of experience, such as those elicited in *The 39 Steps*, will be explained.

## 2.1 Suspense

A spectator’s expectations need to be set up by a narrative before the enunciation of suspense. Hitchcock explained this preparation for suspense: “In the usual form of suspense it is indispensable that the public be made perfectly aware of all of the facts involved. Otherwise there is no suspense” (Truffaut 1984, p. 73). For Hitchcock, a spectator’s anticipation was a key ingredient for the development of suspense: “Knowing what to expect, they wait for it to happen. This conditioning of the viewer is essential to the build-up of suspense” (Truffaut 1984, P. 92). This quotation suggests a pattern of events, with the audience expecting an event to occur and the narrative withholding this event to produce suspense. Richard Allen describes suspense as an “emotional focalisation” because the audience is entirely focused with what is going to happen next in this story, and “are forced to entertain the prospect of a narrative outcome that is contrary to the one that is desired” (2007, p. 38).

Hitchcock stated that with anticipation come certain expectations of the suspense’s outcome (Gottlieb 1995, pp. 119–120). He suggested that an implied guarantee exists

between a film and the audience, so their worst “fears” for the protagonist, whom they identify with, will not be realised in the film’s narrative (Gottlieb 1995, p. 120). Hitchcock spoke about an error he made on the film *Sabotage* (1936), where the audience is made aware of a bomb being carried by a child: “I once committed a grave error in having a bomb for which I had extracted a great deal of suspense. I had the thing go off and kill someone, which I should never have done because they needed the relief from their suspense. Bad technique; never repeated it” (Gottlieb 2003, p. 70). By killing the unsuspecting child, he had broken the trust of the audience, because they expected the child to escape. An audience usually expects a protagonist to survive at least to the end. However, Hitchcock knowingly and successfully made an exception, which shocked audiences, by killing the protagonist just forty minutes into *Psycho* (1960).

## Two Types of Suspense

Hitchcock’s films develop suspense in a number of different ways. Hitchcock referred to one form of suspense as a ‘chase’ and described it as being essential to “movie technique as a whole” (Gottlieb 1995, p. 125). The “chase is someone running toward a goal, often with the antiphonal motion of someone fleeing a pursuer. Probably the fox hunt would be the simplest form of the chase” (Gottlieb p. 125). Using this technique, a spectator experiences events at the same time the character does in a film. Susan Smith uses the term, ‘shared suspense’, to denote this type of narrative technique as the character and audience share the same awareness of the ‘pursuer’. Hitchcock elaborated that in a chase the character can be fighting or fleeing an opponent (Gottlieb 1995, p. 126). When the chase involves reaching a particular point, or by a particular time, it becomes a “race” for the character (Gottlieb 1995, p. 125). Hitchcock referred to *The 39 Steps* as “a close-knit chase structure” where “the police are after the hero who is after a spy ring, and at the climax, the police close in on him at the moment he is exposing the spies” (Gottlieb 1995, p. 129). In *North by Northwest*’s crop-dusting scene, Hitchcock deliberately left time between plane attacks to build suspense in a classic chase sequence. He further heightened the drama by indicating—via point of view shots—that Thornhill has no cover close to him. Hitchcock narrates his chase scenes, complementing the narrative, in a way to maximise emotional responses in a spectator.

Hitchcock affirmed, “it adds greatly to the excitement if the audience is let into a secret” (Gottlieb 1995, p. 264). The second type of suspense where the narrative withholds a secret from the character is called dramatic irony. With dramatic irony, the audience is privy to information the character is unaware of, while during a chase or shared suspense, the audience and character have the same information regarding potential conflict. Typically with dramatic irony, a secondary event or action—which the audience is aware of, but not the character—develops in parallel to the character’s objective. This type of set-up is called omniscient narration, which means that the audience has access to multiple perspectives during the storytelling (Buckland 2008, p. 43).

Dramatic irony<sup>8</sup> is best illustrated through an example. Hitchcock offered this scenario:

A curious person goes into somebody else’s room and begins to search through the drawers. Now, you show the person who lives in that room coming up the stairs. Then you go back to the person who is searching and the public feels like warning him, “Be careful, watch out.” Therefore even if the snooper is not a likeable character, the audience will still feel anxiety for him. (Truffaut 1984, p. 73)

This description is an example of a situation in which a spectator feels anxiety for the wrongdoer even though the wrongdoer is not aware of the other person returning to his or her room. Hitchcock described why a spectator becomes involved in this form of narrative: “If the audience does know, if they have been told all the secrets that the characters do not know, they’ll work like the devil for you because they know what fate is facing the poor actors. That is what is known as ‘playing God’. That is suspense” (Gottlieb 1995 P. 113).

Susan Smith refers to this form of suspense as ‘vicarious suspense’, and states that “the viewer identifies less with the character per se than with the character’s situation” (2000, p. 20). Our concern still lies with the character and is the central reason that we emote. Given that a character does not exist, I argue our identification is not dependent on the character’s awareness of his or her precarious situation. We feel for the character

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<sup>8</sup> Dramatic irony is “the irony occurring when the implications of a situation, speech, etc., are understood by the audience but not by the characters in the play”(Collins n.d.b).

whether he or she is aware or not. Ultimately, if we accept that we can identify with a non-existent, fictional character, the same kind of identification occurs whether the character is aware of the conflict or not.

Susan Smith observes that Hitchcock had an awareness of “suspense’s ability to provoke both an intellectual *and* affective response” (2000, p. 17, original italics). The intellectual aspect is derived from a spectator’s construction of narrative, which precedes an emotional response. A spectator is concerned with what characters are attempting to achieve, with anticipation of adversity hindering that progress. When narrative events are interpreted as character actions, identification can be considered the process that links this logic with the generation of emotional responses in viewers. The audience’s involvement with the characters is the “essential prerequisite for the creation of suspense” (Cooke 1990, p. 1994). Therefore, a logical process of constructing character actions in the unfolding drama drives a separate process of identifying with the characters leading to emotion. Ian Cameron concludes that “identification is about the most reliable of the standard methods available to the director of thrillers” (1962, p. 5).

A third form of suspense suggested by Smith, ‘direct suspense’, is when an audience experiences “anxiety and uncertainty primarily on our *own* rather than a character’s behalf and, as such, constitutes a form of suspense that is not dependent on identification for its effect” (2000, p. 22, original emphasis). Using an example from *Sabotage*, when the Professor’s message “DON’T FORGET THE BIRDS WILL SING AT 1:45” is used to warn the viewers directly, she suggests that it is the audience and not the characters who are “the real target of attack” (Smith 2000, p. 23). However, our concern within this scene is for the boy carrying the parcel; that is the reason the message is affective. I see this example as a form of dramatic irony, not a distinct process and separate type of suspense. Therefore suspense in Hitchcock’s films is developed by a spectator identifying with a particular character through one of two techniques, shared suspense (i.e. a ‘chase’) or dramatic irony.

## 2.2 Mystery

Hitchcock contrasted a spectator's response to suspense with mystery. Hitchcock considered suspense to necessarily involve emotion while mystery is "void of emotion" (Truffaut, p. 73). Both techniques facilitate an intellectual process by feeding information to a spectator through a plot structure. With mystery, which is concerned with events that took place in the past, the technique generates curiosity, "a sort of intellectual puzzle" without emotional appeal (Truffaut, p. 73). Suspense is concerned with the events taking place in the character's present and engages a spectator with dramatic questions about what will happen next. For Hitchcock, "emotion is an essential ingredient of suspense" while for mystery, it is not (Truffaut, p. 73).

Though Hitchcock disowned mystery as a genre because of its lack of emotion, the technique still found instances in his film narratives where it provides added interest for a viewer. In *North by Northwest*, when Roger Thornhill takes the police to Lester Townsend's House, the audience is involved through curiosity about an explanation for events the previous day. This film as a whole is a thriller and predominantly relies upon suspense; however, points of mystery in the narrative serve to enhance a spectator's overall experience. In contrast, during the movie *Rope* (1948), Hitchcock explained that the "audience knows everything from the start, the players know nothing. There is not a single detail to puzzle the audience. ... The fact that the audience watches actors go blithely through an atmosphere that is loaded with evil makes for real suspense" (Gottlieb 1995, p. 114).

## 2.3 Suppression Suspense

An engaging moment occurs at the end of a scene in *North by Northwest*, as the police are leaving Lester Townsend's house: Hitchcock reveals the gardener to be one of the thugs from the day before. As a viewer, we are still no closer to answering the mystery, yet this moment develops suspense until later when Townsend is murdered, and Roger Thornhill assumed guilty. With this example, the suspense is similar to dramatic irony as spectators are provided with the information that the protagonist is unaware of. However, unlike dramatic irony, a viewer is unaware of who the gardener (and thug) is and what his motives

are. 'Suppression suspense' tends to follow a mystery in the narrative, and moves the audience's concern about past events to the present; for example, our concern about Thornhill's safety. Suppression suspense is distinct from a 'suppression narrative,' which is a device for withholding information that later becomes a surprise (see Smith 2000, p. 35). This form of suspense cues a spectator with a threatening mystery that can potentially affect a character in his or her present.

Three types of suspense (shared, dramatic irony and suppression) have three different relationships to the character's and spectator's awareness of story information. With shared, the characters and spectators have equivalent knowledge; dramatic irony, the audience has more knowledge; while suppression, characters (usually antagonists) possess knowledge unknown to the audience which is directly related to the drama.

## 2.4 Surprise and Shock

Another technique that Hitchcock uses more sparingly is surprise. Hitchcock spoke about the relationship between surprise and the creation of suspense using dramatic irony:

Let us suppose that there is a bomb underneath the table ... then all of a sudden, "Boom!" The public is surprised, but prior to this surprise, it has seen an absolutely ordinary scene ... Now let us take a suspense situation. The bomb is underneath the table and the public knows it. The public is aware that the bomb is going to explode at one o'clock and there is a clock in the decor. The public can see that it is a quarter to one. In the first case we have given the public fifteen seconds of surprise ... in the second we have provided fifteen minutes of suspense. The conclusion is that whenever possible the public must be informed. (Truffaut 1984, p.73)

Both suspense and surprise evoke emotional responses in an audience; however suspense is sustained while surprise is a sudden experience. Hitchcock voiced his preference for suspense when saying there "is no terror in the bang, only in the anticipation of it" (as cited in Moral 2013).

Just because a story uses suspense does not mean that it cannot still end in a surprise. *North by Northwest* offers many twists and turns, particularly surrounding Eve Kendall as a double agent. Once Thornhill has met and becomes emotionally attached to Kendall, the audience is shown that she is working for the antagonists. Roger Thornhill believes she is aligned with villains after she attempts to send him to his death in the famous crop-dusting scene, and later in the film is surprised to find out she is a double agent working for the government. These are techniques Hitchcock used to create narratives that take an audience on an emotional journey with many highs and lows (Gottlieb 1995, p. 150).

Screenwriter Samuel Taylor, who worked on *Vertigo* (1958), was shocked when Hitchcock wanted to let the audience know—forty minutes before the end of the movie—that Madeleine and Judy are in fact the same woman. The Paramount Studio executives were also against this decision because they wanted a surprise ending (Moral 2013). However, Hitchcock knew it was a lot more powerful to let the audience in on the secret, and anticipate what Scottie would do when he found out. When interviewed by Peter Bogdanovich, Hitchcock said that before describing the scenario to Taylor, he told him, “Let’s put ourselves in the minds of our audience” (1963, para. 136). Hitchcock understood how crucial it is to view the ongoing story from the perspective of the audience and to keep them continually engaged through dramatic techniques, such as suspense.

## 2.5 Narrative Patterns

A Hitchcock film develops an emotional journey, where a character’s story is constructed using a series of narrative techniques. Richard Allen emphasised this point by writing:

Hitchcock’s deployment of suspense ... foregrounds our sense of an orchestrated fiction by dramatising the gap between character point of view and spectator point of view, by constantly shifting the forms and modes of suspense, and perhaps most distinctively, by exploiting and amplifying the ironic edge of suspense. (2007, p. 39)

To comprehend the emotional effects of these narrative techniques requires an understanding of the context for the characters (i.e. the situation they are in) when the techniques are applied, and how the overall narrative structure is an amalgamation of many of these techniques forming an emotional journey for a spectator. To fully

appreciate the affect of Hitchcock's narrative techniques, it is necessary to take into consideration the emotional context of a technique within the narrative.

Defining Hitchcock as a maker of thrillers implies that suspense plays a significant role in structuring the narrative. A macro perspective of a film narrative invites an examination of how narrative techniques are combined to maximise a spectator's emotional engagement. In examining *North by Northwest*, the narrative can be viewed as an amalgamation of four overarching kinds of experience for a viewer:

1. Mystery: Beginning with Roger Thornhill's abduction, the audience is left with his unexplained involvement in a criminal world. This mystery lasts until the CIA's discussion explains who George Kaplan is.
2. Dramatic irony: The audience is made aware that George Kaplan is a non-existent decoy. For the majority of the film, a spectator watches Thornhill attempt to clear his name knowing that Kaplan is part of the CIA's plans.
3. Surprise: A series of three surprises, that is, Eve being a double-agent, the fake shooting and Eve staying with VanDamm.
4. Shared: The final part of the film is told with Roger Thornhill's knowledge.

Viewing this narrative as a series of sequences leads to a more detailed summary of a spectator's emotional journey:

1. Mystery
  - a. Surprise: Thornhill is abducted.
  - b. Mystery: Mistakenly identified as George Kaplan.
  - c. Shared: Thornhill's escape.
  - d. Humour: Phone call to mother and at the police station.
  - e. Mystery and humour: Townsend's house.
  - f. Suppression: Thug at Townsend's house.
  - g. Surprise: The murder of Lester Townsend.
2. Dramatic Irony
  - a. Dramatic Irony: CIA's discussion of Kaplan's role as a non-existent decoy.
  - b. Shared: Thornhill's avoidance of police and Eve's advances to Thornhill.

- c. Surprise: Eve's betrayal of Thornhill on the train by sending a message to VanDamm.
  - d. Dramatic Irony: Eve helps Thornhill escape.
  - e. Dramatic Irony: Thornhill's escape from the crop-dusting plane.
  - f. Shared: Thornhill's encounter with Eve over her betrayal, and his escape from the auction room.
3. Surprise
- a. Surprise: The Professor's announcement that Eve is a double-agent working for the government.
  - b. Surprise: The fake shooting.
  - c. Surprise: Eve's departure to go off with Vandamm.
4. Shared
- a. Shared: Thornhill's escape from the hospital.
  - b. Dramatic irony: Vandamm's discovery of the fake gun.
  - c. Shared: Thornhill and Eve escape.
  - d. Surprise: The rescue of Eve while hanging from the monument.

Within the instigation of these broader suspenseful situations are many local narrative patterns which apply techniques to move or interest the spectator. Susan Smith recognises that Hitchcock films have "clearly definable, local suspense dramas" within the main phases of suspense, supporting the idea of macro and micro views of the narrative relating to the application of local and global suspense (2000, p. 27).

*The 39 Steps* has a much simpler narrative pattern, primarily based on shared suspense:

- 1. Mystery
  - a. Surprise: Gunshot in music hall.
  - b. Mystery: Meeting of Annabella Smith and her story.
  - c. Surprise: Her murder.
- 2. Shared
  - a. Humour: The milkman aids Hannay.
  - b. Shared: Hannay's escape on the train.

- c. Shared: Hannay escapes the police at the Crofter's house and on the moor.
- d. Shared: Professor Jordan admits to being a spy.
- e. Surprise: Professor shoots Hannay.
- f. Surprise: Hannay has escaped to the sheriff's office.
- g. Shared: Hannay is thought to be the murderer and escapes.
- h. Shared: Hannay is speaking at a political rally when Pamela enters.
- i. Shared: Hannay and Pamela are taken by spies pretending to be police.
- j. Shared: They escape and go to an inn.
- k. Dramatic irony: The police surround the London Palladium.
- l. Surprise: After Hannay yells 'What are the 39 Steps?', Mr Memory answers on stage.

The narrative patterns of a film could potentially serve as a template, or a narrative architecture to orchestrate a remake. All three films start with a mystery, which the protagonist goes on an adventure to solve. Nearing the end of the film, some relief for the audience is offered before the finale is enacted. Hitchcock discussed the importance of relief before a climax: "as the picture approaches the climax of the tension, everything should begin to move faster. The threads of the plot become tauter and I even change the style of acting, broaden it. The tension is then released into the final physical chase, which must be short and breath-taking, to avoid the error of anti-climax" (Gottlieb P. 128).

## Humour

In your serious chase, when you have comic relief, it's important that the hero as well as the audience be relieved (Gottlieb 1995, p.130).

With any discussion of emotional patterns in Hitchcock's narratives, humour plays a vital role in the overall experience for a viewer. Hitchcock went so far as to say that "suspense doesn't have any value unless it's balanced by humour" (Moral 2013, p. 49). Comedy provides relief from suspense, allowing following sequences to build naturally to new climaxes. The director described this process: "I take a dramatic situation up and up to its peak of excitement and then, before it has time to start the downward curve, I introduce comedy to relieve the tension" (Gottlieb P. 248).

Richard Allen suggests the contrast of humour with suspense offers a “broader structuring principle of an entire narrative in Hitchcock’s work” (2007, p. 60). *The 39 Steps* and its two remakes have humour placed throughout the films, functioning to alleviate some of the anxiety from suspense. Comedy can also work with suspense to provide a more complex and ironic experience: black comedy develops “the moment we are aware of the irony that the protagonist’s fate is being toyed with, that our emotions are being orchestrated, and our anxiety being exploited” (Allen 2007, p. 61). As director John Schlesinger said of Hitchcock, “I can think of no other director who has combined suspense, irony, and humour into such extraordinary results” (Moral 2013, pp. 46-47).

## 2.6 Narrative Questions

The emotional response to viewing Hitchcock’s narrative techniques in his films is developed by asking a dramatic question: will the character get what he or she wants? Whether dramatic irony, suppression suspense or a chase scene, the audience engages with on-screen events through an unresolved conflict which poses a cognitive question. Dramaturgy provides a context for understanding how narrative techniques produce a thought process revolving around what a character is doing in a story. This discussion has focused on general experiences, like suspense and mystery, which can be reconciled for a general audience because the affect is based on logical inferences about what a character is attempting to do.

That viewers construct dramatic questions from narratives placing a character’s objective in jeopardy means the types of questions posed relate directly to these objectives. Therefore particular objectives (e.g. objectives from character-types in *The 39 Steps* genre) influence dramatic questions applied through the narrative techniques. A viewer’s emotional response from narrative techniques is also dependent on the dramatic questions presented. For example, when Roger Thornhill is arrested for drunk driving in *North by Northwest*, the shared suspense over him attempting to prove his innocence is played for laughs because the drama is not life-threatening, and this scene, in the broader context of the film, serves as relief from the previous scenes. In contrast, dramatic questions about a man on the run from spies and the law, where he is also attempting to prove his innocence,

develops a much stronger experience for the audience as the conflict is higher and the situations tend to be life-threatening. The objective of 'proving his innocence of a murder' also resonates with other emotional qualities, such as isolation and loneliness due to the 'double pursuit,' and even a feeling of guilt (i.e. a meta-emotion) due to a spectator's association of being wrongly accused. The choice of objectives used with each narrative technique is a significant determiner of the emotional qualities produced.

Hitchcock's narrative techniques can further be categorised by specific character objectives narrated in a film. The character-types presented as part of *The 39 Steps* genre identify traits in *The 39 Steps*, *Saboteur* and *North by Northwest*, which distinguish these films from many other Hitchcock made. The overall emotional journey is generated by the orchestration of all the character-types manifesting in the films as a network of characters which interact to produce a recognisable experience. The fact that character-types are defined using a schema allows a cognitive approach to understand an audience's thought process. The responses to Hitchcock's films can at times produce complex emotions, much of which is culturally, or even personally, influenced. My focus is 'fiction emotions,' which are one aspect of a spectator's total experience, so as to capture the use of narrative structures to engage audiences. Inevitably this approach leads to a more general definition of emotional appeal, though I will argue it is still specific enough to distinguish *The 39 Steps* genre from other films.

# Chapter 3

## Recognition of Character

This chapter will define a cognitive foundation for a screenwriting perspective by examining how Hitchcock's films narrate character. The aim is to show how narrative techniques communicate through predominantly visual means, and spectators are cued to construct characters. The issue of how a film's narration was represented during the screenwriting process (i.e. 'writer-director approach' to screenwriting) will be taken up in Part Two of this thesis. For the moment, the focus on appreciating film narration is necessary to understand how viewers recognise characters within the context of Hitchcock's narrative techniques.

This chapter, and the two following, mirror Murray Smith's structure of sympathy (i.e. recognition, alignment, and allegiance) to extend Smith's theory to encompass emotional responses that have global appeal. I will adopt the foundations for constructing character as set out in chapter four of Smith's *Engaging Characters* (1995). Smith's system of recognition will be introduced and contextualised for my concerns about characters in *The 39 Steps*' narrative. By showing how a viewer 'reads' Hitchcock's films for a character's 'actions,' I will define a basis on which he or she constructs character objectives allowing the first research question to be answered. The cuing of character will be connected later in the thesis to a process of screenwriting through a 'writer-director approach'.

The recognition of character requires a fine grain look at the construction of sequences through the analysis of shots offering an understanding of how audio-visual cues present viewers with a facade for a character. Murray Smith describes spectator's construction of character as the "perception of a set of textual elements, in film typically cohering around the image of a body, as an individuated and continuous human agent" (1995, p. 82)<sup>9</sup>. Smith emphasises that character is an artifice, communicated through

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<sup>9</sup> "The principle materials for the narration, in eliciting character recognition, are bodily images (face, clothing, deportment, actions performed by the character), vocal cues, and language (proper names, 'titular' names which designate social roles like 'father', pronouns, descriptions)

narration: “literally no more than collections of inert, textually described traits, we assume that these traits correspond to analogical ones we find in persons in the real world, until this is explicitly contradicted by a description in the text, forcing us to revise a particular mimetic hypothesis” (1995, p. 82).

Murray Smith applies a “person schema” to describe a transcultural notion of a human agent, on which more cultural conceptions are based.<sup>10</sup> Rather than assuming this type of schema has biological roots because of its transcultural nature, Smith suggests that ‘person schema’ is shared by all cultures (1995, p. 22). He recognises that diverse communities share certain regularities in “human psychology and physical environment which all human societies face, which have given rise to common conventions and practices” (p. 22). For this research, it is significant that the schema represents the cognition for a global audience, and not whether these experiences are considered biologically driven, or otherwise.

By focusing on narrative, this research examines particular kinds of emotion that Carl Plantinga referred to as “fiction”. Fiction emotions create a journey for an audience through responses such as suspense, fear, anger, and curiosity, and are developed through a film’s narrative (Plantinga, 2009a, p. 74). Plantinga also suggests that an emotional response to a film can be caused by a second kind of phenomena: the audience responds to the cinematic form, the image, the music, and the aesthetic qualities created by the film-makers. This kind of emotional response, which Plantinga called “artefact emotions”, is produced by direct engagement with a filmic medium. Examples include the beauty and awe of a dramatic landscape or the image of a young child crying. A third type of emotion, called meta-emotion, occurs when the spectator responds emotionally to “his or her own prior responses, thoughts, or desires while viewing a film” and includes guilt, shame, pride, and even self-satisfaction (Plantinga 2009a, p. 73). Plantinga examines the meta-emotions of guilt and shame exhibited in some of Hitchcock’s films (2009a, pp. 160–166).

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conveyed through title, dialogue, or voice-over narration, with bodily imagery assuming a historical and pragmatic though not logical primacy” (Smith 1995, p. 117).

<sup>10</sup> Smith’s person schema has the following expectations: a discrete body, perceptual activity and self-awareness, intentional action (actions are goal-driven and self-initiated), emotions, the ability to use and understand language, and persistent traits (1995, pp. 20–31).

Fiction emotion is further divided into direct and sympathetic emotions. Direct emotions are elicited through a spectator's concern with the unfolding of narrative events and result in responses such as anticipation, suspense, surprise, curiosity, and excitement (Plantinga 2009a, p. 72). Sympathetic emotions "arise from the spectator's assessment of a narrative situation primarily in relation to a character's concerns, goals, and well-being" (Plantinga 2009a, p. 72). Emotions such as happiness, sadness, compassion, anger, pity, and fear are associated with sympathetic emotion because the audience is happy, sad, or fearful for a particular character. Contrary to Plantinga's view, this research views direct emotions as an actual response to the audience identifying with the protagonist. A film does not produce suspense through a plot without a spectator's concern for character(s). Viewers feel for characters portrayed in a film fiction, while the plot—within the context of this study—is considered how the characters' journeys are rendered using events in a film. As will be seen, the division of direct and sympathetic emotions is still a valuable distinction, because they reflect different stages in the process of the audience engaging with suspenseful situations.

### 3.1 Character Intentionality

This research focuses on the part of the person schema that represents my concern with characters. The intention of characters connects this schema with dramaturgy and narrative, as a character 'action', to use a dramatic term, is an "intentional state" (Smith 1995, p. 21) and relates directly to narrative events. Murray Smith refers to generic characters, including non-humans like animals or computers etc, as "intentional systems": "entities with beliefs and desires, intentions and hunches, and so forth" (1995, p. 24). It is precisely this kind of system that I will be highlighting in my research.

Character actions are the dramatic building blocks of a film—the atom for a dramatist<sup>11</sup> (Proferes 2005, p. 19; McKee 1999, p. 37; Egri 1960, pp.125–126). Aristotle defined drama as "an imitation of an action" (Hatcher 1996, p. 7), which forms a progression of the events constructing scenes and sequences. From a character perspective, each action is intentionally performed by a character to achieve something.

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<sup>11</sup> Action in this sense can also be referred to as "acting beat" or "performance beat".

As shall be seen, the intentionality of actions is what the audience internally constructs to understand a character's motivations and ultimately experience the story.

Actions happen in the 'now'. For example, flashbacks are events of the past shown *now* on-screen. Similarly, a character talking about the past is performing speech with an action relevant to his or her situation *now*. Theatre director Frank Hauser stated, "the consequences of something someone once did always come back to haunt the characters in the NOW of the play" (Hauser & Reich 2003, p. 4, original emphasis). There is a vital relationship between a character's past (which informs who they are), the present moment (what the audience is experiencing), and the intention of an action (which is looking to shape the future). The intentional action is a "dynamic between the moment and the objective" of the character and often asks questions about the consequences of an action (Mamet 1991, p. 40). Appreciating a character is the "result of conduct"—i.e. what he or she does (Hauser & Reich 2003, p. 4). From a dramaturgical perspective, intentional actions inform the audience about who a character is and what he or she wants.

There are two separate phases for a viewer when recognising characters based on their intentions: firstly, a spectator 'reads' a character's intention as a low-level interpretation of form and, secondly, he or she constructs meaning on a higher, more abstract level due to its context. Every moment for an audience within a film is digested through knowing what has happened to the characters up to this point in the story. This second phase focuses on the cognitive aspect of film viewing, because a viewer represents character intentions mentally, which is updated as a story unfolds, describing how a character's journey is being moved forward in his or her mind. This cognitive process is the focus of my explanation for how Hitchcock's three films develop emotion. The first phase will be illustrated using textual analysis, later in this chapter, to show how Hitchcock rendered his films to communicate character intentions and affect an audience. The next two chapters will examine the construction of character based on character super-objectives and relate that to a process of identification.

Intentionality is "a property of actions and mental states", which is directed at or towards an object (Deigh 1994, p. 826). Emotions typically have an intentional object—for example, one is angry with someone or afraid of something. Cognitivists have responded to claims that some emotions do not have intentional objects (Alston 1967, p.

486)—for example, anxiety or depression—by “placing them in some distinct class of mental states, such as moods, or attributing to them a subtle or suppressed intentionality, which then explains away their apparent objectlessness” (Deigh, 1994, p. 846; see also Green 1992, pp. 33–34; Broad 1971, pp. 286–87; and Kenny 1963, pp. 60–62). Plantinga makes the distinction between emotion and affect by stating, “emotions are intentional in the sense that they are directed toward some ‘object,’” while affect lacks intentionality, or “aboutness” (2009a, p. 87). Noël Carroll also stated that by definition “sheer bodily states” cannot be emotions as they do not involve the cognition of some object: “You cannot be angry, unless there is someone or something that serves as the object of your anger” (Carroll 1999, p. 25). Therefore, Carroll is orientating our cognition towards some diegetic object that cues emotion.

According to Plantinga, ‘fiction emotions’ take “as their *object* some element of the film’s fictional world” (2009a, p. 69, my italics), while ‘artefact emotions’ “take as their object the film itself, and meta-emotion stake as their object the spectator’s own prior response, or that of an audience”, e.g. guilt or shame (2009a, p. 89). Since this research focuses on narrative, fiction emotions—which involve a diegetic or fictional object—are within the sphere of this investigation.

### 3.2 Changing Characters

Murray Smith states that recognition of character does not deny the possibility for change, “since it is based on the concept of continuity, not unity or identity” (1995, p. 82). This assumption throws up an incongruence with a dramaturgical definition of character, as unity of an objective is a defining quality. I propose to extend Smith’s concept of continuity to include particular kinds of unity which allow for character development and change. To do this, I need to show how unity in character from a dramaturgical perspective can also encompass change.

Character as a paradigm of traits provides a representation for the agents performing actions within a film (see Chatman 1978, p. 12; Thompson 1999, p. 13; Foster-Harris 2012, p. 65). Even though character traits describe a “relatively stable or abiding personal quality”, some can potentially cease to exist as a character changes during a film

(Chatman 1978, p. 126). Thompson recognises that characters possess “a set of clear traits, and our first impressions of those traits will last through the film—that is, the characters act consistently” (Thompson 1999, p. 13). These qualities will be central to understanding character dramatically over their whole journey. Characters require a certain degree of coherence for the entire film where they remain recognisable and act believably (Chatman 1978, p. 30).

The audience interprets the character’s actions within a sequence or scene for meaning and intention. These actions “only have significance in relation to each other” (Benedetti 2004, p. 92) and present an on-going drama where the character reacts to other characters and obstacles. The assembly of intentional actions forms a scene intention for a character, which is referred to as a character’s ‘scene objective’. Providing a clear scene objective communicates a coherent interpretation for each of the character’s actions, gives the scene clarity, and subsequently produces stronger drama for the audience.

Each scene objective needs to fulfil the character’s super-objective. The same principles for analysing an entire film are involved in analysing a single scene (Bruder et al. 1986, p. 33). Thus from a writer’s perspective, a character’s super-objective provides clarity for scene objectives, while scene objectives provide clarity for character actions in the scene. A significant difference between scene objectives and super-objectives is that a scene objective is ‘doable’ by the character and directly manifests in a film as a series of actions, while a super-objective is implied, serving to make sense of and provide clarity for the scene objectives in the story. A protagonist’s super-objective establishes a ‘through-line’ for the whole drama, where all of his or her intentional actions inherently fulfil this super-objective.

Ultimately the constructed super-objectives create a character trait due to the consistency with which an intention manifests in a film. This trait is understood through characters actively participating in a film, where the audience develops a picture of what each character wants and how they are going about getting it. For the audience, it is a process of construction. The development of a narrative requires clarity as the audience is interpreting actions as intentions and this narrative indirectly presents a character’s internal objective.

Character-types were defined in chapter one using two super-objectives, referred to as a 'want' and a 'need'. A film sets up the situation where the 'want' is actively pursued by the character, while the 'need' is communicated but passive. As the film progresses and the character changes, the character starts acting on his or her 'need'. Because the want and need conflict, the character starts choosing the need over the want. By the end of the film, the character has changed and commonly achieves both the want and need. This change is illustrated in *The 39 Steps*: the narrative sets up a situation where Hannay must clear his name while communicating to the audience his need for a romantic partner (Roger Thornhill from *North by Northwest*, and Barry Kane from *Saboteur*, of course have the same objectives). This need is supported throughout the film thematically, as he encounters married couples and other characters comment on heterosexual relationships. In the final shot of the film brilliantly brings closure to his objectives by having Mr Memory expose the spies' plans, with Hannay and Pamela holding hands. The fantasy is thus complete with the spectator's expectations confirmed. This example shows a character's behaviour changing and is defined by two objectives. The want represents what the character desires at the beginning, and the need represents how he will change by the end.

Other characters in *The 39 Steps* also have initially conflicting wants and needs. Pamela becomes Hannay's central romantic interest with an active objective for justice to prevail, while her passive objective is to find romantic love. The police are uncomplicated characters with a single active objective, which is to capture the (suspected) murderer Richard Hannay. These simpler characters are less compelling for a spectator as they lack internal conflict and tend not to be the focus of the story.

### 3.3 Communicating Character Intentions

Hitchcock *narrated* his characters' internal worlds. The art of Hitchcock's film-making was getting the audience to understand his character's intentions, which resulted in emotion. As discussed, Truffaut describes the way Hitchcock constructed his films as "écriture," because he focused "on the character through whose eyes things will be seen (and felt by us, the public)" rather than simply recording action on-screen (Truffaut 1979).

From a screenwriting perspective, *écriture* offers the first of three ways Hitchcock “wrote” his films. The introduction of the second kind of writing, *enscribing*, highlights how Hitchcock represented a character in his scripts to influence the audience’s expectations and develop suspense. ‘Enscription’ is my term to denote the writing of a *character’s intentions* through film narration and involves a level of interpretation by a viewer due to a narrative context. I am using the term ‘enscription’ to denote character intentions as a fundamental dramatic unit from a cognitive perspective, which foregrounds a viewer’s thinking. This term encompasses two ways to communicate character intentions: actions, where a character is shown on-screen to be doing something; and montage, where the juxtaposition of images—e.g. a character’s face followed by a point of view shot—indicates a character’s intention.

Even though Hitchcock used dialogue consistently throughout his films, this dialogue would often support or even offer a witty counterbalance to the visual telling of his dramas. His attitude to dialogue is clear from the following statements: “Dialogue is something that comes out of the mouths of people who are telling a visual story” and “When we tell a story in cinema, we should resort to dialogue only when it’s impossible to do otherwise” (Moral 2013, p. 41/218, 45/218). Hitchcock was critical of many film directors whom he felt had not utilised visual storytelling techniques, but employed coverage to shoot people talking (Truffaut 1979). Against the argument that talking pictures have a “bigger range of subjects,” Hitchcock would argue, “that it also lessens the field of appeal. What appeals to the eye is universal; what appeals to the ear is local” (Gottlieb 1995, p. 247). A significant point Carroll makes about point-of-view (POV) editing is that it appeals to a global audience because it is “keyed to biologically rooted and transculturally distributed features of perception” (1993, p. 138). This editing technique is prevalent in Hitchcock’s film work, and according to Carroll offers a means to communicate to people from diverse cultural backgrounds. The universality of the image is central to understanding how his films appeal to a global audience. Murray Smith emphasises the visual nature of character in a film: “Recognition [of character] in cinematic fiction is ... a process in which iconic renderings of the physical features of the body, face, and voice typically play an important role, though language may contribute and interact with them” (1995, p. 116).

In his films, Hitchcock developed a character's intentional states for a viewer through the assembly of images using a technique known as montage.<sup>12</sup> David Mamet summarises the Russian formalists' theory of montage<sup>13</sup> as follows: "understanding of the technique of juxtaposition of uninflected images to create in the mind of the viewer the progression of the story" (1991, p. 5). Screenwriter and theorist, Jean-Claude Carrière, emphasises the importance of this film-making method when he wrote, "only by playing with the montage and the succession of the frames, we're able to penetrate the mentality and the secret of the character" (2013, p. 121). Eisenstein wrote that each image or shot in a film should communicate a clear idea: "Do not concern yourself with complex stylistic questions; do not struggle with graphic problems of the shots. Set up shots so that the meaning of the inner-shot action is clear. A shot should be like a line in a poem: self-contained, with its idea crystal clear" (cited in Proferes 2005, p. 50). Mamet uses the term "unaffected image" to describe the clarity of intention that Eisenstein is referring to (1991, p. 2). Hitchcock expressed the primary principle behind montage when he said that an "individual piece is nothing. But a combination of them creates an idea" (Moral 2013). This effect is a synergy between each group of shots, where the interaction of images combines to produce a total effect greater than the sum of the individual images (Millard 2013, p. 124).

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<sup>12</sup> In early 1926 on returning to London from Germany, an important new influence grabbed Hitchcock's attention: that of Soviet films and the theories of Dziga Vertov, Lev Kuleshov, Sergei Eisenstein, and V. I. Pudovkin (McGilligan 2003, p. 75). One of the Film Society regulars, Ivor Montagu, was a "montage" expert who had visited the Soviet Union, and even discussed editing ideas with Eisenstein himself (McGilligan 2003, p. 84). No doubt, he chatted about his Russian influences with Hitchcock during Film Society events. Therefore it was very fortuitous that when the executives at Gainsborough Pictures ordered *The Lodger* to be recut, Montagu was put in charge of the changes. Montagu found Hitchcock "ungrudgingly warm" and "eager to hear of anything that, even by chance, might make his work more acceptable" (McGilligan 2003, p. 85).

<sup>13</sup> "Montage", the Russian word for "cutting", had been theorised by the three pioneering film directors: Pudovkin, Eisenstein and Vertov. Pudovkin believed that shots were like bricks to be joined together to build a sequence, while Eisenstein suggested that an optimal effect was gained when shots did not fit together, in effect creating a jolt for the viewer. Vertov disagreed with both theorists, "favoring a cinema-eye approach to recording and shaping documentary reality" (Bordwell & Thompson, 2008, p. 455). Montagu championed Eisenstein's core idea of intellectual montage, which is the "juxtaposition of a series of images to create an abstract idea not present in any one image" (Bordwell & Thompson, 2008, p. 479). The London Film Society probably would have relished seeing Eisenstein's *Strike* (1925) and *October* (1927), though his most famous work, *Battleship Potemkin* (1925), was banned in the UK until 1954 for its revolutionary zeal (British Board of Film Classification, n.d.). Years later, Hitchcock reiterated Eisenstein's ideas when he said, "You can do anything you want with montage. Cinema is simply pieces of film put together in a manner that creates ideas and emotions" (Gottlieb, 2003, p. 130).

‘Subjective treatment’ is a term coined by Hitchcock to describe a particular technique of editing images together to communicate a character’s intention simply and effectively. It utilises a character’s view through a subjective camera—an internally focalised shot—and according to Hitchcock, “is the way that you get a mental process going by use of the visual” (Moral 2013, p. 122/218). With his films, he invites the audience into the character’s internal world and never permits a purely omniscient narration of action like a documentary (Truffaut 1979). He saw subjective treatment as a way of using the cinematic form effectively and was opposed to telling stories objectively: “Subjective treatment. As against the objective. You see, the objective is the stage. Is the theatre. We are audience looking at the people on the stage. We aren’t with them, we aren’t getting any viewpoint you see” (Gottlieb 1995, p. 291).

Hitchcock also referred to this technique as “negative acting” because it “enabled him to create emotion by intercutting close-ups with shots of what the character sees” (Krohn 2000, p. 9). This technique is often referred to as the “Kuleshov effect” because Russian director Lev Kuleshov first realised it. Hitchcock explained the experiment that Kuleshov conducted:

You see a close-up of Russian actor Ivan Mosjoukine. This is immediately followed by a shot of a dead baby. Back to Mosjoukine again and you read compassion on his face. Then you take away the dead baby and you show a plate of soup, and now when you go back to Mosjoukine, he looks hungry. Yet in both cases, they used the same shot of the actor; his face was exactly the same. (Truffaut 1984, pp. 214–216)

Hitchcock referred to a basic rhythm in the design of these shots that are a “structured series of triads—one, the subject; two, what the subject sees; and three, the subject’s reaction” (DeRosa 2011, p. 240). He explained the potential of cinema using this technique: “You see, you can make him look at one thing, look at another—without his speaking, you can show his mind at work, comparing things—any way you run there’s complete freedom. It’s limitless, I would say, the power of cutting and the assembly of the images” (Bogdanovich 1963, para. 6).

To examine the role of subjective treatment in the narration of character, the concept of “focalisation” will be introduced to distinguish the various types of shots in a film.

Gerard Genette first coined the term focalisation, while Edward Branigan applied this concept to film narration (Branigan 1992, p. 101). From Branigan's theory of agents and levels of narration, Elsaesser and Buckland constructed a typology of four types of shots:

1. objective shots (not focused around the consciousness of any character within the film's diegesis [the film's narrative world]; instead, it is a shot motivated by an agent outside the film's diegesis—the narrator);
2. externally focalised shots (shots focused, or focalised around a character's awareness of diegetic events, such as over the shoulder shots; they do not represent the character's experience, but his or her awareness);
3. internally focalised shots (surface)—represent a character's visual experience of diegetic events, as in point of view (POV) shots (that is, optical POV shots; when we call a shot a POV shot in the following analysis, we mean an internally focalised shot (surface));
4. internally focalised shots (depth)—represent a character's internal events, such as dreams and hallucinations. (2002, p. 190)

The Kuleshov effect represents the triad of a character close-up, a POV or internally focalised shot (showing the intentional object), and a reaction close-up (an objective shot of an emotional expression on the character's face). A POV shot (internally focalised) refers to a camera shot showing what the character is seeing. This effect is visually indicating a character's intention by associating the character with an intentional object through his or her gaze, as a person's eyeline is a clear indicator of points of interest. A character's objective has an internal origin and represents some desire or 'want' for this intentional object. This object may be what is wanted or alternatively obstructs what the character wants developing conflict.

According to Hitchcock, the reaction shot within subjective treatment is focused on the actor's face allowing the "visual image to register [a] thought" (Gottlieb 1995, p. 296). In his films, Hitchcock wanted actors with a "mobility of the face" specifically for using this technique (Gottlieb 1995, p. 289). The actor's expression should communicate to an audience what the character thinks of the object in the internally focalised (POV) shot, which shows an 'unaffected image'. Hitchcock emphasised this point when recounting a conversation with Kim Novak on the set of *Vertigo*:

You have got a lot of expression in your face. [I] don't want any of it. I only want on your face what we want to tell to the audience—what you are thinking.... If you put a lot of redundant expressions on your face, it's like taking a piece of paper and scribbling all over it—full of scribble, the whole piece of paper. You want to write a sentence for somebody to read. They can't read it—too much scribble on the face. Much easier to read if the piece of paper is blank. That's what your face ought to be when we need the expression (Bogdanovich 1963, para. 8).

This reaction shot links *aesthetic* and *fiction* emotions (Plantinga 2009a, pp. 73-74). The purpose of the reaction shot in subjective treatment is not to necessarily affect the audience (i.e. an aesthetic emotion), but to communicate the character's thinking about the visually shown object in the POV (internally focalised) shot. The character's response in the third part of the triad offers an emotional indicator of the situation.

Edward Branigan described the basic structure of point-of-view editing involving the juxtaposition of two shots: a “point/glance” shot of a character looking, and a “point/object” of what this character sees (1984, p. 103). Even though this structure can be narrated using a number of variations, importantly the point/object shot indicates to a spectator an ‘intentional object’ for an emotion. Fundamentally, a character's eyeline serves as a strong indicator of points of interest for a viewer. Carroll states that a character's face (in the “point/glance” shot) may help in “determining a character's emotional state,” but will generally provide “redundant, reinforcing information” about what this character is feeling (1993, p. 133). Any emotion shown on a character's face in a point/glance shot is *aesthetic emotion*, while the character's intentional state—which is indicated by its context within the story—results in *fiction emotion*. Robert Donnat's face during *The 39 Steps* tends to show a more neutral expression, which gains significance due to his situation (or context) in a scene—for example, being on the run from the police. While this research is focusing on *fiction emotion*, it recognises the influence *aesthetic emotion* can have in supporting a character's emotional journey.

Carroll also makes a crucial point when he writes, “the point-of-view structure is a *representation*. We do not take it to be the automatised of an act of seeing with one's own eyes, but rather, we recognise it as a representation of perception” (1993, p. 129, my italics). Since a fictional character does not exist, this *representation* using a POV structure is a way to narrate a character's thinking in a particular situation. A character's intentional

state is narrated, thus a viewer perceives a character to feel due to his or her situation. This distinction is vital because, in their arguments, theorists commonly refer to a character's thinking and feeling during a film. This form of argument may have roots in cognitive psychology. However, in understanding a spectator's response to fictional characters, there should be a shift toward recognising fundamental differences between fictional films and real life.

Carroll argues a connection between an "intentional object" in the point/object shot and the cause of emotion (1993, p. 134). By acknowledging that an audience is aware of the character's objective (that has been constructed) in relation to an intentional object—which could be his goal (e.g. hero's love interest, gold) or an obstacle (e.g. a terrifying monster)—their emotional response takes on a specificity not explained by events shown. The intentional object for a character serves to connect the formation of the audience's emotion (i.e. a viewer is emotional about something) and a character's objective (whether this intentional object is the goal or obstacle).

I propose that 'subjective treatment' is composed of two elements: an object of intention and an associated character emotion, which indicates to a viewer a positive or negative relationship between the character's objective and the intentional object. A character's scene objective is always a 'doable' activity and focused on achieving something typically through the associated object. This object is an external entity from the character, which is either a person or a thing, e.g. money, villain etc.

Practically, subjective treatment takes on other forms in Hitchcock's films beyond his strict definition. All of these alternatives communicate a character's intention towards an object necessary in developing fiction emotions. The first alternative is to suggest that the shot of the intentional object is an externally focalised shot, which is an approximation of a character's gaze, still framing the intentional object without being an actual POV shot. The first or third parts of the triad can even be redundant if the film shows an image as an externally focalised shot with the character in-frame. The externally focalised shot in this case is often from beside or over the character's shoulder and shows a character looking at the intentional object.

Another alternative comes through the juxtaposition of image and sound. Sound can communicate a particular emotion and a subject, e.g. screaming. When the image shown is an internally focalised (or POV) shot with emotional sound, a character intention is communicated. An example in the first sequence of *The 39 Steps* has the sound of the music hall's audience laughing while showing their point-of-view of Mr Memory on stage. Another example is when an audience member heckles the assistant introducing Mr Memory. The intentional objects are the men onstage, with the emotional response being the audience laughing at them. The subjective treatment of this example occurs in a single shot with the laughter representing the emotional aspect of subjective treatment.

A further example in this scene is when Mr Memory is winning his audience over and makes a joke that pleases him (see the second frame below). From an audience perspective, there is “subjective treatment”: the laughter (emotional response) occurs while showing an internally focalised shot of Mr Memory (the intentional object). From Mr Memory's perspective, he also has an intentional state: the implied audience is his object, and Mr Memory's intentions are fulfilled (he is smiling). By highlighting the association between characters and their intentional objects—often another character—a progression of intentional states develops the ongoing drama.

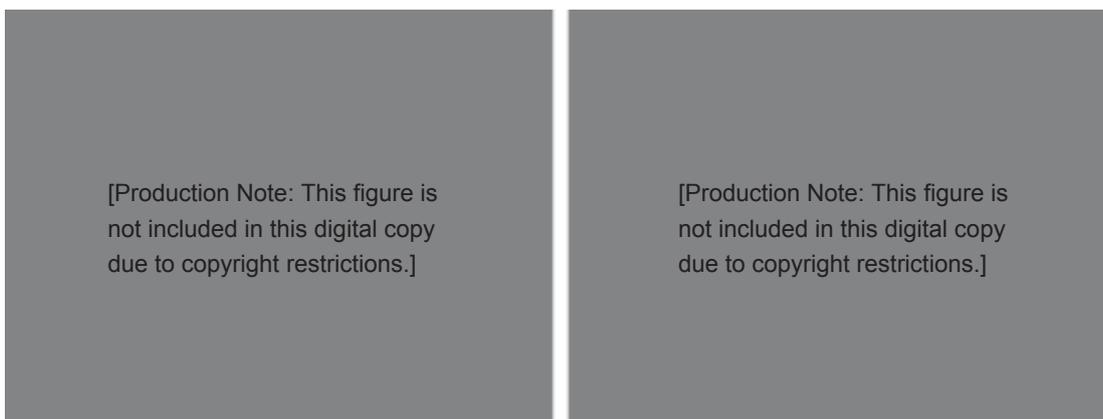


Figure 1: Introduction of Mr Memory in *The 39 Steps*.

The two shots below show a close-up of a gun firing and the audience reacting by panicking. The close-up of the gun is an objective shot, which makes it clear to the viewers that the sound is from a gun firing. The audience in the theatre does not doubt that the sound is from a gun and thus panics. The intentional object, in this case, is the gun, communicated through the sound of the gun being fired because that is what the audience

is reacting to. Their emotional response makes the audience's group intention very clear. The shot on the second frame is dramatic and shows the audience's response.

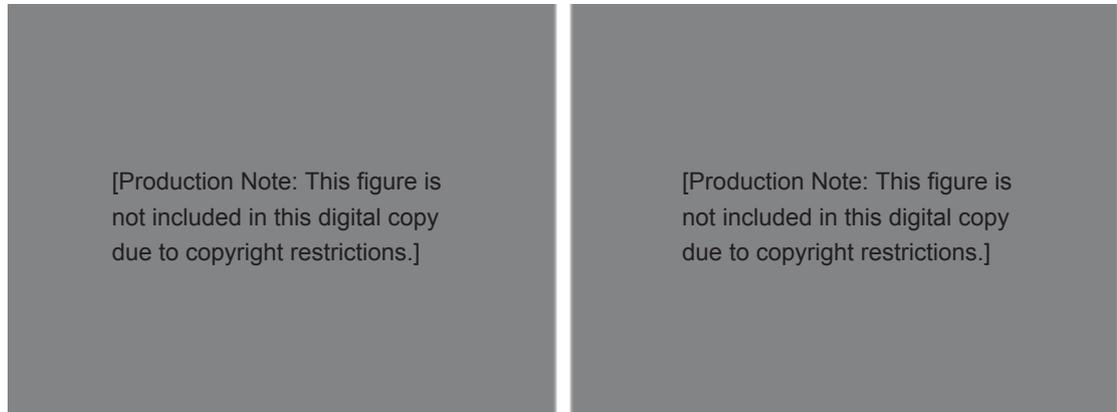


Figure 2: Gunshot in the Music Hall in *The 39 Steps*.

A final example is from the screenplay of *The 39 Steps*, in the transcript of the Crofter scene on page 37. At times, Hitchcock and Bennett capture the intent of the characters in their descriptions:

CUT to Hannay who is trying to read the paper which is upside down to him but can easily be read by Margaret. CU of Margaret as she looks down at the print. She looks up suddenly at Hannay and back at the paper and we know she has begun to understand the predicament Hannay is in. CUT to CU of Hannay. His lips part slightly, as if asking her not to betray him –

JOHN: ... to thee.

CUT to CU of John's face, his eyes still shifting from one to the other. CAMERA PULLS BACK and we see the three as they finish the Grace –

ALL: Ah ... men

(Bennett 1935, p. 37).

This scene from the script shows Hitchcock's skilful application of subjective treatment and how he developed his camerawork into his screenplays. By highlighting the techniques Hitchcock used to communicate enscription allows this research to focus on a cognitive representation of screenwriting practice. An analyse of a sequence from *The 39 Steps* will now illustrate the rendering of enscription in Hitchcock's films.

### 3.4 Analysis

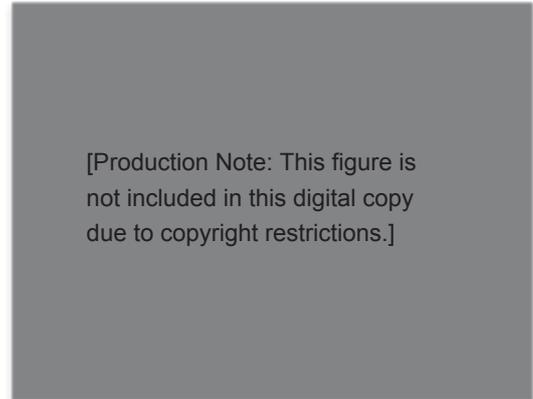
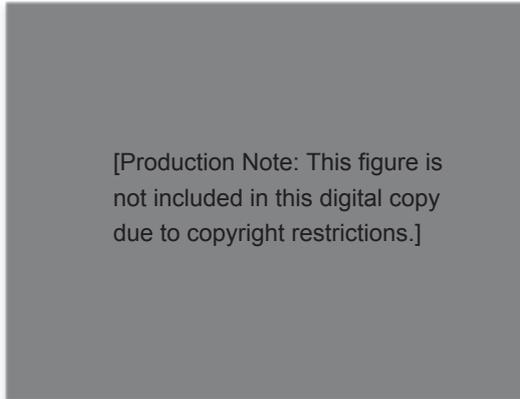
An analysis will show how a sequence from *The 39 Steps* communicates character intentions to an audience by investigating the composition of shots. It breaks the film up into units of character intention to describe what a character is trying to achieve at every moment in the scene. A verb is used to express a character's intent—i.e. what the character is doing. These intentions form a structure of meaning parallel to the character actions and subjective treatment shown on-screen. A highlight of Hitchcock's film narration is the clarity with which he tells his stories, leading to an unambiguous narration of a character's intention.

As mentioned, Richard Hannay has two conflicting objectives: his active super-objective is to clear his name of murder, while his passive super-objective is to find romantic love. At the beginning of this sequence, Hannay's strategy is to travel on the train to a Scottish town marked on Annabella's map. This scene's objective is to avoid being captured by the police and asks a dramatic question: will Hannay be caught? Pamela is introduced in this scene and will become Hannay's central romantic interest. Her active super-objective is for justice to prevail, while her passive objective is to find romantic love. The police have a single active objective, which is to capture the (suspected) murderer, Richard Hannay.

The tables below list each character intention from a 'chase' scene in the third sequence. The columns of the table indicate the shot number starting from the beginning of the sequence; the character whose intention is being communicated; the character's scene-objective relating to this intention; how the intention is communicated (either 'show', 'tell', or 'subjective treatment'); the focalisation of the shot; the intentional object;

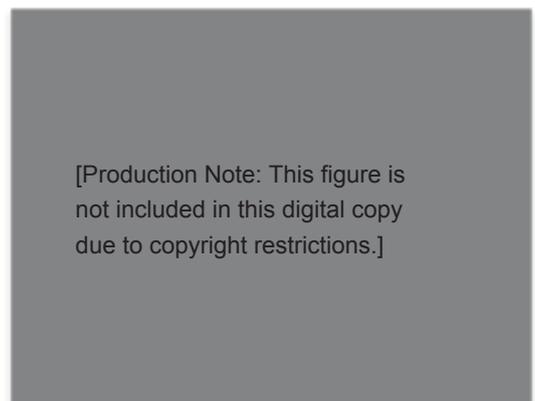
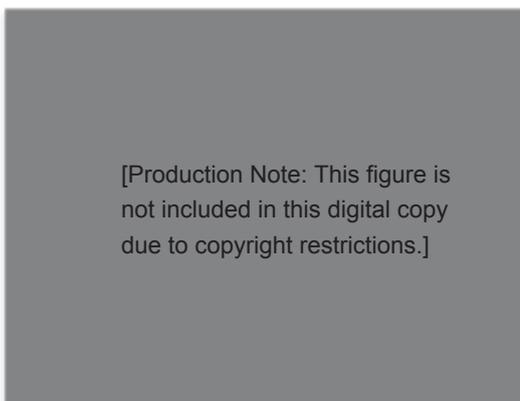
and the intention as a verb.

The scene begins with Hannay on a train as a suspected murderer. In the first frame, he notices the police about to board the train. Given his objective, to avoid capture, this situation immediately sets up conflict and starts to build suspense.

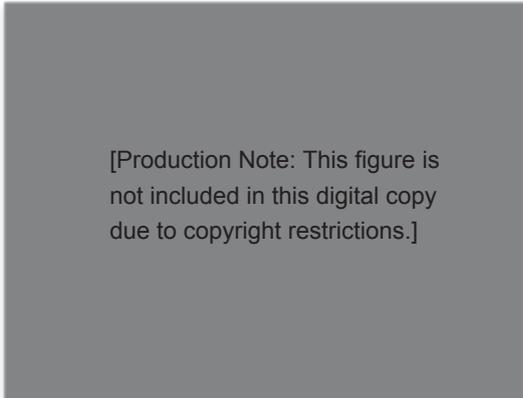


Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
41	Hannay	To avoid police	Show	Obj. shot	Police	To notice
42	Hannay	To avoid police	Show	Obj. shot	Police	To escape

Having exited his compartment, Hannay is shown looking out a window (using a POV shot) and seeing more police. The tension is built because the police are searching for someone, most likely Hannay himself.

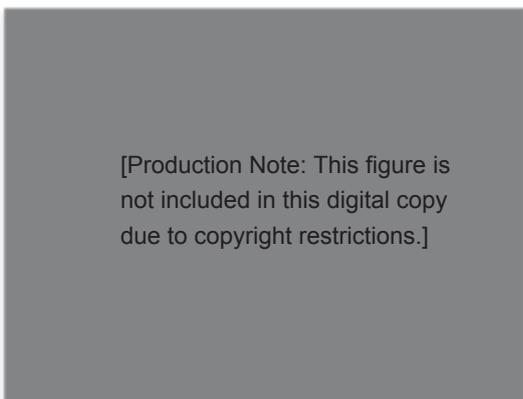


Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
43	Hannay	To avoid Police	Subj. treatment	Obj. shot	Police	To look
44	Hannay	To avoid Police	Subj. treatment	Internally focalised	Police officer	To notice



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
45	Steward	To serve	Show	Obj. shot	Hannay	To get his attention
46	Hannay	To avoid Police	Show	Obj. shot	Someone	To notice

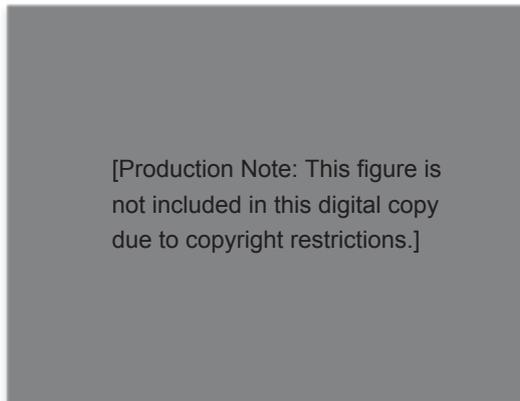
Hannay’s reaction is to be startled after being tapped on the shoulder by a steward, because of his situation—he is trying to avoid the police. The audience’s reaction is different from Hannay’s, because they are aware of the steward’s actions and therefore get a sense of Hannay’s internal condition.



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
47	Steward	To serve	Tell	Obj. shot	Hannay	To ask
48			Show	Obj. shot		

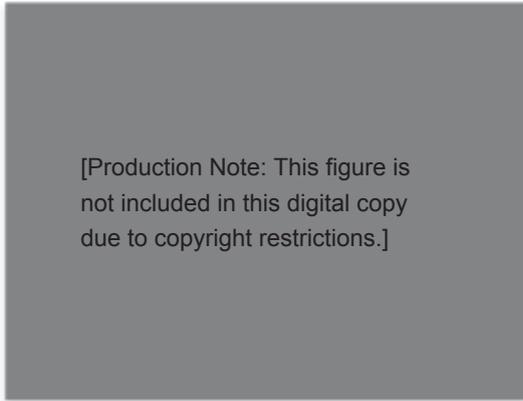
The second shot here does not serve any purpose regarding character intention, and is an example of showing Hannay's internal state through an aesthetic emotion, i.e. the sound of the train's whistle.

Hannay assesses his situation by looking towards both ends of the corridor. How could he possibly escape as he is surrounded? Hitchcock continues to build the tension in the scene.



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
49	Hannay	To avoid police	Subj. treatment	Externally focalised	Police	To notice
50	Hannay	To avoid police	Subj. treatment	Internally focalised	Police	To notice

Hannay looks into a compartment and sees the woman reading a newspaper. This simple action presents a spectator with the illusion of a character considering his situation and attempting to find a solution. A spectator attributes to Hannay all the resources he or she would to any human being.



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
51	Hannay	To avoid police	Subj. treatment	Obj. shot	(whoever is in the compartment)	To consider
52	Hannay	To avoid police	Subj. treatment	Internally focalised	Pamela	To decide



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
53	Hannay	To avoid police	Show	Obj. shot	Pamela	To enter
54	Hannay	To avoid police	Show	Obj. shot	Police	To close

Having entered the compartment, he takes a second to think and then launches into a charade.



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
55	Pamela		Subj. treatment	Obj. shot	Hannay	To notice
56	Pamela		Subj. treatment	Externally focalised	Hannay	To notice
56	Hannay	To avoid police	Subj. treatment	Obj. shot	Pamela	To pretend

Pamela's objective at this point is not clear, though Hannay's actions will prompt her to react. Hannay's kissing of Pamela is surprising on first viewing.

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Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
57	Hannay	To avoid police	Subj. treatment	Internally focalised	Pamela	To pretend
58	Hannay	To avoid police & find romance	Show	Obj. shot	Pamela	To pretend

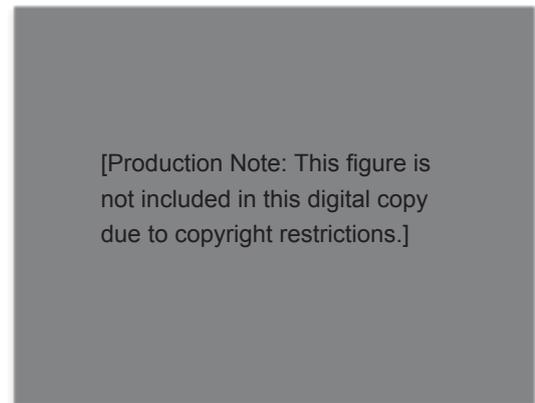
Hannay’s secondary super-objective—‘to find romance’—was suggested in the first and second sequences. Hannay’s two super-objectives cause inner conflict as he forces himself on Pamela to escape the police.

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Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
59	Pamela	To want justice & find romance	Show	Obj. shot	Hannay	To object
60	Pamela	To want justice & find romance	Show	Obj. shot	Hannay	To object

Hannay's 'guilty' behaviour develops inner conflict for Pamela. Her physical reactions indicate the internal turmoil Pamela is experiencing.



As the police pass the compartment, they see a couple in an intimate moment.

Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
61	Police	To catch Hannay	Subj. treatment	Obj. shot	Pamela & Hannay	To search
62	Police	To catch Hannay	Subj. treatment	Internally focalised	Pamela & Hannay	To notice

Hannay's plan has worked as the police continue on their way. His escape temporarily alleviates the suspense, and our interest turns to Pamela's reaction.

Hannay pleads with her not to inform the police.



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
63	Police	To catch Hannay	Tell & subj. treatment	Obj. shot	Pamela & Hannay	To comment
64	Hannay	To avoid police	Tell	Obj. shot	Pamela	To explain

When the police suddenly enter the compartment, Hitchcock has developed a thrilling moment where we must wait for how Pamela will deal with her situation.



Without hesitation she informs the police, indicating a level of disdain for Hannay.

Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
65	Police	To catch Hannay	Tell	Obj. shot	Pamela & Hannay	To ask
65	Pamela	To want justice	Subj. treatment	Externally focalised	Police	To notice
66	Pamela	To want justice	Subj. treatment	Obj. shot	Hannay	To accuse

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Hannay's objective is now seemingly impossible. He is in a small compartment, surrounded by police, blocking the only way out. To the audience's satisfaction he does find a way to escape and continue his objective.

Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
67	Police	To catch Hannay	Tell	Obj. shot	Pamela	To question
68	Police	To catch Hannay	Tell	Obj. shot	Hannay	To ask

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The steward, from earlier, appears and asks Hannay a question. This simple diversion gives Hannay the time to take a back exit.

Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
69	Steward	To serve	Tell & sub. treatment	Internally focalised (Hannay)	Hannay	To ask
70	Hannay	To avoid police	Tell & sub. treatment	Internally focalised (Steward)	Steward	To answer

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Miraculously he swings outside the compartment and into the next. This character is not only quick-witted but obviously brave as well.

Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
71	Hannay	To avoid police	Show	Obj. shot	Police	To escape
72	Hannay	To avoid police	Show	Obj. shot	Moving train (obstacle)	To escape

Back in the corridor, he makes a clean escape, while the police are left to take their action and stop the train.



Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
73	Hannay	To avoid police	Show	Obj. shot	Police (inferred)	To escape
74	Police	To catch Hannay	Show	Obj. shot	Train	To stop

The police now swiftly follow, and the chase begins in earnest.

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Shot No.	Character	Objective	Narration	Focalisation	Intentional Object	Intention
75	Police	To catch Hannay	Show	Obj. shot	Hannay	To chase

This analysis shows how character actions—verbal and physical—and subjective treatment are utilised by Hitchcock to narrate each character’s intentions. The aim is to move beyond the actual narration in *The 39 Steps* so that the character intentions, or *enscription*, provide foundations for a cognitive perspective and to inform the screenwriting practice. Hitchcock’s development of actions and montage to form *enscription* relates to a viewer’s cognitive representation of the characters and ultimately emotions. It also provides an approach to a practice of screenwriting that emphasises what the screenplay needs to represent to capture the foundations for eliciting emotion. While this chapter took a micro-level view of a film to analysis individual character intentions, the next chapter approaches Hitchcock’s films from a macro-level view.

# Chapter 4

## Alignment with Characters

### 4.1 Structure of Alignment

Suppose, for instance, you have six characters involved in a mystery. A man has been murdered and all six are possible suspects but no one is sure including the audience. One of the characters, a young man, is standing in a shadowy room with his back to the door when an unidentified character in a cloak and black hat sneaks in and slugs him into insensibility. It's a brutal act, but if the audience does not know whether the young man himself is a killer or a hero they will not know whether to cheer or weep. If the audience does know, if they have been told all the secrets that the characters do not know, they'll work like the devil for you because they know what fate is facing the poor actors. That is what is known as "playing God." That is suspense. (Gottlieb, p. 113)

Hitchcock's speech is highlighting the importance of setting up a relationship between a character (i.e. the young man) and the audience. This preliminary step is a process of aligning characters with the viewer so that he or she knows "whether to cheer or weep" when a film shows adversity.

Once characters in a film are recognised, how does a spectator become aligned with one or more of these characters? Alignment suggests that the audience favours particular characters and wants those characters to succeed. Murray Smith's second element of the structure of sympathy, alignment, requires that film characters are recognised (i.e. "individuated"), and therefore a distinct phenomenon for identification (1995, p. 144). Alignment is a necessary precursor to Smith's allegiance, which is the third structure of sympathy and a type of identification. According to Smith, alignment describes a process "by which spectators are placed in relation to characters in terms of access to their actions, and to what they know and feel. The concept is akin to the literary notion of 'focalisation'" (1995, p. 83).

Smith suggests that alignment is communicated to viewers by two narrational functions: spatiotemporal attachment and subjective access (1995, p. 83). The spatiotemporal attachment is concerned with how a narration restricts itself to the actions of a single character, or when a film has multiple protagonists, the narration “moves more freely among the spatiotemporal paths” of these characters (1995, p. 83). Therefore a spectator’s alignment focuses on the actions of particular characters which are important in telling the story. Subjective access pertains to the “degree of access we have to the subjectivity of characters” (1995, p. 83). When a film cues audiences into the internal world of a character, it encourages alignment with this character, and indicates an “inner life” which major characters tend to possess to a greater degree than incidental characters (1995, p. 150). Smith suggests that not only do narrational techniques, including music, offer a means for cuing subjective access, but performance style also plays an important role (1995, p. 151).

Murray Smith also suggests that point-of-view (POV) shots are “not nearly as central to ‘identification’ as critics often assume” (1995, p. 161, p. 156). He argues that though it plays a role in aligning audiences with characters by ‘marking’ alignment (as it indicates a particular character’s point-of-view), it restricts the narration to what this character sees (1995, p. 161). In the previous chapter, POV shots were shown to indicate character intentions in Hitchcock’s films, reflecting a degree of subjective access. Importantly, any sense of identification resulting from a spectator visually experiencing a character’s point-of-view is not part of the system being defined in this thesis. Instead, a spectator’s alignment with characters through a film’s narration manifests as a structure, where the protagonist is typically at the top of this hierarchy. Alignment can also be considered a local phenomenon in a film (i.e. scene specific) reliant on how a film sequence narrates the characters. Murray Smith in his analysis of *The Man Who Knew Too Much* (1956), discusses how the second half of the film attaches the audience to characters other than the McKennas (1995, p. 90). Susan Smith refers to ‘divided identification’ with shared suspense by “allowing the viewer to share more than one character’s suspense at the same time” (2000, p. 21). Murray Smith mentions the narration in the second half now periodically aligns spectators with the Draytons providing potentially a second source of identification.

Even though Murray Smith does recognise a “maintaining of sympathetic engagement with the McKennas” through the film’s second half (1995, p. 90), his analysis lacks a more global structure of alignment, where a spectator’s alignment with a character still functions even when this character is not present in a scene. A global structure of alignment can explain how a protagonist maintains a special type of alignment throughout a film, and also why dramatic irony operates when a character, whom a spectator is concerned for, is not present. Smith does, however, place the McKennas as the “moral centre of the film,” which acknowledges some importance to these characters when alignment is divided (1995, p. 87, 92). While a “moral centre” suggests a viewer’s interest for a character over the entire film, he is referring to a process of allegiance (discussed in the next chapter), which is not part of the film’s structure of alignment (1995, p. 92).

The following scene from *North by Northwest* illustrates a cinematic telling of multiple alignments of characters:

At the end of “North by Northwest,” we shift our affective participation from Cary Grant, who is entering the mansion, to Martin Landau, who suddenly realises Eva Marie Saint is a spy and finally to Miss Saint. (Truffaut 1979, para. 11, my italics)

This “affective participation” swings between characters in this scene, easily and convincingly helping to develop a spectator’s emotions. The scene narrates the character shifts in point of view. On one level, the audience is visually aligned with each of the characters in turn through the film’s narration. The scene, where Leonard (Martin Landau) realises Eve Kendall (Eva Marie Saint) used a fake gun and tells Phillip Vandamm (James Mason), can be viewed as shared suspense<sup>14</sup> as Leonard has the gun (which at the beginning of the scene a viewer does not know is fake) and argues with Phillip about Eve. However, the scene also sets up dramatic irony, because Eve is unaware that Leonard and Vandamm know she is an agent. The audience feels for Eve, although she is not actively in the scene. Also, this situation sets up shared suspense for Roger Thornhill (Cary Grant) whose aim is to save Eve, and he witnesses the scene between Leonard and Vandamm. The appreciation of a spectator’s concerns for particular

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<sup>14</sup> This is shared suspense from Roger Thornhill’s perspective (who the audience is aligned), as he is watching the situation unfold and is aware of all the information. If the narration had aligned the audience with Vandamm, it would be dramatic irony, as he is not aware of Leonard holding the gun.

characters—in this example, Roger Thornhill and Eve Kendall —is central to the audience’s emotional reaction to the unravelling situation. The narration helps to understand Leonard’s point-of-view, which increases the audience’s awareness of Eve being in even more danger. Understanding a viewer’s concern for particular fictional characters offers a different picture of this scene than from viewing it purely from a narration perspective. Ultimately the events are significant only because of what the aligned characters are trying to achieve in this scene.

## 4.2 Character-based Context

The ‘intentional states’ of a character, as described in the person schema (Smith 1995, p. 21), are constantly updated by a spectator while watching a film. On one level, these character intentions relate directly to the same cause and effect logic as the plot, as events are interpreted as character actions.<sup>15</sup> On another level, a spectator also constructs character objectives which last for the majority of a film’s duration. A spectator knows what events have occurred to a character, and applies this knowledge in interpreting new events. I am referring to this gained knowledge about film characters as a *character-based context*, which constantly changes as a film progresses. A character-based context is a viewer’s cognitive representation of the characters in a film, constructed from the principles of the character schema, including a character’s two super-objectives.

This character-based context is a cognitive structure comprising all characters and their objectives as a network of desires and adversities. Because a character-based context is evolving over the duration of an entire film, it offers a timeline of how a viewer’s cognitive processes and ultimately emotions are affected and manipulated. This type of context, as a network of character representations and interactions, provides the foundations for spectator experiences. Characters can play a variety of roles within the

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<sup>15</sup> According to Chatman, events in a plot can be seen as a function of existents—i.e. characters or setting—since they are defined in relation to their effect on existents as “actions” or “happenings” (Chatman 1978, p. 26, p. 32). Characters intentionally perform actions that manifest as “events” in a narrative. “Happenings” occur from a setting where a character “is the patient” of the event (Chatman 1978, p. 32). Happenings could be natural or man-made disasters—for example, inclement weather, a meteor heading for earth, lack of money, or a sinking ship. They are not characters, due to a lack of consciousness, but affect characters.

story structure: protagonist, antagonist, supporting etc. Two characters having opposing desires create conflict with each other through their actions. The interaction of characters with potentially other forces (e.g. the sinking ship in the movie *Titanic*, 1997) establishes the necessary hindrance for the audience to become engaged in the conflict.

The term ‘narrative context,’ or ‘narrative scenario,’ has been used in a similar vein as a character-based context. Carl Plantinga describes the importance of ‘narrative context’: the “affective response depends in large part on an understanding of [the character’s] situation (given in the narrative) and on the sympathy with” this character (Plantinga 2009a, p. 145). Noël Carroll highlights the ‘narrative context’ as significant for a spectator during point-of-view editing in signifying a character’s emotional state (Carroll 1993, p. 133). A ‘narrative context,’ however, has a different emphasis as it is based on events, not specifically from a character’s perspective. A character-based context is not part of the narrative but rather is constructed from the narrative and exists as its own independent cognitive structure. For example, any constructed character objective is not usually presented as a single event, but instead constructed from numerous events or scenes.

As a temporal medium, film requires viewers to develop a mental ‘picture’ of what characters are trying to achieve and the obstacles they are encountering. Hence, this notion of character is not contained in a film but constructed by an audience. Whereas a formalist might argue that characters appear in most frames of a film, this cognitive approach defines character as being constructed from ‘enscription’ (i.e. actions and montage). This active process of construction through the interpretation of film events is critical for understanding how viewers engage with cinema and why they ask particular kinds of questions.

The unfolding drama occurs through a network of interacting characters whose objectives are disrupted and obstructed by other objectives. Lajos Egri develops the concept of ‘orchestration’ to highlight the importance of defining clear conflict between the characters in a story. Orchestration refers to a writer creating “well-defined and uncompromising characters in opposition”, whose actions lead to conflict (Egri 1960, p. 115). This term highlights the interaction between characters in developing a film’s narrative.

### 4.3 Aligning with the Protagonist

Murray Smith's structure of alignment is indicated through narration. However, when extending his notion of alignment to include an awareness of characters as protagonists (i.e. alignment over the entire film), how does a viewer know which character is the hero or heroine? Intuitively it is obvious which character is the protagonist, but given that other characters (even villains) align with a viewer through a film's narration, a technique for setting up this particular character is necessary.

Hitchcock gave clear indications how this process of alignment works. When talking about the beginning of *Psycho* (1960), he stated that the "more we go into the details of the girl's journey, the more the audience becomes absorbed in her flight" (Truffaut 1984, p. 269). Hitchcock also used an analogy of a cloak to describe this kind of alignment:

[A]s the audience sympathy for a character is built up, the audience assumes that a sort of invisible cloak to protect the wearer from harm is being fitted. Once the sympathies are fully established and the cloak is finished, it is not—in the audience's opinion, and in the opinion of many critics—fair play to violate the cloak and bring its wearer to a disastrous end. I did it once, in a picture called *Sabotage*. One of the characters was a small boy, with whom the audience was encouraged to fall in love (Gottlieb, p. 120).

The common feature of these two statements is that the narration spends time with these characters for alignment to be built up. The girl in *Psycho* is a thief, yet the film still develops sympathy for her by showing the details of her journey. Therefore, simply spending time with a character is the establishing phase, which is required for the audience to sympathise and should occur before the character finds opposition to what he or she is attempting to achieve. This time spent with a character is not identification, which is a separate process. This establishing phase is commonly called exposition. *The 39 Steps* and *North by Northwest* have short expositions, and a viewer spends the entire film literally following the protagonist, thereby developing a strong alignment with the hero.

It is also worth mentioning that other cinematic elements can be utilised to denote the protagonist/antagonist relationship. For example, sinister music can signal to the

audience a type of character. Even though this method can play a complementary role in setting up alignment, spending time with the central characters is always necessary.

#### 4.4 Analysis

An analysis of *North by Northwest* will demonstrate how narrative techniques, such as dramatic irony, relate to alignment in this film. *North by Northwest* was chosen over *The 39 Steps* as it exhibits a more complex narrative structure. The analysis demonstrates how a viewer constructs a story's characters through film narration and highlights the conflict between characters. This analysis is particularly important for my screenwriting practice because it establishes how Hitchcock narrated his film to engage viewers cognitively through 'enscription'. The screenwriting of 'enscription' will be the topic of Part Two, while the next chapter, Fiction Identification, explains the process of eliciting emotions.

The opening credits, created by Saul Bass and accompanied with music by Bernard Hermann, provide an engaging introduction to the film. The images of city-life set up the environment for our protagonist. Using wry humour, Hitchcock's cameo appearance occurs in this sequence when a bus door closes on him as he attempts to embark.

The audience starts in the world of Roger O. Thornhill, who is an advertising man and shows all the superficiality of someone in his business. In Thornhill's normal life, he is required to lie for his job and shows no reluctance for deception when he lies to a man waiting for a taxi. Due to Cary Grant's charming portrayal, this leaves a mixed impression of the man who is being set up as the protagonist. His superficiality in these opening seconds can be contrasted to the sincerity and hurt he feels for Eve Kendall later in the film, reflecting growth from his journey.

The fusion of humour with a thriller creates an entertaining mix for the audience. The first joke takes seconds to arrive: "Say hello to the missus"; "We're not talking". Grant's timing and comic touches play well in this first scene, which communicates expositional information to the audience. Within just over two minutes, Hitchcock has communicated the necessary information about the character (i.e. exposition) and the adventure is about

to begin. This opening is a prime example of how efficient and effective Hitchcock is in telling his stories.

The first surprise occurs when two men suddenly abduct Thornhill. Omniscient narration is used with POV shots to show the spies mistakenly thinking Thornhill is George Kaplan, which sets our protagonist on his adventure. A mystery is set up with high stake questions: Why is he being kidnapped? Who are these villains? Can he escape alive? Thornhill's desire to escape the situation at Townsend's house conflicts with the villains' desire to get information from (who they think is) Kaplan. Of course, the audience expects he will escape, and all the questions are answered in due time, but it is our alignment with Roger Thornhill that identifies the viewer with him.

Thornhill's drunk-driving escapade is 'shared suspense,' with conflict developed due to his drunkenness while driving, and his desire to escape the henchmen. This scene is mixed with humour given the situation and Grant's comic facial expressions. This scene is the climax of the first sequence where he somehow escapes the two henchmen and is arrested for drunk driving. The police act as Roger's saviour and not as an obstacle, which they become later due to the 'double pursuit' (see p. 17).

The scene in the police station is humorous, more than dramatic, as the stakes are not high (i.e. drink driving, not murder). Thornhill's mother adds to the humour as he must prove his outlandish story. The arrest itself is not a life-threatening situation and therefore is not a significant concern for Thornhill or the audience. This scene lends some relief after his abduction and escape.

For Thornhill (and the audience), things become more and more absurd when he and the police visit Townsend's house to find 'Townsend's wife' deliver a story accounting for Roger's drunkenness and the stolen car. This scene, rather than explaining occurrences, makes the situation even more obtuse and disorienting for the audience. This mystery is played for humour, as Thornhill unsuccessfully attempts to convince the police of his abduction. It is only in the last shot of the scene, when the gardener/henchman is shown that Hitchcock tells us that this is a cover-up and Thornhill is still in deep water. The mystery turns to 'suppression suspense,' as the audience becomes aware that Thornhill is in danger.

Thornhill's strategy is to find Kaplan at the hotel and solve the mystery of mistaken identity. Thornhill's objective is to prove his innocence, something he will be actively doing for most of the film. This situation is exacerbated by his mother who provides a comic foil for the protagonist and an obstacle, as she clearly has little faith in Roger. Thornhill continues to be identified as the elusive George Kaplan at the hotel, only to be phoned by the henchmen in Kaplan's room, setting up a short chase scene. After escaping the henchmen, Thornhill decides to find Townsend at the United Nations to prove to everyone that he is telling the truth. The climax to this sequence occurs with the stabbing of the diplomat and a signature extreme high-shot of Roger running from the UN building. Townsend's death is a shock, and the surprise launches Thornhill into a high-stakes game of cat and mouse.

Roger Thornhill, in a very similar scenario to *The 39 Steps*, is wanted for a murder he did not commit. A double pursuit, where the spies and police are after Thornhill, isolates him and develops strong sympathy from the audience. So far the film has presented an almost absurd situation which is unexplained. The first scene in the third sequence presents the audience with an explanation of what has happened to Roger up to this point. It sets up the suspense for the majority of the film as the viewers are given information that Thornhill is not. The mystery is solved, and dramatic irony replaces it, as Thornhill is not aware that he is chasing a non-existent decoy-agent in George Kaplan.

How will he evade the police when he is on "every front page in America" (similar to *The 39 Steps* where Hannay is recognised on the front page of a newspaper)? His strategy is to find George Kaplan in Chicago, who the viewers have just been told at the Intelligence Agency does not exist. This information for the viewer leads to questions about how Roger will handle this situation and in general, clear his name. On board the train to Chicago, he meets Eve Kendall, and the film sets up his second objective, to find romantic love. Roger's secondary want comes to the fore when he is liaising with Eve in the dining car. He is infatuated with Eve and she with him.

The central conflict for Roger is evading the police. At the train station, the police identify him and pursue him onto the train before Eve helps him escape. The police stop the train during the journey to Chicago and Eve must once more help Roger by hiding

him in her compartment. The audience feels anxiety for Roger as he must survive and complete his objective as a wanted murderer.

Roger asks the question the audience is thinking: “Why are you so good to me?” The character of Eve Kendall turns from ally to obstacle and back to ally again. This sequence ends by showing the first shift from ally to an obstacle for Roger. Her alignment with the villains is also an obstacle to Roger’s secondary want ‘to find romantic love’. Roger trusts Eve to avoid capture from the police. This relationship sets up yet another question which engages the audience and allows them to participate in the action. The climax occurs when the audience knows the villains are on the same train and Roger needs to escape. Eve helps Roger avoid the authorities only to send him to a worse situation in the following sequence.

The scene in the Chicago train-station is emotionally intense for the audience, as they perceive Eve is betraying Roger but still helping him. She is torn between her duty and feelings for Roger when she gives him the instruction for meeting Kaplan. The audience is completely aware of her betrayal, while Thornhill trusts her and follows the directions.

The crop duster scene is one of Hitchcock’s and cinema’s famous and enduring sequences, and offers an excellent example of ‘pure cinema’. The scene is constructed through a process of asking questions of the audience. Firstly Roger is dropped off in a remote rural crossroad to meet the mysterious George Kaplan. Where is Kaplan? When cars pass, they are just teasing the audience, as we expect henchmen to appear. Finally, an old man waiting for a bus (who could have been Kaplan/henchmen?) notices a plane crop duster where there aren’t any crops. How will Roger escape the plane? These questions and the building of suspense is achieved visually through the film’s narration. In this scene, Thornhill is physically isolated on a remote farming intersection. The audience experiences dramatic irony as we understand the danger that he is in. The climax of the scene occurs when the plane explodes when hitting an oil tanker truck.

Roger returns to Chicago, and while trying to find Kaplan, he unwittingly sees Eve at the same hotel. On realising Kaplan has (apparently) already checked out, he goes to Eve’s hotel room. Why is she so happy to see him alive, when she attempted to send him to his death? What does he expect from Eve? When Eve tries unsuccessfully to distance

herself from him in her hotel room, she wants to save his life. The conflict for this situation is with Roger's want 'to find romantic love' as he feels strongly towards Eve.

On following Eve to the auction house, Roger gets himself surrounded by Vandamm's henchmen and can't escape without help (How will he escape?). The climax occurs in the auction house when the thugs surround Roger and threaten to kill him. Drama turns to comedy as he uses the auction house as his way out alive, by disrupting proceedings and forcing the police to come and arrest him. By getting himself arrested, Thornhill can be united with the Professor and become fully aware of his situation. This sequence is more shared suspense than dramatic irony, even though he is still searching for Kaplan, he is aware of the villains as much as the audience.

This sequence further develops Thornhill's two wants (to clear his name, and to find romantic love). The scene at an airport with the professor is when the audience and Roger learn that Eve is a double agent and that her feeling towards Roger were not fake. The viewer expects Roger to save Eve, and are not disappointed. At the airport, Thornhill receives all the information that the audience has been privy to (making the rest of the film shared suspense), with the additional knowledge that Eve is a double agent. Once again Roger's journey is turned on its head, and he is left with another surprise (but not the last). By the end of this sequence, Roger's name is cleared (and his active want achieved), and his saving Eve becomes his primary focus for the remainder of the film, i.e. his secondary 'want' kicks in and now he must save Eve. For the first time, the audience becomes fully aligned with Eve, and therefore becomes emotionally engaged with her situation.

The news that Eve is a double agent is the first of three surprises in close succession, while the next two surprises occur in the following sequence. The first scene in the next sequence is shocking for the audience as Eve shoots Roger! Though the audience knows Roger is helping Eve, they do not know their plan, and it raises a question: has Thornhill been injured (or is dead)? The shooting at the café provides a strong dramatic moment as the audience is not privy to their plan. Placing our protagonist at risk provides the second surprise and a pay-off with the meeting of Eve and Roger in the forest.

When Roger climbs out of the wagon completely uninjured, it is clear to the audience that it was a fake shooting and was a plan to 'kill off' Kaplan. The third surprise occurs when the Professor from the Intelligence Agency lies to Roger about Eve escaping the villains. In fact, he has made it possible for her to continue her mission. Once Roger is confined to the hospital, the viewer is posing another question: how will he escape his confines and save Eve from Vandamm? The answer to this question thrusts the viewer into the final and most dramatic sequence of the film.

Roger goes to Vandamm's house to rescue Eve. How will he do this? The obstacles to Roger being with Eve are posed by both the villains, who are a threat to Eve's life and the Professor, who is using Roger to ensure Eve remains an agent. The final sequence has high tension and continually builds leading Roger and Eve into more and more perilous situations. After Roger learns that Leonard has told Vandamm about the fake shooting, Eve's life is dependent on Roger succeeding in her rescue. The villains who are fully armed are the obstacles during this sequence. "Whatever you do, don't get on that plane!" Roger's words emphasise the dramatic problem they have. This situation is fully exploited by Hitchcock as he shows Eve and Vandamm walking towards the plane, and then Eve forgetting her suitcase, followed by her stepping onto the plane as a gunshot sounds.

This sequence builds, and Roger moves from precarious situations in Vandamm's house to being trapped on Mount Rushmore. The classic chase across the face of Mount Rushmore is the starting point for the development of the story (as will be discussed in Part Two) and the ending chase for the film. Eve and Roger find themselves surrounded by the villains and eventually caught. All seems lost as Roger struggles to pull Eve to safety and pleads for help from Leonard. Leonard stands on Roger's hand, though the audience somehow expects Roger to succeed (and he does).

This final sequence is full of suspense and action. More than once Roger finds himself in impossible situations and manages to succeed. The resolution, like the exposition at the beginning, is brief and effective showing "Mrs Thornhill" jumping into bed and a suggestive cut of a train entering a tunnel.

This analysis followed the journey of Roger Thornhill as it mapped out a viewer's alignment with the protagonist, and the narrative techniques applied in the film.

Significantly, all of the points in the analysis present decisions made during the screenwriting phase of production. The audience's alignment to characters form a type of emotional engagement called Fiction Identification, which is examined in the next chapter.

## Chapter 5

### Fiction Identification

Murray Smith's third part of the 'structure of sympathy' is 'allegiance', which explains how fictional characters aligned with a viewer develop emotional responses. Allegiance "pertains to the moral evaluation of characters by the spectator," and is similar in meaning to the term identification (Smith 1995, p. 84). Smith views alignment as a separate process to allegiance and states a film can be narrated according to an entirely different pattern of alignment (1995, p. 188). For example, the film *Maniac* (1980) could be remade in such a way as "the narration alternately attaches us to the murderer and a detective" (Smith 1995, p. 188). Smith argues against anti-heroes, suggesting it as "impossible," and therefore concluding that alignment and moral allegiance need to be considered as separate structures (1995, p. 188).

A viewer's process while spectating a film is potentially made up of different sub-processes which create the overall experience. Murray Smith suggests that other processes such as emotional simulation and affective mimicry (1995, pp. 96-98) play a role in developing emotions, and "function within the structure of sympathy" (1995, p. 103). In a similar vein to Smith accepting simulation and mimicry, I envisage moral evaluation occurring as part of a process I will call *fiction identification*. Therefore, multiple processes may occur during viewership, some of them culturally-based (e.g. moral evaluation), while others have global appeal.

My aim in this chapter is to embrace Smith's argument and extend his process to encompass emotions with cross-cultural appeal. I also consider alignment and the elicitation of emotion as separate processes just because one can be aligned with a character through the narration without feeling sympathetic. Alignment is a way of narrating a film which is a precursor to emotional engagement. However, alignment does not explain a process for eliciting emotions. This chapter will start by examining cognitive theories for the elicitation of emotion.

## 5.1 Identification and other Processes

Theorists Amy Coplan (2004), Torben Grodal (1997), Alex Neill (1996), and Berys Gaut (1999, 2010) maintain that identification is a requirement for emotional engagement to occur. These theorists argue identification is founded on the idea that a spectator associates him- or herself with characters through their point-of-view. Other theorists—including Carroll (1998, chapters 4 & 5; 2007; 2008 chapter 6) and Plantinga (1999; 2009a, pp. 97–106)—argue that audience identification rarely occurs in a film, if at all. They argue the predominant experience for the audience is one of sympathy or antipathy. As Carroll states:

We respond to fictional situations as outside observers, assimilating our conception of the character’s mental state into our overall response as a sort of onlooker with respect to the situation in which the character finds himself. (1998, p. 350)

Carl Plantinga never accounts for a process for elicitation of these emotions, but instead argues that “what guides intended spectator response is not merely the response of favoured characters but, more centrally, *the narration* that establishes preferred modes of judgement and response” (Plantinga 2009a, p.156, my italics). The narration is central, but it is not a process for emotion-making. Plantinga argues against identification because the audience does not have “the same thoughts and [feel] the same emotions as the character does” (2009a, p. 103), and puts forward a similar explanation to Carroll—even using the word “assimilation” (2009a, pp. 103–104).

Noël Carroll has written extensively on cognition and emotion in such books as *The Philosophy of Horror* (1990), *Beyond Aesthetics* (2001), and *Theorising the Moving Image* (1996). Most of his theories on emotion centre on particular genres, mainly horror and suspense. Carroll resolves the paradox of fictional suspense moving audiences by asserting a requirement for *entertained* uncertainty, as opposed to *real-life* uncertainty (Carroll 2001, pp. 267–268). His view of suspense is examined from a narrative perspective though he does identify a core process for the elicitation of emotion. Carroll posits that the audience takes a moral stance in relation to a character’s actions while arguing against

identification—instead he uses the term “assimilates” (Carroll 2001, p. 262; Carroll 1996, p. 101; Carroll 1990, p. 95). Moral evaluation as a process for eliciting emotions is culturally and socially influenced and therefore cannot be considered a theory for global appeal. However, Carroll’s view of a spectator “assimilating” with a character offers a valuable idea because it explains the issue of dramatic irony. As will be seen, dramatic irony tends to be a problematic issue for theories advocating identification.

There are other cognitive theories explaining emotion, which embrace identification and have at their core a dramaturgical framework in a similar vein to my argument. Torben Grodal has combined cognitive theory with neuroscience to develop the PECMA (perception, emotion, cognition, and motor action) flow model (Grodal 2006). Central to understanding Grodal’s system is the analogy of a viewer “flowing” down a narrative river leading to the film’s conclusion. He classified this experience into modes derived from goal-driven characters in a film. Similar to this research, the essence of Grodal’s model is dramaturgy: viewers experience the goal-driven characters actively controlling the fictional world, referred to as ‘tense’; blocking of these goals leads to a ‘saturation’ modality in which tension cannot be transformed into an action or motor tendency (Grodal 1997, pp. 56–60). In dramatic terms, the blocking of characters’ goals is conflict, which is a robust concept on which to base any theory of emotion. As a character’s goals are obstructed, the spectators’ emotional experiences flow into different modal qualities.

Grodal’s system uses ‘cognitive identification’ to define a transcultural process for an audience’s character engagement: the “viewer projects him- or herself into the protagonist, responding much as the protagonist would” (Plantinga 2009b, p. 91). Grodal creates an impressive and comprehensive theory of emotion, which he applies to a variety of genres. However, his theory has been criticised by Plantinga who questions Grodal’s application of identification for multiple characters (Plantinga 2009a, p. 105). As has been noted, dramatic irony is an important technique commonly used by Hitchcock. Grodal gives an example from the beginning of *Jaws* (1975) where a character is not aware of a nearby shark to offer a solution to dramatic irony: “Even when, as in the situation in *Jaws*, we possess more information than the girl, we feel fear in simulation of how we think we would feel if we were in the girl’s position and knew about the threat” (1997, p. 84). The problem with this argument is if the girl knew about the threat, she would act differently,

and thereby the situation for a spectator loses rationality and believability. The audience is not feeling *with* the girl, but *for* her situation. Also the process of “cognitive identification” does not include dramatic irony, because it currently does not explain a situation outside a character. Carroll’s “assimilation” does account for this situation. However, Grodal dismisses Carroll’s term because it “understates the intensity with which people often feel love, jealousy, hate, or fear by identifying with symbolic representations” (1997, p. 86).

Ed Tan bases his film theory of emotion on the work of the psychologist, Nico Frijda. Central to his argument is that “interest” is a type of emotion that engages the spectator’s attention with on-screen events (Tan 1996, pp. 85–120). Interest induces the audience to investigate the diegetic world of a film and to anticipate possible future events in the narrative. Therefore, according to Tan, emotions have action tendencies because they encourage the audience to perform action—that is, to anticipate what will occur next in the story. Similar to this thesis, Tan’s system produces hypotheses by the spectator about characters’ goals and motivation, suggesting an underlying dramaturgical approach to his analysis.

In Tan’s theory, viewers empathise with the characters, which results in emotion. His focus on empathy creates a problem for understanding dramatic irony in a film. Moreover, according to Tan, film emotions are “comparable to affect evoked by the sight of nonfictional emotional events in real life” (Tan 1996, p. 82). He uses the term, “witness emotions”, to reflect the sensation of “being in the film” (Tan 1996, p. 82). However, witness emotions do not account for global appeal, as social upbringing inevitably influences how people react to a given situation. Plantinga points out that this concept lacks substance when considering sci-fi or fantasy films, which do not resemble real life (Plantinga 2009a, pp. 63–64).

Narrative plays a central role in all of the cognitive film theories presented thus far. In contrast, Greg Smith uses a mood-cue approach to suggest that stylistic cues in films are more significant than any overarching character goals and narrative situations (Plantinga 2009b, p. 93). He argues that the “primary emotive effect of film is to create mood” (Smith 2003, p. 42). Film structures provide an orientating state, or mood, to prompt viewers to interpret the unfolding story for emotional experiences. For Smith, narration takes

emotional precedence over narrative. Film cues emotional states using “facial expression, figure movement, dialogue, vocal expression and tone, costume, sound, music, lighting, mise-en-scène, set design, editing, camera (angle, distance, movement), depth of field, character qualities and histories, and narrative situation” (2003, p. 42).

Smith does examine the secondary narrative aspect in the elicitation of emotion in his theory. This level takes on a classical dramaturgy approach by highlighting characters’ goals and obstacles, which supply longer-lasting “moods” with an emotional payoff (Smith 2003, pp. 44–45). Whereas Smith suggests that narrative supports the narration and cuing of mood, my theory posits the inverse—that narration supports a narrative based on character actions; this point is examined later. His dramatic framework, which he sees as secondary, is a similar approach that I believe needs to be foregrounded to understand the elicitation of emotions. Smith argues that the “universal portions of the system structure are constitutionally basic but are less important to everyday emotionality than is the enormous network built by people’s attempts to make sense out of their world” (2003, p. 36). Smith asserts that emotions are culturally based (2003, p. 35).

## 5.2 Moral Evaluation

Noël Carroll and Murray Smith propose that spectators engage with fictional characters via moral means. Associating moral judgments with identification is an approach that has been raised by other scholars. Jesse Prinz presents a subcategory of emotion called “moral emotions”, which are responses to actions in the story and either conform or fail to conform to moral standards (2007, p. 118). Vorderer and Knobloch go one step further to state, as “long as their actions can be observed and their intentions can be inferred, the audience is ready to morally evaluate the characters and to develop dispositions toward them” (2000, p. 56; see also Zillman 1996).

*Psycho* (1960) is valuable to examine morally because the main protagonists are a thief and a psychotic murderer. This powerful film engages its audience with many suspenseful sequences. Hitchcock and Truffaut discussed identification within the film:

Hitchcock: “When Perkins is looking at the car sinking in the pond, even though he’s burying a body, when the car stops sinking for a moment, the public is thinking, “I hope it goes all the way down!” It’s a natural instinct.”

Truffaut: “But in most of your films the audience reaction is more innocent because they are concerned for a man who is wrongly suspected of a crime. Whereas in *Psycho* one begins by being scared for a girl who’s a thief, and later on one is scared for a killer, and, finally, when one learns that this killer has a secret, one hopes he will be caught just in order to get the full story!”

Hitchcock: “I doubt whether the identification is that close.” (Truffaut 1984, p. 272)

Does a viewer want Perkins’ character to succeed? Yes, according to Hitchcock and Truffaut. In chapter two, an example by Hitchcock showed how a burglar in someone else’s room sets up dramatic irony and illustrates that it is not necessarily a *moral* decision to identify with the character. Hitchcock referred to this example and *Psycho* in the following quotation:

It’s a general rule. Earlier, we talked about the fact that when a burglar goes into a room, all the time he’s going through the drawers, the public is generally anxious for him. When Perkins is looking at the car sinking in the pond, even though he’s burying a body, when the car stops sinking for a moment, the public is thinking, “I hope it goes all the way down!” (Truffaut 1984, p. 272).

Richard Allen affirmed the point that in “his interviews with Truffaut, Hitchcock claims that suspense is not intrinsically tied to moral evaluation” (2007, p. 53). Allen views situations in Hitchcock’s films where audiences are encouraged to sympathise with villainous characters and their predicaments, as “an occasion for undercutting our conventional moral responses” (p. 53). Thus a spectator wants a state of affairs, according to Allen, that is “contrary to the desirable narrative outcome” (p. 53).

My approach to extending Murray Smith’s work is to delineate a dramatic process from the moral process represented by allegiance. This approach assumes that identification is complex and comprised of sub-processes, which may individually be cultural or transcultural in their nature. Smith states that allegiance has three conditions:

“Allegiance depends upon the spectator having what she takes to be reliable access to the character’s state of mind, on understanding the context of the character’s actions, and having morally evaluated the character on the basis of this knowledge” (1995, p. 84). The first two conditions are also requirements for a dramatic understanding of identification, discussed in the last two chapters on recognition and alignment. The third condition for fiction identification still needs an explanation, which will be the topic for the remainder of this chapter and provides an argument for how *The 39 Steps* genre develops specific types of emotional responses.

### 5.3 Empathy and Sympathy

Hitchcock emphasised the significance of audience identification as an essential aspect of suspense (Gottlieb 1995, p. 272). Truffaut’s article (1997) refers to the audience “identifying” themselves with a film’s characters. The assumption that the creation of a kind of emotional journey for *The 39 Steps* genre allows this study to focus on specific aspects of the narrative, which affect the audience. Zillman (1980) notes a popular assumption is “the idea that our *emotional engagement* with fiction, and in particular film fiction, is somehow rooted in something like ‘identification’ with an empathetic response to the characters of fiction” (my italics). Identification is the “key relationship between the audience and character” (Hatcher 1996, p. 23). Establishing identification as a critical process for a viewer that results in feeling emotion highlights the significant role characters play in a narrative.

Berys Gaut (1999) makes the vital point that identification should not be taken literally but as a matching of mental states. So according to Gaut rather than expecting the character’s and the viewer’s thoughts to be identical, they merely overlap. An issue with this approach is how to account for preferring one side to another during conflict—for example, the audience takes the protagonist’s side when confronted with an antagonist. What procedure is occurring that makes us want to take sides with the perceived protagonist? This preferencing of particular characters is a sticky question with dramatic irony, where the source of the tension is outside the character’s awareness.

Wollheim (1984) made the distinction between imagining from the point of view of a character in the story (central imagining) and imagining from the perspective of the audience as an onlooker (acentral imagining). Murray Smith asserts that while “the structure of sympathy is an acentral structure, ... it contains and draws upon central imagining” (1995, p. 81). Smith references Noël Carroll who believes that “fiction furnishes us only with opportunities for acentral imagining” (1995, p. 78). For Carroll, spectators need not “replicate the mental state of the protagonist, but only know reliably how she assesses it” (1990, p. 95). Carroll’s view is correct when considering that characters do not exist (or have thoughts or emotions), and therefore a spectator needs only to be cued for character intentions. ‘Acentral imagining’ is congruent with Smith’s ‘allegiance,’ Carroll’s ‘assimilation’ and (as will be shown) my term, ‘fiction identification’.

Murray Smith asserts that central imagining is equivalent to the term *empathy*, and acentral imagining with *sympathy* (1995, p. 81, 102). Alex Neill defines these two terms differently. According to Neill, for an *empathetic* response, the audience learns about events and information at the same time as the character does and therefore “feel[s] *with* him” (Neill 1996, pp. 175–176, my italics). Alternatively, a *sympathetic* response is when “feeling for another, one’s response need not reflect what the other is feeling, nor indeed does it depend on whether the other is feeling anything at all” (Neill 1996, p. 175). Sympathy for a character requires that the viewer knows more than the character through how the story is told. The effect of dramatic irony in film invokes sympathetic identification.

Susan Feagin expresses identification within the context of real people and situations through the idea of second-order *beliefs*—i.e. beliefs about someone else’s beliefs—where a connection “between my mental state and yours is made by way of *belief*” (1988, pp. 489–490, my italics). In empathising with another, she argues, “a belief that something may happen to him affects me emotionally as if I were him” (pp. 489–490). When dealing with fictional characters—which cannot have beliefs because they do not exist—Feagin states, “we do not form second-order beliefs about an individual’s first order beliefs, but rather *imagine* what these beliefs, desires, etc. might be” (pp. 489–490, my italics). Importantly, her new position is in harmony with a cognitivist’s view of emotion, where the judgement of a fictional character occurs through the audience’s imagination.

Neill offers an amendment to Feagin's theory of identification: "the existence of the empathy with a fictional character, therefore, does not depend on whether we 'feel' the way the character feels, and for the right reasons" (1996, p. 183). Therefore, the audience does not necessarily have the same emotional response as imagined for the character, as would be the case with sympathetic identification. However, Neill states, "a fictional character ... requires that I imagine the world, or the situation that she is in, *from her point of view*" (1996, p. 185, my italics). The audience then becomes "the 'protagonist' of an imaginative project, a project in which I represent to myself her thoughts, beliefs, desires, feelings, and so on *as though they were my own*" (1996, p. 185, my italics). Neill's view accounts for empathy, but not sympathy—i.e. where a character is not necessarily aware of a threat—and demonstrates the difficulty of defining empathy and sympathy as a single process called identification.

Identification as a single process needs to account for a viewer's empathy and sympathy for a character. Neill's personal association does not account for sympathy, while in describing "cognitive identification," Grodal tackles the issue of sympathy—giving an example of dramatic irony—by presenting a separate process for sympathy. A potential solution offered by Gaut is that when spectators identify, they imagine being in the character's situation, rather than actually being the character. Gaut's attitude towards identifying with a character's situation has similarities to Carroll's term, *assimilation*. Assimilation takes "an external view" of a character's situation while acknowledging "a sense of how the character assesses the situation" (Carroll 1990, p. 95). Hence a viewer can assimilate a character's "internal evaluation of the situation without becoming, so to speak, possessed by her" (Carroll 1990, p. 95). This term can, therefore, describe empathy (from the character's viewpoint) and sympathy (the character's situation, e.g. dramatic irony) as a single process. Carroll proposed *assimilation* as a replacement for character identification because he viewed identification as a "strict duplication of the emotional states of protagonists and audiences" (1990, p. 91). He objects to this process, because "the audience has emotions (suspense, concern, pity etc.) that the characters do not, while protagonists have emotions and fears that the audiences lack (e.g. fear of extinction)" (Carroll 1990, p. 92). However, characters do not feel emotion as they are fictional and do not exist. More accurately, a viewer perceives a character's emotional state through the narration occurring on-screen.

Carl Plantinga dispenses with the possibility of ‘identification’ by suggesting this process is like a “Vulcan mind meld,” because he views the audience thinking the same thoughts as a character as unlikely (Plantinga 2009a, p. 103). Yet a character’s “thoughts” are narrated and, because they are fictional, do not exist. Hitchcock’s films are built around a viewer interpreting the film’s form, and thus the character’s thoughts are only represented in the audience. Berys Gaut suggests that the term ‘identification’ is not as confusing as theorists suggest and that it only needs clarifying, not replacing or redefining (Plantinga 2009b, p. 101). He argues that for most spectators, films succeed and fail based on whether or not they identify with the characters (Gaut 1999, p. 200). Empathy and sympathy are two types of identification and can both be related to Hitchcock’s narrative techniques. Empathy can occur during a chase sequence where a viewer and character are aware of the conflict. When a narrative informs the audience of vital information that the character does not know about, typically using dramatic irony, they feel sympathy for this character. Both of these techniques develop suspense for an audience.

The schema presented in chapter two offers a cross-cultural definition for character. My premise—that *characters do not exist in a film* but are constructed by the audience—is the principal idea for understanding how Hitchcock emotionally moved his audience. A film’s narration creates the illusion that these entities are living and breathing people. Edward Branigan suggests that internal focalisation—where the “spectator’s task is to identify the story world with the mental understanding of a specific character”—is an act of identification (1992, p. 102). Branigan does not focus on emotion but film comprehension—similar to Bordwell—meaning that his use of identification explains the audience’s construction of characters. This research views this critical phase of character construction as a precursor to identification. Therefore I see the process of identification as the means by which the audience’s constructed characters promote an emotional response.

There have been efforts to understand the “paradox of fiction”, where fictional characters emotionally move viewers (Carroll 1990, p. 87). In *The Philosophy of Horror*, Carroll distinguishes between objective reality and formal reality: objective reality “of a being is the idea of the thing *sans* [without] a commitment to its existence. We can think of a unicorn without thinking that unicorns exist” (1990, p. 29). Formal reality refers to an idea of a being that exists in reality (Carroll 1990, p. 30). He argues that not only

“beings” but experiences that can be imagined and gives an example of standing on a precipice and entertaining the thought of falling over the edge. He concludes that “we are not frightened by the *event* of our thinking of falling, but by the *content* of our thought of falling—perhaps the mental image of plummeting through space” (Carroll 1990, p. 80).

There is a fundamental divergence in Carroll’s handling of the protagonists and “monsters” in defining the emotion, *art horror*. For Carroll, “the particular object of art-horror—Dracula [or any monster], if you will—is a thought” (1990, p. 29). Nevertheless, Carroll still discusses how positive characters, like the protagonists, think and feel. This research views all fictional characters as “objective reality”, where viewers construct an idea of the non-existent person or being. *Fiction identification* posits that an audience’s *act of cognitively representing*—through their imagination—a fictional character’s thoughts, beliefs, and desires consequently identifies them with the character.

Carroll defines *art-horror* as an emotion (1990, p. 24), while my term, *fiction identification* refers to a process eliciting emotions. *Fiction identification* is a more general theory of emotion, dealing with all types of character conflict, while *art horror* considers specifically the “threatening and impure” monster as an antagonist (p. 28). *Fiction identification* does not distinguish between the actual emotions elicited from fiction films and real life; the term refers to the process of a spectator cognitively constructing a character, which results in emotion.

*Aesthetic emotion* can support *fiction emotion* developed through drama—for example, dramatic music when a character is scared, or a character cries due to the failure to achieve what he or she wants. By acknowledging the potential for other means to emotionally move a viewer, fiction identification provides a process for the development of fiction emotions. Fiction identification is one of several possible processes developing emotional responses in a viewer. What is significant is that this process can be shown to be cross-cultural, by using a cognitive model based on a character schema. This type of identification helps explain how Hitchcock’s use of suspense in his films evokes emotion in a spectator. The character schema outlined offers an approach to not only analysing films but also to the screenwriting practice in Part Three of this thesis.

## 5.4 Character Schema

The MacGuffins in the three films being investigated are a kind of mystery, which are usually answered by the story's end.<sup>16</sup> A mystery may surprise a viewer but lacks a sustained emotional response as Hitchcock outlined: "Mystery is an intellectual process, as in [solving] a 'whodunit' ... but suspense is essentially an emotional process. With suspense, it's necessary to involve emotion" (Moral 2013, p. 22/218). David Bordwell suggests that narrative films cue spectators generating inferences or hypotheses, and that "organised clusters of knowledge guide our hypothesis making" while watching a film (1985, p. 31). The act of a spectator constructing a hypothesis is guided by prior knowledge, represented in the schema. Bordwell refers to a spectator's attempt to solve the mystery as a "curiosity hypothesis" (1985, pp. 37–40). A second type of question applied by the audience develops a "suspense hypothesis", which sets up anticipation about forthcoming events. Significant here is that the audience constructs a suspense hypothesis for actions occurring "now" in the film and is therefore dramatic, while a curiosity hypothesis refers to the audience's attempts to work out a pre-existing mystery in a drama.

As a formalist, Bordwell uses these two hypotheses to analyse the spatial and temporal patterns existing in film narration. These hypotheses highlight a process of construction for a viewer, which can also be applied to questions about a character's motivations. A third process of hypothesis building by a viewer relates to understanding a character's objective. This "goal hypothesis" is a type of curiosity hypothesis because the audience naturally attempts to understand what each character is trying to achieve in a story. The goal hypotheses are the foundations for a dramatic understanding of character and will pre-exist any suspense hypothesis. Therefore in this thesis, Bordwell's curiosity hypothesis has two types: goal and mystery.

According to Bordwell, audience hypotheses are validated, invalidated, or left dangling (1985, p. 38). Eva Mary Saint's character in *North by Northwest* initially appears to help Cary Grant's character on the train, but then through an omniscient shot, the audience learns she is aiding the villains. A further twist in the story uncovers her true

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<sup>16</sup> According to Hitchcock, "mystery is seldom suspenseful ... but a sort of intellectual puzzle" (Truffaut 1984, p. 73).

intentions and her need to be with Grant's character. Hypotheses can also occur on two levels: macro (over the entire film) or micro (within a scene). Hence, a dramatic question about a character's situation can encourage a suspense hypothesis for the entire film, while an individual scene can also contain suspenseful moments. These micro and macro levels of construction reflect how a character's super-objectives and scene-objectives are both applied by a viewer as a goal hypothesis.

Hitchcock knowingly planned the audience's anticipation of suspense hypotheses. Warren Buckland notes the "compositional structure of any narrative film attempts to anticipate specific responses from spectators" (2006, p. 182). He refers to a "communicative contract" setting up the conditions that "determine the spectator's set of experiences". In practical terms, Hitchcock offers an audience perspective on suspense: "knowing what to expect, they wait for it to happen. This conditioning of the viewer is essential to the build-up of suspense" (Truffaut 1984, p. 92). The audience expectation becomes key to delivering suspense through cinema, creating a tension and anticipation of what may be. When Egri refers to "foreshadowing conflict is really tension" (1960, p. 126), he summarises this condition for suspense. Hitchcock spoke of the need to communicate information before the conflict: "In the usual form of suspense it is indispensable that the public be made perfectly aware of all of the facts involved. Otherwise there is no suspense" (Truffaut 1984, p. 73).

## 5.5 Identification as Conflict

Hitchcock: "The other day we mentioned a slogan: The better the villain, the better the picture. We might turn that around and say "The stronger the evil, the stronger the film" (Truffaut 1984, p. 361).

The term 'protagonist,' which refers to the central, active character in a story—e.g. Richard Hannay in *The 39 Steps*—literally means the person who initiates *agon* or struggle (MacKendrick 2004, p. 11). In the three films, this struggle is against a villain who is aided by his group of henchmen. When Hitchcock said the "more successful the villain, the more successful the picture", he was referring to a strong villain developing greater conflict (Moral 2013, p. 106/218). From *The 39 Steps* onward, Hitchcock created villains in his

pictures who have endearing qualities and even, at times, are more likeable than the authorities in charge of law and order. Hitchcock explained, “Very often you see the murderer in movies made to be a very unattractive man. I’ve always contended that it’s a grave mistake, because how would he get near his victim unless he had some attraction?” (Moral 2013, p. 106/218). De Rosa suggests from this early period forward, Hitchcock’s villains “essentially fall into two categories—the charming, handsome, romantic villains, such as Cary Grant in *Suspicion*, Claude Rains in *Notorious*, and James Mason in *North by Northwest* and the clumsy, sympathetic villains such as Raymond Burr in *Rear Window* and Anthony Perkins in *Psycho*” (2011, p. 70). These amiable “bad guys” offer accessible and endearing qualities that make for a more cunning and elusive adversary. In *North by Northwest*, Hitchcock used a strategy of splitting the antagonist across a number of characters, each with different qualities, allowing the principal villain to be affable: Phillip Vandamm is the charming leader of the criminal gang, Leonard is his personal assistant and main henchman, while a couple of obliging thugs (Licht and Valerian) do the ‘dirty work’.

Fiction identification occurs at the point when an obstacle to the character’s objective creates *conflict*, which challenges the character’s objective or ‘want’ and asks a dramatic question for an audience—for example, whether or not the character achieves the goal. The audience’s desire for a particular character to succeed against adversity is the moment of identification. Fiction identification describes a process whereby the audience’s internal representation of the drama—as a structure based on the character schema (i.e. a character-based context)—results in emotion. Effective drama is structured to maximise the emotional impact of a scene where the audience shares the ups and downs of the characters.

There is an abundance of practical material—procedural knowledge—that has examined in detail the role character actions play in a dramatic film. Central to these ideas is the expression “drama is conflict” (Blacker 1996, chapter 2; Smiley 2005, p. 31; Egri 1960, p. 75). Usually, the kinds of books that propose and expound these kinds of processes tend to be for screenwriters or playwrights (see also McKee 1999; Mamet 1991). Dramatists naturally know that situations involving conflict are fundamental to drama—for example, theatre director Frank Hauser advises writers to “identify the story’s compelling question” (Hauser & Reich 2003, p. 3), while David Mamet maintains that “it

is the objective of the protagonist that keeps us in our seats” (Mamet 1991, p. 12). These assertions suggest conflict for a character poses a dramatic question for the audience, which acts as a kind of engagement. I am suggesting that this type of cognitive engagement—i.e. a dramatic question—acts as the foundation to emotional engagement and the specific scenario where fiction identification takes place. The audience expectation becomes key in delivering suspense through cinema, creating a tension and anticipation. When Lagros Egri refers to “foreshadowing conflict is really tension,” he summarises this condition for suspense (1960, p. 126).

That this type of emotion occurs at points of character conflict in the story does not mean that a viewer’s feelings are simple or generic experiences. The possibilities are varied and depend much on the situation and what each character is attempting to achieve. In *North by Northwest*, for example, a viewer may feel betrayed by Eva Marie Saint after the crop dusting scene when Cary Grant finds her again in her hotel room. Clearly, Saint’s character likes Grant’s, which makes the situation even more complex. Given that characters are defined with two super-objectives—which may conflict internally—and that multiple characters in a scene typically obstruct each other, complex experiences can be understood using this schema. Stanislavski saw a series of character actions as leading to an emotion, where even “complex and difficult emotions are also broken down into a series of actions” (Benedetti 2005, p. 92).

I propose there are two types of emotion derived from fiction identification. The first is *immediate emotions*, which occur during the conflict as a result of asking a dramatic question. For example, at the beginning of *Jaws* (1975), when the girl is swimming alone in the ocean at night, viewers immediately feel fear as soon as they realise the film has taken the point of view of the shark. The second is *responsive emotions*, which we feel after the conflict is resolved one way or the other. In the example with *Jaws*, when the shark attacks and kills the girl, viewers feel some degree of sadness and loss due to her death. This response comes as a result of the resolution of the conflict, which has the potential to be either positive or negative. A positive resolution would occur in the scene above if the girl happens to escape the shark, and then naturally the audience would feel happier about the outcome.

The central principle for the creation of a conceptual structure for a viewer which elicits emotion is that a fictional character strives for a goal but meets adversity, which causes conflict. The entity of a character can play a variety of roles in a dramatic story: as a protagonist, antagonist, or supporting role, etc. The interaction of characters, with potentially other forces—e.g. the sinking ship in the movie *Titanic* (1997)—creates the necessary hindrance for the characters in achieving their individual goals. This network of activity is played out in a linear fashion over the duration of a film and is carefully ordered to heighten a drama, which creates an intense emotional affect. Alexander MacKendrick asserts that a “dramatic character is definable only in relation to other characters or situations that involve tension” (2004, p. 13).

A character is only as strong as the resistance he or she overcomes (Hauser & Reich 2003, p. 35). The stronger the protagonist’s antagonist in a film, the more threatening the obstacle to the protagonist’s want; thus greater conflict arises, and better drama ensues. The stronger the obstacle, the stronger the conflict. Giving a character a difficult objective to achieve provides a more captivating experience for an audience, while the contrary is also true—i.e. an easy task is uninteresting to watch.

Conflict leads to a crucial dramatic question: will the character get what he or she wants? Frank Hauser summed up the importance of conflict for the audience’s experience:

Recognise that the struggle is more important than the outcome. Whether the characters accomplish what they set out to accomplish is not critical. What is important is that their intentions are clear—that they go about their struggles, encounter obstacles, and make moment-to-moment choices about what to do to achieve their goals. Their choices in the face of clear and compelling circumstances are what make them interesting; characters either change their circumstances or are changed by them. (Hauser & Reich 2003, p. 4–5)

A story contains a central dramatic question instigated through enacting the protagonist’s super-objective: how will this character achieve his or her goal given some obstructing characters or influences?

Hitchcock indicates an approach to defining a character’s journey with his following statement:

Imagine an example of a standard plot—let us say a conflict between love and duty. This idea was the origin of my first talkie, *Blackmail*. The hazy pattern one saw beforehand was duty-love, love versus duty, and finally either duty or love, one or the other. The whole middle section was built up on the theme of love versus duty, after duty and love had been introduced separately in turn. So I had first to put on the screen an episode expressing duty. I showed the arrest of a criminal by Scotland Yard detectives, and tried to make it as concrete and detailed as I could. (Gottlieb 1995, p. 253)

Hitchcock's explanation looks at the underlying experience of a character's conflicting emotions from an audience's perspective. The entire narrative was developed around the character emotions of love and duty—the first act introduces these two aspects to the audience, the second act explores love versus duty, and in the final act, the characters have to choose between these two emotions. William Foster-Harris also suggests that the protagonist's dilemma is the result of two conflicting emotions (2012, p. 6), where the central character needs to choose between these emotions, with this choice affecting the outcome of the story. Harris's approach is to view fiction as a formula where two patterns exist for a story: a positive and negative outcome. The 'right' choice results in a positive outcome or 'happy ending' and with the emotional conflict resolved. The 'wrong' choice results in a negative ending with both emotions denied. For example, the story of *Romeo and Juliet* has two principal characters, each with the inner conflict of "love versus family honour". They choose "love" resulting in a negative outcome, with loss of both love and family honour. The two desires need to be "in the same living breast, entertained simultaneously by the one character" (Foster-Harris 2012, p. 11). As conflict creates character, so too "conflict grows out of character," and the "intensity of the conflict will be determined by the strength of will of the three-dimensional individual who is the protagonist" (Egri 1960, p. 133). Foster-Harris emphasises that "all main characters ... must each have his or her own internal struggle else the characters never live. *Conflict creates character*" (2012, p. 12, my italics).

A major problem in using Foster-Harris' approach for developing a conceptual framework is that the emotion referred to is the character's and not the audience's. As a 'how-to' manual, his work employs emotion as a starting point for a writer of fiction. For this study, emotions are too general as a descriptor for character. The general emotions—

e.g. love, hate—lack the specificity needed to describe what the character is planning to do. Emotion may often be the driving force for a character, but before he or she can take action, there needs to be a clear objective, or ‘want’. A character objective is a response to this emotion and says more about a character because it shows how he is thinking and dealing with the relevant emotional situation. Accordingly, a character is defined using two super-objectives, where both have the potential for external conflict, and, if opposing, develop internal conflict. A character with two opposing super-objectives is forced to make a decision to achieve one of these objectives and throughout a film is torn between these two desires. This internal struggle and how he or she deals with it, makes the character compelling to watch. Importantly external obstacles also conflict with super-objectives, typically resulting in dramatic consequences for the character.

The schema was defined using a character’s two opposing super-objectives, one that is actively pursued during the drama, while the other is passive yet still communicated to the audience. *External conflict* occurs through the active objective, which the character is outwardly doing, while the *internal conflict* is created by the ‘warring’ of the character’s two internal objectives. The character’s journey becomes about choosing between these two desires. Supporting and minor characters play simpler roles within a drama and often have a singular want, therefore lacking clear internal conflict. All characters have the intention to achieve a certain goal,<sup>17</sup> whether that is to aid the villain in his evil plans or to fight the enemy in a war film. These one-dimensional characters tend not to be as compelling to an audience compared to characters with internal conflict and typically exist to support the main players who are the focus for an audience.

All ‘wants’ and ‘needs’ as character objectives must have an *internal* source, and an *external* goal—because they are a desire—with both usually finding conflict externally to the character due to obstacles opposing the related character’s actions. Thus both character objectives have the potential for *external* conflict through difficulties in achieving their external goals. However, when the two character objectives oppose each other during the story, *internal* conflict is developed. Importantly, this definition of character is

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<sup>17</sup> In *Alternative Screenwriting*, Ken Dancyger and Jeff Rush suggest that active and energetic characters highlight conflict (2007, p. 165), while passive characters lack a clear goal (2007, p. 166). They suggest that Nina—the main character from *Truly, Madly, Deeply*—(1990) is passive, though I would argue she has clear goals because she wants her boyfriend back, but not as a ghost (setting up conflict) (Dancyger & Rush 2007, p. 167).

understood from an audience's perspective, not the character's. So whether wants and needs are unconscious or not is irrelevant in a dramatic sense; the audience must be aware of both objectives for them to realise a character's inner conflict.

A character's internal conflict implies the need for transformation and opens up possibilities for his or her choices to influence what the character will become. Egri states: "Growth' is a character's reaction to a conflict in which he is involved. A character can grow through making the correct move, as well as the incorrect one—but he *must* grow if he is a real character" (1960, p. 75). The growth of a character occurs through his or her two super-objectives. At the beginning of a film, one desire is acted upon, while the other avoided. Through the story, the character's journey changes his or her approach to the world, and he or she acts upon the ignored desire. Encounters create conflict, both internally and externally via adversaries, reshaping the character's attitudes and providing changing experiences for viewers of the unfolding drama. The growth or change is always a progression from a character's active want to the passive or avoided want. A story is an exploration of the relationship between the two super-objectives of the protagonist.

Peter Sainsbury believes a writer "must become an archaeologist on a site of primal psychology, where the strata of fear and anxiety, desire and hatred, perversity and taboo, the risks of love, pleasure and joy, and many other things that we approach with trepidation, must all be excavated in search of emotional truth. This is so whether that truth is to be represented in comic, tragic or other dramatic mode" (2002, p. 5). For example, during the writing of *North by Northwest*, actor Martin Landau suggested the motivation for his character's determination to get rid of Eve was because he is gay and in love with Phillip Vandamm. Hitchcock not only accepted Landau's suggestion but also added more lines to imply Leonard's sexual orientation (Warner Brothers Entertainment 2012, p. 143). The director led his screenwriters with an approach to create a more psychologically tangible world for the audience, which resulted in a layered and dense film spectacle.

The internal conflict created by a character's two internal desires opposing one another helps to "establish more psychological depth and to 'dimensionalise' characters" (Lucey 1996, p. 52). The schema does not explicitly describe the psychological state of a character, only the resulting goals from that state. This approach assumes that the

audience does not necessarily have to understand a character's psychology; they just need to clearly interpret what he or she wants in a film. According to Foster Harris, "story decisions and actions very seldom are based on reason" (2012, pp. 10–11), but are rather the result of emotion or some deeper psychological need or disturbance. Foster-Harris' approach presents the character's dilemma, not as a logical decision, but as intuition or "feeling". The character "cannot 'reason' his way out of his dilemma, he does not rationalise his problem. He does what he feels is right" (2012, p. 10). Drama does not require logical desires, but that those desires are consistent and therefore clear to an audience. In *The 39 Steps* (1935), Richard Hannay is given an apparent reason to want to prove his innocence, while Norman Bates in *Psycho* (1960) acts out of some deep, very dark pathological desire. Both are legitimate reasons to act. What is important is that they do act, and urgently. All super-objectives have an internal origin for a character and could, therefore, be considered to display some degree of psychology. It could be argued that developing complex and interesting characters with irrational desires is preferred for certain types of stories.

A character's *strategy*, or tactic, represents the relationship between the character's active, scene objective for a story and his or her psychology. My term defines how characters approach achieving their goals. Because a strategy relates to character actions, each scene-objective implies a particular strategy to achieve a super-objective. This strategy may change from scene to scene in a film depending on the obstacles encountered and the character's psychology—i.e. how they deal with their given circumstances. A strategy offers a precise definition for complex psychologies that are not necessarily rational and connects the scene-objective with the character's super-objective. Even though characters share super-objectives in *The 39 Steps*, *Saboteur* and *North by Northwest*, the strategies to fulfil these objectives, and therefore each character's psychology, is different. The three films develop compatible experiences through applying narrative techniques with the defined character-types, and not by the protagonists applying a joint strategy to deal with certain situations.

Importantly the correlation between a character in a story and the audience's emotions is *not* directly dependent on the character's emotions communicated. It would be a misunderstanding of this process to assume that the emotions portrayed by an actor correlate directly to the audience's emotional response; instead the "emotional life of the

actor/character comes primarily from actions that are wedded to *wants* that are contextualised by—embedded in—dynamic relationships and circumstance” (Proferes 2005, p. 19, my italics). Emotion is evoked through a process and not imitation—i.e. because an actor feels an emotion, it does not mean the audience will feel the same emotion.

Fiction identification locates an audience’s emotional engagement at the points of character conflict (internal and external) in Hitchcock’s three films. This research has argued that constructing the necessary character intentions using various narrative techniques establishes the foundations for Hitchcock to elicit emotion. This type of identification explains how suspense elicits an emotional response in a global audience and is developed through a film’s narrative implying its creation occurs during the screenwriting phase. The screenplay development for *The 39 Steps*, *Saboteur* and *North by Northwest* will be examined in Part Two of this thesis, elucidating Hitchcock’s process of screenwriting used to develop his film’s narratives.

## PART TWO: Empirical

Part one established a cognitive process to explain how Hitchcock's narrative techniques coupled with particular character-types elicit an emotional journey, which is synonymous with *The 39 Steps* genre. These character-types will be used within an entirely different story context, to develop a remake of *The 39 Steps* set in Australia during the British nuclear testing programme. Hitchcock's narrative techniques were examined as an aspect of the film texts and offer methods for developing suspense through my screenplay's narrative.

Part two of this thesis reconciles the audio-visual nature of Hitchcock's films with approaches applied during each film's screenwriting phase. Rather than examining just the prose narrative of the screenplay, this research investigates how Hitchcock planned the visual narrative for his films during screenwriting. This part focuses on the practical process of how Hitchcock and his collaborators used various notations to develop a narrative for an audio-visual medium. The second part connects to Part One by treating a screenplay, and other supporting notations utilised during the screenwriting phase, as 'enscription' where the 'writers' presented an awareness of audio-visual methods. A 'writer-director approach' to screenwriting emerged providing writing techniques for the development of my screenplay presented in Part Three.

## Chapter 6

# Hitchcock and the Screenplays

Hitchcock conceived his screenplays in highly visual terms (Galenson 2006, p. 156). He described his collaboration process for visualising his films as follows:

We went into a hustle and slowly from discussions, arguments, random suggestions, casual, desultory talk, and furious intellectual quarrels as to what such and such a character in such and such a situation would or would not do, the scenario began to take shape. The difficulty of writing a motion picture story is to make things not only logical but visual. You had got to be able to see why someone does this, see why someone goes there. It is no use telling people: they have got to SEE (Schmenner & Granof 2007, p. 9, original emphasis).

The textual analysis of a scene from *The 39 Steps*, presented in chapter three, shows Hitchcock's awareness of cinematic techniques. The director's films and scripting processes represent a "wide variety of cinematic devices ... [including] subjective treatment, camera, mise-en-scène, montage, sound, and transitional devices" (DeRosa 2011, p. 240). However, the screenplay format is intermedial and only alludes to the form it represents. Sainsbury argued that film has the potential to become autonomous of its screenplay or source text, and liberate itself from meaning predominantly determined by dialogue (Sainsbury 2002, p. 7). Pier Paolo Pasolini highlighted the "technique" of the screenplay without which a script would represent a traditional piece of literature (Maras 2009, p. 50). How was Hitchcock able to "liberate" the literary screenplay to represent cinema? This contextual review attempts to establish Hitchcock's core practices used during the screenwriting phase of his film.

## 6.1 Pre-planning

Hugh Stewart recalled how on the first day of filming *The Man Who Knew Too Much* (1934) in June 1934, Hitchcock appeared on-set and made a show of slapping his shooting script down on a desk and announcing to everyone present, “Another picture in the bag!” (McGilligan 2003, p. 164). This was the first time he voiced his public credo that all the work was done before shooting started (McGilligan 2003, p. 164). In 1937 he explained, “I plan out a script very carefully, hoping to follow it exactly, all the way through, when shooting starts. In fact, this working on the script is the real making of the film, for me. When I’ve done it, the film is finished already in my mind” (Raubicheck & Srebnick 2011, p. 1).

Hitchcock’s tendency to make exaggerated claims as a film director has led him to many questionable statements as they became more flourished over time. He once said “I wish I didn’t have to shoot the picture. When I’ve gone through the script and created the picture on paper, for me the creative job is done and the rest is just a bore” (Schmenner 2007, p. 15). Hitchcock even went so far in his selling himself as a master filmmaker to boast that he never opens the script when shooting, “I never look at the script when I’m shooting. I know it by heart” (Truffaut 1984, p. 289). There is certainly a sense of fun in these statements. Hitchcock was a natural storyteller and known for the anecdotes that he shared at social gatherings and parties. So it seems this was also the case in terms of his reflection on his own methods.

Did Hitchcock pre-plan everything before production as he claimed? From a promotional perspective, the pre-planning of his films was a kind of explanation to support the Hitchcock myth, proof that he made his film before production. In his book *Hitchcock at Work*, Bill Krohn disputed that the director was able to pre-plan his films and even went so far as to suggest he lacked a clear method to his film-making (2000, p. 16). However, Krohn’s argument against Hitchcock pre-planning his films is based on exceptions rather than what the majority of evidence suggests. For example, he points to improvisation that occurred on the production of *The Birds* (Krohn 2000, p. 240).<sup>18</sup> Krohn also referred to

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<sup>18</sup> Bob Burks, Hitchcock’s cinematographer on twelve pictures—from *Strangers on a Train* (1951) through to *Marnie* (1964)—recalled that on *The Birds*, Hitchcock was emotional and uneasy

the fake storyboards that were drawn for the famous crop dusting sequence in *North by Northwest* (2000, p. 209).<sup>19</sup>

On most of his films, Hitchcock did pre-plan in detail down to the individual shots. Gil Taylor, the director of photography on the film *Frenzy* (1972), said, “Hitch was a 100% real director and the only one we’ve ever had.... He never looked through my camera, not once. He would arrive on the set and give me a list of 12 shots for the day. Then, as soon as I said I was ready, he would bring all the actors to the set” (Moral 2013, p. 121/218). Using a shot list is not unusual in film production, however Hitchcock’s preparation was exceptionally meticulous and the planning of every detail before production is central to understanding his philosophy towards screenwriting. Hume Cronyn, an actor who appeared in *Shadow of a Doubt* (1943) and *Lifeboat* (1944), worked with Hitchcock on a number of his screenplays. He recalled, “It was true; I’d seen Hitch suffer tantrums before. He never had them on-set; by the time we got there, the whole film was already shot in his head, down to every cut and camera angle.... But during the film’s preparation, he could become very mercurial; his emotional thermometer would soar to over a hundred degrees in enthusiasm, only to plunge below freezing in despair” (Auiler 1999, p. 210). Cronyn’s recollections highlight an intense process the director entered into during the visualisation of his films.

A ‘writer-director approach’ to screenwriting represents a scripting process where the division between the actual screenwriting and pre-production visualisation is blurred. As will become apparent, Hitchcock encouraged a phase of development where the creation of a film’s narrative occurred in parallel with specific visual decisions. John Michael Hayes recalled how Hitchcock thought through every shot in detail: “When we were in the office working on the script, Hitch visualised being on the stage and faced with the problem of blocking every scene. He thought about every shot in advance, so he wouldn’t have to sit on the stage and waste everybody’s time thinking about what to do” (DeRosa 2011, p. 135). This pre-planning was *the* creative phase in Hitchcock’s film productions. For Hitchcock, this also included pre-editing or “cutting” of a film. Being a strong advocate of the montage approach of film-making meant that the pre-planning of the relationship

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because he used improvisation for the first time to determine how the story would be told—i.e. he ventured from his beloved script (Krohn 2000, p. 240).

<sup>19</sup> This will be investigated further in Section 6.4 *North by Northwest*.

between two images, the timing of the “cut” and the overall effect developed through a visual narrative was a primary reason for preplanning a script. Hitchcock made this point during his 1948 lecture to the British Kinematography Society: “... our picture is going to need editing and cutting – and the time for this work is before shooting. The cuts should be made in the script itself, before a camera turns and not in the film after the cameras have stopped turning” (Hitchcock 1948). Long-time collaborator, Bob Boyle (art director), said that for Hitchcock “the exciting part was thinking about it. Sitting behind a desk and thinking about a sequence” (*Destination Hitchcock: The Making of North by Northwest* 2000, 7:00 min).

In this discussion, there is a prevailing idea that pre-planning a film is preferable to making on-set decisions. In the US, Hitchcock used this idea of pre-planning to publicise himself as the “author”, in order to take ownership of his films.<sup>20</sup> “Alfred Hitchcock” and “the master of suspense” were and are marketable entities, because the public expects a particular kind of experience and quality from his films. One clear advantage of pre-planning is that it affords the writer, director, and production crew *time* to think and develop compelling story ideas and ways of telling a story for an audience. The pre-production phase provides a personal, more intimate space to create and play with ideas. As will be seen in the case studies, Hitchcock involved all the production heads in this ‘writing’ phase, so during production every element—i.e. cinematography, sound, music, acting—came together smoothly to render their combined vision of a film. Due to the expense of film production, this kind of space is not available during the shooting of a

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<sup>20</sup> An article published in France in 1957, “La politique des auteurs”, supported the Hitchcockian myth that the director is the sole creator of a film (Schmenner 2007, p. 7). The French critics from the film journal *Cahiers du Cinema* pioneered a school of thought—later known as “auteur theory”—which held that the director of a film is the true author, in an effort to bring motion pictures into the pantheon of the arts (Schmenner 2007, p. 7). Through figures such as Andrew Sarris (1962), these ideas about film authorship took hold in the US. Hitchcock found it easy to embrace this notion of the director as author. As self-serving as it may appear for Hitchcock, it was the ideal of the director having ultimate control over all creative decisions that appealed to him. This ideal harks back to his term “one-man picture” and an article on 16 November 1927, which argued “film directors live with their pictures while they are being made ... just as much as an author’s novel” (Schmenner & Granof 2007, p. ix). The director’s heavy promotion of *The Birds* influenced its reception, which “may partly account for the greater number of auteur-inspired accounts” of the film (Kapsis 1992, p. 143). In later years, Hitchcock became more balanced in his appraisal of *Cahiers du Cinema*’s ideas: “A lot of people embrace the auteur theory. But it’s difficult to know what someone means by it. I suppose they mean that the responsibility for the film rests solely on the shoulders of the director. But very often the director is no better than his script” (De Rosa 2011, p. x).

movie. Hitchcock's screenwriter on *Rear Window* (1954), John Michael Hayes, likewise saw the consequences to visualising the film during the "writing" stage when he said, "He didn't shoot coverage the way other directors did" (DeRosa 2011, p. 135).

Nevertheless, Hitchcock was aware that pre-planning every detail is impossible, because there will always be a gap between any scripting method where shots have been imagined and the reality of standing on-set with the actors. Hitchcock admitted that he pre-plans "ninety per cent" and leaves room for adjustment on a set (Krohn 2000, p. 12). However he did add, "Everything should be ... not just guessed at, not done without reason. It's just like music—it's like composing" (Krohn 2000, p. 12).

Raubicheck and Srebnick (2011) drew the conclusion that Hitchcock used many different kinds of notations to represent what he wanted to shoot on-set. Examining *Psycho* they concluded that his:

... process was actually a combination of various approaches to the "decoupage" (the shot-by-shot progression of the film): some scenes were broken down shot-by-shot in the final script (usually ones with little dialogue), some were storyboarded in conjunction with the cinematographer—and some were devised during the shooting process, though the director may have already had many of these "new" shots more or less clear in his mind before the filming began. (Raubicheck & Srebnick 2011, p. 60)

Visual proof can be seen in the following photograph of Hitchcock on-set preparing for the next shot, while an actress in the background has her make-up applied. This image, while dispensing with the myth of "never" looking at the script, could potentially show any film director with his pre-production amendments and sketches. What becomes vital for understanding Hitchcock's methods is that he often used sketches, storyboards, and production designs to help during the development of his screenplays.<sup>21</sup>

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<sup>21</sup> This point will be examined in the case studies in Chapter 6.

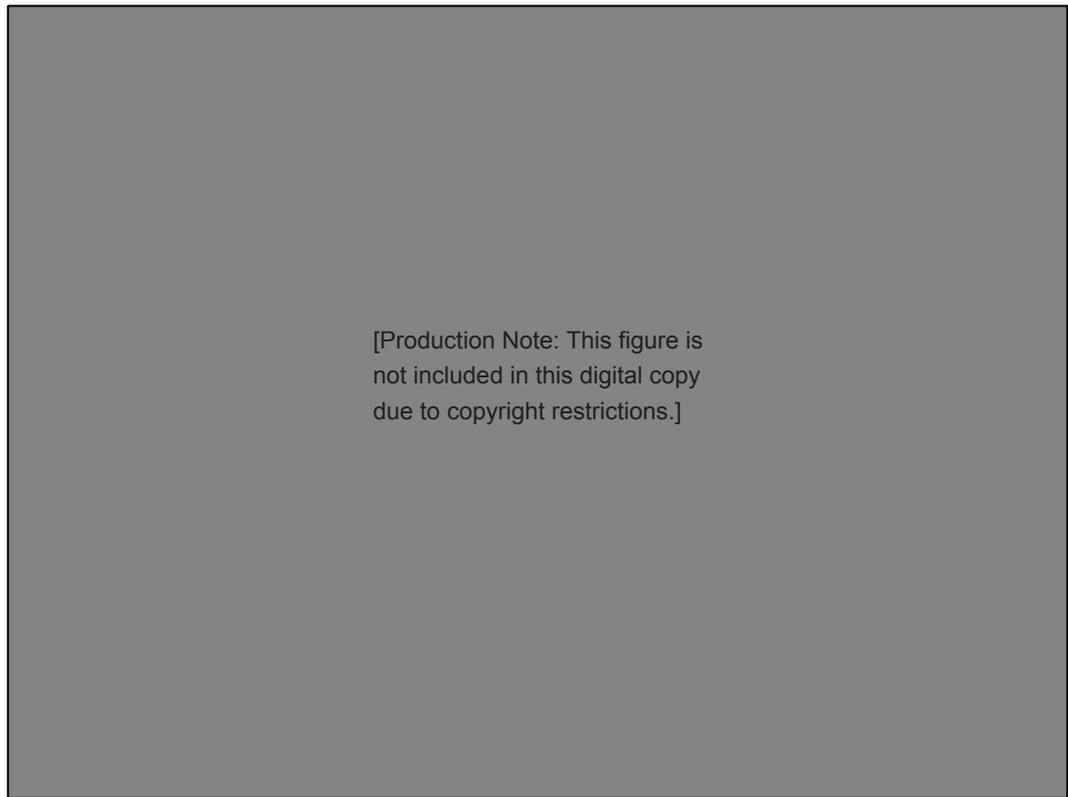


Figure 3: Hitchcock perusing his sketches during the shooting of *I Confess* (1953). Courtesy of the Academy of Motion Pictures Arts and Science.

## 6.2 Designing a Hitchcock Film

When searching for detailed accounts of Hitchcock describing his screenwriting process, one speech stands out as the clearest and most complete explanation. At a talk delivered at Columbia University on 30 March 1939, having newly arrived in the US, Hitchcock summarised the practice that he had developed during his British period, which would become the basis for his work in the US film industry. This description of his process has been divided into four developmental stages, which will be discussed in turn and then compared to each film's development processes.

### STAGE 1:

When I am given a subject, probably a book, play, or an original, I like to see it on one sheet of foolscap. That is to say, have the story, in its barest bones, just laid out on a sheet of foolscap paper.... Now you do not have to write down very

much, maybe just that a man meets a woman at a certain place, and something else happens. In the briefest possible way, this thing should be laid out on a piece of paper. (Gottlieb 1995, p. 267)

This early period was important for setting the foundations for the project and communicating to the screenwriter what Hitchcock wanted the audience to experience. Hitchcock insisted that his films be “unified by ‘one idea’ that is developed through a series of climatic scenes, each one surpassing its predecessor in its capacity to stir the audience’s emotions” (Raubichek & Srebnick 2011, p. 3–4). This story idea became his guide for developing a filmic version of the source material. Hitchcock would take the basic idea from this guiding material and develop a plot line that would function as cinema (Truffaut 1984, p. 71). Hitchcock once described what he wanted the spectators to take away from a film: “A member of the audience sees [a] film, and ... after seeing it goes home and tells his wife about it. She wants to know what it was like, so he tells her that it was about a man who met a girl—and whatever he tells his wife is what you should have had on that piece of paper in the very beginning. That is the complete cycle that I like to aim for, as far as possible, and that is the process one works on in designing a motion picture script” (Gottlieb 1995, p. 268). A one-page synopsis may be a similar type of document used in today’s film industry, though importantly Hitchcock is referring to a writing process, as opposed to a format that appeals to funding bodies or producers.

Hitchcock’s second stage emphasised a visual approach to telling his stories:

#### STAGE 2:

From that, of course, we start to build the treatment of that story—the characterisations, the narrative, and even the detail, until we have probably a hundred pages of complete narrative without dialogue. But I do not mean narrative in the abstract, the practical side of what is going to appear on the screen. I always try to avoid having in the treatment anything that is not really visual. In dialogue we indicate it by saying, for instance, that the man goes to the sideboard, pours himself out a drink, and tells the woman that something or other is going to happen to him. We indicate it in the treatment, and this is very full and practically the complete film on paper, in terms of action and movement. The particular reason why I prefer to do that is because I don’t like to kid myself. I do not like to

let myself think that there is more in it than there really is, because I believe that one should build up. That is why I prefer to start with the broad narrative, and then from that, develop into this full treatment—but purely cinematic treatment. You must not go into anything like a short story, or anything descriptive, like “with half-strangled cries” and that sort of thing. You just want the actual movement or action, and then indicate the dialogue. (Gottlieb 1995, p. 267–268)

Through this second stage Hitchcock focused on a “complete narrative without dialogue”—showing “what is going to appear on the screen”, which typically took the form of a prose treatment (Gottlieb 1995, pp. 267, 268). Hitchcock discussed his use of a treatment as a working document: “To me, a picture must be planned on paper.... My method is very simple. I work out a treatment with my screenwriter. In order to do this, you’ve got to have a visual sense” (Curtis 2007, p. 15). This statement suggests the director’s preference for a prose treatment had advantages over other notation—e.g. a screenplay—for visualising a film.

According to Azlant, by the 1910s, the term “scenario” was being used to refer to a highly detailed synopsis, like the modern treatment (cited in Maras 2009, p. 92). Hitchcock worked for the British branch of the Famous Players-Lasky Corporation in the earlier 1920s, which commonly used synopses and treatments in the development of its silent films (Maras 2009, p. 84). Hitchcock’s suggestion to use a treatment format in the development of a film’s story was standard practice at the time. Today, a treatment is considered “primarily a selling document to market yourself and your product” (Costello 2002, p. 71). Importantly, this thesis views notations—such as a treatment or synopsis—from a creative perspective of screenwriting, by examining Hitchcock’s practices rather than any production requirements.

The third stage in Hitchcock’s speech is when the actual dialogue is created from the treatment:

### STAGE 3:

Dialogue is the next phase, and that depends on how much time one has. Once the story line is decided upon and one has a dialogue writer in, one usually deals with it sequence by sequence. After the first sequence, we call the dialogue writer

in and hand it to him. While he has the first sequence, we start the first sequence in treatment, and build up as we go along. (Gottlieb 1995, p. 268)

Hitchcock's third stage is emphasising the separation of visuals from dialogue. He clearly views the dialogue as supporting the visual storytelling and therefore treats it in a discrete stage in his screenwriting process. This separation was an unusual film-making practice during Hitchcock's British years. Sydney Howard and Jesse L. Lasky (both in 1937) described the procedure for the development of a 'screen play' (cited in, Maras 2009, pp. 93–95). Howard says the treatment moves to drafts of the "picture script", while Lasky similarly states that after a treatment, as "many as two or three writers may now be put on the screenplay, one an expert in construction, one a specialist in the particular type of dialogue required, and perhaps a continuity writer or one qualified in camera shots and camera transitions" (Lasky 1937, cited in Maras 2009, p. 95). As will be seen in the case study in Chapter 7, with *The 39 Steps*, the dialogue writer, Ian Hays, worked in the development process as a distinct phase which supports Hitchcock's speech and will be argued helped to preference the visual narrative over the verbal "talk" of the characters.

#### STAGE 4:

Finally we have a whole pile of material which is treatment, and a whole pile of material which is dialogue. From that stage we go into the shooting script, by assembling the dialogue and the treatment. We keep building it even further, and adding to it. We do not do this in a mechanical way, but put up as many ideas as we possibly can. Finally we have a shooting script of the whole thing. Then we cast it, shoot it, and finally it is shown. (Gottlieb 1995, p. 268)

This final stage is preparation for shooting and therefore requires careful consideration for the production's requirements. Ben Hecht who worked with Hitchcock to write the film *Notorious* noted how he synchronised the dialogue to camera angles and camera positions that the director planned for the film's crucial dramatic moments (McGilligan 2003, pp. 331–396). A screenplay is finally constructed, not as part of a creative process, but as a production document. Though shooting scripts are a standard convention in film production, Hitchcock suggests not using a screenplay format for the

actual development process of a script. Therefore screenwriting is divorced from the screenplay format, and the screenplay only exists for the production phase of film-making.

The origins of Hitchcock's screenwriting process can be traced to his silent period, when he first started working collaboratively and visually during the writing phase (Raubicheck & Srebnick 2011, p. 5). Hitchcock was a member of the London Film Society, which was organised by Adrian Brunel at his small London flat.<sup>22</sup> According to Daniel Gritten, Brunel and another member—Andrew Buchanan—upheld the values of silent cinema with the advent of “talkies”. This minority of filmmakers, of which Hitchcock was one, “attempted to forge a specific medium of storytelling based on the primacy of visual movement” (Gritten 2008, p. 277). Hitchcock's process of *designing* his films moves beyond mapping out events for the plot, to also include visual aspects of how these events are told. This research focuses on the visual storytelling within Hitchcock's process, while still recognising the role dialogue played within his films.

### 6.3 Collaboration

When Hitchcock crossed the Atlantic, he was confronted with a system that privileged the screenplay format during the development phase of film-making. Due to the “world-wide imitation of Hollywood's successful mode of production” (Bordwell et al. 1985, p. 382), the screenplay format has achieved a special status in film-making, both as a creative form to design a film on paper and as a document to assess production needs. Hitchcock was highly adaptive and changed his working practices in the US, in order to incorporate the screenplay format into an earlier phase of his screenwriting practices. Hitchcock can be seen as an anomaly within the Hollywood system, because he incorporated the screenplay format to fit into the US film industry's way of working. At the same time, however, he managed to apply a collaborative, and multi-method/multi-modal approach to

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<sup>22</sup> Referred to jokingly by members as “Hate Parties”, because all of the cinephiles present would find “descant on everything [they] didn't like—or even did—in cinema” (Montagu 1990). Regulars included Iris Barry, the film critic of the *Spectator*; Walter Mycroft, an editor and critic of the *Evening Standard* (who would later terrorise Hitchcock as an executive); up-and-coming filmmaker Ivor Montagu; actor Hugh Miller; sculptor Frank Dobson; and Sidney Bernstein, owner of a chain of cinemas (McGilligan, p. 76). Even Noel Coward and George Bernard Shaw offered their names for promotional purposes.

screenwriting in order to visualise his films before arriving on-set. What comes from this subdivision of labour is that Hitchcock did not see the process of writing as a lone endeavour, in which the writer finished the script and handed it over to the director to render for the screen. Throughout development, Hitchcock was very inclusive and collaborative in his approach to creating his screen material and often included the production crew in the early stages of writing.

Hitchcock employed a collaborative process with each project's designated writer: "I do not let the writer go off on his own and just write a script that I will interpret. I stay involved with him and get him involved in the direction of the picture. So he becomes more than a writer; he becomes part maker of the picture" (Hitchcock 1937, p. 38). The time spent meeting with Hitchcock discussing the story and the months of writing and rewriting indicates the influence the screenwriter had in shaping the screenplays for Hitchcock's films. These screenwriters as collaborators were crucial determinants of the films' artistic quality (Raubicheck & Srebnick 2011, p. xii). They usually wrote all of the dialogue for each draft and often developed the characterisations and scenes that Hitchcock would pass judgement on and decide what would be used in the final film (Raubicheck & Srebnick 2011, p. xii).

Art directors, cinematographers, composers, and costumer designers also played a major part in the development of Hitchcock's scripts. John Michael Hayes recalled that when he started scripting the opening sequences for *The Man Who Knew Too Much* (1956), Hitchcock met with the arts, costume, and music departments, which were all working on their contributions to the film (DeRosa 2011, p. 184). Hayes's recollections show how Hitchcock formed his vision for a film: he juxtaposed different elements, so that their interaction influenced each other. This process is a form of synthesis, where narrative is formed with all the other elements—visual, music, design, actors, etc.—which are all crucial to a film's ability to communicate affectively to an audience.

The act of sharing the concept of a film with designers, cameramen, and other technical people provided valuable feedback to Hitchcock; thus he could refine his thinking about the best way to tell a story cinematically. Hitchcock's method of working "established the much-discussed pattern of creating a film in his mind before the script was written, and his imaginative conception of the film was itself the product of this kind

of collaboration” (Raubicheck & Srebnick 2011, p. 5). His process fostered an environment where constructive criticism from his colleagues and himself lent a depth and richness to the development of his stories. This feedback was crucial, as Hitchcock indicated when he said, the “most valuable thing in creating a film is criticism at the time” (Schmenner 2007, p. 9). Collaboration promotes a group consensus and clarity of intention for an art form meant for a worldwide audience (Schmenner 2007, p. 13). David Sterritt summed up Hitchcock’s relationship with his writers and production team when he wrote, “As much as any filmmaker ever has, he channelled the talent of his collaborators and the temper of his times into coherent narrative/aesthetic patterns dictated by his own deepest instincts” (cited in Barr 1999, p. 11).

## 6.4 Collective Vision

Hitchcock’s collaborations imply the use of other forms of notations to represent his films. These representations constitute *avant texte*, which were used in the formation of the shooting scripts. Hitchcock’s process of writing his screenplays offers insight into a practice aware of the constraints and limitations of different media and formats used in development. It was Evan Hunter<sup>23</sup> who first defined Hitchcock as “the writer”, “not only as the film’s initiator and guide but also as a brilliant ‘editor’ who would listen to the writer’s ideas, add his own, and get the writer to think of narrative, character, dialogue, and point-of-view in visual terms” (Raubicheck & Srebnick 2011, p. 117). When viewing the term “writer” in an expanded sense of screenwriting, Hitchcock’s collaborators also become writers. Steven Maras defines “scripting” as writing in an extended sense: “screen writing can refer to writing not for the screen, but with or on the screen”, where writing can be linked to other media, not just the page (2009, p. 2). Examples include art director Oscar Werndorff (who worked on *The 39 Steps*) referring to “writing with light” (Glancy 2003, p. 30), as well as F. W. Murnau (whom Hitchcock observed working in Germany) referring to the camera as “the director’s sketching pencil” (Maras 2009, p. 2). As a method, *scripting* highlights how different media can support a process of documenting and creating a filmic experience.

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<sup>23</sup> Hunter co-wrote the screenplay for *The Birds*.

According to Hitchcock, the reason for these different types of writing was to help a visual story, in which his screenplays needed to be “conceived and brought to birth directly in visual terms” (Galenson 2006, p. 156). Hitchcock was “more workman than shaman, and with the consistent collaboration of his department heads, he is visualising and re-visualising his films, synthesising disparate thoughts, and incorporating suggestions into the project’s original idea” (Schmenner 2007, p. 9). Joseph Stephano recollected how Hitchcock would work when visualising: “I would try out scenes [that I thought up] on him, and he would react. But he was visualising the movie, making it in his head ... and if he could see how you could cut from this sequence to that sequence, or scene, he would be happy” (cited in Raubicheck & Srebnick 2011, p. 16).

The term “collective vision” has been used to describe Hitchcock’s process of developing his screenplays (Schmenner 2007, p. 9). “Collective” refers to Hitchcock’s openness to collaborate with his colleagues and share the responsibility for the vision of each film. Hitchcock’s form of collaboration not only ensured that his personal vision for a film was fulfilled, but also that his production team used their skills and talent to improve on his ideas. “Vision” refers to “seeing” a film in the planning stage usually through visual representation. On the film set, the production team executed the collective vision they built during the planning phase (Schmenner 2007, p. 11).

The collaboration of “seeing” describes a particular type of open relationship Hitchcock shared with his production team and actors. With collective vision, seeing “could not take place without collaboration” (Schmenner 2007, p. 9). Schmenner also described seeing as “the task of showing rather than telling the audience”, connecting Hitchcock’s process of visualising with a central tenet of drama (2007, p. 9). This way of working dispenses with the great Hitchcock myth, which placed the director as the sole author and creator of his films.

Scott Curtis’ chapter in the book *Casting a Shadow* (2007) discussed the forms Hitchcock used to visualise his movies. He identified six ways that Hitchcock represented his films during its development stage (Curtis 2007, pp. 19–21). They include wardrobe sketches, production and set design drawings, architectural plans, camera placement sketches, storyboards, and sketches by the director. Importantly these visual forms fed back into the story writing process, finding an equivalency in words when represented in the screenplay.

Curtis does not mention the ability of text-based formats to describe visual details for a shot. Hitchcock used treatments, outlines, and scene breakdowns for developing stories, capturing moods, and expressing important visual detail. In the course of making *The Man Who Knew Too Much* (1956), Hitchcock also made adjustments to his script based on photographs of locations that Coleman and Ericsson had surveyed during pre-production (DeRosa 2011, p. 180). These kinds of photographs helped Hitchcock to make creative decisions about where to shoot his film and provided important visual information for building a story world. These types of notation will be examined during the development process to determine how they affected the final screenplays.

Hitchcock's scripting process alludes to the use of a multimodal approach to creating a film. Walter Wanger, the producer of *Foreign Correspondent* (1940)—Hitchcock's second film in the US—talked about the script that Hitchcock used during production: “dialogue corrections on one side; sketches showing the composition scenes, medium shots and close-ups on the other ... In addition to having art directors prepare many sketches showing lights, shades and suggested composition. Hitchcock will make as many as three hundred quick pencil sketches of his own to show the crew just how he wants scenes to look” (cited in Krohn 2000, p. 32). Wanger also emphasised Hitchcock's reliance on his script during shooting noting that it was “dog-eared from many references before the first week's shooting is finished” (cited in Krohn 2000, p. 32).

# Chapter 7

## Case Studies

### 7.1 Genetic Criticism

Genetic criticism is the study of the process of textual creation and is concerned with the reconstruction and analysis of the creative process for a particular work (Gatrell 2011, p. 57). The works under consideration here are the final-draft screenplays (or shooting scripts) used in production of *The 39 Steps*, *Saboteur* and *North by Northwest*. Three processes are examined using *avant texte* (pre-texts)—“draft documents that bear witness to the evolution of the work” (de Biasi 2004, p. 38)—which are the “material traces [the screenplays have] left in multiple drafts” that collectively form a creative process (Van Hulle 2014, p. 5). The aim of applying genetic criticism is to reconstruct the development of these three screenplays from the existing archival artefacts (de Biasi 2004, p. 2), allowing a “genetic story” of the creative practice followed by Hitchcock and his screenwriters to emerge. The creative screenwriting processes may have adopted a multimodal approach to screenwriting, in which several different modes or media—visual, aural, written, etc.—are utilised to develop the shooting scripts. Therefore the “drafts” or *avant texte* include “outlines, scenarios, sketches, rough drafts, edited clear copies, a final manuscript, corrections on proofs” and other relevant forms of notations found in archives (de Biasi 2004, p. 38).

Hitchcock’s screenwriting practices challenge basic assumptions in today’s film industry, raising fundamental questions about what a screenwriter actually does. For example, do screenwriters have to use words in developing a story, or are other media just as valid for telling or creating a film story? Are screenwriting and pre-production separate production phases? Is a treatment “primarily a selling document to market yourself and your product” (Costello 2002, p. 71)?<sup>24</sup> As will be seen, Hitchcock’s partnership with

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<sup>24</sup> Screenwriter Terry Rossio said “You will write reams of treatments in your stay in Hollywood. And not a single word of them will be of any value to anyone. And still, you’ll have to do them anyway” (cited in Costello 2002, p. 70).

producer Michael Balcon in England, and later his status in the US film industry, afforded the director the latitude to apply a collaborative yet personal approach to the task of screenwriting.

There is a lack of published information on each script's development process. Thus, it was necessary to visit archives in London and Los Angeles to access relevant manuscripts and documents—such as screenplays, treatments, storyboards, sketches, and supporting production documentation. Manuscripts for *The 39 Steps* were drawn from the archive collections housed at the British Film Institute Reuben Library, South Bank, London, while the documents for *Saboteur* and *North by Northwest* were accessed through the Academy Film Archive at Margaret Herrick Library, Beverley Hills, Los Angeles.

Research that has already utilised these archives and highlight Hitchcock's process of planning for *The 39 Steps*, *Saboteur* and/or *North by Northwest* include Bill Krohn's *Hitchcock at Work* (2000), Dan Auiler's *Hitchcock's Notebooks* (1999), Mark Glancy's *The 39 Steps: A British Film Guide* (2003), and Will Schmenner's and Corinne Granof's *Castling a Shadow* (2007).<sup>25</sup> These books provide some relevant material to the development process and shed light on the creative practices undertaken; yet they lack the specific screenwriting focus that this research offers. Where appropriate conclusions from these studies have been included to provide either a counterpoint or affirmation of my own research. This genetic criticism of each screenplay looks at a historical timeline of events during the writing phase, the screenplay format used with each film, as well as the important points drawn from Hitchcock's idiosyncratic development process. The conclusion highlights significant findings in relation to the creation of the screenplays, which will help to clarify the creative practice.

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<sup>25</sup> Other relevant books include *The Wrong House: The Architecture of Alfred Hitchcock* (2007) by Steven Jacobs and *The Invisible Art: The Legends of Movie Matte Painting* (2004) by Mark Cotta Vaz and Craig Barron.

## Character Development

As discussed in Part One, characters are paramount to understanding an audience's engagement with Hitchcock's films. Therefore, it makes sense to start an investigation into the archives of how Hitchcock and his writers developed the characterisations for each of the films. This character development (i.e. the choices made about a particular character) is in contrast (though related) to 'enscription,' which is how these characters are dramatically rendered in a script or film. 'Enscription' is examined in this chapter, through the screenwriting techniques applied in the development of the three films.

Ernest Lehman, the screenwriter for *North by Northwest*, stated that he did not know where the main character was going next as he was writing the script and likened his experience to its protagonist's journey: "[I was] like my own character, always wondering, 'How can I get out of this?' And the only way I could get out of it was to 'write' my way out of it" (2000, p. 48). Lehman recalled that Roger Thornhill's character arc—from a smug, self-absorbed liar to a compassionate hero by the end of the film—was not a conscious effort to redeem him, but happened unconsciously (2000). This journey can be seen when examining the development of drafts, particularly in the writing of the film's ending.

Most of the character development occurred between the two-page outline Lehman sent to MGM's management and the first-draft—entitled "Breathless"—as a screenplay on 22 November 1957 (see Lehman 1957). The next draft in the Hitchcock archives—entitled "The Man on Lincoln's Nose", which for the first time included the ending of the film at Mount Rushmore—was dated 21 July 1958 and has many hand-written annotations (most probably from Hitchcock). This draft added visual detail as well as changes to character names—e.g. Rosen becomes Kaplan, Tomlinson becomes Mendoza and halfway through the script is changed to Vandamm (Lehman 1958a). The only notable character alteration in this script is Vandamm's main henchman, Leonard, being written with a homosexual subtext (Lehman 1958a, p. 162). In the shooting script, dated 12 August 1958, the characters generally remain consistent with earlier versions, with a few subtle changes—for example, Thornhill is now sincere when he meets Eve in the

forest (Lehman 1958c, pp. 141–143), whereas he previously appeared more bitter towards the heroine (Lehman 1958b, pp. 146–147).

In contrast to *North by Northwest*, *Saboteur* had a 134-page treatment (dated 20 August 1941) written by Hitchcock and Joan Harrison, which first documents the film's characters and served as a template for the subsequent screenplays and film (Hitchcock & Harrison 1941). There is however a significant omission from the treatment in the following screenplay: a back-story for the main character (Hitchcock & Harrison 1941, pp. 3–13). The backstory followed the protagonist, Barry Ford—changed in later drafts to Barry Kane—and his best friend, Ken Mason, when they were seven-year-olds in a military school band, and develops the relationship between Barry and Mrs Mason, Ken's mother, which becomes important later in the story. This change was initially suggested by Selznick in a letter to Hitchcock outlining a number of issues he had with the treatment. Though it has been suggested that Selznick's comments are improvements (Turner 1993), the film suffers from this important missing exposition about the principal character. Considering the number of writers used on *Saboteur*—Joan Harrison, Alfred Hitchcock, Peter Viertel, and Dorothy Parker—and the many changes in dialogue during the screenwriting process, the characters remain remarkably constant throughout the various drafts. Unfortunately neither Hitchcock nor Joan Harrison, who developed the initial manuscript, spoke about their process of working on *Saboteur's* treatment in any interviews or books.

The development of *The 39 Steps* provides little documented evidence of a process of character development. In his recently published posthumous memoir, *Hitchcock's Partner in Suspense* (2014), the screenwriter, Charles Bennett, tells more about his personal relationships than the actual writing of any of Hitchcock's films. Bennett did consider himself the story's constructionist, or narrative architect, though it's been noted that this film's narrative owes a lot to Buchan's novel (Glancy 2003, pp. 26–27). Raubicheck and Srebnick suggested that Hitchcock developed characters embedded within complex human connections, which suggest their turbulent inner worlds, not only in specific films, but as his general way of working (2011, p. 10).

There is limited documentation to support a writing process being driven by character development, though it is important to note that the production documents in each

archive do not necessarily represent the entire writing process. There are potentially many notations, sketches, and plans that have been lost because at the time they had no value. It is also worth acknowledging that private documents were developed as part of a creative process, which were not necessarily shared with other production personnel. Much of the archival materials would have been valued strictly for the practical purposes for making each film.

What is available at the BFI and the Margaret Merrick Library does not offer strong support for the development of his characters, nevertheless they provide compelling insight into how Hitchcock conducted the screenwriting phase of each film's genesis. This insight helped me to understand Hitchcock's screenwriting practices and informed my creative practice presented in Part Three.

## 7.2 *The 39 Steps*

### Timeline

Screenwriter, Charles Bennett, was born in Shoreham-by-Sea in Sussex in the same month and year as Hitchcock. He initially became an actor, inspired by his actress-mother Lillian Langrishe Bennett, before turning to playwriting in 1927 (McGilligan 2003, p. 154). Hitchcock befriended Bennett during the film production of *Blackmail* (1929), which was based on the writer's second stage play. Even though Bennett played no part in the adaptation of his play, the two men got along well and resolved to collaborate on a future project. British International Pictures placed Bennett under contract in 1930, allowing him to gain valuable studio experience. Pragmatic as always, Hitchcock had divided his collaborating writers into two types: playwrights and novelists, with their structural expertise, would deliver the best first draft; while "scenarists" at the studios—called "stooge writers"—who were familiar with screen conventions were valuable for their ability to develop a treatment or draft into a filmic experience (McGilligan 2003, p. 155). By 1933, Bennett was both a produced playwright and a studio "stooge", and provided a writing partnership that would ultimately define Hitchcock as a maker of thrillers. Later in his career, Hitchcock said, "the real start of my career was *The Man Who Knew Too*

*Much*” and the start of his collaboration with Bennett (Gottlieb 2003, p. 142). Palmer argues that Charles Bennett is the “most important of all Hitchcock’s writers—not in literary stature, but in his influence on Hitchcock’s work” (Palmer & Boyd 2011, p. 67). Hitchcock fondly referred to Bennett as “the world’s finest stooge” (McGilligan 2003, p. 155).

Judging from the screen credits, *The 39 Steps* appears to have been written by three people: Charles Bennett credited for “adaptation”, Alma Reville for “continuity”, and Ian Hay for “dialogue”. However, records show that at least six people helped devise the screenplay, including Ivor Montagu, Angus MacPhail and, of course, Alfred Hitchcock (Glancy 2003, p. 25). Apart from Ian Hay, who was brought in later to write the dialogue, the development phase took the form of informal gatherings at Hitchcock’s flat in London, where ideas were thrown around and debated. This practice of collaborating with a group of writers was Hitchcock’s usual approach to developing a screenplay. In a British interview in 1937, Hitchcock said, “The old saying, ‘No one man ever made a picture,’ is entirely true” (Gottlieb 1995, p. 259). During this interview, he talked about the importance of having multiple writers engaged on a project, and said that the reason he started writing was because “[I can’t] afford to employ large writing staffs, so I have had to join in and become a writer myself” (Gottlieb 1995, p. 259). One constant collaborator throughout his career was his wife, Alma Reville, who according to John Michael Hayes “really deserves a lot of credit” (DeRosa 2011, p. 101).

Most of the writing and pre-production for *The 39 Steps* took place over a two-month period, from November 1934 to January 1935 (Glancy 2003, p. 22). Ivan Montagu recalled how Hitchcock would come up with a variety of ideas that Bennett and Montagu would accept or reject. A lot of Hitchcock’s ideas were inspired by locations around London, which he would visit and observe for specific details. Hitchcock referred to Bennett as a “ball-tosser” meaning that the stories evolved from tossing ideas between each other. When work began in November of 1934 (Glancy 2003, p. 22), Hitchcock’s method was to write a prose treatment containing detailed descriptions, excluding dialogue (Truffaut 1984, p. 95). While Hitchcock held Buchan’s novel, *The Thirty-nine Steps*, in high regard (Truffaut 1984, p. 95), Bennett disliked the book: “I thought the Buchan novel was terrible, but it had possibilities—the double chase, for example” (Spoto 1999, p. 159). The story was completely refashioned, keeping the basic element of the spy

ring and an innocent man on the run, and incorporating a romance and other comic situations. At the time of writing, ominous reports of Hitler's rise to power and related political arguments were causing fear and confusion and helped develop a background of fear and secrecy for the film (Spoto 1999, p. 141).

It was later in November 1934, that producer Michael Balcon read an early draft and immediately recognised the potential for reaching international audiences—i.e. the US. A budget of 40,000 pounds was assigned and Robert Donat—who was already known in the US from *The Private Life of Henry VIII* (1933) and *The Count of Monte Cristo* (1934)—cast as the main character.

Charles Bennett accompanied Hitchcock and Alma on a Christmas vacation to Saint Moritz to finalise a treatment of the film. By the time they returned to London, Bennett had completed a detailed prose description of the entire film. On their return, Balcon engaged dramatist Ian Hay, whose real name is John Hay Beith, to write dialogue for a script based on the prose version Bennett had recently completed. Within a matter of days, Hayes had written a dialogue only script, which was incorporated into a screenplay format ready for production (Parry 1995).

Photography began on 11 January 1935, at Shepherd's Bush studios; yet the screenplay was still under development as production began. Madeleine Carroll was added to the cast, replacing Jane Baxter, in order to foreground the romantic theme of the story; this increased the budget and warranted the expansion of the role, which accounts for the majority of Carroll's part appearing in the second half of the film. In addition, the film's climax moved from Big Ben to the London Palladium. These changes were implemented by Bennett at the studio who was reported to be "busy [working] on the story" (Glancy 2003, p. 36).

The majority of pre-visualising for the film using story boards and sketches<sup>26</sup> must have been created some time during December and the beginning of January; it is not clear when they were created because the drawings are not dated. This indicates that there was not a dedicated pre-production period. The combination of the writing and

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<sup>26</sup> For examples from the BFI archives in London, see Glancy (2003, pp. 32-35).

pre-production phases would become a common approach Hitchcock used to help visually plan his films.

During production only a few minor points were changed once the shooting script had been finalised by Bennett. For example, when Hannay looks out the train window he sees a police officer (while the shooting script states the “engine driver”), and a pocket watch appears in Professor Jordan’s hand in the final scene rather than a piece of paper. As would be expected, the actors did not keep exactly to the dialogue in the screenplay as there are many subtle changes, most probably made by the actors as they delivered the lines—for example, Annabel adds “take no notice” on page 10 of the script.

Most of the filming had been completed by March 1935, except for some additional location footage of Scotland shot by a second unit (Glancy 2003, p. 39). Each scene in the shooting script is visually described, and this prose consistently matches images from the film. There are only a few of examples where editing differs from the shooting script: in the first scene after the gun has been fired, the order of events has been changed with some extra dialogue added (Bennett 1935). However this is the exception rather than the rule, and it is significant how the script presented most of the cuts described in the completed film.

The film was released in June 1935 (Glancy 2003, p. 22). It was the first Hitchcock film to be widely distributed in the US. It “made [Hitchcock’s] name known all over the world”, and consequently brought the director to the attention of Hollywood (Glancy 2003, p. 6; Barr 1999, p. 11; Éric Rohmer and Claude Chabrol as cited in Palmer & Boyd 2011, p. 89). What is now recognised as Hitchcock’s “most famous English film” was also an “ambitious commercial film”, though also artistically satisfying (Palmer & Boyd 2011, p. 89). The public responses to the film in England and the US were emphatically positive. In Britain, Sydney Carroll writing for *The Sunday Times* (9 June 1935) ended his review of the film as follows: “In *The 39 Steps* the identity and mind of Alfred Hitchcock are continuously discernible, in fact supreme. There is no doubt that Hitchcock is a genius. He is the real star of the film” (cited in Barr 1999, p. 161).

“A Hitchcock picture is, for better or for worse, about 99.44 per cent Hitchcock,” wrote Russell Maloney in an article for the *New Yorker*, which was published on 10

September 1938, six months before Hitchcock and his family departed for the US. “Hitchcock selects all his stories, and is the leading figure in the adaptation, writing of the dialogue, and preparation of the shooting script” (cited in McGilligan 2003, pp. 255–256). While Hitchcock’s recently signed contract with Selznick International in the US had already upset some within the British film industry earlier that year, Maloney’s long article now deeply offended those closest to the director. Hitchcock’s writers in Britain would be particularly offended, because Maloney wrote that Hitchcock “engages a writer, preferably an extrovert who is prolific in ideas and situations rather than in fine writing” (cited in McGilligan 2003, p. 256). Charles Bennett was deeply dismayed and wired Hitchcock the message:

APPARENTLY HARMLESS STATEMENT YOU MADE TO  
NEWSPAPERS WAS ACTUALLY NOT PLEASANT FOR ME ... IN ALL  
INNOCENCE YOU NEARLY PUT YOUR FOOT IN IT FOR ME”  
(McGilligan 2003, p. 226).

Bennett was also moving to the US having signed with Universal Pictures and wanted to help pen Hitchcock’s first American film, however the exaggerated remarks printed in the article made it difficult for studios to take Bennett seriously as a quality writer (McGilligan 2003, p. 226).<sup>27</sup> Although Hitchcock had immediately apologised to Bennett for any misunderstanding brought about by the article, the writer would never completely forgive Hitchcock. Bennett’s grievances resurfaced years later when he pointedly took the majority of the credit for writing *The 39 Steps* (Glancy 2003, p. 25)—though he did admit that “Ian Hay wrote some lovely dialogue” (Glancy 2003, p. 26). Bennett bitterly added that Hitchcock was “totally incapable of creating or developing a story” and that he was “never a constructionist, never a storyteller” (Glancy 2003, p. 25). Bennett’s claim that Hitchcock was not a storyteller seem callous and unjustified, though the director did require a dedicated screenwriter as a story “constructionist” to piece together his ideas into a larger narrative structure. Hitchcock’s level of involvement in the writing of his film’s screenplays certainly presents an alternative view of the director: Alfred Hitchcock, the screenwriter.

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<sup>27</sup> Bennett ended up co-writing Hitchcock’s second American film, *Foreign Correspondent* (1940), produced by Walter Wanger Productions.

## Screenplay

During its infancy, the European film industry had very open notions about the development of a film, which influenced Hitchcock's screenwriting process. This is partly due to cinema at this time not having standardised procedures for the pre-production phase. For example, judging by official credits the expression 'screenwriter' scarcely existed prior to the 1930s (McGilligan 1986, p. 1). During the 1930s, the distinction between constructionists and dialoguers emerged (Maras 2009, p. 22), which is reflected in the credits for *The 39 Steps* using the term "Adaptation" for Charles Bennett's part in constructing the narrative, and Ian Hay billed as having written "Dialogue". Hitchcock continued to use this distinction throughout his career, in order to distance the verbal soundtrack from the visual story. Even though the term "screenwriter" had become more common by the late 1930s, other expressions were still in use at the time—for example 'scenario writer' and 'screen writer' (two words) (Maras 2009, p. 29).

Perhaps the greatest change to the screenplay format has occurred through the advent of the 'talkies' or sound pictures. Hitchcock's *Blackmail* was revolutionary, because it was the first British movie to include a soundtrack. This innovation meant that scripts needed to adapt by including dialogue (Screenplayology n.d.). These first film scripts with dialogue existed as technical documents, not artistic ones, because they described a "shot-by-shot format of the continuity script" (Maras 2009, p. 6). The transcript of the screenplay for *The 39 Steps* shows a continuity style script that features a close relationship between the written word and what actually appeared visually in the film.

This transcript of *The 39 Steps* screenplay is a copy of Charles Bennett's shooting script made by Geoff Parry and archived at the British Film Institute in London (Bennett 1935). It is most probably the only script of the film in existence. Parry notes that the transcript "has been kept in the same style as the original script written by Bennett" (Parry 1995). This 96-page script will provide insight into the process of writing *The 39 Steps*.

## THE 39-STEPS

OPENING SCENE: LONDON'S WEST END. YEAR: 1935  
NIGHT. TRAFFIC NOISE. EXTERIOR OF MUSIC HALL  
BACKGROUND MUSIC.

CAMERA is ANGLED up to the sign above the entrance. It consists of a series of electric light bulbs forming the words 'MUSIC HALL'. The CAMERA PANS along the sign and stops at the last letter. CAMERA now ANGLES down to the entrance and the pay kiosk. A notice-board shows the seat prices: STALLS (INCLUDING TAX) WEEKDAYS, ONE SHILLING. SATURDAYS AND HOLIDAYS, ONE SHILLING AND SIX PENCE.

We barely see the figure of a man approach the kiosk. We do not see his head or feet. He tenders money through the pigeon hole of the kiosk and we hear him speak to the cashier –

MAN: Stalls ... please

The shot is still LOW ANGLED and we see the man turn and enter the lobby. CAMERA PULLS BACK a little and we see an usher showing him to a seat. This time we only see his legs and feet as he edges his way into a seat.

LONG SHOT of the audience from the rear of the hall. A comic 'turn' is just finishing its act amid laughter and applause. The curtain falls and the music stops. CUT to a MEDIUM SHOT of the orchestra as seen from the wings. The conductor taps with his baton and a typical rousing music hall tune strikes up. CUT back to a MS of the stage from the audience's point of view. The curtain raises and the Manager walks onto the stage. The music now changes to a different tune, a distinctive one and one which is central to the story. Following the Manager onto the stage is a little man dressed in an evening suit. The Manager holds

up his hands for silence. The music stops. On the stage is an easel on which there is a board which says: "MR MEMORY".

The Manager speaks —

MANAGER: Ladies and gentlemen, and with your kind permission, I have the honour of presenting to you one of the most remarkable men in the world...

1.

The first page of the transcript of the screenplay for *The 39 Steps* (Bennett 1935), my transcription.

This first page highlights how specific shots were described with other important details. It lacks the standard scene headings used today—the Master Scene Format, which includes location, time, etc.—which are customary in contemporary screenplays, and instead highlights the camera and editing through capitalised key words such as CUT, MEDIUM SHOT, etc. (Bennett 1935). These key words were commonly used in continuity scripts at the time.

The most distinctive quality of the screenplay for *The 39 Steps* is how it maps out the visual narrative for the film, providing a detailed plan of the film with minor variations. For example, the sequence of “The Scotsman” train leaving the station, creating suspense as the spies run after Hannay (p. 20 in the script), has all shots indicated in the script and even captures the same sense of tension that is achieved in the film (Bennett 1935).

At times it includes detailed camera movement, however the more subtle use of POV shots tends to be missing from the script. An example of how camera movement was written can be seen on page 13 of Parry’s transcript, where Hannay has returned home with Annabella:

Hannay stops cutting the bread and, still with knife in hand walks out of the kitchen into the next room closing the door behind him. The CAMERA now sees him approach the window. Only the street lights offer any light. Hannay walks across the window, looking down into the street as he does so. *We see what he sees.* Two men are standing on the corner. They are dimly lit by a nearby lamp standard. We do not see their features. Their shadows are cast on the street. CUT back to Hannay. He is leaning with his back against the wall, drawing back from the window, still with the knife in his hand and cigarette dangling from his lips. He walks back into the kitchen. CUT to see him re-enter the kitchen. He closes the door behind him and takes the cigarette from his mouth. Annabella gets up and faces him expectantly –

HANNAY: You win!

(Bennett 1935, p. 13)

The screenplay uses capitalised terms like CU, TIGHT CU, and FULL FRAME, to indicate particular types of camera shots.

One interesting change, which is not in the script, is close to the end of the film, just before Hannay and Pamela enter the Argyll Inn:

FADE IN Medium shot of the front of a wayside inn. We see past the figures of Hannay and Pamela. There is light from the window. Above the windows is a sign which says "THE ARGYLL INN".

HANNAY: We're going in there.

PAMELA: What for?

HANNAY: That's my business.

PAMELA: But ..

HANNAY: Now remember what I said.

REVERSE SHOT. CU of the couple. They are each facing each other. He is wagging his finger at her –

... A civil tongue or else ... ! We're going in there and you're going to back me up in every single thing I say or do. Has that penetrated the ivory dome?!

PAMELA: Only just.

HANNAY: Alright... Pull yourself together. Now put your hand in my pocket, and look as though you're in a hurry ... Come on ...

They run towards the Inn and disappear through the door  
CAMERA DOLLIES with them.

(Bennett 1935, pp. 70–71)

This short scene in the film contains only a single static shot, while here it is written with several editing cuts. It is hard to identify if this change was made before shooting, on-set, or during editing.

The audience's expected reaction was noted in some descriptions, indicating an understanding of how the written images would affect the audience. A feeling of paranoia is scripted on page 25, just after Hannay wakes up in a train compartment with two salesmen:

SALESMAN: Certainly...

CU of newspaper article. It says: "WOMAN FOUND DEAD IN FLAT. CHARLADY'S TRAGIC, EARLY MORNING DISCOVERY. VICTIM STABBED IN BACK. MYSTERY OF MISSING CANADIAN RANCHER."  
There is also a photograph, with the caption – "RICHARD

HANNAY". It shows Hannay wearing a stetson and him smoking a pipe. The rest of the smaller print cannot be read. CUT to Hannay deeply engrossed in the paper. We see Hannay glance over the top of the paper at the two salesmen. CUT to CU of the first, older salesman who is narrowing his eyes indicating he may suspect a connection between the article and Hannay. But this turns out not to be so. The salesman puffs on his pipe. Hannay hands the paper back. Hannay rises and opens the carriage door which opens directly onto the platform. He leans for a while on the door then begins to pace up and down. CUT to MS of the two salesmen seen from the platform. They are vaguely glancing towards Hannay.

(Bennett 1935, p. 25)

To really appreciate this description, one needs to view this scene in the film to see how these words work as images creating a compelling experience for the audience. The entire screenplay is designed in detail to engage viewers when manifested in the visual form of the film.

## Process

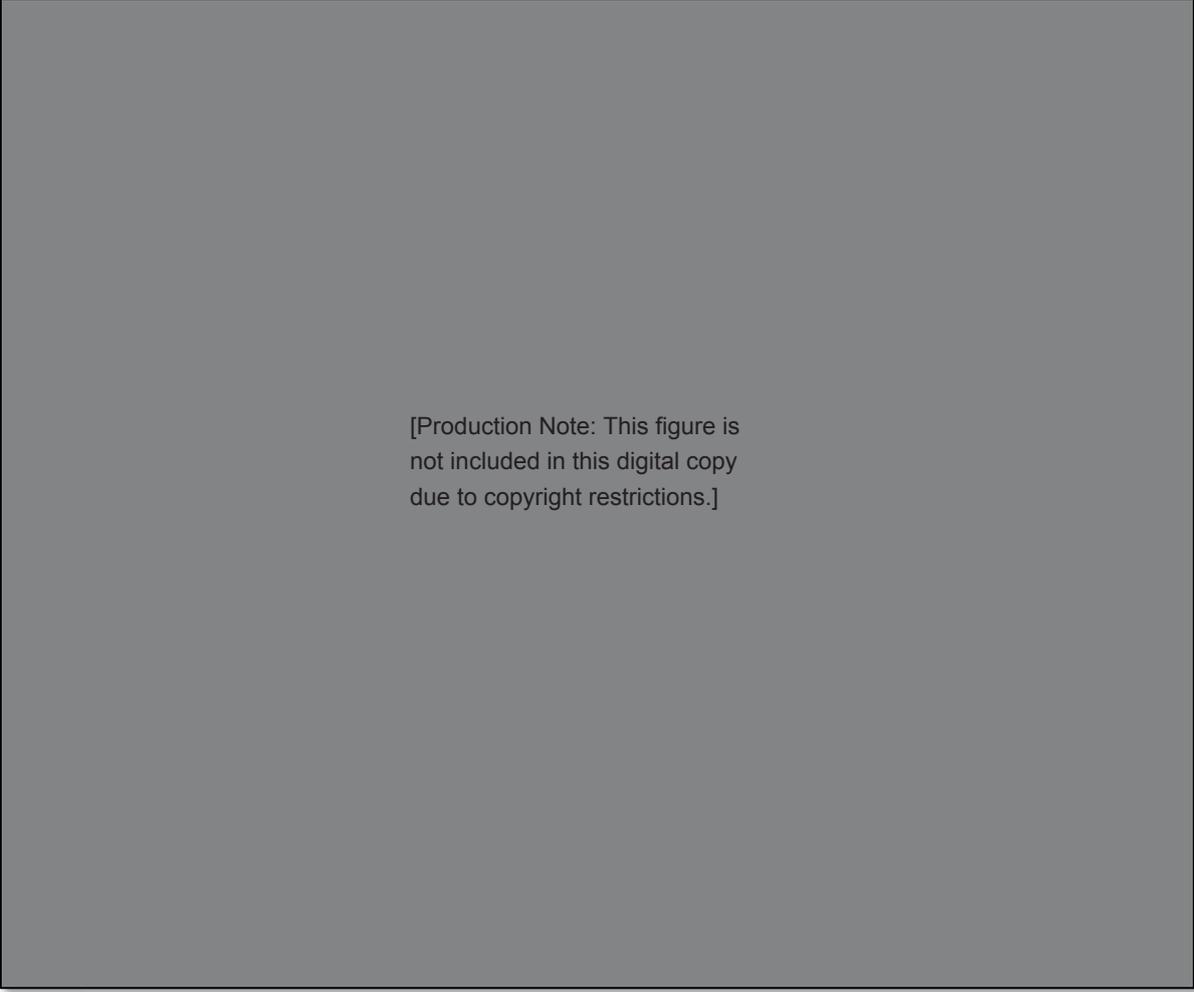
Writing, storyboarding, costume, music, sets, cinematography, and all the department heads were given special personal consideration by Hitchcock, for the purpose of capturing the important details that created a strong experience for an audience. The art director on *The 39 Steps*, Werndorff, talked about the creative process including "heart-breaking arguments with the producer, the director and dozens of other collaborators" (Glancy 2003, p. 35). Even though Hitchcock was by this time a well-known film director in Britain, Montagu (associate producer), Knowles (director of photography), and Strassner (costume designer) were all close confidants who actively partook in crucial creative decisions during the making of this film (Glancy 2003, p. 35). Louis Levy, the film's music director, also shared a close and creative relationship with Hitchcock, and reflected on how his work was done during story development:

In his practical way [Hitchcock] has time and time again worked out with me a job the music has to do in the particular film on which we are engaged ... Hitchcock has always insisted the music should take its proper place in the production of the film, just like the selection of stars, the design of the sets, costumes and so on. With Hitchcock the musical score is conceived in conjunction with its story and not as an afterthought (cited in Glancy 2003, p. 35).

It has also been suggested that Hitchcock actually did all the set designs for *The 39 Steps* (Curtis 2007, p. 19). It was a natural decision to include the various departments in the development of his stories, given that his formative years before becoming a director at Famous Player-Lasky and Gainsborough were spent as a title designer and art director. Claire Smith suggested that the period between 1922 and 1924 were important in Hitchcock's evolution as a filmmaker: "Hitchcock developed a designer's command of space: intricate mapping out and dressing the physical set; integrating all elements of the *mise-en-scène* to support the storytelling; sourcing locations and all the time evolving an acute awareness of cinematography" (Smith 2012, p. 124).

However the creation of these designs cannot be appreciated without acknowledging Hitchcock's partnership with the art director on the film, Oscar Werndorff. The art director played a crucial role in the "look" of Hitchcock's films, and this can be seen in *The 39 Steps* with Werndorff's drawings, which "demonstrate the careful planning that went into the film's visual dimension, particularly the attention paid to the lighting of scenes" (Glancy 2003, p. 30). Werndorff described the detail of his drawings:

The art director has to design and to build with light and for light. Every alteration of the position of objects in the background, as well as the foreground, can entirely alter the whole effect of a scene in perspective. The angle chosen to photograph a piece of furniture, a room, or a person decides the character of the picture on screen. By altering the lines or the lighting of a scene, or even its colour, you emphasise or detract from its importance in the sequence and in the whole story. (Glancy 2003, p. 31)



[Production Note: This figure is not included in this digital copy due to copyright restrictions.]

Figure 4: Storyboard painting for *The 39 Steps* in graphite and watercolour on paper.

Courtesy of the British Film Institute.

The storyboard drawings of Richard Hannay’s flat, Hannay on the moors, and the Forth Bridge are strikingly close to the film (see the BFI library, and Glancy 2003, pp. 32–35). In all, there are eighteen drawings that still exist in the BFI library and they demonstrate the careful planning that went into the film’s imagery (Glancy 2003, p. 30).

Hitchcock’s extensive planning of *The 39 Steps* was applauded by associate producer, Ivor Montagu, for being “an economical method of planning set design, lighting, costumes and camera placement before reaching the studio floor, where every hour added significantly to the production costs” (Glancy 2003, p. 30). For Montagu, this detailed visual plan aided in production, yet from the director’s perspective provided a means to “see” his film through a variety of notations, including a screenplay. It was this rigour to

planning that Hitchcock applied throughout his career and will be investigated further through the screenwriting processes of *Saboteur* and *North by Northwest*.

### 7.3 *Saboteur*

*Saboteur* had many similarities to Hitchcock's most famous British film—both in terms of the film and the process of writing it—but failed to create the same qualities as its predecessor. On reflection, Hitchcock was critical of the film's screenplay:

But looking back on *Saboteur*, I would say that the script lacks discipline. I don't think I exercised a clear, sharp approach to the original construction of the screenplay. There was a mass of ideas, but they weren't sorted out in proper order; they weren't selected with sufficient care. I feel the whole thing should have been pruned and tightly edited long before the actual shooting. It goes to show that a mass of ideas, however good they are, is not sufficient to create a successful picture. They've got to be carefully presented with a constant awareness of the shape of the whole. And this raises a big problem in American film-making, the difficulty of finding a responsible writer who is competent at building and sustaining the fantasy of a story. (Truffaut 1984, p. 150)

Hitchcock raises the point of finding a “responsible writer” who would guide the project, so that the many ideas that Hitchcock brought to his projects could be filtered and constructed to produce a unified experience. Charles Bennett provided this role for *The 39 Steps*. As shall be seen, *Saboteur* lacked a talented “constructionist” to oversee the development of its screenplay. A constructionist is responsible for the overall design of Hitchcock's film narrative, which is an important aspect of screenwriting and directly related to the viewer's experience of constructing a story.

### Timeline

Hitchcock's writing process in *Saboteur* was similar to the one in *The 39 Steps*: he used “a treatment complete in every detail, except for the dialogue” (Truffaut 1984, p. 95). In a

letter from Selznick, dated 1 August 1941, he commented on the first draft of the treatment that Hitchcock and Joan Harrison had submitted.<sup>28</sup> Selznick's "main objection to the proposed story [was] that it lacks heart and emotional relationships" (Selznick 1941). He suggested removing the background story at the beginning of the treatment and start with the action at the aircraft factory, and to keep the boy and girl together throughout the whole picture. Hitchcock had them separate for large parts of the story in the final film, something he considered a mistake in hindsight (Truffaut 1984, p. 151).

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<sup>28</sup> Harrison had been his assistant in England and Hitchcock had persuaded Selznick to put her on the payroll.



Figure 5: Selznick's letter addressing Hitchcock's initial treatment, dated 1 August, 1941 (Selznick 1941). Courtesy of the Academy of Motion Pictures Arts and Science.

On 20 August, Hitchcock delivered a 134-page manuscript labelled "Untitled Original Treatment by Alfred Hitchcock and Joan Harrison" (Hitchcock & Harrison 1941). According to Harrison, the construction of this treatment involved Hitchcock

narrating the story visually to her during their story conferences (Krohn 2000 p. 42). Records of this treatment show a process of editing until the 14 October 1941, without addressing any of Selznick's concerns (Hitchcock & Harrison 1941). This treatment still has the background with Barry and his foster brother, Ken, as seven-year-olds at a military academy. It is understandable why Hitchcock tried to retain this opening, as it develops the relationships between Barry, Ken, and Ken's mother—which becomes significant when Barry is accused of Ken's murder. Arguably the film suffers from these missing scenes, because the audience is not told of Barry being raised by Ken's mother.

The rest of this treatment reads very similarly to the finished film—missing are the characters of the truck driver and the blind man, which were both added later by Dorothy Parker. Generally, there is very little dialogue to deepen the story's characters, because everything in the document is action and doable by an actor. Records show the treatment evolving particularly in the second half of the document. For example, Tobin (the central villain) is reintroduced in the 29 Sept version as well as in some later scenes added on 4 Oct and extended on 10 October. The significant omission in this document is the ending in New York City.

Selznick assigned John Houseman to oversee the development of a shooting script with 21-year-old Peter Viertel, Selznick's young protégé, to write the draft with Hitchcock's aid. Work took place at Carole Lombard's house—she was the lead in *Mr. and Mrs. Smith* (1941), Hitchcock's previous film—with Houseman and Viertel so in awe of Hitchcock that they gave in on every contentious point in the story. Selznick was infuriated when a screenplay emerged exactly as Hitchcock had wanted it, fuelling his ambition to offload the project to another studio.

The screenplay produced on 30 October 1941 is a lot wordier than the completed movie and represents a work-in-progress as a screenplay. As with the treatment, the story remains very similar to the film; however many of the indicated cuts in the script do not match the celluloid version. The shots and cuts in the script do, however, show Hitchcock's process of visualising his film during the screenwriting phase of development.

Initially Selznick had problems selling *Saboteur* to other studios (e.g. RKO refused the project), however he finally sold the project to two producers—Jack Skirball and Frank

Lloyd—who worked for Universal Pictures. The deal took place around 12 November 1941, as outlined by an article in *Variety*:

Alfred Hitchcock, under contract to David O. Selznick, shifts to Universal Dec. 1 to direct "Saboteur," a war story written by himself, as a Frank Lloyd-Jack Skirball production. Universal will release.

Robert Cummings plays the male lead, and Priscilla Lane, on loan from Warners, is top femme. (Variety 1941)

At this point in the production, Hitchcock was actually credited with writing the story, even though his name was not mentioned in the film's final writing credits. The film had a relatively small budget under Universal—a challenge that Hitchcock relished—and allowed the director to make his first US film set in the US. On 7 December 1941—as Hitchcock and Boyle were “working on some sequences” (i.e. storyboarding)—they were told that the Japanese had bombed Pearl Harbor. This event, which led to America's involvement in the Second World War, affected not only the production, but also made the story about spies suddenly relevant to the general public. Another significant event was when the poet Dorothy Parker came on board to write dialogue adding depth (as well as her communist sympathies) to the script's characterisation.

The shooting script for production was finalised on 12 December 1941 (Parker, Harrison & Viertel 1941). The addition of Parker to the writing team resulted in the dialogue changing dramatically in this version of the film; consequently these new verbal additions resulted in Hitchcock altering how the scenes were to be shot. The story kept true to the guiding treatment, with Hitchcock revisualising how particular scenes were told. As soon as shooting began on 17 December, it became clear that there were major problems with the middle part of the script. On 22 December, a scene was added with Pat and Barry in the desert because the character of Pat changes too suddenly to liking Barry. These additions provide a process of Pat softening to Barry and starting to believe the he may actually be innocent of the crime he has been accused of. A sand storm was also added, which did not appear in the final film (Krohn 2000, p. 41).

The next evidence of problems with the shooting script occurred on 7 January 1942, as indicated by a four-page document outlining events in the story. On page 3, it becomes

clear that Hitchcock is trying to solve an issue with the narrative where Snyder discovers Barry at Silver City:

“SYNOPSIS: BOY’S [Barry’s] SCENE WITH SNYDER FOLLOWING CABIN SHOULD BE ONE OF TEST AND SUSPENSE AS TO WHETHER BOY WILL GET PAST SNYDER BY TRICK — HE SUCCEEDS IN DOING IT — NOTE: SUSPENSE AS TO WHETHER SNYDER WILL TELL MEN TO BLOW BRAIN OUT OF BOY OR NOT.

VITAL PROBLEM: MANNER IN WHICH OUR BOY [Barry] GETS ON TO CLUE OF BROOKLYN NAVY YARD \* PLANT ROOT IN TELEGRAM?”

(Anon. 1942)

This description shows Hitchcock questioning the design of the narrative for the second half of the film. The word “suspense” in this document is explicitly written to emphasise what is important for the scene to work, while the “clue” is part of a question for the audience, which turns into a suspenseful sequence later in the film. It must have been extremely troubling for Hitchcock to be asking fundamental questions about the narrative structure well into production. On 19 January, Hitchcock returned to a treatment format to rewrite the scene with Barry and Snyder, in which Barry goes to a gas station; this scene also did not make it into the film.

The Production Code Office took exception to some of Parker’s additions to the screenplay: “There is a disturbing element which appears from time to time throughout this script and that is the great number of seemingly anti-social speeches and references”, the censor noted. “It is essential that these speeches be rewritten to avoid giving this flavour” (Nixon n. d.). Some of the speeches were rewritten, while others remained, leaving the version of *Saboteur* that was released to the public with its distinctly anti-establishment message.

The film premiered in Washington DC on 22 April 1942, attended by Hitchcock and the two stars—Robert Cummings and Pricilla Lane—as well as eighty US Senators and 350 US Congressmen. By the beginning of July, the \$750,000 picture had made over \$1.5 million, making a handsome profit for Universal as it caught the mood of the moment. Apart from the inspired ending at the Statue of Liberty, the film lacks the overall cohesion that *The 39 Steps* and, fourteen years later, *North by Northwest* would exhibit.

## Screenplay

Hitchcock's move from Britain to the US caused a significant change in how he developed his scripts, because the film industries within the two countries had very different cultures regarding script development. During his British period, Hitchcock's use of a script format was primarily for shooting as a means to communicate with the cast and for scheduling the production. Hitchcock used storyboards, treatments and other forms of representation, with dialogue being more of an afterthought during script development. Developing the majority of the narrative, prior to the dialogue being written, required an extensive process of visualising the story using storyboards (Glancy 2003, pp. 25–26).

There are two distinct versions of *Saboteur's* screenplay at the Hitchcock archives in Margret Herrick Library. The first, dated the 30 October 1941, was the initial draft of the screenplay by Peter Viertel, based on the treatment by Joan Harrison and Hitchcock (Hitchcock, Harrison & Viertel 1941). This is a continuity script and even at this stage it shows a shot-by-shot breakdown of the film, which illustrates that a process of visualisation has occurred in the creation of this document. Standard industry framing sizes for shots are used throughout the script—such as MEDUIM SHOT and CLOSE SHOT. Some of the shots are quite specific: for example, on page 46, scene 217 has the scene heading: “LONG SHOT - SHOOTING OVER BARRY’S SHOULDER OUT OF THE WINDOW”. Though this script is formatted in similarly to a standard industry shooting script today, it was used as a creative document rather than as production material.



[Production Note: This figure is not included in this digital copy due to copyright restrictions.]

Figure 6: First page of screenplay dated 30 October 1941 (Hitchcock, Harrison & Viertel 1941). Courtesy of the Academy of Motion Pictures Arts and Science.

This script is a work in progress, which shows considerable attention to the visualising of the story. This story in the screenplay is very similar to the treatment, however the cuts generally do not match the film, even though they are indicated in the script (showing

Hitchcock's preplanning). Some of the shots, though not identical, do correspond to the film—for example, the individual shots for the Statue of Liberty (see below).

769      CLOSEUP - THE SLEEVE

As it tears.

770      CLOSEUP - FRY

His face is filled with terror. He falls, and we  
See him going down towards the water, screaming.

771      CLOSEUP - BARRY

Still holding the torn sleeve. It flutters in the  
Wind. Barry turns away, unable to look at the  
Falling body

CUT TO:

772      MEDIUM SHOT - THE POLICE

As they lean over to aid Barry."

(Hitchcock, Harrison & Viertel 1941, p. 164)

Generally the dialogue in this first draft tends to be a lot wordier than in the film.

The second major draft, dated 12 December 1941, occurred when Dorothy Parker was introduced to the project, after it had been sold by Selznick to Universal Pictures (Parker, Harrison & Viertel 1941). Similar conventions are used on the first draft of the script, while also maintaining the same story present in the treatment. What is particularly clear is that Parker's dialogue added depth to the characterisations. This dialogue resulted in changes to individual shots within scenes, reflecting a need for Hitchcock and his collaborators to revisualise individual moments in the story. The alterations in the second draft of *Saboteur* are reflected in scenes not matching the earlier draft; this is in contrast to *North by Northwest's* screenplays, which had a more stable development period with only one writer.

## Process

The term “production designer” was coined by William Cameron Menzies, which is how he credited himself for his work on *Gone with the Wind* (1938). Four years later, this term was still not used on *Saboteur*, instead the credits refer to art director, Jack Otterson. However, it was Robert Boyle who had the closest visual collaboration with Hitchcock on this film. Boyle recalled that he was originally employed to do continuity drawings (or storyboards), when Hitchcock realised they worked well together and made him “chief production designer for the film” (*Destination Hitchcock: The Making of North by Northwest* 2000, 3:30). His official credit was “associate art director”, though his job was more in line with the work of a production designer, which he would later be credited with.

In *Cinema* magazine in 1963, Hitchcock outlined the difference between an art director and production designer: “there is another function which goes a little further beyond the art director and it is almost in a different realm. That is the production designer. Now a production designer is a man usually who designs angles and sometimes production ideas. Treatment in action” (Smith 2012, p. 124). The director continues by highlighting the collaborative role a production designer might have, “When I’m sitting there with a writer and we’re designing a scene, I’ll say ‘I wonder whether we can do that? What sort of setting should we write this for? We bring in the production designer while the script is being written’” (Smith 2012, p. 124). This was the kind of influence that Boyle had on *Saboteur*.

When Boyle arrived for their first meeting on *Saboteur*, Hitchcock was sketching out his ideas on paper and he invited Boyle to start sketching with him (Warner Brothers Entertainment). Boyle recalled that this is when Hitchcock “began showing him how the sets had to create an atmosphere that would surround the characters and help drive the story” (Warner Brothers Entertainment 2012). According to Boyle, Hitchcock would generally communicate using quick sketches to show what he wanted (*Saboteur: A Closer Look* 2000, 9:00).

Given the financial restrictions and the lack of access to military locations because of the bombing of Pearl Harbor, Boyle had to create an illusion of a military factory in the opening act for *Saboteur*; he used a few simple storage bins assembled against a painted

backdrop. The film's atmosphere and visual composition communicating Hitchcock's dramatic intent was formed by Hitchcock's and Boyle's close partnership.

Hitchcock had considerable drawing talent, but he would still leave the task of creating storyboards to other hands, usually graphic artists or production designers. Dorothea Holt, John De Cuir, and Harland Frazer were among the talented artists who worked with Hitchcock on storyboards, under the supervision of art department heads, such as Robert Boyle. The storyboards were created in close collaboration with Hitchcock and his screenwriter.

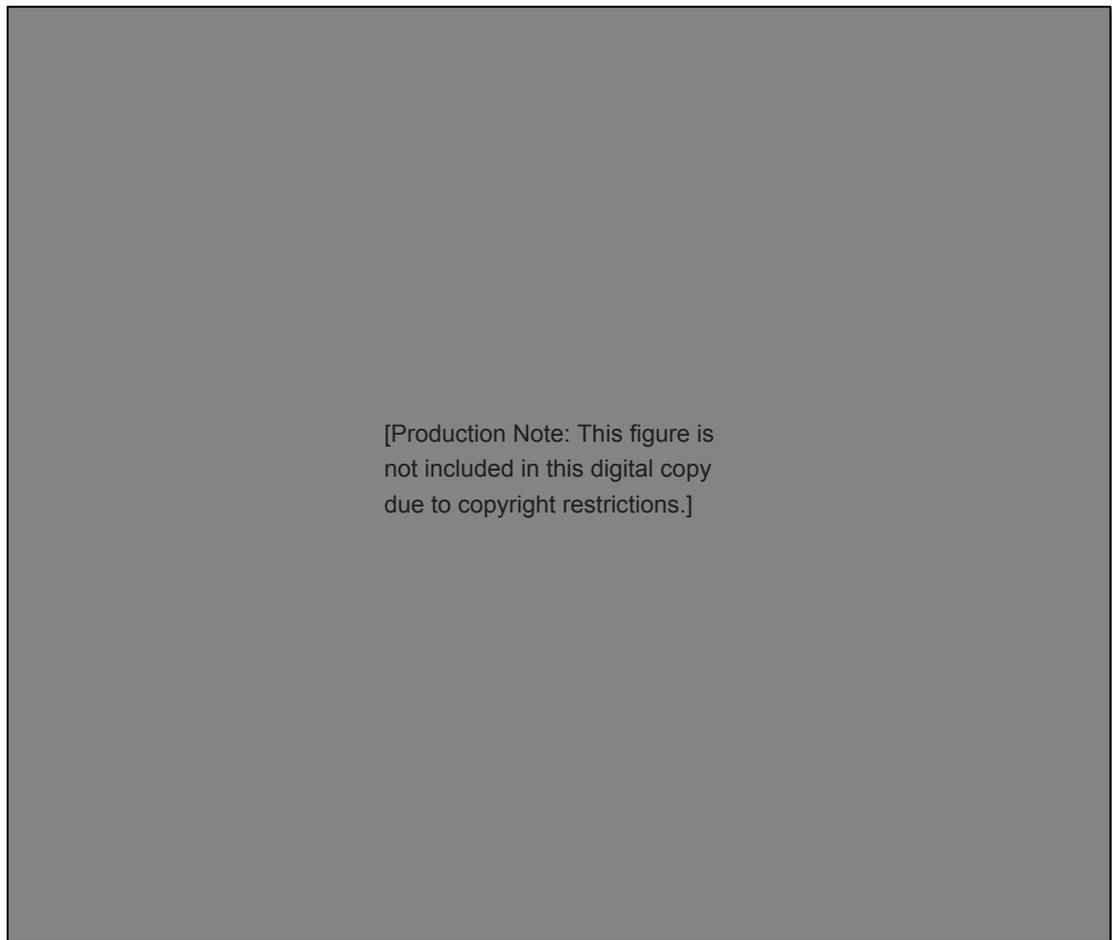


Figure 7: Storyboard by John De Cuir for *Saboteur* (Photographic reproduction of graphite on paper, 8 x 10 inches). Courtesy of the Academy of Motion Pictures Arts and Science.

The storyboards for the Statue of Liberty scene at the Academy of Motion Pictures Library include three sets of sketches, one by Hitchcock and two by John De Cuir, with Boyle later involved in these designs (Curtis 2007, p. 22). It is important to appreciate that

the visualising of this scene was achieved through a number of iterations involving sketching, discussion, and revised sketches. During an analysis of Hitchcock's sketch for the Statue of Liberty sequence in *Saboteur*, Curtis notes that he "adopts the chronophotographic style in this sketch (having all the action within one frame) for both the depiction of movement and for the camera distance" (2007, p. 19). This shorthand way of depicting visual movement was also used to communicate with and guide his crew. As a personal process for Hitchcock, it allowed him to envisage possible editing choices and solve problems. His sketches demonstrate "not only how the ambiguity of images allows them to function in a variety of ways, but also how sketching is a way of generating ideas while grasping the action and getting a firm grip on the movement of the film" (Curtis 2007, p. 19). This sketching is Hitchcock "writing" using a visual notation and is another example of scripting. Two weeks before photography began on *Saboteur*, Hitchcock asked actor Norman Lloyd if he would like to see the Statue of Liberty scene. Lloyd said, "But we haven't shot it yet!" The director then laid out a scroll-like plan containing all the storyboards for the scene. Lloyd recalled, "It was like a biblical scroll" (Moral 2013, p. 84/218).

The locations and accompanying research that helped to define these spaces in the planning stage of Hitchcock's films were essential in visualising the story, and would often influence later drafts of the script. Moreover, this work highlights how collaborative Hitchcock was in developing his films. He was interested to see how the written material would actually become manifested through the set designs, locations and, when they had already been hired, the actors; he could therefore develop a strong visual sense of what the picture would look like.

On *Saboteur*, Hitchcock had mapped out all of the required locations even before a screenplay had been written. A document dated 18 October 1941 lists all interior, exterior, and processing (e.g. mat shots) locations, based on the treatment he had written with Joan Harrison (Anon. 1941b). This list looks like a pre-production plan—even though it was done early in the writing process—and offers insight into how Hitchcock was aware of the kind of locations required, the looks of these spaces, and an overview of, not only what would be shot, but how it would be shot. Even though production designs, images of locations, and storyboards, etc. were norms at the time—and typically developed as part

of a separate pre-production phase—Hitchcock’s expanded screenwriting process was conducted with the input from these notations.

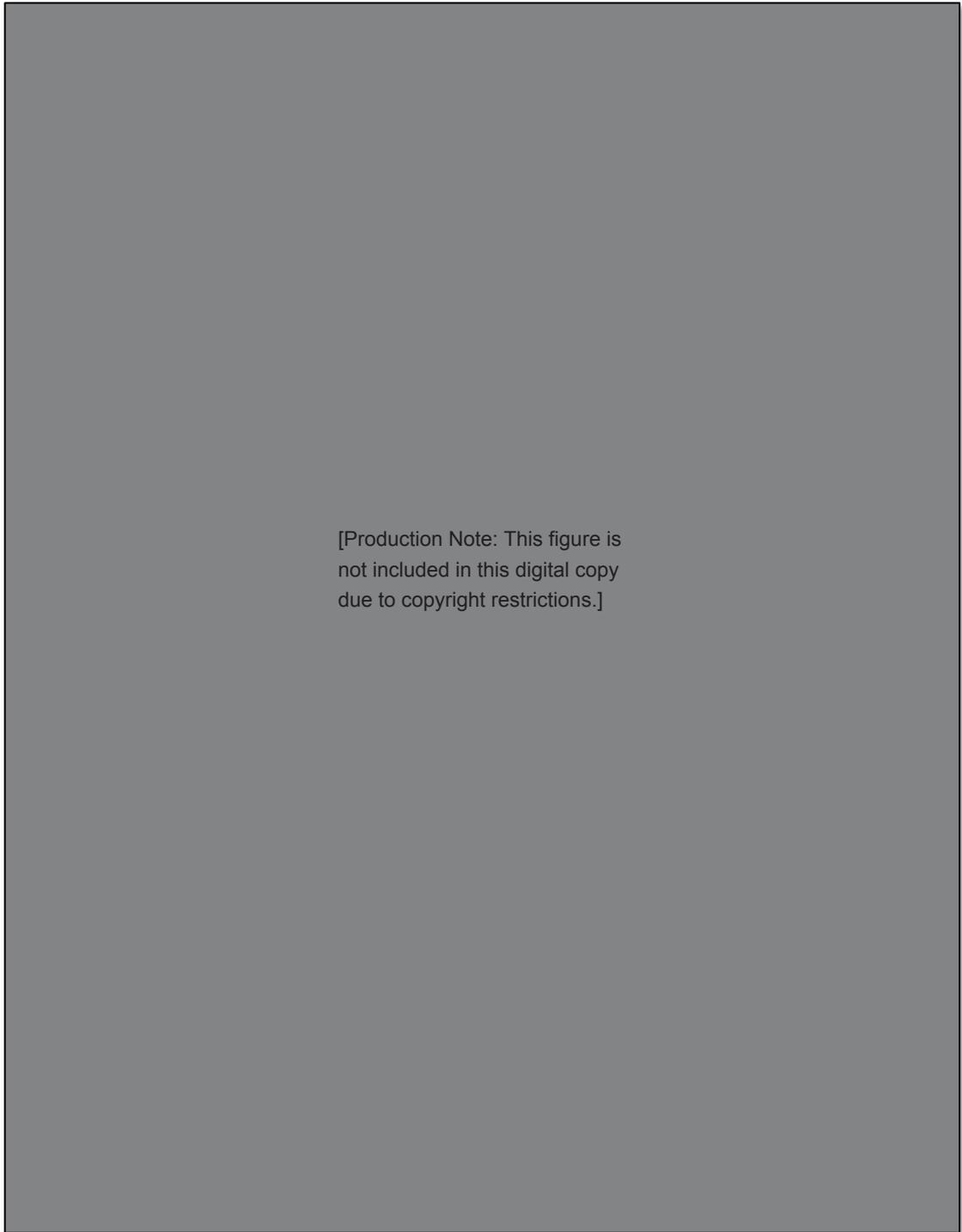


Figure 8: List of interior shots for *Saboteur* dated 18 October 1941 (Anon. 1941a). Courtesy of the Academy of Motion Pictures Arts and Science.

Well before *Saboteur*’s shooting script was written on 12 December 1941, research photographs of important locations in the film were also taken to provide a look and open

up possibilities for the related sequence. Thirty-eight shots were requested for the Statue of Liberty on 17 November 1941 (Anon. 1941c). Even the house of Barry's foster mother, which is an ordinary suburban house, had location photos taken in order to lend a degree of authenticity to the film (Skirball 1941). Early casting also offered a sense of how the characters would be played, with a letter dated 6 December 1941, suggesting actors for the roles of Tobin, Fry, and the blind pianist, which illustrates a parallel casting process that Hitchcock was involved in while the script was being written (Anon. 1941b). These photographs and earlier casting examples offer instances of "scripting", because they represent alternative forms of describing locations and characters beyond the words in a traditional screenplay.

## 7.4 *North by Northwest*

### Timeline

Judging from the film credits of *North by Northwest*, Hitchcock's movie appears to be written by a sole writer ("Written by Ernest Lehman"), who fashioned a literary screenplay that Hitchcock interpreted and shot. As will be seen, this could not be further from the truth, because Hitchcock and other production personnel always played a significant role in co-writing his scripts. Hitchcock had initially signed on with MGM to make an adaptation of *The Wreck of the Mary Deare* by Hammond Innes. Hitchcock's regular composer, Bernard Herman, recommended his friend Ernest Lehman as a screenwriter for the project; Hitchcock subsequently met and decided to work with Lehman. After a few weeks of working on the adaptation, they agreed to develop a different story based on some ideas Hitchcock wanted to explore.

The story was developed by Hitchcock suggesting dramatic situations, which Lehman then attempted to fashion into a film plot. Examples of situations Lehman was unable to incorporate included the "longest dolly in history", in which the camera follows the assembly of a car until it is completely built, only to find a dead body in the back seat, and in which an Eskimo is fishing through a hole in the ice and suddenly a hand comes out of the water (Lehman 2000). The two ideas were used by the screenwriter to provide the

beginning and end of the film. Lehman explained the first ideas: “[T]here’s a speech being made at the General Assembly of the United Nations, and the speaker suddenly stops. He’s irritated, and he says he’s not going to continue until the delegate from Brazil wakes up. So a UN page goes over to the man, taps him on the shoulder, and the delegate falls over dead” (Lehman 2000; *Destination Hitchcock: The Making of North by Northwest* 2000, 4:20). The ending simply came from Hitchcock’s desire to film a chase scene across the face of Mount Rushmore (Lehman 2000). But how would Lehman “construct a story which began at the UN and ended at Mount Rushmore”? (*Destination Hitchcock: The Making of North by Northwest* 2000, 4:40).

A third idea answered this question and came from the drama writer for the *New York Sun*, Otis Guernsey. Hitchcock had met Guernsey at a cocktail party in New York, when he told the director about his idea of a non-existent decoy used by the CIA. A memo from Hitchcock to the MGM legal department, which was dated 8 September 1957, asks for a payment of \$1,000 to Guernsey for his idea (Krohn 2000, p. 202). Lehman wrote a two-page outline for MGM and started writing the first draft of a screenplay in late autumn of 1957, while Hitchcock left this project to shoot *Vertigo*. In contrast to *The 39 Steps* and *Saboteur*, the screenwriter was left to his own devices to create a screenplay, which he based on the three foundation ideas: a murder at the United Nations, a non-existent agent, and a chase across Mount Rushmore.

Unlike *Saboteur*, which was initially developed as a treatment, *North by Northwest* would favour the screenplay written in the master scene format, most probably because of Lehman’s preference for this form. The first draft, which was finished on 22 November 1957, did not contain any cuts—as was usual for a Hitchcock script—and had a lot more dialogue compared to the film. However, the descriptions were visual and explained the action occurring in the scene. For example, even at this point the famous crop dusting scene (scene 115) contained descriptive text, which was very similar to the final film, and reads almost like a prose treatment (Lehman 1957). However Lehman was stuck on one important point: the ending. The screenplay just suddenly ends leaving the last quarter of the film unresolved.

After writing a rough draft, Lehman did a tour of the US to visit all the locations in his screenplay. Starting at the United Nations, he visited Glen Cove, Long Island, then

travelled from Grand Central Station in New York to Chicago on the 20<sup>th</sup> Century Limited train. After staying at the Ambassador Hotel, he caught a bullet train to Rapid City, South Dakota to climb Mount Rushmore. Lehman returned to California, completed the first draft—still without an ending—and sent it to Hitchcock who had finished production on *Vertigo*. Lehman recalled that Hitchcock “sent me back a very enthusiastic, four page, handwritten letter. He loved the first sixty-five pages—which was high praise from Hitch” (Lehman 2000, p. 50). Hitchcock moved over to MGM from Universal and started storyboarding the script with his art director, Robert Boyle, and casting the roles.

Lehman was missing the last act and did not know why the story had moved to Mount Rushmore (Lehman 2000). In despair, Lehman met with Hitchcock to try and work out how to end the film. They spent hours discussing possibilities and mystery writers they could bring in to help with the ending. Suddenly in the evening, as Lehman was listening to Hitchcock, he suddenly said “She takes a gun out of her purse and shoots him.” Hitchcock instantly responded with “Yes, the Polish Underground sometimes killed their own members, just to prove they weren’t in the Underground.” And Lehman continued “Yes, but these are fake bullets. That’ll convince [the character] Van Damm that he has to take her away with him. Now that she’s a fugitive, he’ll decide to take her on the plane” (Lehman 2000, p 50). Within a few minutes they had the whole of the last act.

The next draft was completed on 19 July 1958, followed quickly by another on the 21 July, both including the new ending and titled, “The Man on Lincoln’s Nose” (Lehman 1958a). It is this second version that exists in the Academy of Motion Pictures Library and which has been marked up with blue pen with “Tomasini” handwritten on the front page. George Tomasini, the editor on *North by Northwest*, was officially employed on the project on 28 July (a week later), and his copy included significant changes to characters and scenes. Though it is difficult to be sure, the handwritten comments are most likely from Hitchcock due to their nature, and later given to Tomasini as an updated version. In any case, this script demonstrates a script-editing process by someone with a keen eye for the detail and a strong visual sense for the film.

At the beginning of this script Thornhill meets two colleagues, Nelson and Wade; details were added, such as Nelson being deaf in one ear and needing to be positioned to

the right of Thornhill, and Wade being religious. When Thornhill investigates Kaplan's hotel room, small details are noted in the margins—"pencil and pad by dresser. Newspaper on chair show headlines. Handbag on dresser"—which show how Thornhill knows where Eva has gone. Significantly the story's MacGuffin, an object containing the micro-film (though the contents are not mentioned in the script) and Leonard's flashlight (a visual touch in the film) have been added to pages 170 to 184. These visual details are important for the telling of the story, and develop a clear logic for the audience. New names are also handwritten in this copy. The names of characters change—Rosen becomes Kaplan and the main villain, Mendoza becomes Vandamm (halfway through the script).

The names of locations also change—St. Regis becomes Plaza and King Cole Bar becomes Oak Bar. Even the models of cars change—e.g. Jaguar to Mercedes Benz. Scenes were questioned and removed—for example, a large question mark on page 44 suggests a rewrite of the scene, while on page 93 half a page has been crossed out. On the opposite blank page to scene 112, Hitchcock has drawn a rough top-down sketch of the location, illustrating a visual approach to his thinking through the scene. Dialogue was also added to page 23, most probably as a suggestion to the screenwriter: "VALARIAN: This is as good a place as any. LICHT: Shall I wait here or follow? Valerian (gestures) when you see him go over the edge, pick me up" (Lehman 1958a). This document shows Hitchcock developing a clear visual logic for the story.

Two days before shooting began on 27 July 1958, Hitchcock, Herbert Coleman (associate producer), and Robert Boyle (production designer) met to fix a problem with the screenplay. Hitchcock was unhappy with the drunken car sequence in the first act of the film and wanted to discuss possibilities for visually telling the story in an engaging and comic manner. The result of this conference was six pages of notes outlining changes, and would later be addressed during editing (Hitchcock, Coleman & Boyle 1958). In a memo dated 11 February 1959, Hitchcock asks George Tomasini, his editor, to focus the scene around reaction shots of Cary Grant as he was attempting to drive the car (Warner Brothers Entertainment 2012, p. 195). The result of this change in the scene's editing created the necessary tension from the use of Grant's close-ups.

Once again an “auto-remake”<sup>29</sup> of *The 39 Steps* became a hit film, with MGM records showing the film earned \$5,740,000 on release in the US and Canada, and \$4.1 million elsewhere. Today, the film is considered a classic, epitomising Hitchcock’s US film-making period.

## Screenplay

*North by Northwest* was produced fourteen years after *Saboteur* and significantly lacked a treatment as a guiding document. The process of development using a screenplay shows how each draft is being tightened and more visually realised. The need to tighten dialogue in early drafts could be seen as a result of the screenplay’s format encouraging the writing of dialogue and thus making its removal part of the visualising process.

*North by Northwest*’s screenplays represent a mix between a continuity script—used for *Saboteur* and *The 39 Steps*—and a screenplay with a master scene format commonly used today. For example, on pages 6 and 7 in the shooting script, contemporary scene headings are used:

INT. LOBBY PLAZA HOTEL            15

Thornhill glances at his wristwatch as he crosses  
the lobby to the Oak Bar.

INT. OAK BAR                            16

Thornhill pauses in the entrance, looking about  
impatiently. The captain comes up to him.

CAPTAIN

Evening, Mr. Thornhill

(Lehman 1958c, p. 6)

Then two pages later the headings indicate the camera shots:

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<sup>29</sup> For more, see Pinkerton (2014, p. 34).

CLOSE ANGLE - THE TWO MEN STANDING IN ENTRANCE  
OF ROOM 17

They react with sudden interest, glance at each other, then look off again and see:

POINT OF VIEW - FROM ENTRANCE 18

The bellboy moving up to Thornhill, whose table is well out of earshot of the entrance.

CLOSE ANGLE - THE TABLE 19

Thornhill takes a pen and a long envelope from his inside pocket as he addresses the bellboy:

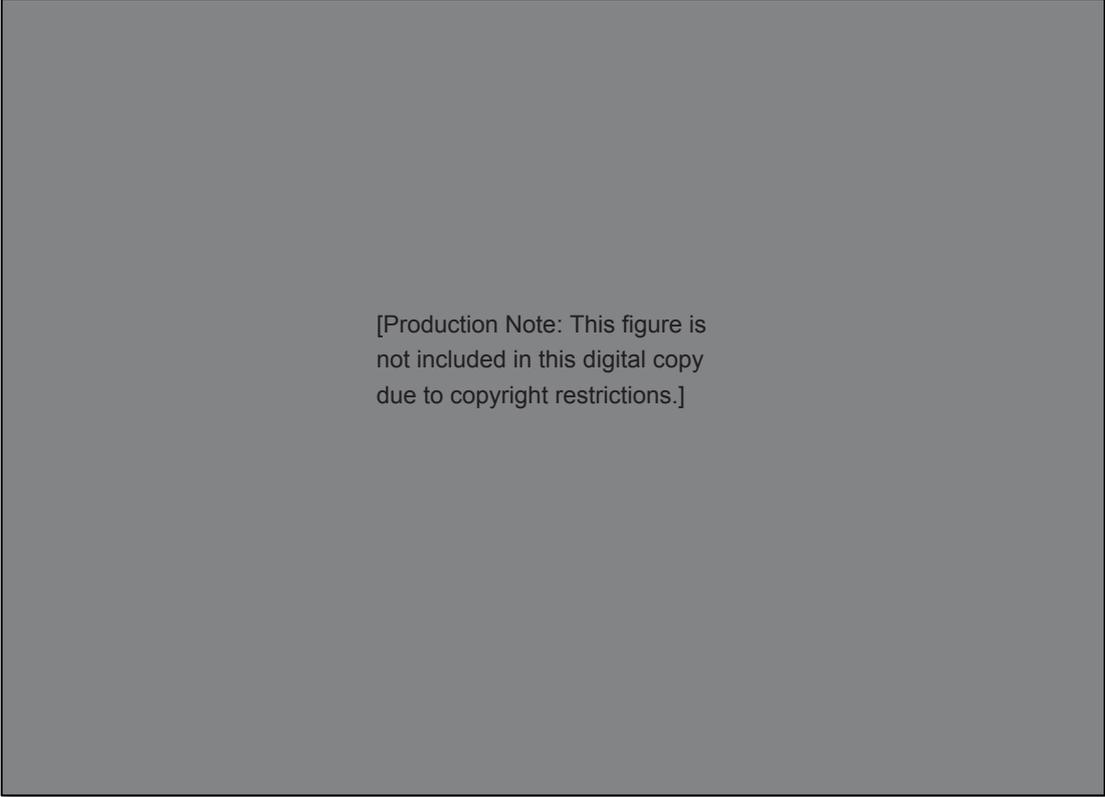
THORNHILL

Look, I've got to get a wire off immediately. Can you send if for me if I write it out for you?

(Lehman 1958c, p. 7)

The screenplay headings used by Lehman are inconsistent perhaps because of expectations from the industry of the role the screenwriter plays. Certainly this shift in the headings—from explicit camera set-ups to general time and locations—moves the onus of determining shots from the screenwriter to the director.

The majority of the shots are represented in the screenplay. When the screenplay is using location headings, cut-away shots (e.g. of someone listening) are often not explicitly written as a new heading, but rather implied. For example, rather than every shot being included in the drunken car chase, the script simply has a paragraph description about what happens. This represents what might typically be written in a contemporary screenplay today, except with a scene title (“THE CHASE SEQUENCE”) instead of a location heading.



[Production Note: This figure is not included in this digital copy due to copyright restrictions.]

Figure 9: Lehman's description of the car chase sequence (Lehman 1958c). Courtesy of the Academy of Motion Pictures Arts and Science.

## Process

Throughout his career, it was typical for Hitchcock to produce rough sketches and a visual artist would elaborate on these drawings to create storyboards (Auiler 1999, p. 294). On *North by Northwest*, the first set of sketches for the Mount Rushmore chase scene were drawn by Hitchcock (Auiler 1999, p. 340) and more refined storyboards were constructed by Hitchcock, Boyle, and cameraman Robert Burks (Auiler 1999, p. 211). A series of 133 drawn shots outline their process and show the attention to detail in planning the finale to this film.

Hitchcock used collaboration to refine his ideas and support a vision for the kind of film he wanted to make. The different media used in scripting his films were often made up of multiple interpretations, from which Hitchcock would choose. Boyle explained the collaborative nature of storyboarding: “The reason there were story boards and it was all

pre-planned, is that not only was it easier for [Hitchcock] but he had been able to communicate with all the other disciplines involved” (*Destination Hitchcock: The Making of North by Northwest* 2000, 6:20).

Hitchcock used sketching as a way of thinking about the possibilities for a story. He once made a rough sketch of the action in the cafeteria scene in *North by Northwest* on the back of a Sheraton Hotel placemat. Curtis suggests that this “act of sketching is itself a way of thinking in images and solving problems” (2007, p. 22). Even though his sketching is an *avant-text* for the screenplay, it was one kind of writing process—in an extended sense—commonly applied by Hitchcock. The traces of his films can be found in the different forms of these writings, and how these representations built and complemented the screenplay to provide a multimodal plan for his films.

Hitchcock typically utilised storyboards during scripting to help represent the imagery in his films. There are a variety of storyboards for *North by Northwest* in the Margaret Herrick Library—including sketches of Grand Central Station, the Mount Rushmore monument with surrounding forests, and Vandamm’s house featured near the end of the story. The storyboards of this house were in turn based on comprehensive architectural plans. In an interview with Barbara Hall, Peggy Robertson, Hitchcock’s long-time assistant who also worked on *North by Northwest*, said,

HALL: So a lot of factors that he couldn’t have considered in his storyboards he was deciding as you went along?

ROBERTSON: Yes, as we went along. Not many though, the important thing was the storyboard of course. (Robertson 2002, p. 109)

In *Storyboarding: A Critical History*, Pallant and Price concluded that Hitchcock did not entirely pre-cut his pictures using storyboards—as one Hitchcock myth would have it—though their use represented one of several methods for planning a film (2015, p. 127). Storyboards are not the only method for visually planning a film.

Using an example of the iconic crop-dusting sequence in *North by Northwest*, Bill Krohn argues that Hitchcock’s reliance on storyboards is overstated. From this scene, a series of storyboard images were published in a magazine for publicity purposes that were actually

drawn after the film had been completed (Krohn 2000, p. 209). There are no records of storyboards being used during production for this scene, even though the sequence represents a virtuosic display in film directing. However in Krohn's *Hitchcock at Work*, there is a photograph of a top-down sketch of Hitchcock's camera placements (originally from the Margaret Herrick Library). The caption to the photo reads: "The shot list is meticulously annotated with technical indications decided by Hitchcock and his collaborators" (Krohn 2000, p. 206). This diagram maps out every shot within this sequence, showing clear planning. Were storyboards or sketches used to develop this diagram? We will never know, but it does prove that Hitchcock certainly did meticulously pre-plan this sequence and created a scene that is visually and affectively constructed. Bellow showed in his analysis of the crop dusting scene that Hitchcock's "pre-planning was a brilliant exercise in visual structure" (Krohn 2000, p. 213).

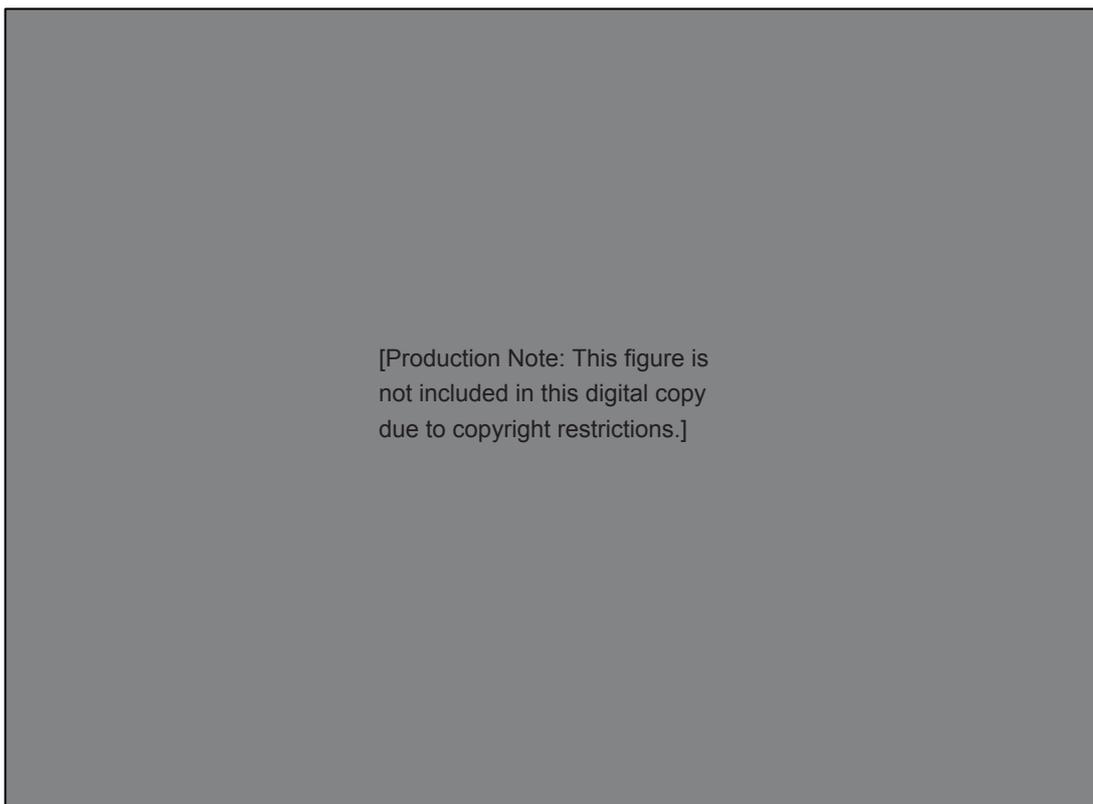


Figure 10: Camera angle diagram for *North by Northwest* (Graphite on paper, 8.5 x 11 inch).  
Courtesy of the Academy of Motion Pictures Arts and Science.

The crucial point to consider when viewing Hitchcock's plans, scripts, and drawings is to recognise that each notation describes an aspect in the larger process of developing his vision for a film. These different notations provided a process of design iterations that as a whole describe the "genetic story" of Hitchcock's screen "writing". These plans would naturally change as Hitchcock's and his collaborators' comments and discussions opened up possibilities for how to best narrate particular moments and scenes. To understand this kind of process, the crop dusting scene will be further examined in an attempt to unravel some of the steps undertaken to achieve these iconic Hitchcockian moments.

When Truffaut interviewed Hitchcock about the crop dusting scene, Truffaut commented, "Since the scene doesn't serve to move the action forward, it's the kind of concept that would simply not occur to a screenwriter; only a director could dream up an idea like that!" (1984, p. 256). Hitchcock failed to correct Truffaut and acknowledge Lehman's input into the creation of that particular scene. Lehman explained the genesis of the scene as a Hitchcock idea, which he expanded on: "One day, Hitch said to me, 'I've always wanted to do a scene in the middle of nowhere—where there's absolutely nothing. You're out in the open, and there's nothing all around you. The camera can turn around 360 degrees, and there's nothing there but this one man standing all alone—because the villains, who are out to kill him, have lured him out to this lonely spot'" (Lehman 2000, p. 51). In the first draft of the screenplay, which was entitled "Breathless" and dated 22 Nov 1957, the writer added the crop dusting plane and wrote up a description for the scene, which appears almost identical to the film—except for containing additional dialogue (Lehman 1957). Lehman was adamant that he visualised the scene: "that's the way I wrote it, almost shot by shot. I pictured it that way, and I even acted it out for Hitch" (Lehman 2000, p. 51). Yet Lehman was writing with words in a screenplay format that can only indicate visual shots.

HELICOPTER SHOT - EXT. HIGHWAY 41 - (AFTERNOON) 114

We START CLOSE on a Greyhound bus, SHOOTING  
DOWN on it and TRAVELLING ALONG with it as  
It speeds in an easterly direction at 70 m.p.h.

Gradually, CAMERA DRAWS AWAY from the bus,  
going higher but never losing sight of the vehicle,  
which recedes into the distance below and becomes  
A toy-like object on an endless ribbon of deserted  
highway that stretches across miles of flat  
prairie. Now the bus is slowing down. It is  
Nearing a junction where a small dirt road coming  
from nowhere. The bus stops. A man gets out. It  
is Thornhill. But to us is only a tiny figure.  
The bus starts away, moves on out of sight. And  
now Thornhill stand alone beside the road - a  
tiny figure in the middle of nowhere.

Description from the crop dusting scene in the first draft script, entitled “Breathless”.

(Lehman 1957)

The claim that a screenwriter could develop a scene that is so visually compelling is backed up by a separate recollection of an argument Lehman had with Hitchcock:

Fed up, he suddenly burst out, “Why do you insist on telling me how to direct this picture?” And I said, “Why do you insist on telling me how to write it?” But that’s the way I was. I’d get a picture in my head, and if I had a good idea about how it should be shot, I’d put it on paper. Why not? (Lehman 2000, p. 51)

Lehman’s description in the screenplay still needed additional work for it to be manifested into an image. Curtis drew the conclusion from a marked up shot list: Hitchcock and his production designer or cinematographer, “would sketch out the visual elements of the scene before-hand [so as] to try to solve knotty problems of camera movement or placement” (2007, p. 18). Words must still be realised as images, and hence the necessity for other collaborators to sketch pictures of Lehman’s imagined scene.

The camera placement diagram for the crop dusting scene infers a process of determining each shot given a particular location and then deciding on each camera angle and position to achieve these shots. Other elements come into play within this planning

of camera shots: time and space. Hitchcock explained the significance of time and space in the scene:

Here you're not [only] dealing with time but with space. The length of the shots was to indicate the various distances that a man had to run for cover and, more than that, to show that there was no cover to run to. This kind of scene can't be wholly subjective because it would go by in a flash. It's necessary to show the approaching plane, even before Cary Grant spots it, because if the shot is too fast, the plane is in and out of frame too quickly for the viewer to realise what happened. (Truffaut 1984, p. 254)

Hitchcock approached the scene with an awareness of the audience's experience. Lehman's description suggests a lot, but is no substitute for this type of planning. The collection of screenplay, sketches, and purpose for each shot in the scene provided Hitchcock with a complete visual representation that focuses on the audience's experience.

Robert Boyle's plans for the Mount Rushmore house in *North by Northwest*, were not only for parts of the structure that would be shot, but also for the entire building. Curtis points out that such elaborate plans had multiple functions within the film-making process, because they were not only to construct the set, but also to map out the "space" in the film, allowing a non-existent building, to exist "virtually" (Curtis 2007, p. 19). There is a record of 133 drawn shots from this scene, which were planned by Hitchcock, Boyle, and cameraman, Robert Burks. The original architectural plans offer them possibilities for arriving at these shots, which were later used in filming. Architectural plans were also used to realise the auction scene, where the plans of the Clark Panay Gallery were used to show all camera placement for scene (Anon 1959). Though this plan was of a real and existing place, the top-down view of the building offered possibilities for how the scene could be shot.

Looking at the order of events during the writing phase of *North by Northwest*, a letter dated 25 July 1958 indicates the set for the UN was being built well before the shooting script was ready on 12 August (Monta 1958). Documents also show that locations were being researched during this period: pictures of a judge and police lieutenant at Glen Cove (dated 29 July); stills of the Oak room restaurant, bar, lobby, corridors, as well as

uniforms of the maids, elevator boys, waiters, bellboys, etc. (dated 31 July) (Anon 1958b). There is considerable evidence of the importance research played in manifesting a vision for the story. One list contains three pages of research requests including crops growing within a two-hour drive from Chicago; Glen Cove courtroom and a Grand Central Station ticket, etc.; while another lists nine locations that need further research.

The early casting of actors in roles also allowed the screenwriters to incorporate their abilities and looks in the screenplay. Cary Grant was cast early as Roger Thornhill in *North by Northwest*—at least before 9 July 1958 (Anon 1958a). Lehman made Thornhill an advertising executive who could talk “in a kind of clever repartee”, which was “something Cary Grant could do very well” (Lehman 2000, p. 50). Hitchcock utilised many forms of notation within his collaboration to help render his chosen stories for an audience. He wanted to move the public and create a predominantly visual experience that used cinema to its full potential. He thoroughly thought about and planned his vision, as Burks who shot the film attested, “He makes a sketch-continuity, story-board fashion of the entire picture, and every morning on the set hands the cameraman a small folder with the day’s scenes sketched out” (cited in Krohn 2000, p. 12). His technique highlights that Hitchcock had a clear concept of what should be on screen at every moment and the effect that the composition of images would have for a viewer.

Given the extensive preparation involved in Hitchcock’s “writing” process, the on-set decisions simply followed the design set out in his scripts. All of his central collaborators were aware of exactly what he wanted from a particular scene. Each element of the production had been carefully considered in extensive discussions with his crew and actors. Leonard South, Burk’s camera operator, commented: “We had our assigned tasks and we knew exactly what Hitchcock wanted.... On a Hitchcock film, there was never any question. He always knew exactly what he wanted” (Auiler 1999, p. 295). Krohn challenged the idea that Hitchcock actually planned an entire film before production, by observing that the scripts for his films—e.g. *Notorious*—did not include all of the technical details for every shot (2000, p. 11). This was because Hitchcock used other forms, such as storyboards, that contain visual details for production not contained in a screenplay. The screenplay is not the entire plan and does not contain much of the visual work done beforehand, which Hitchcock and his production team were aware of.

## 7.5 Conclusion

Hitchcock was thinking beyond the confines of the screenplay format to a more visual, material conception in planning a film. Designing sets, liaising with the production team, pre-casting and storyboarding while still developing the script, as well as characterisations indicated a looser division between the screenplay and production than a traditional approach would use. This writer-director approach to screenwriting combined the writing with words and the ‘writing’ with images to form a single process that encouraged visually-oriented film narratives. Hitchcock was interested in seeing how the written material would actually be manifested—thus in developing a strong visual sense of what the picture would look like. Two important points come out of this discussion on Hitchcock’s working process. First, the process of developing a visual representation for a script was necessary for Hitchcock to develop an actual written screenplay, which was a representation of the cinematic form. Second, Hitchcock used a multimodal approach, because it was based on how different media could represent aspects of a film, all connected through his visual thinking.

Steven Maras suggests the object of screenwriting could be viewed as either the page or the screen, and questions whether a script is “the final product of the screenwriting process, or just one aspect of the filmmaking process?” (Maras 2009, p. 11). He defined an “object problem” as a “separation of conception and execution in film production, forcing particular approaches to practice and creativity” (Maras 2009, p. 21). This separation of conception and execution leads to the screenwriters and production crew being treated as two separate phases in film production. The object problem highlights difficulties in realising the cinematic experience within other media—e.g. a screenplay. Maras points out that separation is “institutionalised by dividing production into stages (pre-production, shooting, post-production), and introduces a logic that makes it difficult to see execution in terms of scripting” (2009, p. 22). Hitchcock was aware of this separation in film production and visually pre-planned his films during the conception phase. A general assumption by literature on Hitchcock’s use of visual notation (e.g. storyboards) is that it was created during a separate stage called pre-production. This research argues that Hitchcock’s writing process overlapped with his pre-production, which enabled him to better visualise his films. Therefore the conception phase combined

writing and pre-production occurred as a single process. Hence “scripting” or, in Hitchcock’s case, writing with images, sketching, notes, production design, etc. was used to develop his screenplays to represent a visual narrative.

Hitchcock’s use of different forms offers a creative alternative for understanding the “problem” of separation between concept and execution. Storyboarding requires execution by an artist, as does production design and other forms of scripting. Production also becomes an interplay of conception and execution, as plans change due to the reality of locations and production situations. The separation of conception and execution, as script and film, now seems inadequate to describe the actual process occurring during film-making. There is a constant exchange between the acts of conception and execution in the writing process, leading to separation being the space between different notations—e.g. storyboard and script. Separation becomes the point of creation where problems are actually solved and new ideas emerge, as concepts are manifested in new forms.

Curtis emphasised the importance of word and image within Hitchcock’s working process, particularly how their interaction provided a means to represent qualities of story within a cinematic context. The constant movement—between word and image, written script and storyboard—enabled a creative process that is restricted by neither word nor image, allowing a more expansive and open practice. The written word highlights the important specifics of a visual telling, where “the ambiguous image sometimes requires words to stabilise its meaning” (Curtis 2007, p. 23). Even though storyboards are often not definitive, “words cannot compete with the efficiency of the image in conveying information quickly and precisely” (Curtis 2007, p. 23). The interplay between word and image leads to a conversation that generates the final representation for a film.

A process of collaboration centres on communication. The process of talking, writing, and drawing about a film’s idea creates a space for possibilities to occur. Hitchcock enjoyed working with very talented collaborators who specialised in communicating through particular forms—such as costume, lighting, music, dialogue, the body, voice, visual art, locations, and set design. All of these media communicate a feeling, and for Hitchcock served the overall purpose for the drama. Curtis’s focus on word and image can be extended to include all departments and their relevant forms for communicating.

Hitchcock's collaborations aim to support a shared experience and meaning, which is ultimately communicated to an audience. This creative exchange leads to an agreed interpretation and a level of certainty in his visual designs, before moving into production. Clarity of intention for his visual narratives played a crucial role in the effectiveness of the rendered images in the completed film. Hitchcock's film-making is notably efficient in terms of storytelling, reflecting clarity gained through developing the story using multiple collaborators. This clarity of intention within his films provides the foundation that allows his films to emote across cultures.

Hitchcock's ultimate aim as a film-maker was to develop emotional experiences for an audience. Rather than using Maras' material conception of an object for the product of the screenwriting process (i.e. either page or screen), this research considers the aim and purpose of the screenwriting process. Therefore, the aim of Hitchcock's screenwriting is to create an emotional experience, and not a screenplay or film. Issues surrounding the representation of a film using scripting still provide challenges for a film-maker, because these intermediate forms only allude to the completed film. In addition, locating the writer's goal as an interpreted experience of both the script and film, asks more questions about the reading of these different media. Most controversially this perspective situates the completed film as part of a process for the audience, rather than the ultimate goal of film-making. This implies a second kind of separation between the media—both script and film—and the audience. This separation between media and audience is reflected in the cognitive approach used in Part One of this thesis. However, there are advantages to this perspective focusing on the audience's experience with different media. A film-maker can allow for a variety of media and forms in the scripting process to function differently knowing how this representation can help inform the film being assembled. For example, a storyboard image may elicit a feeling central to a film's purpose and influence art direction, framing, and other elements within the completed film. The aim of this storyboard is not the film, but the potential effect of this image on its audience.

## **PART THREE: Practice**

## Chapter 8

# Remaking *The 39 Steps*

As creators, writers, storyliners and script editors of a range of screen works across a range of industry settings, we draw here on our collective screenwriting practice experiences within the academy to focus on the notion of thinking through the screenplay—using research to underpin creative practice, resulting in what we might call an “academic screenplay”—as a way of writing differently for the screen. (Batty, Sawtell & Taylor 2016, p. 150)

An “academic screenplay” is presented as a proof of concept for many of the insights presented in Parts One and Two. As Batty, Sawtell, and Taylor express, “the screenplay is known and recognised as such specifically because of how it looks on the page. With headings (or sluglines), a particular font (Courier 12), and a way of writing the action surrounding dialogue (lean, present tense), the screenplay can for some appear to be a mere technical document” (Batty, Sawtell & Taylor 2016, p. 152). My script is formatted to reflect a process of visualisation and uses a more continuity style of script to explicitly describe image and shot composition. Similar to screenwriter and researcher Louise Sawtell, I have “chosen to design a new screenplay form that encourages a dialogue between the artefact (the scenes of the film) and dissertation (reflections and theoretical influences), which are presented as parallel narratives” (Lee et al. 2016, p. 92). The aim of writing as a creative practice is to reflect Hitchcock’s process of screenwriting, which offers its own conclusions to complement the earlier parts of this research.

Parts One and Two feed into this process of remaking *The 39 Steps*. Part One focused on how Hitchcock developed particular kind of experiences for an audience. Part Two presented a process for how to actually write the screenplay, where storyboards and treatments play an important role in visualising the story. This introduction to the creative practice contains two sections: first, the setting for my remake is examined to show how it provides a background for the story’s conspiracy; and secondly, it presents an outline of

how a screenplay will be written that accommodates the findings from Parts One and Two of this thesis.

## 8.1 Historical Background

Integral to the DNA of an-innocent-man-on-the-run genre is a foreign conspiracy, where forces from abroad are attempting to undermine national security. I have chosen the British nuclear testing programme as the conspiracy for my story, which occurred in Australia between 1952 and 1963, because the British lied to the Australian public about the safety of the tests. There is also a more contemporary aspect to the tests, because the Australian government was party to this deception, which resonates with the growing distrust of federal security organisations in the wake of the Edward Snowden affair.

The feature film *Ground Zero* (1987), directed by Michael Pattinson and Bruce Myles, previously used this conspiracy on the safety of the tests by setting its story in the mid 1980s, thereby showing the longer-term effects of radiation exposure. My story will take place in 1956 during the actual testing and utilise this period, with the communist threat looming, to fashion a highly dramatic script using a Hitchcockian screenwriting process. When I started researching this topic I was surprised to find this conspiracy had been extensively discussed in books (Arnold & Smith 2006, Walker 2014, Milliken 1986), documentaries (*Australian Atomic Confessions* 2009; *Backs to the Blast: An Australian Nuclear Story* 1981; *Silent Storm* 2004), as well as the subject of a royal commission (*The Report of the Royal Commission into British Nuclear Tests in Australia* 1985) with associated articles (Hall 2013, Gamble 2011). Why are the facts surrounding the tests not more widely known? All of these sources make grim reading, because they foreground the ineptitude of organisations associated with the tests to protect unsuspecting servicemen and local communities. *Ground Zero* also took a darker, more serious approach to this material, which I believe deserves more public acknowledgement.

My approach is to develop a more entertaining story containing humour and excitement (similar to *The 39 Steps*), to allow more accessibility to the darker issues of the nuclear tests. This film will not preach against the follies of radiation safety, but rather allow the story to actually show the gravity of what occurred in central Australia. An

audience should have enjoyed an emotional journey, but with very strong questions about how the British and Australian governments conducted these nuclear tests.

At the time, Britain felt the need to develop nuclear weapons due to the communist threat from the Soviet Union (USSR). Nuclear weapons were seen as providing security against the USSR and its allies. This attitude led to the proliferation of nuclear weapons, and at the height of the Cold War in 1958, a total of 116 nuclear bombs were exploded around the world. The reason for Britain conducting its own nuclear programme was partly due to the US not trusting Britain with any atomic knowledge, because British scientists and intelligence officers had a history of being Soviet agents. The Australian secret service, ASIO, also had their fair share of Soviet infiltrators who leaked vital information from the 1950s through to the 1970s.

On 20 September 1950, Prime Minister Robert Menzies summarised the attitude of both governments at the time: “The atom bomb, horrible as it was, was not an instrument of war but of peace. Do you think this communist enemy would hesitate to overrun western civilisation if the United States did not have the atomic bomb? Don’t let’s pretend about the bomb. It’s real” (Walker 2014, p.8). Menzies made a brief statement to the Australian public on 18 February 1950, announcing the British government’s intention to test nuclear weapons on Australian soil. This statement ended with the assurance that “there [would] be no danger whatever from radioactivity to the health of the people or animals in the Commonwealth” (Walker 2014, p. 10). Minister of Supply, Howard Beale, dismissively stated in parliament three years later that the “tests are quite safe. If they weren’t safe they would not be taking place” (Walker 2014, p. 40).

## Safety as a Conspiracy

The conspiracy element of my screenplay comes from the various cover-ups that occurred in relation to British nuclear testing in Australia. Prime Minister Robert Menzies decided to let the British conduct their tests on Australian soil without consulting experts or his cabinet; consequently the public were made aware that some kind of nuclear experiments were being conducted in supposedly unpopulated areas. The cover-up by the British and

Australian governments included two major issues: thermonuclear, as opposed to atomic, weapons; and the safety of servicemen and the local population.

British Prime Minister Anthony Eden—from 1955 to 1957—was warned of health risks to soldiers from the nuclear tests. His reply typifies the attitude of the British government in conducting these tests: “A pity, but we can’t help it” (Walker 2014, p. xiii). A top secret document prepared in London just a few months before Operation Hurricane admitted: “We have no information about the spread of fission products when an atomic bomb is detonated on the surface of the ground or on the surface of the sea. It is in fact one of the objects of the experiments to fill some extent this gap in our knowledge” (Walker 2014, p. 37).

## First-hand Accounts

On the morning of 16 October 1953, an Aboriginal community was engulfed in a huge black cloud created by a nuclear test, 173 kilometres north-west of Emu Field (the first test site in South Australia). The Yankunytjatjara tribe heard a loud explosion the day before the cloud arrived. The cloud was greasy as it glistened in the sun and silently moved like a dust storm without wind. Yami Lester, a boy at the time, recalled that the cloud stretched as far as he could see and blocked out the sun. Everyone began to fear and the elders explained the phenomenon as “Mamu”, an evil spirit. As the cloud settled onto the people, it had a nasty metallic smell and gave them intense stomach pain resulting in diarrhoea and vomiting. Lester’s eyes became sore and watery, and later resulted in his blindness. He told the Royal Commission that he thought several people died over the next few days (Arnold & Smith 2006, p. 70). He could not be sure how many as they all moved camp several times in an attempt to escape the poisoning. During this period, a plane dropped “cough medicine” to Aboriginal communities who had become poisoned by this black mist.

Ellen Giles ran the Melbourne Hill Station, north-east of Wallatina, with her husband. She described what they did when the black dust storm came after the explosion: “We shut the house, closed windows and everything and waited for the storm to hit. But it was unusually quiet. Normally a dust storm roars, but this was quiet.... After it had

gone we went outside and the orange and lemon trees were coated in this dust. It was oily dust. You could see it on the walls too. We tried to hose the trees down, but they just withered and died” (Walker 2014, p. 68).

Lalli Lennon sold uncut opals to miners at Coober Pedy. She described the explosion as a “big bang like a thunder storm, then it got louder then it just vibrated” (Walker 2014, p. 64). Afterwards her children started having fits, so she took them to the Coober Pedy medical centre to find there were not any doctors available. They were all sick with upset stomachs. Her children’s skin became dry and scabby and sores broke out on their heads and spread over their bodies. During this time, there were reports of Aboriginals encountering white men in white protective clothing and an aeroplane taking away corpses of two Aboriginals as well as an unconfirmed mass grave containing Aboriginal bodies (Walker 2014, p. 69).

## Servicemen Accounts

A document prepared by Rear Admiral Torlesse before the Monte Bello test requested two safety standards—a general one and a special “once only” standard set for “volunteers.” The admiral in charge of the operation cynically noted that, while all government “servants” are entitled to compensation for injury on duty, health problems arising from Operation Hurricane would be (1) long delayed and (2) an illness unconnected with the operation might have caused the same symptom (Walker 2014, p. 37).

In 1956, nuclear tests were not only being exploded at Maralinga in South Australia, they were also conducted at Monte Bello off the Western Australian coast. Doug Brooks, an Australian sailor on HMS Alert, took part in the Monto Bello tests and noticed that British scientists were dressed in protective clothing against radiation, while he wore shorts and sandals. When the atomic bomb exploded Brooks recalled an enormous flash of white light, the back of his neck burn—because he was told to face away from the blast for safety reasons—and could see through his hands to the bones like in an X-ray (Walker 2014, p. 88).

The Maralinga tests in 1956 were the first to allow newspaper reporters to observe the explosion in Australia. The *Canberra Times* included the following description of the test:

A Hiroshima-sized Atomic bomb exploded on a steel tower at Maralinga, on the edge of the Nullarbor Plains, at 5pm (SA time) today ... The steel tower nestling the bomb was vaporised except for some red-hot fragments scattered over the range.

The fireball, a white-hot mass, expanded into a gigantic bubble. All minerals and rock in the tower area were fused by the intense heat as the air heated to incandescence. A second or two after the explosion, the fireball shot upwards and as it lost its intensity it continued to expand with a brilliant orange glow.

As the fireball swept upwards, explosive gases swirled up, forming the head of a mushroom, and earth sucked up by the fireball formed the stem of the mushroom. (Walker 2014, p. 125)

The sound of the explosion was heard more than 300 miles away in the town of Pimba, while people in Penongy 170 miles south-south-east of Maralinga reported the vibration caused windows and doors to rattle.

## After the Tests

The inhumane behaviour of the British and Australian governments did not end with exploding bombs. After the tests it was considered necessary to monitor the effects that the fallout had on the local Australian population—basically treating the country as a huge experiment. All this was done in complete secrecy because the British wanted to find out “if Strontium-90 [from the nuclear fallout] is entering the food chain and getting into humans” (Walker 2014, p. ix). Their focus was on babies and young children because their bones were still growing, and Strontium-90 collects in the bones. Also this age group drinks cow’s milk, which would contain radioactive elements because cows eat grass that would have been affected by the fallout. Over a twenty-one-year period, 22,000 infant bodies had bone removed without the permission from their parents and tested for Strontium-90. The nuclear authorities in the UK and the US—not Australia—conducted these bone analyses. The facts behind the British nuclear tests provide a substantial

amount of potential content for my script. Some of the facts are mind-boggling—for example, an Aboriginal community was airdropped cough lollies when they had severe radiation poisoning from the blasts. Other factual scenarios offer dramatic material to base my development process on.

## MacGuffin

A “MacGuffin” plays a role in *The 39 Steps*, *Saboteur* and *North by Northwest*, where some grand secret is the impetus for the adventure, but ultimately not the protagonist’s goal— i.e. to clear his name of the murder—and tends to be high tech (Glancy 2003, p. 103). The testing had been advertised as the exploding of atomic weapons. However, a secret British cable a year before any tests were conducted in Australia warned that “any mention of thermonuclear is political dynamite and must be avoided in announcements of trials” (Walker 2014, p. 82). Officially the first hydrogen bombs were detonated at Christmas Island in 1957 (British Pathé 2014). Amazingly, these tests were reported to place Britain at the forefront of thermonuclear technology after a single test. The reality is that all the tests in Australia used “light elements”, which are only used with thermonuclear (also called hydrogen) bombs. Therefore the central conspiracy revolves around the information that the British were actually testing hydrogen bombs, which are roughly a thousand times more powerful than atomic weapons.

## Characters

Given that this screenwriting process will foreground characters due to the schema developed in part one, the historical figures involved in the non-fiction account of the British tests provide a solid starting point for the creative practice. These people will be divided into two groups, antagonists and aids, in order to differentiate their roles within the larger structure and highlight their role in relation to the protagonist’s journey—i.e. antagonists oppose the protagonist’s goal, while the aids help him to achieve his goal.

## *Antagonists*

Prime Minister Robert Menzies founded the Liberal Party in 1945 and had the longest continuous term in power in Australian politics between 1949 and 1966. According to Labour MP Eddie Ward, he “had a brilliant military career cut short by the outbreak of war”. When Robert Menzies won his first federal election in December 1949, he promised to ban the Communist Party, a referendum he later lost. He was extremely pro-Britain—spending considerable time in London during office—and agreed to the British request for testing on Australian soil without consulting cabinet colleagues or asking if there were any possible health risks to the population. He stated that, “no conceivable injury to life, limb or property could emerge from the test” (Walker 2014, p. xiii).

British scientist William Penney was the head of the atomic programme in Australia. He was a charismatic individual, insisting that he be called Bill, rather than Professor, Doctor, or Sir William—or even Lord Penney, which he became after his work was completed. The reality was that Penney did not want Australians to know how the extent to which the tests were poisoning the environment, as was indicated in a secret memo to Sir Frederick Brundrett at the UK Ministry of Defence: “We think it likely that the Australians will ask us for filters which have been flown at Mosaic and Buffalo. While I am not keen on giving them samples, I do not see how we can refuse. I am recommending that, if they ask us, we give them a little piece of the filters, but we wait a few days so that some of the isotopes have decayed a good deal” (Walker 2014, p. 81).

Penney needed a scientist to allow all the tests, would not ask any difficult questions, and would argue for the importance of the programme for Australia’s national security. The British chose one of their own in Professor Ernest Titterton. He was a British physicist who previously worked on the Manhattan Project—the nuclear research and testing programme in the US—and in 1950 was invited by Mark Oliphant to be the inaugural chair of nuclear physics at the Australian National University. Menzies placed Titterton as head of the safety commission for British test programme. Titterton continually argued that “the whole operation was carried out with no risk to life or property on the mainland or elsewhere” even though all evidence suggests otherwise (Walker 2014, p. 104).

Frederick Lindemann, who would later become the first and only Viscount Cherwell, was an aristocrat scientist, and British PM Winston Churchill’s advisor. He was elitist and

held radical beliefs—such as eugenics, extreme racial beliefs, and contempt for the working classes. Cherwell had an extreme hatred of Nazi Germany even though he was born in Baden-Baden, Germany, and studied in Darmstadt and Berlin. He also hated homosexuals (though never married and was always accompanied by his valet). Churchill held Cherwell as a guru-like figure, supported his political ambitions, and once commented on his reliance on Lindemann by saying, “Love me, love my dog, and if you don’t love my dog, you damn well can’t love me” (Mukerjee 2011, p. 62). Lord Cherwell made a secret, unannounced visit to Emu Fields to witness an explosion, which Penney found both embarrassing and annoying.

## *Aids*

Australia’s leading nuclear expert at the time was Adelaide-born Mark Oliphant. He was one of the first physicists in the world to show that an atom bomb was feasible, and was part of the team working on the Manhattan Project. However Oliphant was not highly regarded by the British, because he was appalled by the bombing of Japan and only supported developing nuclear power for peaceful purposes. He was a personal friend of whistle-blower, Hedley Marston.

Australian biochemist Hedley Marston was arrogant, domineering, and skilled at taking credit for the work of his junior researchers, though would turn on the charm for anyone who could advance his career. He gained international respect by discovering that cobalt had important benefits for the health of sheep. Marston revealed through the testing of animal thyroids that the nuclear tests were contaminating large parts of the country. Marston wrote to his friend Mark Oliphant that the Maralinga test was a “quasi scientific pantomime under the cloak of secrecy and evasive lying by government authorities about the hazard of fallout. Apparently the people of Whitehall and Canberra think the people of northern Australia to be expendable” (Walker 2014, p. 190). Marston wrote a report accusing the safety committee of lying to the Australian people. This report was rejected for publication by the *Australian Journal of Biological Sciences* due to pressure from Titterton. Marston was branded a “Red Commie” by his fellow scientists in a concerted effort to discredit him personally.

Jack Tunny was a mining prospector in remote outback country near Kuridala, Queensland (about 100 kilometres south of Cloncurry). He told a newspaper reporter about surprising readings on his Geiger counter: “This morning I measured the ground around the camp and it registered a normal count of fifteen. But when rain began to fall I tested it as it came off the roof and the counter leaped to 2000” (Walker 2014, p. 101). He contacted Clem Watson, a uranium miner at Mt Isa, who immediately confirmed the radioactivity. The story hit front pages around the country: “Atomic Rain in Qld” was the headline in the *Adelaide Advertiser*. Luke Van Houdt, an electronics technician, had a similar experience in Brisbane on the same night. He recalled the radioactive rain making his Geiger counter go “off its rocker.” Within an hour of informing his boss about the readings, a car turned up and men in overcoats and hats took the Geiger counter and other evidence away.

Eighteen-year-old British airman Patrick Connolly told the media he saw four Aboriginal bodies in a crater at Maralinga. When in the 1970s he spoke to a Perth newspaper about radiation sickness from Maralinga, two men from ASIO visited him and told him to keep his “mouth shut” or he would be deported (Walker 2014, p. 163).

## 8.2 Writing Stages

Hitchcock had a particularly privileged status within the British and US film industries, which allowed him to conduct his screenwriting process as a collaborative endeavour using production designers, storyboard artists, and even cinematographers. Due to limited resources, this screenwriting project does not have access to colleagues to draw prototype images, designs, etc., therefore Hitchcock’s emphasis on collaboration will not be supported throughout this practice-based mode of research. Nevertheless, I will still be following the director’s process as much as possible (as outlined in Part Two) with a particular emphasis on developing a potential viewer’s cognitive understanding of character through a visual narrative. Therefore an expanded mode of screenwriting will be established that follows Hitchcock’s screenwriting process and acts as a proof of concept for parts one and two of this thesis.

There are four stages, based on Hitchcock practices and the character schemas, which will be undertaken to develop my remake of *The 39 Steps*:

### *Stage 1) Foundations*

The first stage establishes the schemas, themes, and historical background as the foundations for the story. This stage is equivalent to Hitchcock's first stage in this Columbia speech<sup>30</sup> when he said, "When I am given a subject, probably a book, play, or an original, I like to see it on one sheet of foolscap" (Gottlieb 1995, p. 267). The character schemas were listed and discussed earlier in this chapter, along with an overview of historical events and people, helping to provide this foundation.

Similar to Hitchcock's approach in *North by Northwest*, three dramatic situations will provide a starting point for this story. In my case, I will use real historical situations from the British nuclear testing, from which I will construct a narrative. Three key events will be:

- The protagonist meeting Jack Tunny, the prospector who discovered radioactive rain, as he was mining in outback Australia.
- The hero finding the Aboriginal community that was decimated by the "black cloud".
- Servicemen were required to actually fly into the mushroom cloud of a nuclear explosion to monitor levels of radiation. The protagonist will somehow board one of these planes just before it takes off. This suggests that the protagonist will travel to Maralinga and witness the explosion of the bomb.

It was clear early on that the general shape of the narrative would see the protagonist start at Sydney move to the outback, then Adelaide and on to Maralinga.

The principal characters will be defined using the character schemas presented earlier in this chapter. These characters will help define the foundations for the audience's experience. Historical images and music are also presented during this stage to provide visual and auditory frames of reference for the story.

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<sup>30</sup> See section 6.2.

## *Stage 2) Treatment*

Hitchcock described his screenwriters as story constructionists, because they would take his suggestions for particular scenes and fashion an entire film narrative. For the constructing of this story, I will use a prose treatment form to emphasise the visual, as Hitchcock suggested: “I always try to avoid having in the treatment anything that is not really visual. You just want the actual movement or action, and then indicate the dialogue” (Gottlieb 1995, p. 268). This stage is about finding the story by linking historical events and plot based on character behaviour related to their schemas.

## *Stage 3) Visual Narrative*

This stage is an extended mode of screenwriting, and an innovative notation represents images and even editing in the film. Therefore a continuity style script format was used to capture individual shots and editing. Importantly, dialogue is only indicated at this point in the development process.

## *Stage 4) Dialogue*

The separation of stages 3 and 4 in Hitchcock’s explanation<sup>31</sup> highlights how the dialogue was developed independently from the visual narrative. In a similar vein to Hitchcock’s approach, stage 4 will focus on the creation of dialogue, after a visual narrative is complete. The process of developing dialogue deepens the story’s characterisation and results in the final script in this thesis.

## 8.3 Dramatic Overview

This overview of the practice will describe the story in terms of the character-types from *The 39 Steps* genre, and highlight the kind of emotional responses (e.g. suspense, mystery, humour etc.) developed by the narrative. It can be read before or after the screenplay

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<sup>31</sup> See section 6.2

presented in the next chapter, depending on whether you read the script as a story first, or want to focus immediately on narrative techniques. The aim is to show how my remake of *The 39 Steps* develops a compatible emotional journey using the techniques set out in Parts One and Two of this thesis. Therefore, this breakdown is proof that these techniques function as described in the thesis, and that these concepts can generally be applied by screenwriters, other than Hitchcock and his colleagues.

The screenplay begins with a black and white newsreel, which sets up the year, country, and the cold war setting. The mentioning of the British nuclear testing is foreshadowing the conspiracy and events later in the film.

Our British protagonist, Henley Farthing, enters the film as he is entering Australia by plane. The humour as he stumbles also sets the tone: this is a fun experience with laughs, and in a similar vein to *The 39 Steps* and *North by Northwest*, is a fantasy. At the hotel, we are greeted with more humour as Henley meets Bill Haddin (a drunken British compatriot), as well as imperialist attitudes which again foreshadow the British nuclear tests. Henley also meets other colleagues, and they head to Sydney's Chinatown for dinner. Up to this point the humour has played an essential role as the only question (i.e. hypotheses) asked so far is about Henley avoiding Bill. From here on the dramatic questions and excitement will begin.

At the offices of ASIO (an intelligence agency), we meet two government bureaucrats who introduce a mole wanting to let the Australian public in on the truth about 'Totem'. This scene is meant to be humorous but also references the nuclear tests and the controlling attitudes of governments. The subsequent scene shows two agents following the mole through the streets of Sydney. Shared suspense is built by this simple scene, as the mole (Jeff) attempts to avoid the agents.

Jeff meets a party of four (including Henley) and ends up having dinner with them. The two agents have now seen Jeff in the restaurant, leading to more shared suspense. Henley receiving the trinket in the toilet is the event which instigates his involvement in the conspiracy. What is this trinket? A mystery has been set up, and we expect these questions to be answered eventually.

Henley discovers a key in the trinket before receiving a phone call late at night. Jeff asks Henley to meet someone at Luna Park. The moment at which the audience learns that Jeff has a gun to his head raises the conflict significantly. This information develops dramatic irony for the next scene at Luna park.

Henley arrives at Luna Park and meets the man. A third man is introduced, asking another question and developing more conflict. The ghost-train ride is a mixture of excitement, tension and laughs for the audience, as the agent comically tries to frighten Henley. He warns Henley about the man with the wooden leg, which is a set up for events in the next scene at the police station. When the third man starts firing, Henley is literally on a thrilling ride. After the agent is shot, Henley ends up looking guilty of murder as he departs the scene. Two police-men catch him. This scene ends with humour, as a boy wants to do the ride again!

Henley is clearly out of his depth in jail at the police station, suspected of murder. Dramatic irony is set up once more as the audience is made aware that the foreign man in jail has a wooden leg. This man calling Henley “comrade” is cliché, but hopefully in a humorous way. This movie is a fantasy, and though historical events will kick in through the second-half of the picture, my aim now is to make Henley a fugitive, set up all the mysteries of the story, and have fun while doing it. When the two men escape the jail, Henley is now moving into a different world, where he will be a fugitive. The visuals of the contrasting black and white streets and the noir-ish underground tunnel are the transitions to a new world. This chase through the streets and tunnel is shared suspense, with some occasional humour.

Henley starts the new day as a fugitive. How will he clear his name? His active objective is set up. What is the purpose of this key, which everyone seems to want? A mystery also needs to be solved. Henley’s name is on the front page, isolating him and raising the conflict. It is in the paper that he sees ‘Penney’ and realises that the British nuclear tests may have something to do with the key.

Once Henley realises that the key is for a deposit box in Adelaide, his next move is the central station to catch a train. The station and train are both critical to the journey of the protagonists in *The 39 Steps* and *North by Northwest* (*Saboteur* has a circus train, which

Barry catches). The train is a reference to the original film, without any emotional connotations. The challenge as a writer was to think up situations on the train which are original, in order to keep the remake as different as possible.

Henley works in the train's catering carriage and serves customers at the bar. A salesman, who has one of the first transistor radios, has a disagreement about technology with a priest drinking at the bar. The radio fore-shadows the technology being developed for the nuclear tests. The central tension comes from the salesman's son who wants more ice-cream and indicates to Henley that he has recognised him from the front cover of a newspaper.

After Henley has slept in the stock carriage, shared suspense is produced through a chase scene with the police. The chase ends up on the roof-top, lending more conflict and drama. Henley falls but manages to hide from the police. When the train leaves, he is abandoned in the middle of the outback. How will he get back to civilisation? While he is marching through the scrub, everything seems lost. Some humour occurs with the lizard waking him. At his most desperate (the greatest conflict; his want is to survive), he hears the sound of Dixie jazz (a surprise)!

Jack helps Henley in his darkest hour. Both characters are isolated souls with Jack wanting to find friendship (which he is successful with and therefore develops a 'response emotion'). The outback scenes provide relief from the hectic scenes of Henley on the run. Henley experiences the outback flora and fauna first hand and gets an appreciation of the amount of life that exists in the outback. This point has relevance later to the British nuclear tests, which treats the outback as 'empty'. The radioactive rain prompts Henley back on his quest for clearing his name.

In Adelaide, Henley and Jack meet Rachel who will become a key player in the story. She wants justice to prevail and find romantic love (i.e. the same as Pamela in *The 39 Steps*) and helps retrieve the deposit box from the bank. There is meant to be humour and tension in the situation of Henley dressing up and pretending to be someone else. The drive-by shooting as they leave the bank is a shock, leading to Henley being captured by the communists.

Henley once again meets the man with the wooden leg. This scene is highly dramatic through shared suspense and also meant to be fun as the Russian is a caricature. The audience expects Henley to escape somehow. Henley's escape is very much like Hannay's escape from the police station in *The 39 Steps*: Hannay is surrounded by police and handcuffed; the next shot shows him jumping out the window and running. This situation is an example of dramatic logic and keeping the story moving, trumping the story logic of a situation (as discussed as a feature of *The 39 Steps* genre). I decided to move back to the ASIO office and let them tell the audience of Henley's fortuitous escape.

John Marsdon is based on the real-life person, Henley Marsdon (yes, I borrow his first name for the protagonist). In real life, he was a whistle-blower about the effects of the tests who was discredited by the government for his actions. In the next couple of scenes the audience learns about the tests and the effects it has on the environment. Tension is kept for the viewers knowing that ASIO is watching Marsdon. Mark Oliphant was also a real person and a real-life advocate against the testing. The scene at the lab closes the first-half of the film and sets up the second-half where Rachel and Henley decide to travel to Maralinga to first-hand uncover the lies.

Things start off poorly for the couple and only get worse. Rachel realises Henley is wanted by the law (developing conflict for their mission), and he must reveal his true intention for travelling to Maralinga. The fighting of the couple (I hope) plays humorously as they get lost in the outback. Interestingly the 'outback' could nearly be considered a character, as I have set it up earlier in the film and it provides the conflict for Henley and Rachel achieving their goal.

The outback also takes them to the Aboriginal community which has been decimated by the test. This situation develops high conflict for these people as well as sympathy. It is true that planes dropped cough lollies to the communities affected by the tests (what were they thinking?). I wanted to show the results of the tests first-hand, as it is the most dramatic way of telling the story and really can't be defended by any argument. Henley, who has been studying Aboriginal culture from London, now gets a first-hand experience of reality. The theories of his studies about this culture versus the reality of these people mirror the attitudes of the British and Australian government decision-makers with the concept of having a bomb, and the effects on the environment of

producing one.

Henley and Rachel travel in a station wagon with two very sick children to a hospital at Cooper Pedy. Cooper Pedy is where they meet another 'aid' to their journey in an old man and his dog. He asks Henley if he wants to buy Rachel a precious stone, referring to the possibility of their romantic relationship (their passive objectives). The audience should be starting to expect that the couple will start to bond as the story continues. I also hope the audience finds some humour in the way the old man acts and calls his car Doris Day.

When the couple gets caught by soldiers and taken to Maralinga, it all seems lost. William Penney tells Henley that he is a free man and the government just wanted the key and plans back. This scene closes his active objective to clear his name but triggers his passive objective for romantic love. Rachel is not given such good news by Penney and is kept under watch for her stay at Maralinga. This scene is equivalent to the airport scene in *North by Northwest*, where Roger Thornhill is told by the Professor he is not wanted anymore, and therefore his passive objective for romantic love kicks in. The rest of the film plays as shared suspense, where the audience experiences events with the characters.

There is a short scene with the character of Lord Cherwell, who was a real-life person and one of Churchill's close confidants. The scene reflects the reality of the situation as the top decision-makers were Politicians, and often didn't make decisions based on the science or effects of the tests. It also gives another side to William Penney's role in the nuclear tests.

After witnessing some conflict between Australian and British troops, Henley is woken in the middle of the night by a young soldier with proof of atrocities. This proof is more aligned with Rachel's objective, but Henley naturally attempts to help fulfil her active objective. He also gets a first-hand look at the test bombs but must avoid the guard in doing so. Henley sneaking about the military camp creates tension. On finding an airmen suit, he changes for a disguise, only to have the real airmen looking for their suits. High-tension is resolved when Henley knocks-out one of the airmen. At the beginning of the film, it would have been unthinkable for him to do such a thing. Due to his journey and experiences, he has changed and now has become a man of action. This progression

is a vital set-up for the fight on the aeroplane later.

On being mistaken for the real airman, Henley witnesses Lord Cherwell thanking the men for volunteering to fly through the atomic cloud. This scene is based on real accounts, where airmen unwittingly volunteered to fly through the cloud after the explosion to test radiation levels.

Henley explores the site and finds Rachel. Henley has a plan but must wait for the impending blast, so the soldiers are occupied. The blast is dramatised by showing different perspectives of the explosion. Henley and Rachel dash for an aircraft about to take-off. From this scene until the pair lands in Sydney represents the climax of the film.

On the plane, Henley heroically fights the pilot as the plane heads directly for the cloud. Rachel manages to steer up through the cloud and grab the gun. On capturing the pilot, there is a slight relief in the suspense as Henley and Rachel decide what to do. The moment when the pilot has bailed and they realise their petrol reserves are limited leads to high conflict and shared suspense. Henley (as the audience expects) manages to land the plane in Sydney just in time.

In Sydney, after avoiding the police at the airport, Henley heads for the Australian Safety Authority, while Rachel goes to the media. Henley meets Ernest Titterton, who in real-life failed in his job to report contamination for political reasons. He was considered extremely lucky by the royal commission investigating the tests not to be formally charged. As was also the case in real-life, the media did not report any stories given to them about the tests. Henley's conversation with Titterton draws the story to a close.

I decided against having Henley and Rachel come together at the end because I found it too predictable and clichéd. I thought it better to leave their relationship open by suggesting further adventures (perhaps a sequel).

I hope the single image of the crater with the bodies gives the audience an uncomfortable moment to dwell on the atrocities which occurred.

The final scene in England hints at the next chapter in this sorry story about the

British tests. In real-life, the authorities collected the bones of deceased infants without permission from grieving parents, with the aim to test the effect of the radiation on the human inhabitants of the continent. This closure is not typical for *The 39 Steps* genre, but I felt the material called for such an ending.

## Chapter 9

# Academic Screenplay

### *Reading the Academic Screenplay*

Lewis Herman suggests a screenwriter can write more than the “bare bones” of a film:

There is nothing to prevent the screenplay writer from “directing and cutting in the script”. To yield more and more to producing only the bare bones of a picture, with a master-scene screen-play, is tantamount, for the screen-play writer, to relinquishing his inalienable aesthetic rights. If he is to fulfil all the potentialities of his creativity, he must add the sinews and flesh and surface patinas, so that the finished product is his as he originally created it (1952, p. 193).

This academic screenplay offers an alternative format by presenting a visual notation relating directly to a film’s form. This is not a shooting script; it is a screenwriting document illustrating a visual approach to ‘writing’ a screenplay. This visualising is not part of pre-production, but part of the screenwriting process. If a director were to film this screenplay, the shots described would not necessarily be used. They are an indication of intention for the experience I want to create for an audience, and importantly present a visual narrative. The format itself does not relate to Hitchcock’s use of continuity scripts or any other notations he used in his screenwriting. The purpose is to highlight the practice I conducted, which is borrowed from Hitchcock’s practice of screenwriting.

The screenplay has used standard terminology (e.g. “FADE IN:”) and camera framing (e.g. “WIDE SHOT”) from screenwriting. This decision simplified the new layout for the script, by using standard terminology within the context of an academic screenplay. Other features from a standard screenplay, such as one page equalling one minute of screen time, do not apply to the format that I have used.

This remake of *The 39 Steps* contains different characters, events, and locations than the original film—however, it shares experiences developed through similar character

situations. The features presented in Chapter 8 have been utilised in the creation of my screenplay.



# THE SOUTHERN CROSS CONSPIRACY

by

Will Bligh

Academic Screenplay

Completed: 22 May 2017  
Running time: approx. 90 minutes

# ACT ONE

## SCENE 1: BLACK AND WHITE NEWS REEL

### 1.1 OPENING CREDITS OF A BLACK AND WHITE NEWS REEL

On-screen the 'Movietone News' crest is accompanied by a chorus of trumpets. Under the crest is the title "1956 Australia."

### 1.2 TITLE (BLACK AND WHITE)

Title: "British to test Atomic Bombs in Australia"

### 1.3 MEDIUM SHOT OF PRIME MINISTER, ROBERT MENZIES (BLACK AND WHITE)

Menzies is seated at a desk with an old fashion microphone positioned in front of him and other people of standing beside him. He is reading his speech to the newspaper reporters (who can be seen in the bottom third of the picture) and camera.

REPORTER (V.O.)

Prime Minister Robert Menzies confirmed that Australia will help Britain develop atomic bombs in an effort to stop the communist threat to the Commonwealth.

MENZIES

Do you think this communist enemy would hesitate to overrun western civilisation if the United States did not have the atomic bomb? It is vital in our alliance with Britain that she possess such defensive capabilities. It goes without saying that these tests will be conducted in a manner so there will be no conceivable injury to life, limb or property.

### 1.4 CLOSE-UP OF HOWARD BEALE, MINISTER OF SUPPLY (BLACK AND WHITE)

Howard Beale is talking to the press. A hand-held microphone can be seen at the bottom of the picture.

REPORTER (V.O.)

Minister of Supply, Howard Beale, has negotiated the terms for the tests in Australia.

BEALE

England has the bomb and the know-how; we have the open spaces, much technical skill and great willingness to help the Motherland. The tests are quite safe. If they weren't safe they would not be taking place.

1.5 TITLE (BLACK AND WHITE)

Title: "British Airways Maiden Flight to Sydney"

1.6 EXTREME WIDE SHOT OF COMMERCIAL AEROPLANE LANDING AT SYDNEY AIRPORT (BLACK AND WHITE)

The tone of the newsreel changes to a more celebratory mood.

REPORTER (V.O.)

The first commercial flight from London to Sydney made its maiden voyage across the globe to Kingsford Smith airport. Crowds gathered as this marvel of modern technology has arrived in Australia.

1.7 WIDE SHOT OF PEOPLE DISEMBARKING FROM AEROPLANE (BLACK AND WHITE)

REPORTER (V.O.)

Among the passengers were dignitaries lucky enough to take this historic flight.

1.8 MEDIUM WIDE SHOT OF PEOPLE DISEMBARKING (BLACK AND WHITE TO COLOUR)

The passengers are stepping from the movable gangway onto the runway. The picture turns from black and white to colour. One passenger, a man of 50, trips as he descends, barreling over several other passengers at the bottom of the gangway. Stewardesses run from either side to help everyone.

**SCENE 2: INT. SYDNEY AIRPORT – DAY**

2.1 WIDE SHOT OF ARRIVALS GATE, AIRPORT

A stewardess is leading Dr Henley Farthing, the man who tripped on the gangway, into the airport. He looks disheveled from his fall and is holding his bag closed with a shirt half hanging out.

2.2 MEDIUM SHOT OF HENLEY

HENLEY  
I'm terribly sorry. It was the step that  
...

STEWARDESS  
It's fine, sir. These things happen.

2.3 HENLEY'S POV SHOT OF MAN HOLDING A SIGN

A man dressed in a suit holding sign saying "Dr Henley Farthing" walks towards the camera.

DRIVER  
Dr Farthing I assume.

**SCENE 3: EXT. SYDNEY AIRPORT PICKUP AREA**

3.1 WIDE SHOT OF HENLEY AND DRIVER

A busy pickup area for cars and buses to drop off/pick up passengers. Henley and the man, who is carrying Henley's bag, get into a car and drive off.

**SCENE 4: INT. HOTEL LOBBY**

4.1 MEDIUM TRACKING SHOT OF HENLEY

The camera follows Henley and the man (who is carrying his bag) from behind. As they approach the Hotel reception desk, the shot gets tighter on Henley and a hand (seemingly from nowhere) grabs Henley's shoulder.

4.2 CLOSE-UP OF HENLEY

Henley turns to see who it is. The other man with the bag is in the background of the frame at the desk talking to reception.

4.3 HENLEY'S POV SHOT OF BILL HADDIN

Bill Haddin is a British man of about 50 years with a drinker's nose. He is holding a glass of red wine in one hand.

BILL  
Henley Farthing. How are you old chum?

HENLEY  
(Reluctantly)  
Bill. Good to see you ...

#### 4.4 TWO SHOT OF HENLEY AND BILL

BILL  
(Slurring)  
I saw your name on the conference programme, old boy. Travelled all this way to Australia. Good on you for doing your bit for the empire.

#### 4.5 MEDIUM TRACKING SHOT OF HENLEY AND BILL

Bill drags Henley across the lobby to an adjoining bar.

BILL  
Let me buy you a drink.

HENLEY  
I really need to check-in.

BILL  
Plenty of time for that. So how does it feel to be a million miles from nowhere, hey. Visiting the colony (He chuckles to himself).

The DRIVER walks from the reception desk to Henley in the background.

#### 4.6 CLOSE-UP OF HENLEY

HENLEY  
One second, Bill.

He turns to the DRIVER.

#### 4.7 MEDIUM SHOT OF HENLEY, BILL AND DRIVER

DRIVER  
They are waiting for you to check-in.

HENLEY  
(With a sense of relief)  
You'll have to excuse me. Can't wait.

BILL  
Not to worry. I'll see you later. You know where to find me.

#### 4.8 RECEPTIONIST'S POV FROM RECEPTION DESK

Henley and the man walk towards the desk, as Bill can be seen taking a seat at the bar in the background.

HENLEY  
(to Driver)  
Thanks for rescuing me.

The DRIVER holds out his hand for a tip. Henley pulls some money from his pocket which sends the man on his way.

RECEPTIONIST  
Room 210 on the second floor.

His hand emerges from the lower half of the screen handing over the room key to Henley.

FADE OUT.

#### SCENE 5: INT. HOTEL ROOM 210

##### 5.1 WIDE SHOT OF ROOM 210

A pan starts at the bed, which has Henley's bag open on it and clothing already strewn across it, and moves through the room to finish on the shower doorway, which is open showing the light is on. The sound of a shower running stops as Henley emerges with a towel wrapped around him-self.

##### 5.2 MEDIUM WIDE SHOT OF HENLEY

Henley walks through (from the left) and out of shot (to the right) dressed in a towel and re-enters the shot 5 seconds (from the right) later fully dressed, straightening his tie. He walks towards the camera and out of frame (to the left).

#### SCENE 6: INT. HOTEL LOBBY

##### 6.1 MEDIUM SHOT OF RECEPTIONIST

A side-on view of the reception desk can be seen in the left third of the screen. An elevator's doors open in the background to show Henley sneaking out of them. He is crouched over walking along the wall, following behind a bell-boy.

##### 6.2 CLOSE-UP OF HENLEY

Henley takes a second to look up over to the bar.

6.3 HENLEY'S POV OF BILL

Bill Haddin is seated talking the ear off some poor individual.

6.4 MEDIUM SHOT OF RECEPTIONIST (CONTINUED)

Henley navigates towards the camera.

RECEPTIONIST  
(addressing Henley who is  
crouching)

Can I help you?

Henley stands and tries to act nonchalant.

HENLEY

No. I'm fine ... Thank you.

He turns and walks briskly past the camera.

**SCENE 7: EXT. IN-FRONT OF HOTEL - DAY**

7.1 MEDIUM SHOT OF HOTEL ENTRANCE

Henley has escaped and takes a second to consider his next move.

JEFF

Henley Farthing, what a surprise.

Jeff Rogers enters the frame with another man, Todd. They are colleagues from Henley's university days.

7.2 CLOSE-UP OF JEFF

Jeff is in the foreground while Todd is in the background.

JEFF

Would you like to join us for some food?

7.3 CLOSE-UP OF HENLEY

HENLEY

(smiling)

You were reading my mind.

7.4 MEDIUM SHOT OF HOTEL ENTRANCE

Jeff starts to walk into the hotel.

HENLEY

Where are you going?

7.5 CLOSE-UP OF JEFF

JEFF  
To pick up Bill. Do you know Bill Haddin?

7.6 MEDIUM SHOT OF HENLEY

Henley sighs, as the other men exit the frame, and resigned to his fate follows.

**SCENE 8: INT. OFFICE, ASIO**

8.1 MEDIUM SHOT OF WALTER SITTING AT A DESK

Walter is a man about 60 working on some papers from a classified folder. A knock comes from the door.

WALTER  
Enter.

8.2 WALTER'S POV OF ERNY

Erny enters the room, and stops in front of the desk.

ERNY  
We've got another one, sir!

8.3 CLOSE-UP OF WALTER

WALTER  
Another what?

ERNY  
Mole ... sir

WALTER  
Good God.

8.4 CLOSE-UP OF ERNY

ERNY  
It's to do with Totem, sir.

8.5 CLOSE-UP OF WALTER

WALTER  
Totem?

8.6 CLOSE-UP OF ERNY

ERNY  
Totem, sir.

8.7 CLOSE-UP OF WALTER

WALTER  
Jumping Jehovah.

8.8 CLOSE-UP OF ERNY

ERNY  
Indeed, sir. (Pause.) Sir, he's not your  
usual mole.

8.9 CLOSE-UP OF WALTER

WALTER  
What do you mean, Ernest. Spit it out boy.

8.10 CLOSE-UP OF ERNY

ERNY  
He's not feeding information to Russia.

8.11 CLOSE-UP OF WALTER

WALTER  
Not a commy! Then what in Cindy's pants is  
he doing.

8.12 CLOSE-UP OF ERNY

ERNY  
Feeding information to the Australian  
public!

8.13 MEDIUM SHOT OF WALTER

Walter is speechless. He is just staring at Erny, and begins to  
shake.

8.14 MEDIUM SHOT OF ERNY

Erny is looking concerned.

ERNY  
I'll get you a glass of water, Sir.

8.15 MEDIUM SHOT OF WALTER

Walter takes out a handkerchief and wipes his forehead.

WALTER  
No need. Take a seat.

Erny sits down.

WALTER  
You know we're dealing with an idealist,  
son.

8.16 MEDIUM SHOT OF ERNY

ERNY  
Yes sir.

8.17 CLOSE-UP OF WALTER

WALTER  
If this information ever got out, it won't  
be only our jobs soldier, but possibly the  
Prime Minister's as well.

8.18 CLOSE-UP OF ERNY

ERNY  
I understand sir. A disaster (Walter  
grumbles) ... so to speak. We have him  
currently under surveillance.

8.19 CLOSE-UP OF WALTER

Walter leans forward.

WALTER  
Good. Well don't let him get away.

**SCENE 9: EXT. STREET — DAY**

9.1 CLOSE-UP OF ALFRED

The close-up starts with a shot of steps onto a street. Alfred's feet enter frame and stop as he stands on the street and contemplates. The camera moves upwards to finish on his face, as he is looking up and down the street. He leaves the shot.

#### 9.2 ALFRED'S POV SHOT OF STREET

The camera is looking at the corner of a wall and moves to the left to peek around the corner at the street.

#### 9.3 WIDE SHOT OF STREET

A shot of both sides of the street. On the right side of the frame, Alfred is walking along on the pavement looking in a hurry. On the left pavement, further away are two men dressed in coats. There are a mother and child, an elderly man and newspaper-seller populating the street. As Alfred gets closer to the camera, the shot becomes a medium and the camera moves to the right in front of Alfred. As he gets to the street corner, he turns right (the camera continues moving right) but stops suddenly. He peers back around the corner (the camera moves back left) to the two men following him.

#### 9.4 CLOSE-UP OF ALFRED

Alfred's head turns back as he contemplates his situation. His head turns to look up the street.

#### 9.5 ALFRED'S POV OF CHINESE STORE

They are on the edge of China town in Darlinghurst (in 1956). Alfred sees a Chinese import store with a mixed collection of trinkets and ornament from the far east.

#### 9.6 MEDIUM SHOT OF ALFRED

Alfred walks out of frame towards the store.

#### 9.7 MEDIUM WIDE SHOT OF STORE

He jogs up to and enters the Chinese imports store.

### **SCENE 10: INT. CHINESE IMPORT STORE - DAY**

#### 10.1 ALFRED'S POV OF STORE

Inside Alfred sees a vast array of statues and items from China. The store is jam packed full of goods.

#### 10.2 CLOSE-UP OF ALFRED

He looks for a place to hide.

10.3 MEDIUM SHOT OF ALFRED

Alfred navigates down an aisle.

10.4 ALFRED'S POV OF TWO MEN

Alfred is looking out of the store window as the two men are walking past. In the right of the frame is the statue that he is hidden behind with other bric-a-brac lined up in front of the window. The camera pans as Alfred follows the men as they pass the shop. One of the men notices something in the store window.

10.5 CLOSE-UP OF ALFRED

He is observing their movements.

10.6 MEDIUM SHOT OF STORE OWNER

An elderly Chinese man looks up and notices Alfred. He walks towards him.

10.7 ALFRED'S POV OF TWO MEN

Alfred sees the second man pull the first man's arm to get him away from the store. They both begin to move off.

10.8 CLOSE-UP OF ALFRED'S ARM

The store owner touches Alfred's arm. Alfred is startled.

10.9 MEDIUM SHOT OF ALFRED AND OWNER

OLD MAN  
Can I help you?

Alfred turns his head to look outside.

10.10 ALFRED'S POV OF STREET

The two men have moved on.

10.11 MEDIUM SHOT OF ALFRED AND OWNER

ALFRED  
I'm just looking.

The old man leaves him.



11.4 OVER ALFRED'S SHOULDER TO JEFF

JEFF

We're just about to grab a bite. Come and join us.

The rest of the party are in the background.

11.5 OVER JEFF'S SHOULDER TO ALFRED

ALFRED

Sorry, in a hurry.

Alfred looks back from where he came.

ALFRED

Can I ask a favour? Call a friend of mine and tell him I want to meet up.

11.6 OVER ALFRED'S SHOULDER TO JEFF

BILL

Who is this friend? Does he want to eat some Chinese too.

JEFF

Do you want to me to tell him where you're meeting him?

11.7 CLOSE-UP OF ALFRED

ALFRED

Oh he knows.

11.8 CLOSE-UP OF JEFF

JEFF

This is awfully mysterious Fred. Of course I'll do it.

11.9 CLOSE OF ALFRED

ALFRED

I can't explain. I just got some pressing business. Don't have a second to waste.

Alfred's gaze dramatically changes direction.

11.10 POV OF TWO MEN ACROSS THE STREET

Alfred sees the two men have found him and are watching the group from across the street.

11.11 CLOSE-UP OF ALFRED

JEFF  
What's the number?

ALFRED  
(suddenly)  
What am I saying. Of course I'll join you gentlemen for dinner. And I can make the call myself at the restaurant.

11.12 MEDIUM SHOT OF BILL

BILL  
Decision made. Well gentlemen I think it's time to chow down.

11.13 TWO MEN'S POV OF GROUP

The camera pans up from focusing on the group to the large letters of the restaurant's name above them.

11.14 CLOSE-UP OF ONE OF THE TWO MEN

AGENT  
I think we have him cornered.

11.15 TWO MEN'S POV OF RESTAURANT (CONTINUED)

The lights of the restaurant flicker on, as night emerges. The group enters the building.

**SCENE 12: INT. CHINESE RESTAURANT - EVENING**

12.1 MEDIUM SHOT OF THE GROUP

The five men are seated on a large circular table. They are half way through devouring their meals. A waiter is clearing empty glasses and plates. Bill Haddin looks like he has tackled an entire duck, which is half eaten.

12.2 CLOSE-UP OF BILL

BILL  
Well I think the British helped modernise  
India. Look at the railways and education.

12.3 CLOSE-UP OF TODD

TODD  
The partition though was madness.

12.4 CLOSE-UP OF JEFF

JEFF  
I agree.

12.5 CLOSE-UP OF BILL

BILL  
It does make sense. Give each religion its  
own state.

12.6 MEDIUM SHOT OF THE GROUP (CONTINUED)

JEFF  
But it's only causing suffering.  
Henley gets up to go to the toilet, is seen in the background.

12.7 CLOSE-UP OF BILL

BILL  
Let's wait for the dust to settle.

12.8 CLOSE-UP OF JEFF

JEFF  
There needs to be tolerance to different  
beliefs.  
The camera pans onto Alfred. Alfred is staring out the window.

12.9 ALFRED'S POV OF TWO MEN

We see the two men through the restaurant window. A third man suddenly joins them, they have a short conversation, look at their watches and start walking towards the restaurant. The conversation in the background continues.

12.10 CLOSE-UP OF ALFRED

Alfred is staring out the window. He stands and moves out of frame.

12.11 MEDIUM SHOT OF BILL

BILL  
(indicating to Alfred)  
The duck made me feel a bit queasy as well.  
{Humour for Audience}

**SCENE 13: INT. TOILET, CHINESE RESTAURANT - NIGHT**

13.1 MEDIUM SHOT OF ALFRED AND HENLEY

Henley is washing his hands, as Alfred goes streaking past into a separate toilet area.

13.2 ALFRED'S POV OF OPEN WINDOW

The toilet area has an open window.

13.3 MEDIUM SHOT OF ALFRED

Alfred is looking up at the window. But pauses. He pulls the Chinese trinket out of his pocket.

13.4 MEDIUM SHOT OF ALFRED AND HENLEY (CONTINUED)

Henley is drying his hands as Alfred re-emerges. He stands in front of Henley.

13.5 OVER HENLEY'S SHOULDER TO ALFRED

ALFRED  
Take this Henley.  
He hands Henley the Chinese trinket.

ALFRED  
I've been told it brings good luck.

13.6 OVER ALFRED'S SHOULDER TO HENLEY

HENLEY  
(holding the trinket)  
I can't really. That's very kind of you.  
But ...

Alfred leaves the frame.

13.7 MEDIUM SHOT OF HENLEY

Henley walks after Alfred, who has gone to the toilet area.

13.8 HENLEY'S POV OF OPEN WINDOW

Henley sees Alfred as he jumps out of the window.

13.9 CLOSE-UP OF HENLEY

He can't believe what he just saw.

**SCENE 14: INT. CHINESE RESTAURANT - NIGHT**

14.1 MEDIUM SHOT OF HENLEY

He sits down at the table with the other three men.

HENLEY  
Fred just jumped out of the toilet window.

14.2 MEDIUM SHOT OF BILL

BILL  
The swine! He's done a runner on us.  
{Humour for Audience}  
The camera pans onto Todd.

TODD  
He just had to say and we would have  
covered the bill for him.

14.3 MEDIUM CLOSE-UP SHOT OF HENLEY

HENLEY  
And he gave me this.  
He places the Chinese trinket on the table.

14.4 CLOSE-UP OF TRINKET

The trinket sits on the table.

14.5 CLOSE-UP OF TODD

TODD  
It's all a bit odd though. If you don't  
mind me saying Jeff.

14.6 CLOSE-UP OF JEFF

Jeff nods in agreement.

14.7 MEDIUM CLOSE-UP SHOT OF HENLEY

HENLEY  
What am I going to do with it?

14.8 MEDIUM SHOT OF JEFF

JEFF  
(to Henley)  
I believe that's a good luck symbol.

14.9 MEDIUM SHOT OF BILL

BILL  
Don't believe in any of that mumbo jumbo.  
Not even religious, christened though, but  
that wasn't my doing. {Humour for  
Audience}

14.10 CLOSE-UP OF TODD

TODD  
Keep it. Maybe it'll bring you luck.

14.11 CLOSE-UP OF TRINKET

**SCENE 15: INT. HOTEL ROOM — NIGHT**

15.1 CLOSE-UP OF HENLEY

Henley is lying in bed, looking straight up. There is light coming in from the window behind him. The camera moves straight up to focus on his hands to see that he is examining the trinket.

15.2 MEDIUM SHOT OF HENLEY

He sits up in bed. With the window in the background Henley forms a silhouette. His hand places the trinket on his bedside table. The sound of something metallic hitting the floor is heard.

15.3 CLOSE-UP OF HENLEY

Henley looks from the table to the floor. The camera follows his movement.

15.4 CLOSE-UP OF HENLEY'S HAND

His hand is searching the carpeted floor. It moves around the foot of the bedside table to discover a key.

15.5 MEDIUM CLOSE-UP SHOT OF HENLEY

Henley is holding the key, examining it. He picks up the trinket and sees that the key fits inside it.

15.6 CLOSE-UP OF HENLEY'S HAND

He places the key on his bedside table. His hand leaves the frame while the camera pans to a phone on the bedside table. It lingers for a second then it rings.

15.7 CLOSE-UP OF HENLEY

Henley stares at the phone wondering whether to answer it. He picks up the receiver.

HENLEY  
Henley Farthing.

15.8 CLOSE-UP OF ALFRED

This shot is well-lit contrasting with Henley's room which is in semi-darkness.

ALFRED  
Henley, hope I didn't wake you.  
Alfred seems artificially bright.

15.9 CLOSE-UP OF HENLEY

HENLEY  
No. I couldn't sleep. What time is it?

15.10 CLOSE-UP OF ALFRED

Alfred looks up.

15.11 CLOSE-UP OF A CLOCK ON THE WALL

A shot of office clock (not the type you would have at home).

15.12 CLOSE-UP OF ALFRED

ALFRED  
Three o'clock. Past my bedtime. But I've  
got a favour, one favour to ask of you  
Henley.

15.13 CLOSE-UP OF HENLEY

HENLEY  
(Pause.) What's that?

15.14 CLOSE-UP OF ALFRED

ALFRED  
Can you bring the Chinese trinket to Luna  
Park tomorrow when it opens at 10?

15.15 CLOSE-UP OF HENLEY

HENLEY  
Sure, I can, I guess. You want it back?

15.16 CLOSE-UP OF ALFRED

ALFRED  
Afraid so Henley. Actually, it means an  
awful lot to me that you come on time. Go  
to the ghost train ride. Someone will be  
waiting there.

15.17 CLOSE-UP OF HENLEY

HENLEY  
Will you be there?

15.18 CLOSE-UP OF ALFRED

ALFRED

No. I don't expect so. Thanks Henley. I hope you have a great time in Australia.

Alfred hangs up. The camera pulls back to reveal that Alfred has a gun pointed at his head and is surrounded by three agents. The camera moves to one of the agent's face.

AGENT

Well done Mr Maykem. You've done your country a service.

FADE OUT.

**SCENE 16: EXT LUNA PARK – DAY**

FADE IN:

16.1 MEDIUM SHOT OF LUNA PARK SIGN

The camera fades up on the Luna Park entrance sign. The camera lowers and widens to head height to show the entire entrance. The park has just opened and there are groups of families making their way in. Henley walks from the left towards the entrance.

16.2 MEDIUM TRACKING SHOT OF HENLEY

Henley can be seen from behind, as he looks for the ghost train ride. The attractions are taking their first customers for the day. Lines are starting to form already at certain rides.

16.3 MEDIUM SHOT OF HENLEY

Henley is walking towards the camera, when he stops and looks to the right.

16.4 HENLEY'S POV SHOT OF GHOST TRAIN RIDE

The ghost train attraction has groups of people moving through a line into the ride. A man smoking a cigarette sticks out in the crowd and is obviously the contact.

16.5 AGENT'S POV (WIDE) SHOT OF HENLEY

Henley is walking towards to the ride, as seen by the man.

16.6 MEDIUM SHOT OF HENLEY AND THE MAN

Henley greets the man. We don't hear what they say, only the general sound of the rides and park. It's become noisy.

16.7 MEDIUM SHOT OF COMMUNIST AGENT

Another man dressed up as a tourist is watching proceedings. He has a token red hat.

16.8 COMMUNIST'S POV OF HENLEY AND ASIO AGENT

Henley and the agent have just bought tickets for the ride and are now entering.

16.9 CLOSE-UP OF COMMUNIST

He observes the situation and then quickly leaves the frame.

**SCENE 17: INT GHOST TRAIN RIDE – DAY**

17.1 MEDIUM SHOT OF THE HENLEY AND THE AGENT

They are getting into the train. Each compartment has two seats together and they sit side by side. A mother and son sit behind the two men. The train begins to move forward past the camera to the right.

17.2 MEDIUM WIDE SHOT OF HENLEY AND AGENT

The ride is about to begin. The camera is moving with the train showing a view of Henley and the agent.

AGENT  
Got the Chinese doll?

At that moment, the thrills of the ride begin with the shriek of a ghost.

17.3 CLOSE-UP OF AGENT HAND

The agent's palm is open and Henley lays the trinket in it.

17.4 MEDIUM WIDE TRACKING SHOT OF TRAIN

The camera moves with the train from behind. Two large axes swing in-front of the train.

17.5 CLOSE-UP OF AGENT'S HANDS

The agent shakes the trinket and the key falls out into his other hand.

17.6 CLOSE-UP OF AGENT

He turns and smiles at Henley.

17.7 CLOSE-UP OF HENLEY

He observes the man's reaction.

17.8 MEDIUM WIDE TRACKING SHOT OF TRAIN (CONTINUED)

The train turns a corner.

**SCENE 18: EXT GHOST TRAIN RIDE — DAY**

18.1 MEDIUM SHOT OF EXIT DOOR

The communist, who is dressed as a tourist, walks up to the exit door. He tries the handle and finds it unlocked. He pulls out a gun and enters the ride.

**SCENE 19: INT GHOST TRAIN RIDE — DAY**

19.1 MEDIUM TRACKING SHOT OF HENLEY AND AGENT

The camera is moving with the train. The agent seems to be enjoying the ride. Henley is being scared by every skeleton and ghoul that dangles from the roof.

AGENT

The horrors of the world are real, Mr. Farthing. Smirnov would stop at nothing for this key.

19.2 CLOSE-UP OF AGENT'S HAND HOLDING THE KEY

The camera moves from the key to the agent's face, which moves threateningly close to Henley's.

AGENT

He's a Russian with a nasty fondness for torture. You can tell him by his wooden leg.

19.3 CLOSE-UP OF HENLEY'S FACE

He is looking at the agent then turns his head.

19.4 HENLEY'S POV OF CHAINED GHOUL

The person in front of Henley can be seen to the left of frame as the camera focuses on a mechanical ghoulish shaking chains and laughing deeply.

19.5 MEDIUM SHOT OF COMMUNIST

The communist agent is standing behind a cut-out of a ghost which is waiting to spring into life as the train approaches. He readies his gun for the on-coming train.

19.6 MEDIUM TRACKING SHOT OF AGENT AND HENLEY (CONTINUED)

The agent is increasingly enjoying trying to scare Henley. He starts making ghost noise and adds in a sudden 'boo' followed by laughter. Henley is trying to ignore him as much as possible.

19.7 EXTREME CLOSE-UP OF GUN NOSSLE

The gun fires.

19.8 MEDIUM CLOSE-UP SHOT OF AGENT WITH HENLEY

The agent is holding his shoulder. He immediately pulls out his gun and dives down for cover.

19.9 CLOSE-UP OF HENLEY

There is screaming in the train. Henley watches as the agent ducks for cover.

19.10 MEDIUM SHOT OF AGENT AND HENLEY

Henley getting as low as possible. Another shot is heard.

19.11 CLOSE-UP OF SKELETON

A skeleton loses its head from the stray bullet.

19.12 MEDIUM SHOT OF AGENT AND HENLEY (CONTINUED)

The agent spots where the bullet came from and stands to get a good shot. Henley is still down low. Just then a huge spider drops from the ceiling on to the agent, who ends up shooting straight up.

19.13 MEDIUM CLOSE-UP OF COMMUNIST

The communist takes aim and fires.

19.14 MEDIUM SHOT OF AGENT AND HENLEY (CONTINUED)

The agent slumps onto Henley.

19.15 CLOSE-UP OF HENLEY

Henley is horrified by events. He is look down at the agent who is slumped over him.

19.16 CLOSE-UP OF THE AGENT'S HAND

The agent's hand drops his gun into Henley lap.

19.17 MEDIUM CLOSE-UP OF HENLEY

The camera shows Henley face and then the gun being held in his hand. He is staring at the gun wondering what to do. The train pulls out into sunlight. There are people waiting in a line to get on.

19.18 CLOSE-UP OF KEY

The key sits on the floor of the train compartment.

19.19 CLOSE-UP OF HENLEY

Henley is looking at the key.

19.20 CLOSE-UP OF KEY

Henley's hand picks up the key.

19.21 HENLEY'S POV OF AGENT

Henley's view of the agent. With one last effort the agent grasps Henley's arm, opens his eyes and says:

AGENT

Penney.

He then slumps and falls quiet. A woman's scream can be heard.

19.22 HENLEY'S POV OF WOMAN

A woman with a young child who is waiting in line is looking straight at the camera screaming.

19.23 CLOSE-UP OF HENLEY

Henley is panicking and stands.

19.24 MEDIUM SHOT OF HENLEY

He stands with the gun in one hand and the key in the other. He throws the gun back into the compartment.

19.25 ONLOOKER'S POV OF HENLEY

A man who is an onlooker watches Henley move away from the train through the parting crowd.

19.26 CLOSE-UP OF ONLOOKER

ONLOOKER  
Murder. He's the murderer. I saw him.  
Police!

19.27 CLOSE-UP TRACKING SHOT OF HENLEY

The camera is moving in-front of Henley looking back at him. Henley is moving through the crowd as the onlookers appear in the background.

19.28 HENLEY'S POV TRACKING SHOT OF POLICE

The parting crowd ends at two police officer, who stand their ground. Henley stops moving.

19.29 MEDIUM SHOT OF WOMAN WITH BOY

The boy sitting behind Henley stands beside the train with his mother's back to the camera.

BOY  
Can we do it again! That was so amazing!  
{Humour for Audience}

**SCENE 20: INT CELL, POLICE STATION – DAY**

20.1 MEDIUM TRACKING SHOT OF HENLEY AND OFFICER

Henley is being led through a police station by a police officer. He is being followed by the camera. They arrive at a darkened cell which appears empty. The officer opens the cell door.

20.2 POV OF HENLEY

This shot is from within the cell. The door is flung open and Henley is roughly pushed in.

HENLEY

I want to speak to a lawyer.

The officer doesn't answer and walks away.

SMIRNOV

Hello Comrade.

Henley is startled and turns around to face the camera.

20.3 LOW-ANGLE MEDIUM SHOT OF SMIRNOV

Out of a darkened corner slowly emerges a foreign man. The shot ends in a close-up of his face as he walks towards Henley.

20.4 CLOSE-UP OF HENLEY

The camera slowly moves in on Henley.

HENLEY

I'm innocent.

20.5 OVER HENLEY'S SHOULDER AT SMIRNOV

SMIRNOV

If the police think you killed a government agent, then you won't be leaving this cell for a long time.

20.6 CLOSE-UP OF HENLEY

HENLEY

How did you know about the agent?

20.7 CLOSE-UP OF SMIRNOV

SMIRNOV

Little birds tell tales, Mr Farthing.

20.8 SMIRNOV'S POV OF HENLEY

Henley walks and sits down on a bench.

HENLEY  
I need to contact the British embassy.

20.9 CLOSE-UP OF SMIRNOV

SMIRNOV  
Of course, you do Mr Farthing. Of course,  
you do.

He looks through the bars of the cell.

20.10 SMIRNOV'S POV OF WALL CLOCK

A clock says 1 pm. Fade to the clock showing 11pm.

20.11 CLOSE-UP OF SMIRNOV

He turns from the clock towards Henley.

20.12 SMIRNOV'S POV SHOT OF HENLEY

Henley is asleep with a blanket on the bench.

20.13 MEDIUM SHOT OF SMIRNOV

The Russian sits down on the bench (Henley can be seen lying in the background). As he leans over and pulls up his trouser leg, the camera tightens to a close-up. His leg is revealed to be artificial, wooden. The camera keeps moving in to show how he opens a small panel in his leg and pulls out a miniature gun.

20.14 MEDIUM SHOT OF RUSSIAN AND HENLEY

Henley is lying in the foreground. The Russian pulls down his trouser leg, stands and moves to Henley. He shakes him to wake him up.

SMIRNOV  
Stick with me and we'll break out of here.  
It's the only chance you are going to get.

20.15 HENLEY'S POV OF SMIRNOV

The Russian walks over to the bars and looks out.

20.16 CLOSE-UP OF SMIRNOV

He turns to Henley.

SMIRNOV  
(to Henley)  
Cover yourself with the blanket and don't  
move.  
(to Supervisor)  
Help! Help me! He's dead!

20.17 MEDIUM WIDE SHOT OF OFFICER

The camera is looking side-on, parallel with the bars, outside  
the cell as the officer arrives.

20.18 OFFICER'S POV OF HENLEY

From the officer's perspective, looking through the bar to where  
Henley is lying in the dark.

20.19 CLOSE-UP OF OFFICER

He adjusts his head for a better look between the bar.

20.20 MEDIUM WIDE SHOT OF OFFICER (CONTINUED)

The officer opens the cell door and enters. As he enters the  
camera tracks side-on through the bars and into the cell. The  
officer is standing over Henley.

20.21 CLOSE-UP OF RUSSIAN

SMIRNOV  
(to Officer)  
Hands up.

20.22 MEDIUM SHOT OF OFFICER

The officer turns to face the Russian.

20.23 CLOSE-UP OF THE GUN

The gun can be seen in the Smirnov's hand.

20.24 CLOSE-UP OF RUSSIAN

SMIRNOV  
(to Henley)  
Get up. We're going.  
(to the Officer)  
I want my wallet and papers. No funny  
stuff.

20.25 MEDIUM WIDE SHOT FROM BEHIND HENLEY OF CELL

Henley stands up. The Russian signals for the officer to walk first. Then the two prisoners follow.

20.26 CLOSE-UP OF WALLETS AND KEY

An empty counter is filled with two wallets, a document and the key. The Russian's hands can be seen taking his wallet and the document, while Henley takes his wallet. He hesitates then takes the key.

20.27 MEDIUM WIDE SHOT OF COUNTER

The two men run out of frame, while the officer grabs the telephone and dials.

**SCENE 21: EXT POLICE STATION - NIGHT**

21.1 WIDE SHOT OF POLICE STATION

The two men run out of the station. A siren sounds. Two seconds later the two ASIO agents (who were following Alfred) enter the frame walking to the station front door.

21.2 MEDIUM SHOT OF TWO AGENTS

A police officer comes running out.

OFFICER  
A breakout just occurred.

The agents look at each other.

SECOND AGENT  
Was one of them British?

OFFICER  
Yes, he is.

21.3 WIDE SHOT OF POLICE STATION (CONTINUED)

The officer runs off in pursuit followed by the two agents.

**SCENE 22: EXT CITY STREETS - NIGHT**

22.1 WIDE SHOT OF CITY STREET

Henley and Smirnov are running down a small city street, their shadows growing longer as they run past street lamps. Their bodies are silhouettes. This corner of town is run down and lacking in lighting. A recent shower has made the streets seem shiny. It has the effect of making the colour pictures look high-contrast black-and-white.

22.2 CLOSE-UP OF POLICE OFFICER

He blows his whistle creating a loud shrieking noise.

22.3 WIDE SHOT OF CITY STREET (CONTINUED)

The officers and agents follow the escapees down the street with the lamp.

22.4 EXTREME HIGH-ANGLE WIDE SHOT OF INTERSECTION

Henley and Smirnov come to an intersection. Henley goes to turn left.

SMIRNOV

No. This way.

And they both turn right.

22.5 LOW-ANGLE MEDIUM SHOT OF HENLEY AND RUSSIAN

The Russian pulls up and looks back. Henley stops.

22.6 CLOSE-UP OF SMIRNOV

SMIRNOV

We've made some distance.

22.7 CLOSE-UP OF HENLEY

HENLEY

I'm heading back to my hotel.

22.8 CLOSE-UP OF RUSSIAN

SMIRNOV  
No you're not.

22.9 CLOSE-UP OF GUN

He is pointing his miniature gun at Henley.

22.10 CLOSE-UP OF HENLEY

Henley looks down in surprise.

SMIRNOV  
You're coming with me.

22.11 EXTREME HIGH-ANGLE WIDE SHOT OF INTERSECTION (CONTINUED)

The police and agents stop for a second at the intersection before an officer spots the men and they all turn right.

22.12 CLOSE-UP OF SMIRNOV

SMIRNOV  
(indicating)  
This way.

22.13 LOW-ANGLE MEDIUM SHOT OF HENLEY AND RUSSIAN

Henley runs ahead of the Russian who follows with gun pointed.

22.14 LOW-ANGLE WIDE SHOT OF UNDERGROUND WORK SITE

A work site is on the left of frame as the men run on the right. Henley runs out of the frame, but the Russian stops.

SMIRNOV  
Wait!  
He points down into the underground work site.

SMIRNOV  
In there. Quick!  
Henley goes.

22.15 CLOSE-UP OF HENLEY AND SMIRNOV

Henley is in frame with the Russian literally breathing down his

neck. They are stationary waiting for the group of followers to run past.

22.16 LOW-ANGLE WIDE SHOT OF UNDERGROUND WORK SITE (CONTINUED)

The officers run straight. The agents can just be seen in the background walking.

22.17 CLOSE-UP OF HENLEY AND SMIRNOV (CONTINUED)

Henley deliberately coughs. The Russian looks at Henley and pokes him.

22.18 LOW ANGLE WIDE SHOT OF UNDERGROUND WORK SITE (CONTINUED)

The agents stop in their tracks in front of the work site.

22.19 CLOSE-UP OF HENLEY AND RUSSIAN

SMIRNOV

Let's go.

They move out of frame.

22.20 LOW ANGLE WIDE SHOT OF UNDERGROUND WORK SITE (CONTINUED)

FIRST AGENT

(yelling)

They are in the underground railway.

### **SCENE 23: INT UNDERGROUND TUNNEL – NIGHT**

NOTE: This chase should be cut in a disorientating fashion, so the audience doesn't know if they are close to escaping or not.

23.1 LOW-ANGLE WIDE SHOT OF UNDERGROUND TUNNEL

Shafts of light stream into the tunnel. Henley and Smirnov run off-screen into the tunnel. Footsteps echo up the tunnel. The two agents enter the screen and stop middle of the frame.

23.2 MID-SHOT OF AGENTS

One of the agents extends his arm readying to shoot.

23.3 MID-SHOT OF HENLEY AND SMIRNOV

The sound of gun shots echo. The men hesitate for a second and then Henley is pushed forward by the Russian.

23.4 MID-SHOT OF POLICE

The police run into the tunnel. One of the officers stops in front of the control board.

23.5 CLOSE-UP OF LIGHT SWITCH

The officer switches the work lights on.

23.6 WIDE SHOT OF HENLEY AND SMIRNOV

Make-shift lights hanging around the tunnel go on. Though this makes the pursuit possible, there are large shadows cast on walls, and unlit areas within the passages. Henley is startled and slows down, but gets a push in the back by Smirnov.

23.7 WIDE SHOT OF TUNNEL INTERSECTION

The police run on-screen and take the right tunnel, while the agents moments later decide to take the other tunnel.

23.8 CLOSE-UP OF PUDDLE

The police footsteps land in puddles of water. Echoey sounds of squashing is heard.

23.9 LOW-ANGLE MID-SHOT OF HENLEY

Henley is running towards camera when he slips over. Smirnov stops and pulls him up. Henley is covered in mud and tries to wipe some of it off.

SMIRNOV

Run!

23.10 MEDIUM SHOT OF AGENTS

One agent has his arm extended taking aim with his gun.

23.11 MEDIUM WIDE SHOT OF HENLEY AND SMIRNOV

The two escapees are running around the curving interior of the tunnel, out of sight. A gun sounds.

23.12 MEDIUM SHOT OF POLICE

The police are in pursuit when the gun shot hits a nearby post.

23.13 CLOSE-UP OF AGENT

FIRST AGENT  
(to the other agent)  
Nearly got him.

23.14 MEDIUM SHOT OF POLICE

OFFICER  
(to the agents)  
Careful where you're shooting!

23.15 MEDIUM SHOT OF HENLEY AND SMIRNOV

Henley runs through the tunnel. The Russian suddenly stops, picks up a large sledge hammer and starts hitting the supporting post.

23.16 MEDIUM SHOT OF POLICE

The sound of a large bang is heard as the sledge hammer hits the post. The police stop and listen. The Agents join the police in the background of the frame.

23.17 MEDIUM WIDE SHOT OF HENLEY

Henley turns and sees the Russian is busy (in the foreground). He starts to run away.

23.18 MEDIUM SHOT OF SMIRNOV

The Russian does another hit which makes the post break and the roof starts collapsing.

23.19 MEDIUM CLOSE-UP OF HENLEY

Crash echoes through the tunnel. Henley turns around for a second. Water is dripping from the roof.

23.20 MEDIUM WIDE SHOT OF COLLAPSED TUNNEL

The police followed by the agents carefully manoeuvre through the collapsed section of the tunnel.

23.21 MEDIUM SHOT OF SMIRNOV

Smirnov is racing after Henley. He hits a light which swing creating movement of shadows.

23.22 LOW-ANGLE MEDIUM SHOT OF HENLEY

The camera is positioned on the ground. Henley is running past the camera, stepping into a puddle as he moves off screen. The light from the swinging light can be seen in the background. The Russian emerges in pursuit.

23.23 MEDIUM SHOT FROM BEHIND HENLEY

Henley runs onscreen away from the camera.

SMIRNOV  
(yelling)  
Stop. Now.

Henley stops and turns. The Russian moves on-screen.

23.24 CLOSE-UP OF RUSSIAN

SMIRNOV  
You made a mistake. Don't make another one,  
or it could be fatal.

23.25 CLOSE-UP OF OFFICERS FEET

Feet of the officers running.

23.26 MEDIUM WIDE SHOT OF HENLEY AND SMIRNOV

Henley moves off. As the Russian is following a gunshot is heard and the light is hit, smashing it and sending the tunnel into darkness.

A second later, the sounds of the policemen and two agents is heard as they fumble their way through darkness. One agent apologises for stepping on a policeman's foot. {Humour for Audience}

23.27 WIDE SHOT OF HENLEY AND SMIRNOV

Henley and the Russian are running. Henley slips, catches himself and continues.

23.28 CLOSE-UP OF ESCAPEE'S FEET

The men's feet are running through puddle. Smirnov, who is second, slips.

23.29 HENLEY'S POV OF SMIRNOV

The sound of the Russian hitting the ground is heard. Henley turns his head to see the him lying on the floor. He turns his

head again to see his gun lying on the ground.

23.30 CLOSE-UP OF HENLEY

Henley sees an opportunity.

23.31 CLOSE OF GUN ON THE GROUND

Henley picks up the gun.

23.32 OVER SMIRNOV'S SHOULDER TO HENLEY

Smirnov is standing. Henley is facing him with the gun in hand. He is aiming at the Russian.

SMIRNOV  
You won't shoot me.

He walks towards Henley. The camera tracks with the Russian.

23.33 CLOSE-UP OF HENLEY

Henley is thinking what to do.

23.34 CLOSE-UP OF SMIRNOV'S FEET ADVANCING.

He is slowly and steadily approaching Henley.

23.35 CLOSE-UP OF THE GUN

Henley's hand is shaking slightly.

23.36 HENLEY'S POV OF SMIRNOV

Smirnov is nearly on him. He is starting to reach forward with his arm.

23.37 CLOSE-UP OF HENLEY

Henley looks panicky.

23.38 MEDIUM SHOT OF HENLEY

Henley throws the gun away on the ground. The sound of the gun hits the rock floor can be heard.

23.39 HENLEY'S POV OF SMIRNOV

Smirnov looks where the gun has landed and then back to Henley. He smiles. He suddenly moves to his right for the gun.

23.40 CLOSE-UP OF HENLEY

Henley eyes follow Smirnov.

23.41 MEDIUM SHOT OF HENLEY

The camera is behind Henley. Henley turns and runs past the camera. A second later Smirnov with gun in hand also races past the camera in pursuit.

23.42 MEDIUM SHOT OF HENLEY

Henley dives into a shadow, with his back against the wall.

23.43 CLOSE-UP OF HENLEY

Henley waits to see if Smirnov notices him.

23.44 HENLEY'S POV OF SMIRNOV

Smirnov runs past Henley. Henley's focus changes to the far wall to notice a ladder going up.

23.45 CLOSE-UP OF HENLEY

Henley leaves the frame towards the ladder.

23.46 MEDIUM SHOT OF HENLEY

Henley is climbing up the ladder.

#### **SCENE 24: EXT CITY STREETS - DAWN**

24.1 MEDIUM CLOSE-UP OF HENLEY

Henley hands push open a man-hole. His head appears out from the hole. Gun shots can be heard from within the tunnel. Henley pauses for a second and then continues out.

## 24.2 LOW-ANGLE WIDE SHOT OF HENLEY

Henley races off down the street, as dawn is breaking in the background.

## ACT TWO

The protagonist's active objective (*to clear his name of the murder*) is setup through the exposition of the first act. This super-objective will exist for the rest of the story, with each individual scene-objective offering a strategy for achieving this overarching goal. Henley has emerged from the tunnel into a new day (a 'new world' from the story's perspective), where he will now be considered by most as a fugitive from justice.

A key to the audience experience is the 'double pursuit' where the police and spies are after Henley. He is isolated, alone, having no-where to turn for help and relies on his own abilities to achieve his goal.

### SCENE 1: EXT STREET, OUTSIDE A HOTEL - MORNING

#### 1.1 HENLEY'S POV OF CITY STREET

A city street corner, where a newspaper-seller is selling a paper to a business-man wearing a suit.

#### 1.2 CLOSE-UP OF HENLEY

Henley is standing next to a corner of a wall. He turns his head to look left off-screen.

#### 1.3 HENLEY'S POV OF HOTEL

Henley peers around a corner to see police standing outside his hotel. The camera turns to show the two agents directly across the street keeping watch of the hotel entrance.

#### 1.4 CLOSE-UP OF HENLEY

Henley takes a moment to think. The words "Murder at Luna Park. Suspect on the Run" are being yelled out as he looks back at the newspaper seller.

#### 1.5 HENLEY'S POV OF NEWSPAPER SELLER

Henley sees the seller holding up a newspaper while yelling out about the murder at Luna Park.

#### 1.6 CLOSE-UP OF HENLEY

Henley move off screen.

1.7 MEDIUM SHOT OF NEWSPAPER SELLER

Henley moves into frame from across the road. He places his hand in his pocket to search for change.

1.8 CLOSE-UP OF HENLEY

He looks down at his hand.

1.9 CLOSE-UP OF HIS HAND

In his hand is some coins and the key.

1.10 MEDIUM SHOT OF SELLER AND HENLEY

Henley pays the seller, who hands him a newspaper.

1.11 CLOSE-UP OF HENLEY

Henley is reading the front cover.

1.12 HENLEY'S POV OF NEWSPAPER

The headline reads "Murder at Luna Park." It has a general description and a picture of Henley.

1.13 CLOSE-UP OF HENLEY

Henley is reading the article on the murder, but then notices another article lower on the page.

1.14 HENLEY'S POV OF NEWSPAPER

Another smaller headline reads "Atomic Tests." The article discusses the tests at Emu Plain being relocated to Maralinga. It mentions "Sir William Penney" as the "mastermind" of the tests.

1.15 CLOSE-UP OF HENLEY

He reads and then moves his head to look down to his hand.

1.16 CLOSE-UP OF HIS HAND

Henley pulls his hand out of his pocket to reveal the key.

1.17 CLOSE-UP OF HENLEY

He looks from the key back to the article.

1.18 HENLEY'S POV OF NEWSPAPER

The camera has an extreme close-up of the words "Sir William Penney", stopping on his surname.

1.19 MEDIUM SHOT OF HENLEY

HENLEY  
(to the seller)  
Have you seen a key like this before?

The camera pans onto the seller.

SELLER  
It looks like a bank's safety deposit-box  
key.

1.20 CLOSE-UP OF HENLEY

Henley thanks the man and then leaves the frame.

**SCENE 2: INT BANK - DAY**

2.1 WIDE SHOT OF A QUEUE

Henley is waiting in line at a local bank.

2.2 MEDIUM SHOT OF HENLEY

Henley is standing in line, waiting. He looks over to his left off-screen.

2.3 HENLEY'S POV OF MAN

A man leaning against a wall reading a newspaper peers over his paper at Henley (straight at the camera).

2.4 CLOSE-UP OF HENLEY

Henley stares back.

2.5 HENLEY'S POV OF MAN (CONTINUED)

The man, for some reason smiles, as he stares at Henley.

2.6 CLOSE-UP OF HENLEY

Henley turns away and pulls his collar up.

2.7 MEDIUM SHOT OF BANK TELLER

An over-the-shoulder shot of an old lady who is finishing with the teller. She moves away allowing Henley to take her place.

2.8 CLOSE-UP OF HENLEY

HENLEY  
My mother is sick, and she wants something  
from her deposit box.

2.9 CLOSE-UP OF KEY

His hand lays the key on the counter. The teller picks the key up.

2.10 MEDIUM CLOSE-UP OF TELLER

The teller inspects the key.

TELLER  
It's a deposit box key, but not for this  
bank.

2.11 CLOSE-UP OF HENLEY

TELLER  
And you got the wrong city.

2.12 CLOSE-UP OF TELLER

TELLER  
See the symbols 'BA'.

2.13 CLOSE-UP OF KEY

The teller is holding the key.

2.14 CLOSE-UP OF TELLER

TELLER  
That's for the Bank of Adelaide. Try their  
main branch next time you're in South  
Australia.

2.15 CLOSE-UP OF HENLEY

Henley thanks the man and swiftly departs.

2.16 CLOSE-UP OF TELLER

The teller watches Henley leave with a suspicious look.

**SCENE 3: INT CENTRAL TRAIN STATION - DAY**

3.1 WIDE SHOT OF TRAIN STATION

There are people walking everywhere. Henley walks through the middle of the station, trying to look inconspicuous but instead sticking out with his odd behaviour.

3.2 MEDIUM SHOT OF HENLEY

Henley reaches a spot in front of the departure times board, and looks towards them.

3.3 HENLEY'S POV OF DEPARTURE BOARD

The board shows many time and destinations. The camera tightens on the train, "The Indian Pacific", with a first stop in "Adelaide".

3.4 MEDIUM SHOT OF HENLEY

Henley looks down to his hand which is holding the key.

3.5 CLOSE-UP OF HAND

The key is laying on his hand.

3.6 CLOSE-UP OF HENLEY

Henley looks from his hand to the board.

3.7 MEDIUM SHOT OF HENLEY

Henley turns to go, but then stops in his track and stares.

3.8 HENLEY'S POV OF TICKET COUNTER

The word "Ticket Counter" clearly indicates the direction he was walking. However, a police officer is discussing something with one of the ticket sellers.

3.9 MEDIUM SHOT OF HENLEY

Henley immediately turns and heads in the opposite direction.

**SCENE 4: EXT TRAIN - DAY**

4.1 MEDIUM SHOT OF TRAIN

We see a train departing with the title "Great Southern Railways Indian Pacific".

**SCENE 5: INT COMPARTMENT, TRAIN - DAY**

5.1 MEDIUM SHOT OF HENLEY

Henley is seated in a compartment on the train looking out the window as scenery flies by. The sound of the door opening prompts Henley to look at the door.

5.2 HENLEY'S POV OF DOOR

A burly looking rugby player suited up in his jersey greets Henley and enters the small compartment, followed by 5 of his team mates and the coach.

5.3 MEDIUM SHOT OF HENLEY

Henley watches as they file in and he decides to exit. The coach apologises, as Henley attempt to move past their large bags.

**SCENE 6: INT CORRIDOR, TRAIN - DAY**

6.1 MEDIUM SHOT OF HENLEY

He squeezes out of the compartment into the corridor. Takes a second and looks up the corridor.

6.2 HENLEY'S POV OF CONDUCTOR

He sees the conductor checking tickets at the other end of the train.

6.3 MEDIUM SHOT OF HENLEY

He heads in the opposite direction.

6.4 MEDIUM SHOT OF HENLEY

Henley is at the other end of the carriage walking towards and past the camera.

6.5 OVER THE SHOULDER OF HENLEY

He opens the door to the next carriage to find the catering car (the camera tracks with Henley through the door). The camera remains at the door as Henley walks through the tables towards the bar and kitchen.

6.6 MEDIUM SHOT OF HENLEY

Henley walks up to the bar.

6.7 HENLEY'S POV OF BAR AND KITCHEN

Henley looks through the bar to the adjoining kitchen where a middle aged overweight man is washing a large pile of dishes.

6.8 MEDIUM SHOT OF HENLEY (CONTINUED)

Henley gets the attention of the man.

6.9 HENLEY'S POV OF BAR AND KITCHEN (CONTINUED)

The man looks at Henley, wipes his hands with a towel and walks towards the camera.

6.10 MEDIUM SHOT OF COOK AND HENLEY

A side on shot of the two men.

HENLEY

Can I ask you a favour? I don't have a ticket. But I am willing to work.

6.11 OVER-THE-SHOULDER OF HENLEY

The cook turns to look at the dirty dishes and by doing so reveals them. He then moves back in-front of Henley.

COOK

You got a deal.

He passes Henley an apron.

**SCENE 7: INT KITCHEN, TRAIN - DAY**

7.1 MEDIUM SHOT OF HENLEY

In the foreground is a large pile of dishes. Henley is washing away. A voice can be heard trying to get Henley attention. Henley looks up.

7.2 MEDIUM SHOT OF PRIEST

A priest in his 60s is standing at the bar. Behind him seated at the bar is a man and his seven-year-old son.

PRIEST

Could I have a whisky?

7.3 PRIEST'S POV SHOT OF HENLEY

Henley is clearly alone, and responds by wiping his hands and walks towards camera.

HENLEY

Is that a glass or a shot?

7.4 MEDIUM SHOT OF PRIEST

The camera starts at the priest.

PRIEST

A glass, thank you.

The camera tracks in-front of the priest to show the man seated next to him put a bag onto the counter and smile at the priest. The camera continues to move onto the boy who is seated next to the man and is finishing off a bowl of ice-cream.

7.5 CLOSE-UP OF SALESMAN

SALESMAN  
This, my friend, will change your life.

7.6 CLOSE-UP OF PRIEST

The sound of the bag being unzipped. The priest is watching.

7.7 MEDIUM SHOT OF PREIST AND SALESMAN

A two shot of the men with a transistor radio sitting on the counter in between them. Henley can partially be seen on the left of screen observing. The salesman turns on the radio to show how it works. Initially there is just static and the odd signal.

7.8 CLOSE-UP OF HENLEY

Henley standing watching the demonstration.

BOY  
Can I have more?

7.9 HENLEY'S POV OF BOY

The boy points at his bowl which is empty.

7.10 CLOSE-UP OF HENLEY

Henley shakes his head, and turns back to the demonstration.

7.11 MEDIUM SHOT OF PREIST AND SALESMAN (CONTINUED)

The salesman manages to find a news broadcast. The broadcaster is describing a murderer on the run for the Luna Park murder.

7.12 CLOSE-UP OF HENLEY

Henley listen intently.

BOY  
Excuse me.

7.13 HENLEY'S POV OF BOY

The boy is pointing to a newspaper in a stand at the end of the counter.

7.14 CLOSE-UP OF HENLEY

Henley turns his head to look at the paper.

7.15 HENLEY'S POV OF NEWSPAPER

A picture of the Luna Park murderer on the front cover.

7.16 CLOSE OF HENLEY

Henley turns back to the boy.

7.17 HENLEY'S POV OF BOY

The boy smiles and pushes his bowl towards Henley.

PRIEST  
(in the background)  
The world is full of wickedness.

7.18 CLOSE-UP OF HENLEY

Henley turns to the bowl and back to the boy. The sound of him picking the bowl up can be heard.

7.19 MEDIUM SHOT OF PREIST AND SALESMAN (CONTINUED)

SALESMAN  
Technology like this here transistor radio  
will help defeat the evils of the world,  
father.

7.20 BOY'S POV OF HENLEY

Henley is scooping ice cream in to the bowl.

PRIEST  
There is no good and evil with technology,  
only with men.

7.21 CLOSE-UP OF BOY

The boy is smiling.

7.22 MEDIUM SHOT OF PREIST AND SALESMAN (CONTINUED)

Henley is not in shot.

SALESMAN

Don't worry. One day they'll have a direct  
line to god.

The priest ignores this comment from the salesman. The camera  
tracks to the boy eating his bowl of ice cream.

7.23 CLOSE-UP OF SALESMAN

The salesman turns his head to his son.

SALESMAN

Who said you could have more?

7.24 CLOSE-UP OF BOY

BOY

The murderer, Daddy.

7.25 CLOSE-UP OF SALESMAN (CONTINUED)

He looks to the kitchen.

7.26 SALESMAN'S POV OF KITCHEN

The kitchen is empty. Henley has fled.

## **SCENE 8: INT CORRIDOR, TRAIN - DAY**

8.1 MEDIUM SHOT OF HENLEY

The camera tracks Henley as he paces along the corridor of a  
carriage taking off his apron.

8.2 OVER-THE-SHOULDER OF HENLEY

Henley opens the door to the next carriage.

8.3 CLOSE-UP OF HENLEY

Henley is surprised.

**SCENE 9: INT CATTLE CAR, TRAIN - DAY**

9.1 HENLEY'S POV OF LIVESTOCK CARRIAGE

In the carriage are cattle and sheep. The floor is lined with straw.

9.2 MEDIUM SHOT OF HENLEY

He stands for a second and thinks. Then turns his head.

9.3 HENLEY'S POV OF CORNER

There is a free corner behind the door.

9.4 MEDIUM SHOT OF HENLEY

Henley grabs some hay and makes the corner comfortable. He sits. The camera moves in on his face as he closes his eyes.

FADE OUT.

**SCENE 10: INT CATTLE CAR, TRAIN - DAY**

10.1 WIDE SHOT OF CARRIAGE

The room goes from semi-darkness to light as the door is slowly opened. It makes a creaking noise.

10.2 CLOSE-UP OF HENLEY

Henley is woken by the noise and watches, as a group of men shuffle into the room.

10.3 POV OF POLICE

From behind the door, Henley watches as the police quickly view the room.

POLICEMAN  
He's not in here.

10.4 CLOSE-UP OF HENLEY

He watches as they exit and close the door.

10.5 WIDE SHOT OF DOOR

Henley gets up slowly and listens at the door. He brushes himself off. Then slowly opens the door, peering through the

gap.

#### 10.6 OVER-THE-SHOULDER OF HENLEY

He opens the door to reveal a police officer standing guard.

FIRST OFFICER  
What are you doing?

HENLEY  
Just looking.

He quickly shuts the door.

#### 10.7 CLOSE-UP OF HENLEY

Henley turns and looks for means of escape.

#### 10.8 HENLEY'S POV OF ROOM

There are cows tied to the walls and sheep in stalls.

#### 10.9 MEDIUM SHOT OF HENLEY

From behind Henley, the camera watches him dive through a cow's legs.

#### 10.10 MEDIUM SHOT OF DOOR

The first officer bursts into the room.

#### 10.11 CLOSE-UP OF FIRST OFFICER

He looks for Henley.

#### 10.12 FIRST OFFICER'S POV OF ROOM

He sees Henley re-appear on the other side near the back door.

#### 10.13 MEDIUM SHOT OF OFFICER

A second officer bursts into the room.

SECOND OFFICER  
Where has he gone?

FIRST OFFICER  
Through that door.

SECOND OFFICER  
Well get him!

10.14 POV OF OFFICER

The first officer tries to navigate his way through the animals.

**SCENE 11: EXT TRAIN, OUTBACK - DAY**

11.1 HENLEY'S POV OF TRAIN TRACKS

Henley is looking down from the last carriage at the tracks moving fast before him. The camera pans up, as he looks at the outback's wide-open spaces.

11.2 CLOSE-UP OF HENLEY

He is wondering what to do. He looks to his left.

11.3 WIDE SHOT OF REAR OF TRAIN CARRIAGE

Henley notices a ladder to the roof on the left-hand side and starts climbing.

11.4 CLOSE-UP OF EDGE OF ROOF

Henley's head comes into view as he looks over the roof edge.

11.5 HENLEY POV OF CARRIAGE ROOF

Henley can see all the carriage roofs of the train.

11.6 MEDIUM SHOT OF HENLEY

Henley climbs onto the roof, and slowly walks along towards the camera.

11.7 CLOSE-UP OF HENLEY

Henley looks forward and is surprised.

11.8 HENLEY'S POV OF THE CARRIAGE'S ROOF

The second officer is climbing up onto the front of the carriage.

11.9 MEDIUM CLOSE-UP OF HENLEY

A medium close-up shot turns into an over-the-shoulder shot, as Henley turns his head in the opposite direction. The camera pulls focus on the first officer climbing onto the back of the carriage. Henley looks past the camera again at the second officer. He is surrounded.

11.10 CLOSE-UP OF HENLEY

Henley looks over the side of the carriage.

11.11 HENLEY'S POV OF THE MOVING GROUND

Beyond the edge of the carriage, the ground is rushing by.

11.12 CLOSE-UP OF HENLEY

He doesn't know what to do. He looks up at the second officer coming towards him.

11.13 WIDE SHOT OF CARRIAGE ROOF

Henley is in the middle, while both officers are closing in on him from either end. Suddenly a piercing screech noise from the train brakes are heard. All three men lose their balance.

11.14 MEDIUM SHOT OF HENLEY

Henley slips off the edge but manages to hold on with both hands.

11.15 CLOSE-UP OF HENLEY

Henley is holding on for dear life.

11.16 CLOSE-UP OF SECOND OFFICER

He looks at Henley's situation.

11.17 SECOND OFFICER'S POV OF HENLEY AND THE OTHER OFFICER

Henley is hanging off the edge as the first officer kneels down to help him.

11.18 CLOSE-UP OF HENLEY

This also POV from the first officer.

11.19 HENLEY'S POV OF FIRST OFFICER

The first officer holds out his hand for Henley to grab.

11.20 CLOSE-UP OF HENLEY'S HAND

His hand lets go of the edge of the roof and move towards the officer's hand.

11.21 CLOSE-UP OF HENLEY

He is straining.

11.22 CLOSE-UP OF HENLEY'S OTHER HAND

His other hand slips.

11.23 SECOND OFFICER'S POV OF HENLEY AND THE OTHER OFFICER  
(CONTINUED)

Henley falls.

11.24 CLOSE-UP OF THE SECOND OFFICER

He turns his head to see Henley go.

11.25 WIDE SHOT OF HENLEY

Henley falls but lands on his feet and rolls. The train has nearly stopped.

11.26 MEDIUM SHOT OF OFFICERS

Both officers are peering over the edge back to where Henley has landed.

11.27 WIDE SHOT OF TRAIN

Henley is lying in the foreground looking back at the train. The train has nearly stopped. The two officers can be seen standing on the last carriage looking back at Henley. Henley stands and hobbles off-screen. The two officers climb down the back of the train and jump down onto the tracks.

11.28 MEDIUM SHOT OF SCRUB

Henley crawls into view and looks through the scrub.

11.29 HENLEY'S POV OF OFFICERS

The camera is looking through the scrub branches. The officers walk past Henley.

11.30 WIDE SHOT OF SCRUBS AND TRAIN

Police and train staff are alighting from the train and helping to search for Henley.

11.31 TWO SHOT OF DRIVER AND OFFICER

DRIVER

We can't wait all day here.

The officer standing next to him considers what to do.

DRIVER

He could have slipped back on the train.

The officer leaves the frame.

11.32 WIDE SHOT OF PEOPLE SEARCHING

The officer walks over to a group of two men searching.

11.33 MEDIUM SHOT OF OFFICERS

OFFICER

The driver wants to get going. He might have already slipped back on the train.

SECOND OFFICER

Ok. (He looks around.) No-one could survive in this God forsaken desert.

The camera slowly moves down to a scrub near their feet. The camera stops on Henley listening to their conversation.

11.34 WIDE SHOT OF TRAIN

Everyone is called to get back on the train. People quickly get on, and the train starts pulling away.

11.35 MEDIUM SHOT OF THE TRAIN

The back of the train is moving away in the distance. The camera pans to Henley who emerges from a bush. He looks back at the train.

## SCENE 12: EXT OUTBACK - DAY

### 12.1 CLOSE-UP OF FEET

Henley's shoes are dirty and worn. He is starting to drag his feet.

### 12.2 WIDE SHOT OF HENLEY

From behind Henley, it can be seen that he is walking towards no-where. The camera pans up to show the sun in a cloudless sky.

### 12.3 CLOSE-UP OF HENLEY

The camera is tracking Henley as he walks. Henley's face is covered in sweat. He has used a handkerchief as a make-shift hat.

### 12.4 WIDE SHOT OF DESERT

Henley can be seen as a small object in the desert from above. The camera pan to show the desert going on and on.

### 12.5 CLOSE-UP OF AN INSECT ON A BUSH

Life in the desert. The camera pans towards a sunset. The silhouette of Henley can be seen against an orange sun. The camera continues to pan upwards towards a night sky then continues to move 180 degrees to a sunrise (the camera is not upside-down as an effect is used to move to night and morning).

### 12.6 CLOSE-UP OF HENLEY

The sound of a fly can be heard, as Henley snores away with his head on a branch.

### 12.7 CLOSE-UP OF A LIZARD

The camera follows a lizard as it crawls around, and into Henley's shirt.

### 12.8 CLOSE-UP OF HENLEY

Henley's expression becomes twitchy and then suddenly turns to exasperation.

### 12.9 MEDIUM SHOT OF HENLEY

Henley stands and starts jumping up and down dislodging the lizard.

12.10 CLOSE-UP OF LIZARD

The lizard hits the ground and scurries away.

12.11 WIDE SHOT OF SUN

The camera pans down from a midday sun to the small image of Henley walking in an endless sea of dirt.

12.12 CLOSE-UP OF HENLEY

Henley now looks dejected, and he continues to march.

12.13 CLOSE-UP OF ANOTHER LIZARD

Another lizard can be seen scurrying in the undergrowth of a bush.

12.14 CLOSE-UP OF HENLEY

Henley turns to look at the lizard.

12.15 MEDIUM SHOT OF HENLEY

Henley slowly takes a squatting position as he gets ready to pounce.

12.16 CLOSE-UP OF HENLEY

Henley is watching waiting for the right moment.

12.17 HENLEY'S POV OF LIZARD

The lizard has stopped and is listening.

12.18 MEDIUM SHOT OF HENLEY

He pounces on the lizard.

12.19 CLOSE-UP OF LIZARD

The lizard can be seen running between Henley legs and escaping.

12.20 MEDIUM SHOT OF HENLEY

Henley sits down and looks completely dejected. He puts his head in his hands. The faint sound of music can be heard with the

light rustle of leaves. Henley's head pops up.

12.21 CLOSE OF HENLEY

He is listening. The sound is dixie jazz!

**SCENE 13: EXT PROSPECTOR'S HUT - DAY**

13.1 WIDE SHOT OF HENLEY

Henley is seen stumbling into a clearing. The camera turns around Henley to be behind him and show what he sees. Its a small shack and a well with wispy trees around the perimeter.

13.2 MEDIUM SHOT OF HENLEY

The camera pans as Henley walks towards the shack.

13.3 CLOSE-UP OF HENLEY

Tracking shot of Henley as he walks toward to shack. The sound of sizzling is added to the music.

13.4 HENLEY'S POV OF SHACK

The camera moves slowly towards the shack's entrance. The door is open.

**SCENE 14: INT SHACK - DAY**

14.1 MEDIUM SHOT OF HENLEY

From inside the room, Henley stands in the doorway. Henley surveys the room. His head stops to the left of camera. The camera tracks left to be behind the prospector, Jack Tunny, frying eggs.

14.2 CLOSE-UP OF PROSPECTOR

The prospector has a beard and looks grubby.

JACK  
What can I do for you?

14.3 JACK'S POV OF HENLEY

Henley is still standing in the doorway. He looks like he might collapse any second.

HENLEY

A cup of tea would be nice.

Henley collapses on the floor.

FADE OUT.

**SCENE 15: INT SHACK - DAY**

15.1 CLOSE-UP OF HENLEY

Henley is lying in a bed. Slowly he wakes and opens his eyes.

15.2 HENLEY'S POV OF PROSPECTOR

Henley is looking up from the bed. He sees the prospector walk over to him holding a plate.

JACK

So you're awake. Here get some of this into you.

15.3 CLOSE-UP OF PLATE

The plate is being held by the prospector. It is a warm plate of baked beans.

15.4 MEDIUM SHOT OF HENLEY

Henley sits up in bed and takes the plate.

15.5 MEDIUM SHOT OF PROSPECTOR

The prospector is leaning against a table.

JACK

What are you doing out here, middle of nowhere. No bags, nothin'?

15.6 CLOSE-UP OF HENLEY

Henley searches his mind for a reasonable answer.

15.7 CLOSE-UP OF PROSPECTOR

JACK  
Don't have to tell me, its none of my  
business.

15.8 MEDIUM SHOT OF PROSPECTOR

Jack is cleaning up the table and pot from his boiler stove.

JACK  
Won't be travelling to the next town for a  
week ...

15.9 HENLEY'S POV OF HENLEY

JACK  
.. but you're welcome to stay 'til then.

15.10 CLOSE-UP OF PROSPECTOR

JACK  
Gets mighty lonely out here. I got Matilda  
though.

15.11 CLOSE-UP OF HENLEY

HENLEY  
Matilda?

15.12 CLOSE-UP OF JACK

JACK  
(smiling)  
Come on I'll show you.

15.13 MEDIUM SHOT OF HENLEY

Henley stands up from the bed and puts the empty plate on the  
table and follows Jack out the front door.

**SCENE 16: EXT SHACK - DAY**

16.1 MEDIUM SHOT OF JACK AND HENLEY

The camera pans to follow the men around the corner to the back  
corner, where Henley stops and looks.

16.2 CLOSE-UP OF HENLEY

Henley smiles.

16.3 HENLEY'S POV OF JACK AND KANGAROO

There is a large kangaroo sitting under a tree which gets up as Jack approaches.

16.4 CLOSE-UP OF JACK

JACK  
I'd like you to meet Matilda.

16.5 MEDIUM SHOT OF THE JACK AND MATILDA

As Henley walks into frame, the kangaroo moves towards him to greet him.

16.6 HENLEY'S POV OF MATILDA'S HEAD

Henley strokes the kangaroo on its head.

16.7 CLOSE-UP OF HENLEY

Henley smiles.

FADE OUT.

This section of the narrative offers relief for the viewer from the action sequences presented early. Henley has been completely isolated, but now find company with a similarly isolated character. It alleviates the conflict raised by the double pursuit, by adding some lighter moments to the story, where Henley finds an aid to help him achieve his goal of proving his innocence.

**SCENE 17: EXT MINE - DAY**

17.1 MEDIUM SHOT OF JACK

Jack is pulling up a bucket tied to a rope from a mine shaft. In the background, his shack can be seen to be about 100 metres away.

17.2 CLOSE-UP OF BIRD

A small bird lands on a scrub. The sound of footsteps makes the bird fly away.

17.3 MEDIUM SHOT OF HENLEY

Henley is walking around the scrub. He stops to investigate something on a tree.

17.4 CLOSE-UP OF HENLEY

He is looking down at the branch of the scrub.

17.5 CLOSE-UP OF BRANCH

On the branch is a colourful flower with an insect crawling on it. Henley's hand comes into view and holds the branch still.

17.6 CLOSE-UP OF HENLEY

A sound makes Henley's head turn.

17.7 HENLEY'S POV OF THORNY-DEVIL LIZARD

The lizard is scampering along the dirt. Stops for a second then continues into the undergrowth.

17.8 CLOSE-UP OF HENLEY

Henley closes his eyes and listens. The sound of birds twittering, insects buzzing and a crow squawking can be heard.

17.9 WIDE SHOT OF SUNSET

A silhouette of Jack and Henley sitting on a hill can be seen against the large glowing sun.

17.10 MEDIUM SHOT OF MEN

They are both sitting quietly watching the sun set. They are both drinking 'tinnies' (cans of beer).

17.11 CLOSE-UP OF HENLEY

Henley looks the most comfortable he has been since coming to Australia. Jack burps. Henley starts laughing, followed by Jack.

**SCENE 18: INT CONFERENCE HALL - DAY**

18.1 CLOSE-UP OF ANNOUNCER

An announcer, dressed in a suit, is looking worried.

18.2 ANNOUNCER'S POV OF HALL

The announcer is watching people take their seats in a large hall from the stage.

18.3 MEDIUM SHOT OF ANNOUNCER

He is standing next to a podium. He greets two other men who sit down behind the podium on chairs. He walks behind the podium.

18.4 CLOSE-UP OF ANNOUNCER

ANNOUNCER

I'd like to welcome everyone to the 5th Annual International Conference of Anthropology which we are pleased to have in this beautiful city of Sydney. Firstly, is Dr Farthing in the house. He was expected to speak this morning?

18.5 ANNOUNCER'S POV OF AUDIENCE

The camera moves around the people. One man sitting near the front has his hand raised.

18.6 CLOSE-UP OF ANNOUNCER

ANNOUNCER

Yes.

18.7 CLOSE-UP OF MAN

MAN

Dr Farthing is wanted for murder.

18.8 CLOSE-UP OF ANNOUNCER

ANNOUNCER

Murder! Surely you're joking.

A murmur starts around the hall.

18.9 CLOSE-UP OF MEN SITTING BEHIND THE PODIUM

The camera pans from the first to the second of the men sitting. They are both shocked.

18.10 CLOSE-UP OF MAN

MAN  
No. He killed a policeman.

18.11 MEDIUM SHOT OF ANNOUNCER

There is a lot of murmuring around the hall. The announcer tries to calm everyone.

**SCENE 19: EXT OUTBACK - DAY**

19.1 WIDE SHOT OF SKY

Clouds are forming overhead. The camera pans down onto the shack.

**SCENE 20: INT SHACK - DAY**

20.1 CLOSE-UP OF HENLEY IN MIRROR

Henley is looking at himself in a cracked mirror as rain can be heard hit the corrugated iron roof.

20.2 MEDIUM SHOT OF JACK

Jack is looking out the kitchen window.

JACK  
Here comes this funny rain.

He turns and walks offscreen.

20.3 CLOSE-UP OF GEIGER COUNTER

Jack picks up the counter from the table.

20.4 MEDIUM SHOT OF JACK

Jack returns to in-front of the kitchen window.

JACK  
Check this out.

20.5 CLOSE-UP OF COUNTER NEEDLE

The needle immediately jumps over the safety level into the red.

20.6 MEDIUM CLOSE-UP SHOT OF JACK

He slowly moves the counter towards the window. The sound it makes get louder and louder.

20.7 JACK'S POV OF GEIGER COUNTER

He holds the counter out the window.

20.8 CLOSE-UP OF JACK

JACK  
Looks like we've got ourselves radioactive rain.

20.9 CLOSE-UP OF HENLEY

Henley is shocked.

20.10 CLOSE-UP OF JACK

JACK  
Them doing these explosions of bombs. Atom bombs.

20.11 CLOSE-UP OF HENLEY

Henley thinks for a second.

20.12 CLOSE-UP OF HAND

Henley pulls his hand out of his pocket. The key can be seen in his hand.

20.13 CLOSE-UP OF HENLEY

HENLEY  
I think this key has something to do with the nuclear tests.

20.14 CLOSE-UP OF JACK

HENLEY  
This key opens a deposit box at the Bank of  
Adelaide, and I'm going to give the  
contents to a journalist.

20.15 JACK'S POV OF THE KEY

Jack looks at the key.

20.16 CLOSE-UP OF HENLEY

JACK  
The police are after me and this key.

20.17 MEDIUM SHOT OF JACK

Henley is to the left of frame as Jack walks up and takes the  
key.

20.18 MEDIUM CLOSE-UP OF JACK

Jack and the key are in frame.

JACK  
Well, I'd better report this funny rain,  
and you got to find out whats in that  
deposit box.

20.19 CLOSE-UP OF HENLEY

JACK  
Let's drive to Adelaide and sort this out.

**SCENE 21: EXT SHACK - DAY**

21.1 WIDE SHOT OF SHACK

Henley and Jack get into Jack's truck and drive off.

**SCENE 22: EXT ADELAIDE - DAY**

22.1 HIGH-ANGLE WIDE SHOT OF TRUCK ON HIGHWAY

Jack's truck is driving along the highway away from the camera. The camera pans up to show Adelaide.

22.2 WIDE SHOT OF ADELAIDE ADVERTISER BUILDING

Henley and Jack walk to the front door of the building. The words "Adelaide Advertiser" is marked on the building. They enter.

**SCENE 23: INT ADELAIDE ADVERTISER BUILDING - DAY**

23.1 MEDIUM SHOT OF JACK, HENLEY AND REPORTER

Jack and Henley are seated with their backs to the camera. Rachel Jenkins (a fiery red-head) sits behind her desk facing the men.

23.2 CLOSE OF RACHEL

RACHEL  
So gentlemen. I find the radiation readings very disturbing.

23.3 OVER RACHEL'S SHOULDER TO THE TWO MEN

RACHEL  
I will definitely follow this up with a story. Mr Farthing ...

23.4 CLOSE-UP OF HENLEY

RACHEL  
Your key is a curious find, and I think we should ...

23.5 CLOSE-UP OF RACHEL

RACHEL  
Have a look at the deposit box's contents, to see if there is any relationship with the nuclear testing. Agreed?

23.6 OVER RACHEL'S SHOULDER TO THE TWO MEN (CONTINUED)

Both men look at each other and nod their heads in agreement.

23.7 CLOSE-UP OF RACHEL

RACHEL  
(to Henley)  
You know whose key it belonged to. I will  
get some identification papers made up.

23.8 CLOSE-UP OF HENLEY

RACHEL  
All we need is someone to play the part of  
the key's owner at the bank?

23.9 CLOSE-UP OF RACHEL

RACHEL  
Mr Farthing.

23.10 CLOSE-UP OF JACK

Jack is also looking at Henley. The camera pans to Henley who  
notice Jack is looking at him.

HENLEY  
No. No. I don't ... can't do that.

**SCENE 24: EXT OUTSIDE BANK - DAY**

24.1 MEDIUM SHOT OF RACHEL AND JACK

Rachel is in the driver's seat of her car, which is parked.  
Jack is seated next to her in the front passenger seat.

RACHEL  
Are you ready to do this?

The camera pans to the back seat where Henley is dressed up in  
a tartan suit and hat.

HENLEY  
Ready as I'll ever be.

The camera pans back to Rachel who gets out of the car.

24.2 CLOSE-UP OF JACK

Jack watches as they cross the street to the bank.

24.3 JACK'S POV OF RACHEL AND HENLEY

Henley and Rachel cross the road and enter the bank. Rachel is also dressed up. The street is fairly busy with mid-day business.

**SCENE 25: INT BANK - DAY**

25.1 MEDIUM SHOT OF HENLEY AND RACHEL

The pair enter the front door. Rachel takes Henley's arm and guides him to a line of customers. The camera tracks backwards revealing the queue.

25.2 CLOSE-UP OF RACHEL AND HENLEY

RACHEL  
I'll do the talking. You just hand over  
your identification.

25.3 CLOSE-UP OF RACHEL'S HAND

Rachel passes Henley the fake passport. Henley takes it.

25.4 CLOSE-UP OF RACHEL AND HENLEY

CASHIER  
Next.

RACHEL  
(quietly to Henley)  
Here we go.

25.5 OVER RACHEL'S SHOULDER TO CASHIER

CASHIER  
What can I do for you today.

25.6 CLOSE-UP OF RACHEL

RACHEL  
We'd like to get access to my husband's  
deposit box.

25.7 CLOSE-UP OF CASHIER

CASHIER  
Certainly, the key and some  
identification.

25.8 CLOSE-UP OF HENLEY

Henley just looks blank faced.

25.9 CLOSE-UP OF RACHEL

Rachel is looking intently at Henley. She pinches him. The camera pans to Henley who reacts and goes for the identification.

25.10 CLOSE-UP OF CASHIER

CASHIER  
Thank you.  
The cashier looks at the passport picture and then Henley.

25.11 CLOSE-UP OF HENLEY

Henley is trying to look relaxed.

25.12 CLOSE-UP OF CASHIER

CASHIER  
... and a key?

25.13 CLOSE-UP OF HENLEY

HENLEY  
Yes, of course. Here it is.

25.14 CLOSE-UP OF CASHIER

CASHIER  
Thank you. If you'd come this way please.

25.15 MEDIUM SHOT OF RACHEL AND HENLEY

The camera tracks behind as Rachel and Henley walk behind the counter into a room with the deposit boxes.

25.16 CLOSE-UP OF RACHEL

She watches keenly.

25.17 RACHEL'S POV OF CASHIER

The cashier places in his key and the key which Henley had into a deposit box. He unlocks it and slide the box out placing it on a table.

25.18 CLOSE-UP OF CASHIER

CASHIER  
Let me know when you have finished.

25.19 MEDIUM SHOT OF RACHEL AND HENLEY

In front of Rachel and Henley on a table is the deposit box.

25.20 CLOSE-UP OF HENLEY

Henley opens the box ...

25.21 HENLEY'S POV OF BOX

... to find some plans, folders and scientific-looking documents.

25.22 CLOSE-UP OF RACHEL

RACHEL  
I'll look after them.

25.23 MEDIUM SHOT OF RACHEL AND HENLEY

Rachel takes the documents and puts them in her purse.

RACHEL  
Let's go.  
They leave the frame.

## **SCENE 26: EXT OUTSIDE BANK - DAY**

26.1 CLOSE-UP OF JACK

Jack is sitting in the car watching people walk along the sidewalk. He quickly turns his head to the bank.

26.2 JACK'S POV OF BANK

Henley and Rachel walk out of the front door of the bank. Two men, who were standing to the side of the entrance step out on either side of Henley. Henley stops, as they talk to him. They ignore Rachel.

26.3 CLOSE-UP OF JACK

Jack is looking panicky.

26.4 JACK'S POV OF BANK

Gun shots are heard. Everyone jumps to the ground, including other people walking past the bank.

26.5 MEDIUM SHOT OF HENLEY

The camera is behind Henley. Henley is crawling beside a parked car. He steps in between two cars for cover. The camera is following Henley.

26.6 CLOSE-UP OF JACK

Jack is looking around to see what happen to Rachel and Henley.

26.7 JACK'S POV OF BANK

No one is in front of the bank. A black car drives by.

26.8 MEDIUM SHOT OF HENLEY (CONTINUED)

The black car stops right in front of Henley. The door swings open.

VOICE

Quick get in.

Henley automatically jumps in the car. The door slams the car drives off.

26.9 OVER JACK'S SHOULDER TO THE CAR

Jack watches as the black car drives away.

**SCENE 27: INT BLACK CAR - DAY**

27.1 MEDIUM SHOT OF HENLEY

Henley sits in the back of the driving car, next to a man pointing a gun at him. The camera pans to the left to the driver and a passenger in the front seats. The passenger turns around: it is the communist agent from Luna Park.

27.2 CLOSE-UP OF AGENT

COMMUNIST AGENT  
Hello Dr Farthing, we have a few questions  
for you. I'm sure you'll oblige.

27.3 CLOSE-UP OF HENLEY

Henley considers his situation.

**SCENE 28: EXT STREETS OF ADELAIDE - DAY**

28.1 WIDE HIGH-ANGLE SHOT OF CAR

The car drives along a street and pulls up in front of a laundromat. Three men followed by Henley leave the car and head for the laundromat.

**SCENE 29: INT LAUNDROMAT - DAY**

29.1 WIDE SHOT OF ROOM

People are washing and drying the clothes. The four people from the car enter and walk past the camera which is by the door. They walk through the room and into a "Do not enter" signed door.

**SCENE 30: EXT BEHIND LAUNDROMAT - DAY**

30.1 MEDIUM SHOT OF GROUP

One by one the four people step from one building to another separate building. The gap between the buildings is about two metres.

**SCENE 31: INT SEPARATE BUILDING - DAY**

31.1 LOW-ANGLE SHOT OF CORRIDOR

The group walk towards the camera and turn left into a room.

31.2 CLOSE-UP OF HENLEY

Henley's eyes light up as he enters the room. The camera tracks in-front of him.

31.3 HENLEY'S POV OF ROOM

The room has pictures on the walls. There is a couch under these pictures. The agent talks directly to camera.

COMMUNIST AGENT  
Make yourself at home.

He motions to the couch.

31.4 CLOSE-UP OF HENLEY

Henley walks off screen.

31.5 CLOSE-UP OF WOODEN STUMP

A wooden stump is hitting the ground, making a knocking noise on the wooden floor.

31.6 CLOSE-UP OF HENLEY

Henley is listening to the noise growing louder as it approaches.

31.7 HENLEY'S POV OF DOORWAY

A man has stopped just beyond the doorway but is not entirely visible due to shadows. Henley can see the wooden leg though. He steps forward with a 'Ka-thump' of his wooden stump leg. It is the man from the cell in Sydney.

31.8 CLOSE-UP OF SMIRNOV

SMIRNOV  
Well, well, well. Who do we have here,  
Comrade.

31.9 SMIRNOV'S POV OF HENLEY

SMIRNOV

I believe you have information we want.

Henley stands.

HENLEY

I don't know anything.

The two henchmen can just be seen either side of the couch.

31.10 CLOSE-UP OF SMIRNOV

SMIRNOV

But I think you can tell me some valuable information.

He looks down.

31.11 CLOSE-UP OF POCKET KNIFE

Smirnov has a pocket knife in his hand which he flicks open.

31.12 CLOSE-UP OF SMIRNOV

SMIRNOV

Which will prevent your death from being too painful.

31.13 CLOSE-UP OF HENLEY

Henley is standing there petrified. We can hear Smirnov's wooden leg bumping along. The Russian circles in front of Henley and behind him (he comes into view).

31.14 CLOSE-UP OF SMIRNOV

The Russian stops behind Henley. Henley can be partially seen in the left side of frame.

SMIRNOV

We murdered the man you are accused of killing.

His laugh is a slow and menacing.

FADE OUT.

**SCENE 32: INT. OFFICE, ASIO - DAY**

32.1 MEDIUM SHOT OF WALTER SITTING AT A DESK

Walter is daydreaming, staring out the window. A knock comes from the door.

WALTER

Enter.

32.2 WALTER'S POV OF ERNY

Ernest enters the room.

ERNEST

Farthing has been caught by the Commies.

32.3 CLOSE-UP OF WALTER

WALTER

How?

32.4 WALTER'S POV OF ERNY

ERNEST

Not sure exactly. But he'll be dead by now.

32.5 MEDIUM SHOT OF WALTER

Walter leans back in his chair and puts his feet up on the desk.

WALTER

This is a disaster. How are we going to get the key now!

32.6 CLOSE-UP OF ERNY

ERNEST

I have no idea sir.

32.7 CLOSE-UP OF WALTER

His phone rings. He answers the phone and after moment hangs up the receiver.

WALTER

It looks like lady luck is shining on Henley Farthing. He's escaped. Apparently, a power blackout caused quite a commotion.

32.8 CLOSE-UP OF ERNY

ERNEST  
Unbelievable sir.

32.9 CLOSE-UP OF WALTER

WALTER  
My thoughts as well. Dismissed.

**SCENE 33: INT SEPARATE BUILDING - DAY**

33.1 PITCH BLACK

There is absolute chaos with Smirnov yelling orders to get Henley.

**SCENE 34: EXT ADELAIDE ADVERTISER BUILDING - DAY**

34.1 WIDE SHOT OF BUILDING

Henley is approaching the main entrance the building.

**SCENE 35: INT ADELAIDE ADVERTISER BUILDING - DAY**

35.1 MEDIUM SHOT OF HENLEY, JACK AND RACHEL

The three are sitting at Rachel's desk. She has her back to the camera while Henley and Jack can be seen poring over the documents found in the deposit box.

35.2 CLOSE-UP OF RACHEL

RACHEL  
(To Henley)  
We can't make head nor tail of this information.

35.3 CLOSE-UP OF HENLEY

HENLEY  
Is there someone who can help us.

35.4 CLOSE-UP OF RACHEL

RACHEL  
Maybe. I did a story on him.

35.5 CLOSE-UP OF JACK

JACK  
Can't do any worse than us.

35.6 CLOSE-UP OF HENLEY

HENLEY  
I agree. It's worth a try.

**SCENE 36: EXT SUBURBS - NIGHT**

36.1 MEDIUM SHOT OF RACHEL AND HENLEY

The camera is looking through the windscreen as the car is moving through back streets. Jack is sitting in the back.

RACHEL  
John Marsdon is being watched by ASIO.

36.2 CLOSE-UP OF HENLEY

He gasps.

36.3 CLOSE-UP OF RACHEL

RACHEL  
I know. So we need to visit unnoticed.

36.4 MEDIUM SHOT OF RACHEL AND HENLEY (CONTINUED)

The car turns a corner and stops.

36.5 WIDE SHOT OF CAR

Rachel, Henley and Jack all get out of the car. Rachel leads the way as the camera pans to follow her into a front yard of a house.

36.6 MEDIUM SHOT OF RACHEL AND HENLEY

The camera is tracking backwards.

HENLEY  
Is this John's house?

RACHEL  
No. This one.

She points past the camera. Henley stops and the camera stays with him. Jack walks past Henley.

36.7 WIDE SHOT OF JOHN'S BACKYARD

Rachel jumps the back fence, followed by Jack and Henley. They walk towards the camera.

36.8 OVER THE SHOULDER OF RACHEL

Jack and Henley join Rachel on the back porch. Rachel knocks.

MARSDON  
Go away. I've had enough. Go and bother someone else.

Rachel looks at the others and knocks again. Marsdon opens the door with the security chain in place.

36.9 CLOSE OF RACHEL

RACHEL  
John, its Rachel.

36.10 RACHEL'S POV OF JOHN

John is peering through the half open door. He shuts the door, noise of the chain being removed, then the door opens to reveal a man of 60.

36.11 CLOSE-UP OF MARSDON

MARSDON  
Come in.

36.12 MEDIUM SHOT OF MARSDON

The three people move into the house. John takes a second to survey outside before he closes the door and the sound of the chain being replaced.

**SCENE 37: INT MARSDON'S HOUSE - NIGHT**

37.1 OVER THE SHOULDER OF MARSDON

The four people are seated around a table the camera starts over John's shoulder of Henley, Rachel and Jack and as he talks circles around the table to end between Henley and Rachel's shoulder looking back at John.

MARSDON

I was doing agricultural tests on animals and noticed high levels of a radioactive isotope called Strontium-90. I decided to test, not just a couple of hundred kilometres from the test site, but the whole country. Samples from Alice Springs to Rockhampton showed the animals' thyroids were 4000 times more radioactive than expected.

37.2 CLOSE-UP OF MARSDON

MARSDON

Exposure can cause most types of cancer, particularly breast and thyroid cancer.

37.3 CLOSE-UP OF HENLEY

MARSDON

It can weaken the immune system, cause hypothyroidism and alter a person's DNA code, causing birth defects in future offspring.

37.4 CLOSE-UP OF RACHEL

MARSDON

My greatest concern is for Strontium to enter the food chain and humans being effected.

37.5 CLOSE-UP OF MARSDON

MARSDON

I sent a telegram to Sir William Penney. The British response was that the iodine levels were within safe range and there was no danger to the Australian public.

37.6 CLOSE-UP OF JACK

MARSDON  
The Australian and British governments  
don't want the cat out of the bag.

37.7 CLOSE-UP OF MARSDON

MARSDON  
They've even labeled me a 'Commy'. (A wry  
smile) I don't care about politics.

37.8 CLOSE-UP OF HENLEY

Henley is shocked. The camera pans to Rachel. She looks down at  
her bag.

37.9 CLOSE-UP OF HAND

Rachel's hand is removing the documents from her bag.

37.10 OVER THE SHOULDER OF MARSDON

Rachel takes the documents and lays them out on the table. As  
Marsdon stands the camera rises to show the plans.

37.11 CLOSE-UP OF MARSDON

He is looking at the documents.

37.12 CLOSE-UP OF HENLEY

Henley watches for a reaction.

37.13 HENLEY'S POV OF MARSDON

Marsdon is standing, leaning over the table.

MARSDON  
I can't make out what these plans are for.

37.14 CLOSE OF MARSDON

MARSDON  
But look here.

37.15 CLOSE-UP OF DOCUMENT

Marsdon's finger is pointing at the header on a document.

MARSDON

This stands for the United Kingdom Energy Authority.

37.16 CLOSE-UP OF MARSDON

MARSDON

They are officially in charge of the nuclear tests.

37.17 CLOSE-UP OF RACHEL

Rachel looks to Henley. The camera pans to Henley, who is looking back at Rachel.

HENLEY

Is there anyone who can help with these documents?

37.18 CLOSE-UP OF MARDON

MARSDON

A friend of mine can tell us what these documents are about. Mark Oliphant. He is an atomic scientist.

37.19 CLOSE-UP OF RACHEL

RACHEL

Professor Oliphant was excluded from the tests, because he was opposed to it being conducted in Australia.

37.20 CLOSE-UP OF MARSDON

MARSDON

Yes. So we can trust him not to tell the government.

**SCENE 38: EXT OUTSIDE MARSDON'S HOUSE - NIGHT**

38.1 MEDIUM SHOT OF HOUSE

The sound of crickets can be heard. A man steps into view from the left with headphones and holding what looks like a small

radar dish.

**SCENE 39: EXT BACK OF MARSDON'S HOUSE - DAY**

39.1 MEDIUM SHOT OF BACK DOOR

The back door opens to reveal Henley, then Jack and Rachel. Marsdon is the last to appear.

MARSDON

I'll see you at my lab.

The door closes. The camera pans to see the three people carefully walking through the back yard.

**SCENE 40: EXT LAB BUILDING - DAY**

40.1 WIDE SHOT OF BUILDING

The building where they are to meet.

**SCENE 41: INT LAB BUILDING - DAY**

41.1 WIDE SHOT OF ROOM

Henley, Rachel and Jack have the backs to the camera. John Marsdon is standing next to a large map of Australia which has red markings on it. He is presenting to them.

41.2 CLOSE-UP OF JOHN

MARSDON

These are areas where test samples were radioactive.

41.3 JOHN'S POV OF HIS HAND

His hand is pointing the areas, illustrating how widespread the samples are.

41.4 CLOSE-UP OF MARSDON

The sound of someone entering the room makes Marsdon turn.

41.5 MARSDON'S POV OF OLIPHANT

Mark Oliphant enters the room.

41.6 HENLEY'S POV OF OLIPHANT AND MARSDON

The two men shake hands, and turn towards the others.

41.7 CLOSE-UP OF MARSDON

MARSDON  
I'd like to introduce Dr. Oliphant.

41.8 CLOSE-UP OF OLIPHANT

OLIPHANT  
Hi. I hope I'm not intruding.

41.9 WIDE SHOT OF ROOM

Henley, Rachel and Jack greet Oliphant. Everyone moves around a table with the documents.

41.10 CLOSE-UP OF OLIPHANT

He examines the documents.

41.11 OLIPHANT'S POV OF DOCUMENTS

Oliphant can be seen moving document around, and inspecting them.

41.12 CLOSE-UP OF OLIPHANT

OLIPHANT  
These are definitely plans for a nuclear bomb. But not an atom bomb.  
He looks to John.

41.13 CLOSE-UP OF MARSDON

OLIPHANT  
A thermo-nuclear bomb.

41.14 CLOSE-UP OF OLIPHANT

OLIPHANT

I suggest if the British aren't conducting thermo-nuclear tests, they are certainly thinking about it.

41.15 CLOSE-UP OF RACHEL

RACHEL

What's the difference?

41.16 CLOSE-UP OF OLIPHANT

OLIPHANT

Atomic bombs use fission while thermo-nuclear uses fusion. In terms of power, fusion is a thousand times more powerful.

41.17 MEDIUM CLOSE-UP OF HENLEY

HENLEY

(patriotically)

Steady on. We don't have proof the 'British' are doing anything but atomic tests!

41.18 CLOSE-UP OF MARSDON

MARSDON

Yes, Henley is right. Though it does look suspicious.

41.19 CLOSE-UP OF RACHEL

RACHEL

What are the effects from the fallout on the public of such a large explosion?

41.20 CLOSE-UP OF OLIPHANT

OLIPHANT

Beryllium dust alone created by the explosion has been proven to cause fatal and untreatable lung disease.

41.21 CLOSE-UP OF RACHEL

RACHEL  
But it's in remote areas ... right?

41.22 CLOSE-UP OF MARSDON

MARSDON  
A recent test of air in Adelaide found  
radiation levels to be 96,000 while normal  
background radiation is about 20.

41.23 CLOSE-UP OF HENLEY

HENLEY  
The fallout cloud blew over Adelaide!

41.24 CLOSE-UP OF MARSDON

MARSDON  
Yes. It would seem so.

41.25 HIGH-ANGLE MEDIUM SHOT OF GROUP

There is a pause as everyone thinks what to do with this  
information. The camera circles above the group showing their  
reactions.

41.26 CLOSE-UP OF RACHEL

RACHEL  
What are we going to do with this  
information?

41.27 CLOSE-UP OF MARSDON

MARSDON  
ASIO want these plans back badly.

41.28 CLOSE-UP OF HENLEY

HENLEY  
The communists also want the plans.

41.29 CLOSE-UP OF JACK

JACK  
Simple, expose this information to the

public.

41.30 CLOSE-UP OF MARSDON

MARSDON  
The government is pressuring media not to  
publish anything.

41.31 CLOSE-UP OF RACHEL

RACHEL  
I need more evidence that they are actually  
detonating thermo-nuclear weapons.

41.32 CLOSE-UP OF OLIPHANT

OLIPHANT  
The only way you'll get that is to travel  
to the test site.

41.33 CLOSE-UP OF RACHEL

RACHEL  
Then that's what I'll do.

41.34 CLOSE-UP OF HENLEY

HENLEY  
I'll come. I feel I've got nothing to lose,  
and I want to know the truth about these  
tests.

41.35 CLOSE-UP OF JACK

JACK  
(looking sheepish)  
Sorry, but I've got to get back to my work.

41.36 CLOSE-UP OF RACHEL

Rachel smiles.

RACHEL  
(to Henley)  
Let's go.

## ACT THREE

### SCENE 1: EXT HIGHWAY - DAY

#### 1.1 HIGH-ANGLE WIDE SHOT OF HIGHWAY

Rachel and Henley are driving in her car away from the camera along a deserted highway.

### SCENE 2: EXT SERVICE STATION - DAY

#### 2.1 WIDE SHOT OF CAR

As the car pulls into a service station the camera pans to follow it. The service station is old and dusty.

### SCENE 3: INT SERVICE STATION - DAY

#### 3.1 SHOT OF CAR

The camera is looking through the service station's glass window to Rachel's car. Henley can be seen sitting in the front. The camera pans to see Rachel entering the store. A bell sounds as she opens the door. She walks towards the camera, and stops just before it.

#### 3.2 CLOSE-UP OF RACHEL

Rachel looks down.

#### 3.3 POV OF NEWSPAPER

A newspaper has the heading "Australia's most wanted murderer". The camera moves to the adjoining picture of the murderer. It is a picture of Henley.

#### 3.4 CLOSE-UP OF RACHEL

Rachel is in disbelief. She looks up out the window.

#### 3.5 RACHEL'S POV OF CAR

Henley is sitting in the car fighting off flies.

3.6 CLOSE-UP OF RACHEL

She can't believe it.

**SCENE 4: EXT SERVICE STATION - DAY**

4.1 MEDIUM SHOT OF RACHEL

The camera pans as Rachel marches to the car with a newspaper in her hand.

RACHEL  
Out of the car.

4.2 MEDIUM SHOT OF HENLEY

Henley gets out of the car from the door away from Rachel. As he stands Rachel can be seen on the other side of the car. She walks around the front of the car and slams the newspaper on the bonnet. Henley walks around to see the newspaper.

4.3 CLOSE-UP OF HENLEY

Henley looks down.

4.4 HENLEY'S POV OF NEWSPAPER

He sees his picture and the word "murderer."

4.5 CLOSE-UP OF HENLEY

Henley looks sheepish as he turns to face Rachel.

4.6 CLOSE-UP OF RACHEL

RACHEL  
I trusted you.

4.7 CLOSE-UP OF HENLEY

HENLEY  
I wanted to tell you. The time was never right.

4.8 CLOSE-UP OF RACHEL

RACHEL  
I thought you were honest.

4.9 CLOSE-UP OF HENLEY

HENLEY  
I'm innocent ... OK.

4.10 CLOSE-UP OF RACHEL

HENLEY  
If I can convince William Penney that I'm  
innocent, I can return to my old life.

4.11 CLOSE-UP OF HENLEY

HENLEY  
He should know I have nothing to do with  
these documents.

4.12 MEDIUM SHOT OF RACHEL AND HENLEY

Rachel picks up the newspaper and has another look at the  
article.

4.13 CLOSE-UP OF RACHEL

Rachel is shaking her head.

4.14 CLOSE-UP OF HENLEY

HENLEY  
You don't know what it's been like!

4.15 CLOSE-UP OF RACHEL

She turns from looking at Henley and walks out of screen.

4.16 OVER SHOULDER OF HENLEY

Rachel walks around the bonnet to the car door and opens it.

4.17 CLOSE-UP OF RACHEL

RACHEL  
We'll continue together til we get to the  
site.

4.18 CLOSE-UP OF HENLEY

Henley nods in agreement.

**SCENE 5: EXT DESERT ROAD - DAY**

5.1 HIGH-ANGLE WIDE SHOT OF INTERSECTION

Their car drives up to a remote intersection. The car stops.

5.2 MEDIUM SHOT OF HENLEY

Henley is in the passenger's seat with a large open map trying  
to work out which way to go.

5.3 CLOSE-UP OF RACHEL

Rachel is watching Henley battle the map.

5.4 OVER SHOULDER OF RACHEL TO HENLEY

Rachel takes the map from Henley, turns, opens the door and  
gets out.

5.5 CLOSE-UP OF HENLEY

Henley watches Rachel walk around the front of the car.

5.6 HENLEY'S POV OF RACHEL

Rachel takes the map and spreads it over the bonnet of the  
car.

5.7 RACHEL'S POV OF HENLEY

Henley gets out of the car and joins Rachel.

5.8 CLOSE-UP OF RACHEL

RACHEL  
So, I believe we are here.

5.9 CLOSE-UP OF RACHEL'S HAND

She points to a small intersection on the map.

5.10 CLOSE-UP OF HENLEY

HENLEY  
No, no. We're here.

5.11 CLOSE-UP OF HENLEY'S HAND

He points to a road without an intersection on the map.

5.12 CLOSE-UP OF RACHEL

RACHEL  
How can that be where we are? There's no intersection.

5.13 CLOSE-UP OF HENLEY

HENLEY  
I don't know. The maps wrong.

5.14 CLOSE-UP OF RACHEL

Rachel looks at Henley.

RACHEL  
Are you sure?

5.15 CLOSE-UP OF HENLEY

Looking offended.

HENLEY  
Of course, I'm sure.

5.16 CLOSE-UP OF RACHEL

RACHEL  
So it looks like the road continue around to the right. OK?

5.17 CLOSE-UP OF HENLEY

Henley is closely observing the map.

RACHEL  
Assuming you are right.

Henley looks up.

HENLEY  
Agreed.

5.18 HIGH-ANGLE WIDE SHOT OF INTERSECTION (CONTINUED)

They both get back in the car and take the right fork in the road.

**SCENE 6: EXT DESERT - DAY**

6.1 HENLEY'S POV OF COUNTRY-SIDE

Henley is looking out the window at the desert landscape. The car starts slowing down. The camera pans across to Rachel driving.

6.2 CLOSE-UP OF HENLEY

HENLEY  
Why are we stopping.

6.3 HENLEY'S POV OF RACHEL

Rachel gets out of the car.

6.4 MEDIUM SHOT OF HENLEY

Henley gets out of the car and looks (over his shoulder) at Rachel who is just standing there.

6.5 CLOSE-UP OF HENLEY

Henley turns his head to see look at the road ahead.

6.6 HENLEY'S POV OF ROAD

The road seems to get swallowed up by the surrounding desert.

6.7 CLOSE-UP OF RACHEL

Rachel looks angry and is just staring at the sand.

RACHEL  
Well, back we go.

She turns and moves out of shot.

6.8 CLOSE-UP OF HENLEY

HENLEY  
Back where?

6.9 MEDIUM SHOT OF RACHEL

Rachel is sitting in the car. Henley leans and looks through the passenger-side window.

RACHEL  
Back to find where we are?

HENLEY  
It's not my fault.

6.10 CLOSE-UP OF RACHEL

RACHEL  
Then who's fault is it?

6.11 CLOSE-UP OF RACHEL'S HAND

She puts the key in the ignition and turns.

6.12 MEDIUM SHOT OF HENLEY AND RACHEL

Henley is sitting in the car on the left side of frame with Rachel behind him. They listen to the car trying to start. Focusing on Henley.

HENLEY  
It's not starting.

Focusing on Rachel.

RACHEL  
I know!

Rachel tries again, but it just is not starting.

6.13 MEDIUM SHOT OF HENLEY

Henley gets out of the car with map. He lays the map on the bonnet again.

6.14 CLOSE-UP OF HENLEY

Rachel is still trying to start the car. Henley is pouring over the map

6.15 MEDIUM SHOT OF HENLEY

Henley is looking at the map. In the background, Rachel gets out of the car.

6.16 HENLEY'S POV OF MAP

Henley is looking at the map.

6.17 CLOSE-UP OF RACHEL

RACHEL  
Got any suggestions?

6.18 CLOSE-UP OF HENLEY

Henley is looking at the map.

HENLEY  
There should be a town just over the horizon.

6.19 CLOSE-UP OF RACHEL

HENLEY  
What do you think?

RACHEL  
I don't think we have any other choice.

FADE OUT.

6.20 MEDIUM SHOT OF HENLEY

Henley is packing containers from the boot of the car into a bag.

HENLEY  
I think we've got enough water to last us a while.

Rachel is still trying to start the car, but it's not working.

6.21 CLOSE-UP OF RACHEL

She is trying to start the car. She stops in frustration and looks straight ahead.

6.22 RACHEL'S POV OF HENLEY

Rachel is looking through the window screen at Henley who is ready to go.

6.23 MEDIUM SHOT OF RACHEL

She grabs her bag next to her and gets out of the car.

6.24 HIGH-ANGLE WIDE SHOT OF CAR

Rachel joins Henley and they start walking. The camera tilts up to show a vast empty landscape they are walking towards.

FADE OUT.

**SCENE 7: EXT DESERT - DAY**

7.1 WIDE SHOT OF SAND HILL

Henley and Rachel are revealed as they climb over a hill. They look exhausted.

7.2 MEDIUM SHOT OF HENLEY

Henley stops, as Rachel struggles past him. He pulls out a bottle and empties the contents into his month. Rachel enters frame.

7.3 CLOSE-UP OF RACHEL

RACHEL  
I'd like some.

7.4 CLOSE-UP OF HENLEY

HENLEY  
Sorry, none left.

7.5 CLOSE-UP OF RACHEL

She looks at him accusingly.

7.6 CLOSE-UP OF HENLEY

HENLEY  
There was only a drop there.

7.7 HENLEY'S POV OF RACHEL

RACHEL  
Only a drop.  
Rachel is walking around in circle.

RACHEL  
Only a drop..  
Rachel is looking very agitated.

7.8 CLOSE-UP OF HENLEY

HENLEY  
Maybe you should relax a bit.

7.9 HENLEY'S POV OF RACHEL

RACHEL  
Relax. How can I relax when I'm dying of  
thirst in the middle of nowhere with a  
murderer.

7.10 CLOSE-UP OF HENLEY

HENLEY  
I'm not really a murderer.

7.11 CLOSE-UP OF RACHEL

RACHEL  
With an idiot then.

7.12 CLOSE-UP OF HENLEY

Henley is taken aback.

7.13 HENLEY'S POV OF RACHEL

Rachel is walking away.

7.14 CLOSE-UP OF HENLEY

HENLEY  
Where are you going?

7.15 POV OF RACHEL

RACHEL  
Away from you. Anywhere is better.  
Anywhere.

7.16 CLOSE-UP OF HENLEY

Henley is saddened. He turns and starts walking. The camera tracks with him. He looks up on the horizon.

7.17 HENLEY'S POV OF HORIZON

A man is walking on the horizon, in the middle of nowhere.

7.18 CLOSE-UP OF HENLEY

Henley stops and can't believe his eyes.

HENLEY  
Rachel! Look!

7.19 HENLEY'S POV OF RACHEL

Rachel stops and turns. Then sees the man walking in the distance and starts running for him.

7.20 MEDIUM SHOT OF HENLEY

Henley starts running as well.

7.21 CLOSE-UP OF MAN

An Aboriginal man with a beard turns towards the source of the screaming.

7.22 MAN'S POV OF HENLEY AND RACHEL

Henley and Rachel are running as fast as they can towards the

man. They are yelling for him to wait.

7.23 WIDE SHOT FROM BEHIND ABORIGINAL MAN

The man is just standing there. Henley and Rachel race up to him.

7.24 CLOSE-UP OF HENLEY

Henley is amazed at what he sees.

7.25 HENLEY'S POV OF MAN

The camera slowly moves down the man showing he is dressed only in a loincloth and carries several spears in one hand and a billy can in the other.

7.26 MEDIUM SHOT OF RACHEL

RACHEL  
We are lost. We need help.

7.27 CLOSE-UP OF MAN

MAN  
Come, come.

7.28 WIDE SHOT OF GROUP

The man leads Henley and Rachel away. Henley can be heard talking to Rachel:

HENLEY  
I have researched Aboriginal culture. This is typical dress for this region...

FADE OUT.

**SCENE 8: EXT ABORIGINAL VILLAGE - DAY**

8.1 MEDIUM SHOT OF GROUP

The camera is tracking backwards watching as they walk into a clearing.

8.2 CLOSE-UP OF HENLEY

Henley looks ahead.

### 8.3 HENLEY'S POV OF VILLAGE

People everywhere seem to be sick and lying around in the clearing. The camera looks around the area.

### 8.4 CLOSE-UP OF HENLEY

Henley looks at Rachel. The camera pans to Rachel who is staring at the sight.

### 8.5 CLOSE-UP OF ABORIGINAL MAN

He turns to Henley and Rachel.

MAN

Come, talk.

He walks off.

### 8.6 WOMAN'S POV OF MAN, HENLEY AND RACHEL

The three are walking through the clearing towards the camera.

### 8.7 CLOSE-UP OF ELDERLY WOMAN

A woman is watching as they approach her.

### 8.8 WOMAN'S POV OF MAN

He stops and says something to her in his native language.

### 8.9 CLOSE-UP OF WOMAN

She replies and indicates for them to sit down.

### 8.10 WOMAN'S POV OF MAN

The man indicates to Henley and Rachel to sit down. The camera pans to Henley and Rachel. They sit in a small circle as the camera follows them down.

### 8.11 CLOSE-UP OF WOMAN

WOMAN

You are lucky to be found in the desert.  
It is dangerous place.

8.12 CLOSE-UP OF RACHEL

RACHEL  
Thank you for helping us.

8.13 CLOSE-UP OF WOMAN

WOMAN  
We'll help you get back to town. But you  
come at a bad time.

8.14 CLOSE-UP OF RACHEL

RACHEL  
What happened here?

8.15 CLOSE-UP OF WOMAN

WOMAN  
It happened in the last couple of days.  
The camera moves in on her.

WOMAN  
There was a big bang and everybody woke up  
asking what it was.

**SCENE 9: EXT DESERT - DAY [FLASHBACK]**

9.1 WIDE SHOT OF CAMP SITE

The Aboriginal community are busy in the morning.

WOMAN (V.O.)  
The next day ..

9.2 CLOSE-UP OF WOMAN

She is standing. The camera moves in on the woman.

WOMAN (V.O.)  
There was a black cloud.

9.3 WOMAN'S POV OF CLOUD

The cloud is in the distance moving closer.

9.4 WIDE SHOT OF CLOUD

The cloud is engulfing the mulga, like a black mist. There is a metal sound getting slowly louder.

9.5 CLOSE-UP OF WOMAN

She is looking up now.

9.6 WOMAN'S POV OF THE SUN

WOMAN (V.O.)

As it came over the camp it blocked the sun. Everything went dark.

The sun is covered and darkness descends on the village.

9.7 SHOT OF VILLAGE

Everything is dark. People are shouting. Some men get their woomeras and threaten the skies.

9.8 MEDIUM SHOT OF WOMAN AND CHILD

A woman is lying huddling her child.

WOMAN (V.O.)

It took a long time to pass over the camp.

9.9 MEDIUM SHOT OF ELDERLY GROUP

WOMAN (V.O.)

The old people were frightened as they'd never seen anything like it before.

One of the elders says "Mamu" and points.

9.10 TOP DOWN SHOT OF VILLAGE

The camera moves directly upwards away over the village into the cloud.

WOMAN (V.O.)

They thought it was "Mamu". ... An evil spirit. Mamu is frightening.

**SCENE 10: EXT DESERT - DAY**

10.1 CLOSE-UP OF WOMAN

She stops telling the story, and stands.

10.2 CLOSE-UP OF HENLEY

He watches her stand.

10.3 MEDIUM SHOT OF HENLEY AND RACHEL

Henley and Rachel stand and walk. The camera pans right to show the old woman walking to a scrub.

10.4 MEDIUM SHOT OF WOMAN

The woman is facing the camera, standing in front of a scrub. In the background Henley and Rachel come to her side, with the other man following.

10.5 CLOSE-UP OF WOMAN

She looks down.

10.6 CLOSE-UP OF LEAF

She holds the leaf to show the visitors the black oily remains from the cloud. The leaf is coated.

10.7 CLOSE-UP OF RACHEL

She is examining the leaf the camera pans to Henley.

10.8 HENLEY'S POV OF WOMAN

WOMAN  
People began to be ill, and some have  
died.

She walks off again.

10.9 CLOSE-UP OF RACHEL

She watches for a second then follows.

10.10 OVER THE WOMAN'S SHOULDER

The woman is seated again. In the background, the others come back and join her.

10.11 CLOSE-UP OF WOMAN

She looks down.

10.12 CLOSE-UP OF HANDS

In her hand is a packet of cough lollies.

10.13 RACHEL'S POV OF WOMAN

She hands Rachel the packet.

10.14 CLOSE-UP OF RACHEL

She looks down.

WOMAN

A plane dropped these onto their village  
after the big bang.

10.15 RACHEL'S POV OF HER HANDS

Rachel is clearly holding cough medicine.

10.16 CLOSE-UP OF HENLEY

Henley can't believe it. The camera pans from his face down to Rachel's hand.

10.17 CLOSE-UP OF WOMAN

She has finished.

FADEOUT.

**SCENE 11: EXT DESERT - DAY**

11.1 CLOSE-UP OF HENLEY

Henley is examining something intently.

11.2 CLOSE-UP OF WOOMERA

He is examining a woomera in his hands.

11.3 CLOSE-UP OF HENLEY

He looks up and turns his head.

11.4 HENLEY'S POV OF RACHEL

Rachel is helping an elderly man drink. She gets up and sees Henley. She walks towards him.

11.5 CLOSE-UP OF HENLEY

He looks down again. Then places the woomera to the side to greet Rachel.

11.6 CLOSE-UP OF RACHEL

RACHEL  
Have you been to an Aboriginal community  
before?

11.7 CLOSE-UP OF HENLEY

HENLEY  
First time. Have you?

11.8 HENLEY'S POV OF RACHEL

Rachel sits next to Henley.

RACHEL  
I grew up on a cattle station in central  
Queensland before going to Brisbane to  
study journalism.

11.9 OVER RACHEL'S SHOULDER TO HENLEY

HENLEY  
I've been researching Aboriginal culture  
and artefacts from London.

11.10 CLOSE-UP OF RACHEL

HENLEY  
I was visiting a conference in Sydney to  
talk about my findings.

11.11 CLOSE-UP OF HENLEY

RACHEL  
And you've never actually been to a  
community before?

Henley shakes his head.

11.12 CLOSE-UP OF RACHEL

Rachel turns her head as the sound of footsteps can be heard.

11.13 RACHEL'S POV OF ELDERLY WOMAN

WOMAN  
A car is coming in an hour and takes you to  
town.

11.14 CLOSE-UP OF RACHEL

She nods.

RACHEL  
Thank you.

**SCENE 12: EXT OUTBACK ROAD - DAY**

12.1 WIDE SHOT OF STATION WAGON

The camera pans as a station wagon zooms along a sealed road.

**SCENE 13: INT STATION WAGON - DAY**

13.1 CLOSE-UP OF HENLEY

Henley is looking forward sitting in the car.

13.2 HENLEY'S POV OF ROAD

Henley looks forward at the road seemingly going on forever,  
then turns his head to see the driver (an Aboriginal man), and  
then to the back seat where Rachel is nursing a sick Aboriginal  
boy of about seven years.

### 13.3 CLOSE-UP OF RACHEL

Rachel looks up at Henley.

### 13.4 RACHEL'S POV OF HENLEY

Rachel turns to reveal a second child behind Henley seat who also looks sick. These children have dry and scabby skin, and sores breaking out on their head and spreading over their body.

### 13.5 CLOSE-UP OF RACHEL

She looks out the window.

### 13.6 LOW-ANGLE SHOT OF STATION WAGON

The station wagon passes the camera. In the distant on the horizon, a few houses can be seen. The camera rises vertically to reveal a sign: "Cooper Pedy 4km".

## **SCENE 14: EXT COOPER PEDY - DAY**

### 14.1 WIDE SHOT OF MEDICAL CENTRE

The station wagon pulls into the medical centre car park which is empty. The car doors open. Henley gets out and helps carry one of the children inside.

## **SCENE 15: INT MEDICAL CENTRE - DAY**

### 15.1 CLOSE-UP OF RECEPTIONIST

The receptionist looks up.

### 15.2 RECEPTIONIST'S POV OF GROUP

The three adults are carrying the two children in. They stop in front of the camera.

### 15.3 CLOSE-UP OF RACHEL

RACHEL  
These children need a doctor.

15.4 CLOSE-UP OF RECEPTIONIST

RECEPTIONIST  
I'm sorry, but all the doctors are sick today.

15.5 CLOSE-UP OF RACHEL

RACHEL  
How can they all be sick?

15.6 CLOSE-UP OF RECEPTIONIST

RECEPTIONIST  
With stomach upsets, vomiting. Same as lot of people.

15.7 OVER RACHEL'S SHOULDER OF RECEPTIONIST

RECEPTIONIST  
Bring the children in here. I'll do what I can.

She walks to a doorway and indicates the room.

15.8 MEDIUM SHOT OF RECEPTIONIST

The receptionist stands near the doorway as everyone walks past her into the room.

15.9 CLOSE-UP OF RECEPTIONIST

She is watching them.

15.10 RECEPTIONIST'S POV OF GROUP

She sees the adults put the children in two spare beds. Rachel walks back to the nurse.

15.11 CLOSE-UP OF RACHEL

RACHEL  
We need to hire a car. Is there anywhere in town?

15.12 CLOSE-UP OF RECEPTIONIST

RECEPTIONIST  
I'm not sure. Ask at the pub in the centre  
of town.

15.13 MEDIUM SHOT OF RACHEL

RACHEL  
Thanks.  
Rachel and Henley walk out.

**SCENE 16: EXT MEDICAL CENTRE - DAY**

16.1 WIDE SHOT OF HENLEY AND RACHEL

Rachel and Henley leave the medical centre. The camera pans left as they walk onto the main road, to reveal the town before them. They walk away from the camera towards the town.

**SCENE 17: EXT TOWN CENTRE - DAY**

17.1 WIDE SHOT OF TOWN CENTRE

Henley and Rachel are walking towards the camera. They stop in front of a building. The camera pans to show the pub as a shabby, old wooden building.

**SCENE 18: INT PUB - DAY**

18.1 MEDIUM SHOT OF DOORWAY

Rachel and Henley step into the establishment and look around.

18.2 HENLEY'S POV OF BAR

There are empty tables and a pool table to the right. The camera swings left to reveal the bar with a motley crew collected around their beers. Everyone's heads turn to watch the camera.

18.3 CLOSE-UP OF HENLEY

Henley is watching, then moves out of screen towards the bar.

18.4 OVER THE SHOULDER OF BARMAN

Henley and Rachel sidle up to the bar.

18.5 CLOSE-UP OF RACHEL

RACHEL  
Is there somewhere we can hire a car?

18.6 CLOSE-UP OF BARMAN

BARMAN  
Nup, got plenty of beer though.

18.7 CLOSE-UP OF HENLEY

Laughter can be heard. Henley turns his head.

18.8 HENLEY'S POV OF DRUNKEN MAN

An inebriated man at the end of the bar is laughing.

18.9 CLOSE-UP OF HENLEY

Henley turns back to the barman.

HENLEY  
I wouldn't mind a cup of tea, and  
something to eat.

18.10 MEDIUM SHOT OF HENLEY AND RACHEL

Henley and Rachel are seated at a table with the bar in the background. Henley has a cup of tea and sandwich, while Rachel has a glass of beer. The sound of flies can be heard, as Henley swats them away from his food.

18.11 CLOSE-UP OF RACHEL

RACHEL  
We've got to find ourselves a car.  
From behind Rachel the drunk from the bar poke his head into the conversation.

OLD MAN  
These here hills are made of rocks.

18.12 MEDIUM SHOT OF RACHEL AND OLD MAN

The old man seats himself next to Rachel.

OLD MAN  
Rocks I tell ya, each worth a fortune.

18.13 CLOSE-UP OF HENLEY

Henley looks annoyed that this crazy man has joined them.

18.14 CLOSE-UP OF RACHEL

RACHEL  
(To Henley)  
He means opals.

18.15 MEDIUM SHOT OF TABLE

RACHEL  
This is an opal mining town.  
The man whips out a colourful stone.

18.16 CLOSE-UP OF STONE

The stone shine beautifully.

18.17 CLOSE-UP OF OLD MAN

OLD MAN  
Maybe you want to buy this beautiful gem  
for this beautiful girl?

18.18 CLOSE-UP OF HENLEY

He looks at Rachel.

This is the first indication in the story of romantic interest between Henley and Rachel. References to Henley's interest in Rachel are indicated from this point on, however always are secondary to his main objectives of proving his innocence, and later, exposing the truth about the tests.

18.19 CLOSE-UP OF RACHEL

She looks back at Henley.

18.20 CLOSE-UP OF HENLEY

HENLEY  
(stuttering)  
Sorry, I don't have any money on me.

18.21 CLOSE-UP OF OLD MAN

OLD MAN  
(to Rachel)  
I hear you want a car.

**SCENE 19: EXT OLD MAN'S HOUSE - DAY**

19.1 WIDE SHOT OF OLD MAN'S FRONT YARD

The three of them are standing before a vintage Holden car. The car looks like it's done its fair share of miles on these country roads. The old man's dog is checking out Henley and Rachel.

19.2 CLOSE-UP OF HENLEY

HENLEY  
Does it go?

19.3 CLOSE-UP OF OLD MAN

OLD MAN  
Does it go. Does it go, he asks.

19.4 MEDIUM SHOT OF OLD MAN

The old man jumps in the driver seat.

OLD MAN  
You listen to this.

19.5 CLOSE-UP OF OLD MAN

He smiles as the car starts straight away and is humming along.

19.6 CLOSE-UP OF RACHEL

Rachel looks at Henley.

19.7 CLOSE-UP OF HENLEY

He nods to Rachel.

19.8 CLOSE-UP OF RACHEL

RACHEL  
We'll take it.

19.9 MEDIUM SHOT OF RACHEL

Rachel walks around the car where the old man is now standing.

19.10 CLOSE-UP OF RACHEL

She looks at the old man.

19.11 CLOSE-UP OF RACHEL'S HAND

Her hand is open to collect the key.

19.12 CLOSE-UP OF OLD MAN

The old man is looking at her hand then looks up at her, not smiling.

OLD MAN  
You're not driving her.

19.13 CLOSE-UP OF RACHEL

OLD MAN  
I'd never let anyone drive Doris around.

19.14 CLOSE-UP OF HENLEY

HENLEY  
Doris?

19.15 CLOSE-UP OF OLD MAN

OLD MAN  
Doris Day, to you. I'm doing the drivin'

19.16 CLOSE-UP OF RACHEL

She looks at Henley.

**SCENE 20: EXT OUTBACK ROAD - DAY**

20.1 HENLEY'S POV OF OLD MAN AND RACHEL

The camera is in the back seat of the car. It is bumping along. The old man is driving and Rachel is sitting next to him. The camera is focused on the road in front of the car which stretches to the horizon.

20.2 CLOSE-UP OF HENLEY

Henley turns his head. He looks anxious.

20.3 MEDIUM SHOT OF DOG

The dog is sitting next to Henley, happily panting away.

20.4 HIGH-ANGLE WIDE SHOT OF CAR

The car races past the camera into the distance.

20.5 HENLEY'S POV OF OLD MAN AND RACHEL

OLD MAN  
There are the buildings.

The old indicates ahead where small make-shift buildings can be seen on the horizon.

20.6 CLOSE-UP OF RACHEL

RACHEL  
Stop the car.

20.7 WIDE SHOT OF CAR

The car pulls over. The dog has his head out the window.

20.8 CLOSE-UP OF RACHEL

RACHEL  
We'll go on foot from here.

She looks down to get some money.

20.9 RACHEL'S POV OF OLD MAN

She hands the old man a hand full of bills.

20.10 MEDIUM SHOT OF RACHEL

Rachel gets out of the car. Henley joins her on the side of the road.

OLD MAN

Good luck.

The car turns around as the dog barks farewell out the window.

20.11 HENLEY'S POV OF CAR

The car is driving away into the distance.

20.12 CLOSE-UP OF HENLEY

Henley turns to Rachel.

20.13 OVER HENLEY'S SHOULDER

RACHEL

Let's walk next to the road, not on it, so  
we're not seen.

Rachel walks off the road. The camera tracks behind Henley as he follows her.

20.14 CLOSE-UP OF FEET

The camera watches Rachel and then Henley's feet step through the trackless spinifex grass.

20.15 MEDIUM SHOT OF HENLEY AND RACHEL

The camera is following Rachel and Henley as they walk off the track. The camera moves around them, so that a car is seen in the background on the road. Henley and Rachel both drop to the ground.

20.16 CLOSE-UP OF HENLEY

He watches the car go past.

20.17 HENLEY'S POV OF CAR

The car doesn't stop.

20.18 CLOSE-UP OF HENLEY

HENLEY  
I think we should wait 'til night fall, so  
we're not seen.

20.19 MEDIUM SHOT OF RACHEL AND HENLEY

Henley and Rachel make themselves comfortable.

20.20 CLOSE-UP OF HENLEY

He looks across to Rachel.

20.21 HENLEY'S POV OF RACHEL

She is still settling down.

20.22 CLOSE-UP OF HENLEY

HENLEY  
Once we get the evidence about the tests,  
I'm giving myself up.

20.23 CLOSE-UP OF RACHEL

Rachel doesn't respond.

20.24 CLOSE-UP OF HENLEY

HENLEY  
Once I'm with the British military, I'll  
try to talk to Penney.

20.25 CLOSE-UP OF RACHEL

RACHEL  
I understand.

20.26 MEDIUM SHOT OF HENLEY

Henley lays back and waits.

CROSS FADE.

**SCENE 21: EXT DESERT - SUNSET**

21.1 HENLEY'S POV OF SUNSET

The sun is glowing red on the horizon. The camera pans to the right to show the complex has its lights on.

21.2 CLOSE-UP OF HENLEY

HENLEY  
Shall we make a move.

21.3 MEDIUM SHOT OF HENLEY AND RACHEL

They stand and prepare to move. The sound of a stick cracking behind them makes them both startle.

21.4 HENLEY'S POV OF SOLDIERS

Three soldiers have spotted them and stand about 50 metres away.

21.5 CLOSE-UP OF HENLEY

SOLDIER  
Don't move or we shoot!

21.6 SOLDIER'S POV OF HENLEY AND RACHEL

They have their hands up as the camera tracks towards them.

21.7 DRIVER'S POV OF SOLDIERS, HENLEY AND RACHEL

The camera sits in the driver's seat of a jeep. The group is walking from the scrub onto the road.

21.8 CLOSE-UP OF DRIVER

DRIVER  
(British accent)  
Found yourself something interesting?

21.9 HIGH-ANGLE WIDE SHOT OF JEEP

They all get in and the jeep drives away from the camera towards the complex.

21.10 SHOT OF JEEP

The camera pans with the jeep as it stops momentarily at the front gate, then continues inside.

FADE TO BLACK.

**SCENE 22: INT TENT - NIGHT**

22.1 MEDIUM SHOT OF TENT DOOR

Sound of a scuffle can be heard. The flap to the tent is opened and Henley and Rachel are roughly lead into the room. They are seated in front of the camera on two chairs.

HENLEY

I want to see Penney, William Penney. Tell him I have important information.

22.2 CLOSE-UP OF TENT FLAP

Penney walks into frame from behind another flap door on the other side of the tent.

PENNEY

Hello Dr Farthing, I'm happy to oblige your request.

22.3 CLOSE-UP OF HENLEY

Henley turns to Penney.

22.4 HENLEY'S POV OF PENNEY

He is standing on the other side of the room. He walks towards Henley and Rachel and seats himself in front of them.

22.5 CLOSE-UP OF PENNEY

PENNEY

(to Henley)

I believe you have something of mine.

22.6 CLOSE-UP OF RACHEL

RACHEL  
The plans are a million miles away from  
here, in someplace you'll never find!

22.7 CLOSE-UP OF HENLEY

His face looks blank.

22.8 CLOSE-UP OF PENNEY

PENNEY  
It looks like Henley might have brought  
them with him.

22.9 CLOSE-UP OF HENLEY

He looks sideways at Rachel.

22.10 CLOSE-UP OF RACHEL

RACHEL  
Don't be silly.  
She looks at Henley.

22.11 CLOSE-UP OF HENLEY

HENLEY  
The plans are someplace you'll never find  
them!

22.12 CLOSE-UP OF PENNEY

Penney looks down to his briefcase.

22.13 PENNEY'S POV OF BRIEFCASE

Penney puts the brief case on his knees, and opens the lid.

22.14 CLOSE-UP OF RACHEL

She is watching intently.

22.15 RACHEL'S POV OF PENNEY

He pulls the documents from the deposit box from the brief-case.

22.16 CLOSE-UP OF RACHEL

RACHEL  
How did you get the documents?

22.17 CLOSE-UP OF PENNEY

PENNEY  
I think that's a question for Dr Farthing.

22.18 CLOSE-UP OF HENLEY

Henley turns red.

HENLEY  
I brought them in case there wasn't any  
evidence for testing thermo-nuclear  
weapons.

22.19 CLOSE-UP OF RACHEL

HENLEY  
If I returned them, it would show that I'm  
innocent.

22.20 CLOSE-UP OF HENLEY

HENLEY  
I gave them to the old man to look after. I  
thought it best not to bring them to this  
base.

22.21 CLOSE-UP OF RACHEL

She is speechless.

22.22 CLOSE-UP OF PENNEY

PENNEY  
Yes, stopped his car on his way back to  
Cooper Pedy. Found the documents and learnt  
about you both.

22.23 CLOSE-UP OF HENLEY

PENNEY

Thank you Dr Farthing, for keeping the documents safe.

22.24 CLOSE-UP OF PENNEY

PENNEY

You're a free man. In fact, you always have been. ASIO knew you weren't the murderer; they just used the media to try and capture you, before the key was lost to the 'enemy.'

Penney turns to Rachel.

PENNEY

Which brings us to you Ms Jenkins.

22.25 CLOSE-UP OF RACHEL

Rachel looks defiantly at Penney.

22.26 RACHEL'S POV OF PENNEY

Penney looks at his watch and stands.

PENNEY

We have our journalists here at the site which report on the explosion. Of course it's all censored, but that's inevitable with such sensitive material.

22.27 CLOSE-UP OF PENNEY

PENNEY

I can't help but conclude your intentions were not in the best interests of Britain.

He gives her a stare.

22.28 CLOSE-UP OF RACHEL

She is defiant.

22.29 RACHEL'S POV OF PENNEY

PENNEY

Therefore, we will need to keep you under detention while you are here, Ms Jenkins.

He grabs the brief case and turns to leave.

22.30 CLOSE-UP OF HENLEY

HENLEY  
Are thermo-nuclear weapons being tested?

22.31 HENLEY'S POV OF PENNEY

Penney stops in his stride with his back to Henley. He slowly turns.

PENNEY  
Of course, these tests need to be using the latest technology. The use of light elements in the tests will put us on par with the Americans and Russians.

22.32 CLOSE-UP OF HENLEY

HENLEY  
You're betraying the trust of Australia.

22.33 CLOSE-UP OF PENNEY

Penney raises his voice.

PENNEY  
We are ensuring the safety of the Commonwealth, Dr Farthing. This is far more important than any one person or country.

22.34 CLOSE-UP OF HENLEY

PENNEY  
(suddenly calm)  
Well I think that wraps up this issue.

22.35 HENLEY'S POV OF PENNEY

PENNEY  
Fortunately for you both, no harm was done. As you can imagine there is a lot for me to do, so please excuse me.

Penney exits the room.

22.36 MEDIUM SHOT OF HENLEY

A guard walks to Henley, takes his arm and makes him stand.

22.37 CLOSE-UP OF HENLEY

HENLEY  
Sorry. I'll make up for it!

22.38 CLOSE-UP OF RACHEL

RACHEL  
Please don't.

22.39 RACHEL'S POV OF HENLEY

Henley is taken out of the tent.

## ACT FOUR

### SCENE 1: INT MESS HALL - NIGHT

#### 1.1 MEDIUM SHOT OF HENLEY

Henley is seated at a table by himself eating a plate of food. There are military types walking behind him. It is a noisy atmosphere. A rousing version of "God Save the Queen" is being sung.

#### 1.2 CLOSE-UP OF HENLEY

Henley looks up.

#### 1.3 HENLEY'S POV OF ROOM

There are two separate tables at the other end of the room. One table has British soldiers who are all standing as they sing while the other has Australians. Apart from a few empty plates lying around, the table is mostly filling with beer can.

#### 1.4 HENLEY'S POV OF AUSTRALIAN SOLDIER

AUSTRALIAN SOLDIER  
(to British)  
Shut up!

The song is finishing.

#### 1.5 HENLEY'S POV OF BRITISH SOLDIER

BRITISH SOLDIER  
(to Australians)  
You couldn't even feed yourselves!

#### 1.6 HENLEY'S POV OF SECOND AUSTRALIAN SOLDIER

The camera moves to another soldier who stands.

SECOND AUSTRALIAN SOLDIER  
I tell you, mate, Australia is like a red  
rosy apple and you POMS are like an old  
rotting apple that fell on the ground with  
all the other shit.

1.7 HENLEY'S POV OF BRITISH SOLDIER

BRITISH SOLDIER  
Well, mate, we have got things you  
colonial bastards will never have.

1.8 HENLEY'S POV OF THIRD AUSTRALIAN SOLDIER

THIRD AUSTRALIAN SOLDIER  
Yeah, like a Queen.

1.9 HENLEY'S POV OF BRITISH SOLDIER

SECOND BRITISH SOLDIER  
She's your Queen too, mate.

1.10 HENLEY'S POV OF AUSTRALIAN SOLDIER

THIRD AUSTRALIAN SOLDIER  
But she doesn't bloody live here, does  
she?

1.11 HENLEY'S POV OF YOUNG BRITISH SOLDIER

A younger soldier stands.

YOUNG BRITISH SOLDIER  
We've got weapons you wouldn't bloody  
dream of. We have nuclear bombs and we'll  
drop them on any bugger we like.

BRITISH OFFICER (O.S.)  
That's enough!

1.12 CLOSE-UP OF HENLEY

Henley turns to the voice.

1.13 HENLEY'S POV OF BRITISH OFFICER

An officer is standing watching events. He walks over to the  
younger soldier and leads him by the arm out of the room. There  
is complete silence.

1.14 HENLEY'S POV OF ROOM

The two tables are silent and no-one is drinking beer.

1.15 MEDIUM SHOT OF HENLEY

Henley finishes his meal.

**SCENE 2: INT PLANNING ROOM - NIGHT**

2.1 CLOSE-UP OF PENNEY

Penney is seated.

FIRST SCIENTIST (O.S.)  
We can't possible do it in time.

2.2 PENNEY'S POV OF SCIENTISTS

Two scientists are talking to the camera. Behind them is a black board with diagrams and times.

FIRST SCIENTIST  
We have to post-pone the test for a week.  
The other scientist nods in agreement.

SECOND SCIENTIST  
It doesn't make sense to do otherwise.

2.3 CLOSE-UP OF PENNEY

Penney nods in agreement, and makes some notes in his book.

CHERWELL (O.S.)  
Sir William Penney.

Penney turns to the door.

2.4 PENNEY'S POV OF GROUP

Standing near the doorway is aristocrat Lord Cherwell with his valet next to him. They are flanked by two more British officers. Lord Cherwell steps forward.

2.5 CLOSE-UP OF PENNEY

Penney is completely surprised. The camera rises as he stands.

PENNEY  
Lord Cherwell, what are you doing here?

2.6 CLOSE-UP OF CHERWELL

CHERWELL  
Paying a surprise visit.

2.7 PENNEY'S POV OF CHERWELL

Lord Cherwell walks to the board and views the diagrams.

PENNEY  
I didn't even know you were in Australia.

2.8 CLOSE-UP OF CHERWELL

He is looking at the board like it makes sense to him.

CHERWELL  
The Prime Minister is very encouraged by  
the success of the tests.  
He turns to Penney.

CHERWELL  
Though I thought as Mr Churchill's top  
atomic advisor, I considered it best to  
see it with my own eyes.

2.9 CLOSE-UP OF PENNEY

Penney looks towards the scientists.

2.10 PENNEY'S POV OF SCIENTISTS

The scientists are watching the exchange.

2.11 CLOSE-UP OF PENNEY

PENNEY  
The next test will have to be postponed by  
a week.

2.12 CLOSE-UP OF LORD CHERWELL

CHERWELL  
(pompously)  
I don't have a week to wait! I expect the  
test to take place as scheduled.

2.13 PENNEY'S POV OF CHERWELL

Cherwell turns and re-joins his entourage.

2.14 CLOSE-UP OF PENNEY

PENNEY  
Yes of course.

2.15 PENNEY'S POV OF CHERWELL

Cherwell and his entourage leave the room.

2.16 CLOSE-UP OF SCIENTIST

FIRST SCIENTIST  
It would be foolhardy not to post-pone.

2.17 CLOSE-UP OF PENNEY

PENNEY  
Sorry, Dennis. Thats not how science works.

2.18 PENNEY'S POV OF SCIENTIST

The first scientist storms off, while the second throws a piece of chalk across the room. The camera pans to the diagram on the board.

FADES OUT.

**SCENE 3: EXT SLEEPING QUARTERS - NIGHT**

3.1 WIDE SHOT OF NIGHT SKY

A brilliant night sky with millions of stars. The sound of crickets. The camera tilts down to reveal to peaceful buildings sitting in the desert.

**SCENE 4: INT SLEEPING QUARTERS - NIGHT**

4.1 CLOSE-UP OF HENLEY

Henley is sleeping in a hammock with his mouth wide open.

#### 4.2 CLOSE-UP OF AIRMAN

An eighteen-year old British airman is lying in his hammock staring across the room.

#### 4.3 CLOSE-UP OF FEET

The airman's feet hit the ground, as noiselessly as he can.

#### 4.4 AIRMAN'S POV OF HENLEY

A hand is reaching out from next to the camera and touches Henley's shoulder. Henley wakes.

#### 4.5 HENLEY'S POV OF AIRMAN

Henley can only see a dark shape. The airman moves closer to reveal he is an 18-year old. He puts his finger to his lips and motion for Henley to follow him. He leaves the frame.

#### 4.6 MEDIUM SHOT OF HENLEY

Henley carefully gets out of his hammock. There is snoring and sounds from the other soldiers sleeping in the room. The airman opens the door outside on the far wall. Henley follows.

### SCENE 5: EXT YARD - NIGHT

#### 5.1 CLOSE-UP OF AIRMAN

Henley joins the frame of a tight two shot.

AIRMAN  
(whispering)  
Listen. This needs to be quick. I saw four  
Aboriginal bodies in a crater from an  
explosion. There is no safety at all. Can  
you write an article about it?

#### 5.2 CLOSE-UP OF HENLEY

HENLEY  
But I'm not a ..  
Henley is cut off.

AIRMAN  
Here take these.

5.3 CLOSE-UP OF PHOTOS

In the airman's hand are some black and white photographs.

5.4 CLOSE-UP OF AIRMAN

AIRMAN  
I took these and developed them myself.

5.5 CLOSE-UP OF HENLEY

Henley is looking down.

5.6 HENLEY'S POV OF PHOTO

Bodies can be made out on the photographs in Henley's hands.

5.7 CLOSE-UP OF AIRMAN

AIRMAN  
If you cross the yard to the building  
opposite you'll find British clothes which  
may help you to escape. I'd better go.  
Good luck.

5.8 CLOSE-UP OF HENLEY

The airman crosses in front of Henley. The door clicks closed.  
Henley puts the photos away and looks up across the yard.

5.9 HENLEY'S POV OF YARD

The yard is dark with light on from the opposite building. The  
camera tracks forward as he crosses. A sound is heard. The  
camera stops tracking and spins to the right. A guard is  
walking along the perimeter, but hasn't seen Henley.

5.10 CLOSE-UP OF HENLEY

Henley slowly moves forward then moves quicker. The camera  
tracks with him.

5.11 MEDIUM SHOT FROM BEHIND HENLEY

The camera is tracking with Henley from behind. He makes it to  
the other building. And turns with his back to the wall to face  
the camera. He creeps along the wall to a window, then peers  
inside.

5.12 CLOSE-UP OF HENLEY

The light from the room illuminates Henley's face. He is astonished.

5.13 HENLEY'S POV OF ROOM

Looking through the window pane, Henley sees rows of bombs spread out inside. Each bomb is in a silver cylinder cocoon lying on a trolley.

5.14 MEDIUM SHOT FROM BEHIND HENLEY

Henley is able to open the window and slip in for a closer look.

**SCENE 6: INT BOMB SHED - NIGHT**

6.1 MEDIUM SHOT OF HENLEY

Henley's feet touch the ground and he turns to examine the room.

6.2 HENLEY'S POV OF ROOM

Firstly he sees the bombs, then turns his head to see there is no-one around.

6.3 MEDIUM SHOT OF BOMBS

Henley is in focus in the distance, while the bombs in the foreground are out of focus. The focus follows Henley as he approached the bombs. Both are in focus by the end of the shot.

6.4 CLOSE-UP OF HENLEY

Henley looks carefully at the bombs.

6.5 HENLEY'S POV OF BOMBS

They are just the shells of the bombs.

6.6 CLOSE-UP OF HENLEY

Henley looks up.

6.7 HENLEY'S POV OF BENCH

On a bench, there are parts and half-finished interiors. He spots a box on the bench. There seems to be a humming noise coming from it.

6.8 CLOSE-UP OF HENLEY

The track camera tracks with him as he approaches the box.

6.9 OVER HENLEY'S SHOULDER AT THE BOX

Henley touches the box. He immediately pulls his hand back as it is hot to the touch.

6.10 HENLEY'S POV OF BOX LID

On top of the lid is an atomic symbol with a warning in large yellow lettering.

6.11 CLOSE-UP OF HENLEY

Henley takes a step back from the box, as he realises what is in it. The camera tracks with him.

6.12 CLOSE-UP OF FOOT

Henley's foot hits the back of a canister.

6.13 MEDIUM SHOT OF CANISTER

The canister is knocked over making a loud clanging noise.

6.14 CLOSE-UP OF HENLEY

Henley turns to see what he has done.

6.15 HENLEY'S POV OF CANISTER

Henley sees the canister, then quickly looks around the room.

**SCENE 7: EXT BOMB SHED - NIGHT**

7.1 GUARD'S POV OF WINDOW

A guard is looking through the window. The camera is tracking along the wall to the door.

**SCENE 8: INT BOMB SHED - NIGHT**

8.1 HENLEY'S POV OF GUARD

The guard is standing in the doorway looking over the room. The door is left open. He spots the open window and walks towards it.

8.2 CLOSE-UP OF HENLEY

Henley is crouching behind a large box. He is following the guard's trajectory towards the window. He turns his head towards the door.

8.3 HENLEY'S POV OF DOOR

The door is open.

8.4 MEDIUM SHOT OF HENLEY

Henley is crouched behind a box. He makes a run for the door. The camera pans as runs out of the door.

**SCENE 9: EXT BOMB SHED - NIGHT**

9.1 CLOSE-UP OF HENLEY

Henley is against the wall. As he turns his head to look through the window, the camera then tracks sideways to show the guard (through the window) turn away from the open window inside to face the room. The camera tracks back to show that Henley is gone.

**SCENE 10: EXT CLOTHING BUILDING - NIGHT**

10.1 WIDE-ANGLE SHOT OF BUILDING

The camera is close to the ground facing the clothing building. Henley runs past the camera initially revealing his feet but as

he approaches the door, he is fully visible.

10.2 MEDIUM SHOT OF HENLEY

He opens the door and enters.

#### **SCENE 11: INT CLOTHING BUILDING - NIGHT**

11.1 MEDIUM SHOT OF HENLEY

Henley enters a smallish room and walks towards the camera as he surveys the cupboards on either side. He opens a cupboard at random.

11.2 HENLEY'S POV OF CUPBOARD

As the door swings open it reveals rows of soldier suits.

11.3 MEDIUM SHOT OF HENLEY

Henley tries the next cupboard.

11.4 HENLEY'S POV OF CUPBOARD

As he opens the door, the cupboard shows airman suits with masks.

11.5 CLOSE-UP OF HENLEY

Henley takes a second to think.

11.6 MEDIUM SHOT OF HENLEY

He removes a suit and mask from the cupboard and holds it up against himself.

#### **SCENE 12: EXT YARD - SUNRISE**

12.1 WIDE SHOT OF GROUP

A group of men is walking through the yard. The camera is tracking backwards. Morning is breaking.

**SCENE 13: INT CLOTHING BUILDING - NIGHT**

13.1 MEDIUM SHOT OF HENLEY

Henley is now dressed in the suit with the mask hanging down. He throws his clothes into the cupboard where he got the suit and shuts the door. In the background, the group of men can be seen approach the door through a window. Henley hears them and turns.

13.2 CLOSE-UP OF HENLEY

He looks at a cupboard.

13.3 MEDIUM SHOT OF HENLEY

Henley dives into the cupboard and closes the door, as the door to the room open with the men filing in.

13.4 CLOSE-UP OF HENLEY

Henley is in near darkness as he listens to the men chatting and getting their clothing.

13.5 HENLEY'S POV OF CUPBOARD DOOR

Henley slightly pushes the door so he can see through the slit the men getting changed.

One of the men is complaining:

MAN  
Anyone seen my suit?

OTHER MAN  
(joking)  
Maybe it walked away.

A third man laughs.

13.6 CLOSE-UP OF HENLEY

Henley looks down at his mask. He realises he has the airman's suit.

13.7 CLOSE-UP OF AIRMAN

The airman looks frustrated as he searches in the cupboard. The others in the background are dressed.

13.8 AIRMAN'S POV OF CUPBOARD

The cupboard is now empty apart from Henley's clothes at the bottom. The airman's arm is seen as he picks up the clothes.

13.9 MEDIUM SHOT OF AIRMAN

He looks at the clothes and then tosses the back, as the other airmen leave the room from the door.

13.10 CLOSE-UP OF THE AIRMAN

The airman turns his head to the other cupboards.

13.11 AIRMAN'S POV OF CUPBOARD

He sees the cupboard is slightly ajar and move to open it.

13.12 CLOSE-UP OF HENLEY

He is watching through the slit.

13.13 HENLEY'S POV OF AIRMAN

Henley watches as the airman opens the cupboard door. They are face to face.

13.14 AIRMAN'S POV OF HENLEY

Henley looks terrified, but then his expression changes, as he strikes the camera with all his might.

13.15 HENLEY'S POV OF AIRMAN

The airman staggers for a second and then falls to the ground.

13.16 MEDIUM SHOT OF HENLEY

Henley steps out of the cupboard, and lifts the airman back into the same cupboard and close the door.

13.17 CLOSE-UP OF HENLEY

Henley gets the mask and puts it across his face.

13.18 MEDIUM SHOT OF HENLEY

Henley leaves the room. Through the window the sun is shining.

**SCENE 14: EXT YARD - DAY**

14.1 MEDIUM SHOT OF HENLEY

Henley steps out into the yard.

14.2 CLOSE-UP OF HENLEY

Henley looks around.

14.3 HENLEY'S POV OF YARD

He sees the other men in airman suits entering a building opposite.

14.4 MEDIUM SHOT OF HENLEY

Henley decides to walk to the right of frame.

14.5 CLOSE-UP OF HENLEY

The camera is tracking with Henley.

OFFICER (O.S.)  
Corporeal Mitchell!

Henley turns his head.

14.6 HENLEY'S POV OF OFFICER

An officer is hailing across the yard for Henley to come.

OFFICER  
(yelling)  
Corporeal Mitchell, you are late.

14.7 CLOSE-UP OF OFFICER

The officer looks irritated.

14.8 OFFICER'S POV OF HENLEY

Henley is jogging towards the officer.

14.9 MEDIUM SHOT OF OFFICER

Henley jogs past the officer into the building. The officer turns and enters the building.

**SCENE 15: INT BRIEFING ROOM - DAY**

15.1 OFFICER'S POV OF AIRMEN

There is a line of airmen. Henley joins the line at the end.

15.2 CLOSE-UP OF OFFICER

He turns his head.

15.3 OFFICER'S POV OF LORD CHERWELL

Lord Cherwell enter the room with his valet.

15.4 HENLEY'S POV OF OFFICER AND CHERWELL

The officer salutes Lord Cherwell. Cherwell addresses the men.

CHERWELL

Thank you for volunteering. The atomic  
weapon test will put Britain in the top  
ranks of the world superpowers.

15.5 CLOSE-UP OF HENLEY

Henley is standing in line.

CHERWELL

Knowing what happens inside the cloud will  
be invaluable for British scientists and  
the development of the bomb.

15.6 HENLEY'S POV OF OFFICER AND CHERWELL

Cherwell followed by his valet leave the room.

15.7 OFFICER'S POV OF AIRMEN

The airmen are looking at each other perplexed by Cherwell's address.

15.8 CLOSE-UP OF AIRMEN

One of the airmen turns to his left.

AIRMAN  
(To Henley)  
Hey, Mitch. Do you know what he's on  
about?

The camera pans to Henley next to him, who shrugs his  
shoulders.

15.9 CLOSE-UP OF OFFICER

OFFICER  
Grab some food and relax. I'll let you  
know when the test is about to begin.

15.10 OFFICER'S POV OF MEN

The men relax and break up the line as they leave. Henley  
follows.

**SCENE 16: EXT YARD - DAY**

16.1 CLOSE-UP OF HENLEY

Henley looks around.

16.2 HENLEY'S POV OF YARD

He sees a hive of activity.

16.3 MEDIUM SHOT OF HENLEY

The camera tracks backwards in front of Henley as he walks  
through the yard. There are people carrying boxes, food, and  
equipment around. Everyone seems to be in a rush, with a sense  
of anticipation.

16.4 HENLEY'S POV OF FOOD TENT

The camera tracks forward as Henley progress across the yard.  
There is an open tent with a large buffet of food. Henley stops  
walking.

16.5 CLOSE-UP OF HENLEY

He looks on in amazement.

16.6 HENLEY'S POV OF LOBSTERS

One table has large lobsters and crayfish which seem foreign in the desert. The camera pans to show a waiter with jero-boams of champagne being unpack from crates.

16.7 MEDIUM SHOT OF HENLEY

Henley walks towards the camera. The camera pans following Henley as he stops in-front on the next tent. The sound of typewriters can be heard.

16.8 CLOSE-UP OF HENLEY

Henley considers the sound, then moves forward out of frame.

**SCENE 17: INT NEWS TENT - DAY**

17.1 MEDIUM SHOT OF HENLEY

Henley sticks his head in the door flap. There is a make-shift office with reporters typing on portable typewriters. They completely ignore Henley. Henley is in the background of the shot, while the reporters are sitting in the foreground.

17.2 HENLEY'S POV OF REPORTER

Henley is examining a reporter.

**SCENE 18: EXT NEWS TENT - DAY**

18.1 MEDIUM SHOT OF HENLEY

Henley comes back out and continues exploring. The camera is behind him and follows him (by tracking) to the next door. He sticks his head in.

**SCENE 19: INT TENT - DAY**

19.1 CLOSE-UP OF HENLEY

Henley's head appear through the flap of the tent door. He is still wearing the mask.

19.2 HENLEY'S POV OF RACHEL

Rachel is in the middle of getting dressed. She turns towards the camera in shock and covers herself.

19.3 MEDIUM SHOT OF HENLEY

Henley enters the room. The camera pans with Henley to Rachel, who he hugs. Rachel pushes Henley away and grabs a lamp in her hand.

19.4 RACHEL'S POV OF HENLEY

Henley pulls off the mask.

19.5 CLOSE-UP OF RACHEL

Rachel is relieved.

19.6 MEDIUM SHOT HENLEY AND RACHEL

This time Rachel hugs Henley.

RACHEL  
Just a second and I'll finish getting  
dressed.

**SCENE 20: EXT TENT - DAY**

20.1 MEDIUM SHOT OF HENLEY

Henley steps outside. Someone passes, then he realises his mask is not on. He quick puts it back on.

RACHEL  
Come in.

He re-enters.

**SCENE 21: INT TENT - DAY**

21.1 CLOSE-UP OF HENLEY

He enters and undoes his mask.

21.2 HENLEY'S POV OF RACHEL

Rachel is dressed up in an expensive dress.

RACHEL  
They gave me the dress - for the  
celebration.

Rachel sits and motions to Henley to join her.

21.3 MEDIUM SHOT OF HENLEY AND RACHEL

Both sitting.

RACHEL  
I have seen enough already to write ten  
articles on the camp.

21.4 CLOSE-UP OF HENLEY

HENLEY  
I saw the reporters next door.

21.5 CLOSE-UP OF RACHEL

RACHEL  
They are writing propaganda for the  
Australian and British media. Nothing  
more.

21.6 CLOSE-UP OF HENLEY

HENLEY  
I've got a plan to escape. We'll wait  
until the bomb is about to explode so  
everyone at the camp is occupied.

**SCENE 22: EXT CAMP SITE - DAY**

22.1 HIGH-ANGLE WIDE SHOT OF CAMP SITE

A long convoy of cars are leaving the camp.

**SCENE 23: INT TENT - DAY**

23.1 CLOSE-UP OF HENLEY

HENLEY  
Aren't they expecting you to join them.

23.2 HENLEY'S POV OF RACHEL

Rachel has changed back into her normal clothes.

RACHEL  
Not until they get back after the  
explosion.

23.3 MEDIUM SHOT OF HENLEY AND RACHEL

Henley gets up and walks to the door and looks out the flap.

23.4 CLOSE-UP OF HENLEY

Henley looks outside.

**SCENE 24: EXT YARD - DAY**

24.1 HENLEY'S POV OF YARD

Everyone has started celebrating already. All the soldiers have a drink in their hands.

**SCENE 25: INT TENT - DAY**

25.1 CLOSE-UP OF HENLEY

HENLEY  
How long till the explosion?

25.2 MEDIUM SHOT OF RACHEL

RACHEL  
Should be soon.  
Rachel gets up and walks over to Henley.

**SCENE 26: EXT YARD - DAY**

26.1 RACHEL'S POV OF YARD

The celebration continues.

RACHEL  
Well, maybe is this easier than I thought.

Over the speaker a voice can be heard:

VOICE  
Countdown commencing.

**SCENE 27: INT TENT - DAY**

27.1 CLOSE-UP OF HENLEY AND RACHEL

Rachel and Henley looks at each other.

VOICE  
10, 9, 8 ..

**SCENE 28: EXT YARD - DAY**

28.1 HENLEY'S POV OF YARD

Everyone has stopped moving and are standing still in the yard watching in a single direction.

VOICE  
7, 6, 5 ..

**SCENE 29: INT TENT - DAY**

29.1 CLOSE-UP OF HENLEY AND RACHEL

Rachel turns away and sits. The camera tracks with her.

VOICE  
4, 3, 2 ..

29.2 CLOSE-UP OF HENLEY

He is waiting.

VOICE  
1, Detonation.

**SCENE 30: EXT YARD - DAY**

30.1 HENLEY'S POV OF YARD

Everyone is waiting. There is a brief pause. Complete silence. Then the explosion in the distance can be seen.

**SCENE 31: EXT OUTBACK - DAY**

31.1 CLOSE-UP OF LIZARD

A lizard is crawling on the ground. Then the everything freezes and turns white from the blast.

**SCENE 32: INT TENT - DAY**

32.1 CLOSE-UP OF HENLEY

Henley is transfixed.

**SCENE 33: EXT YARD - DAY**

33.1 HENLEY'S POV OF YARD

A mushroom cloud is forming. Then suddenly a booming noise hits the camp, followed by a strong wind.

33.2 MEDIUM SHOT OF HENLEY

Henley steps through the doorway and stands clear to watch the spectacle.

33.3 HENLEY'S POV OF CLOUD

A huge mushroom keeps growing into the air.

**SCENE 34: EXT ABORIGINAL COMMUNITY - DAY**

34.1 MEDIUM SHOT OF ABORIGINAL MAN

The man is watching with everyone else in the background. The camera pans to show the explosion.

34.2 CLOSE-UP OF SICK WOMAN

A sick woman is wailing in fear.

34.3 MEDIUM SHOT OF CHILDREN

Some children are hiding under a bush.

34.4 CLOSE-UP OF OLD WOMAN

She is just watching.

**SCENE 35: EXT COOBER PEDY - DAY**

35.1 CLOSE-UP OF OLD MAN

He is look down working on his car, when the explosion noise hits the town. He turns.

35.2 WIDE SHOT OF GARAGE DOORWAY

The old man is standing in his garage doorway watching the explosion. This dog starts howling. The explosion can be seen in the background.

**SCENE 36: EXT HILL - DAY**

36.1 WIDE SHOT OF HILL

The dignitaries from the convoy of cars are standing on a hill waiting for the explosion.

36.2 MEDIUM SHOT OF OFFICER

OFFICER  
Please turn you backs in anticipation of  
the blast.

Everyone turns except Penney who stands and waits. The camera moves in on him, as the noise from the blast hits them.

36.3 EXTREME CLOSE-UP OF PENNEY

The wind hits Penney. In his glasses, a reflection of the forming mushroom cloud can be seen. Two mushroom clouds one for each eye. His eyes can be seen under the reflection.

**SCENE 37: INT TENT - DAY**

37.1 MEDIUM SHOT OF RACHEL

Rachel is sitting down. Henley comes through the door.

HENLEY

Let's go.

She jumps up and they leave.

**SCENE 38: EXT YARD - DAY**

38.1 MEDIUM SHOT OF HENLEY AND RACHEL

Dust is now raining down on everyone. The people all seem drunk on the spectacle. Henley and Rachel are running and the camera is tracking with them. The mushroom cloud can be seen on the horizon getting ever bigger.

38.2 MEDIUM SHOT OF HENLEY AND RACHEL

They arrive at a corner of a building, beyond which is open ground.

38.3 CLOSE-UP OF HENLEY

Henley looks ahead.

38.4 HENLEY'S POV OF AIRFIELD

A pilot is walking towards a plane.

38.5 MEDIUM SHOT OF HENLEY AND RACHEL

Henley races off. Rachel follows.

38.6 HENLEY'S POV OF PILOT

The camera is tracking quick forward towards the plane. The pilot is getting in the plane and preparing to take off. He doesn't look in Henley's direction.

38.7 MEDIUM SHOT OF HENLEY AND RACHEL

The camera is tracking backwards towards the plane. Henley and Rachel are racing towards the plane.

38.8 HENLEY'S POV OF PLANE

The camera is tracking towards the plane. The engine starts, the propellers turn making a loud noise. Henley makes it to the door.

38.9 MEDIUM SHOT OF HENLEY AND RACHEL

Henley opens the back-sliding door. They both jump in. The door closes.

**SCENE 39: INT PLANE - DAY**

39.1 MEDIUM SHOT OF HENLEY AND RACHEL

They move behind some large boxes at the back of the plane. Henley is looking forward.

39.2 HENLEY'S POV OF PILOT

The pilot hasn't heard them enter the plane because of the engine noise. The plane is rolling forward preparing for take-off.

39.3 CLOSE-UP OF RACHEL

Rachel looks out the window.

39.4 RACHEL'S POV OF WINDOW

The plane is taking off. Out the port hole style window the camp can be seen getting smaller.

39.5 CLOSE-UP OF RACHEL

Rachel looks forward.

39.6 RACHEL'S POV OF PILOT

The pilot is focused on flying the plane. Through the plane's window-screen the mushroom cloud can be seen to be straight ahead.

39.7 CLOSE-UP OF RACHEL

Rachel has a second look where the plane is heading.

39.8 RACHEL'S POV OF WINDOW-SCREEN

The mushroom cloud is getting bigger as the plane gets closer.

39.9 CLOSE-UP OF RACHEL

Rachel looks concerned. She turns towards Henley.

RACHEL  
Henley. Look.

39.10 CLOSE-UP OF HENLEY

Henley turns to look.

39.11 POV OF MUSHROOM CLOUD

Henley sees the plane is headed for the mushroom cloud.

39.12 CLOSE-UP OF HENLEY

HENLEY  
We'd better do something.

39.13 CLOSE-UP OF RACHEL

Rachel turns towards the pilot.

39.14 MEDIUM SHOT OF HENLEY AND RACHEL

The camera is behind Henley and Rachel, as they creep towards the front of the plane. The pilot can be seen in the background.

39.15 PILOT'S POV OF WIND-SCREEN

The camera turns to the rear vision mirror. Henley and Rachel can clearly be seen approaching the pilot.

39.16 CLOSE-UP OF PILOT

He turns his head towards the controls.

39.17 CLOSE-UP OF HAND

His hand flicks the auto-pilot switch.

39.18 PILOT'S POV OF MIRROR

The pilot is watching as they approach.

39.19 CLOSE-UP OF HAND

He pulls a gun out of a draw.

**SCENE 40: EXT MUSHROOM CLOUD - DAY**

40.1 EXTREME WIDE SHOT OF CLOUD

The plane is nearly at the mushroom cloud which is huge.

**SCENE 41: INT PLANE - DAY**

41.1 CLOSE-UP OF PILOT

The pilot's eyes are looking sideways at the mirror. He is waiting. The camera track sideways to focus on Henley who is preparing to enter the cock pit.

41.2 OVER THE SHOULDER OF HENLEY

The pilot can be seen. Henley is slowly and silently moving forward. The pilot suddenly turns to point his gun at Henley.

41.3 CLOSE-UP OF RACHEL

She sees the situation.

41.4 CLOSE-UP OF HAND HOLD THE GUN

Rachel's hand comes from the side and knocks the gun free.

41.5 CLOSE-UP OF GUN

The gun hits the floor.

41.6 CLOSE-UP OF HENLEY

Henley is looking at the floor where the gun is.

41.7 OVER THE SHOULDER OF HENLEY

The pilot leaps at Henley, knocking him backwards.

**SCENE 42: EXT MUSHROOM CLOUD - DAY**

42.1 EXTREME WIDE SHOT OF CLOUD (CONTINUED)

The plane is entering the mushroom cloud.

**SCENE 43: INT PLANE - DAY**

43.1 CLOSE-UP OF RACHEL

A metallic sound is heard and the plane is surrounded by black clouds. She is looking at the fight.

43.2 RACHEL'S POV OF HENLEY AND PILOT

The two men are scrambling on the floor. They are rolling over as they fight. The plane is being thrown around a bit as it flies in the cloud.

43.3 CLOSE-UP OF RACHEL

She turns to the cock pit.

43.4 RACHEL'S POV OF WIND SCREEN

She looks forward seeing total black from the cloud.

43.5 MEDIUM SHOT OF RACHEL

She jumps in the cockpit. Puts the seat belt on, and pulls the controls straight back.

43.6 MEDIUM SHOT OF TWO MEN

As the plane heads straight vertically up, the men get thrown to the back of the plane.

43.7 CLOSE-UP OF HENLEY

Henley looks towards the pilot.

43.8 HENLEY'S POV OF PILOT

The pilot is struggling to get his balance as the plane continues to pull back and starts to move up-side down.

**SCENE 44: EXT MUSHROOM CLOUD - DAY**

44.1 EXTREME WIDE SHOT OF CLOUD

The plane emerges from the mushroom cloud flying up-side down.

**SCENE 45: INT PLANE - DAY**

45.1 CLOSE-UP OF RACHEL

Rachel realises what she has done, as the plane is in open skies again.

45.2 OVER RACHEL'S SHOULDER

She manages to turn the aircraft so it is the right way around. She turns her head to look what has happen to the men.

45.3 RACHEL'S POV OF MEN

Henley is lying on the ground. The pilot is above him ready to attack.

45.4 CLOSE-UP OF HENLEY

Henley is looking up at the pilot.

45.5 HENLEY'S POV OF PILOT

The pilot is walking towards Henley.

RACHEL

Don't move.

Henley turns his head to see Rachel is now holding the gun and pointing it at the pilot. He looks back at the pilot who has his arms up in the air.

45.6 OVER THE SHOULDER OF RACHEL

Henley gets up and walks over to Rachel.

45.7 CLOSE-UP OF RACHEL

RACHEL  
We need to get to Sydney.

45.8 CLOSE-UP OF HENLEY

HENLEY  
Well, I think our friend can plot a course  
to Sydney.

**SCENE 46: INT PLANE - DAY**

46.1 MEDIUM SHOT OF PILOT AND HENLEY

The pilot is in the cock pit with Henley sitting next to him. Rachel is standing between them. Henley has a gun pointed at the pilot.

46.2 CLOSE-UP OF PILOT

The pilot looks down at a gauge.

46.3 CLOSE-UP OF GAUGE

The fuel gauge is approaching empty.

46.4 CLOSE-UP OF PILOT

PILOT  
I need to go.

There is an assumption here that the audience understands when the pilot looked at the near empty fuel gauge and then needed to go to the toilet, he wanted to escape. This adds suspense to the follow conversation.

46.5 CLOSE-UP OF HENLEY

He looks at Rachel.

46.6 CLOSE-UP OF RACHEL

RACHEL  
I suppose so.

46.7 MEDIUM SHOT OF PILOT AND HENLEY

The pilot gets up. Rachel moves backward to allow him to pass. Henley has his gun fixed on him.

46.8 TWO SHOT OF HENLEY AND RACHEL

The camera is facing between the two seats. Henley is turned to watch the pilot who enters the toilet. A light goes on.

RACHEL  
(to Henley)  
Once we get there I'm going to all the major newspaper. One of them will publish the article I'm writing.

46.9 CLOSE-UP OF HENLEY

HENLEY  
And if they don't?

46.10 CLOSE-UP OF RACHEL

RACHEL  
We have to at least inform the safety authority.

46.11 CLOSE-UP OF HENLEY

HENLEY  
I'll head to the safety authority.

46.12 CLOSE-UP OF RACHEL

RACHEL  
Sorry for doubting you. That you were a murderer.

46.13 CLOSE-UP OF HENLEY

HENLEY  
It's OK. I would have thought the same.  
There is a sound in the back. Henley turns his head.

46.14 HENLEY'S POV OF PILOT

The pilot has a parachute on, and is opening the sliding door. Rachel races to the door.

46.15 RACHEL'S POV OF PILOT

The pilot has jumped and is waving to Rachel as she looks out the door.

46.16 CLOSE-UP OF RACHEL

She is in disbelief.

46.17 HENLEY'S POV OF RACHEL

She closes the door. And walks back to Henley.

46.18 CLOSE-UP OF RACHEL

RACHEL  
That's great. Super. How are we going to land this thing?

46.19 CLOSE-UP OF HENLEY

HENLEY  
I guess we've got to Sydney to solve that problem.

46.20 CLOSE-UP OF RACHEL

She turns her head to the gauges.

46.21 OVER THE SHOULDER OF HENLEY

Rachel moves into the pilot's seat. She looks down at the gauges.

46.22 CLOSE-UP OF FUEL GAUGE

The fuel gauge shows its nearly empty.

46.23 CLOSE-UP OF RACHEL

RACHEL  
We're nearly out of fuel.

46.24 MEDIUM SHOT OF HENLEY AND RACHEL

Henley gets up and sees the gauge.

HENLEY

Bugger. Crap.

He seats himself again.

46.25 CLOSE-UP OF RACHEL

RACHEL

Parachutes!

She exists frame.

46.26 CLOSE-UP OF HENLEY

HENLEY

Parachutes!

He exists frame.

46.27 MEDIUM WIDE SHOT OF BACK OF PLANE

Rachel and Henley are searching for parachutes. Rachel stops.

46.28 CLOSE-UP OF RACHEL

RACHEL

Here's one!

46.29 MEDIUM SHOT OF RACHEL AND HENLEY

Rachel is holding a parachute, while Henley looks around for another one.

46.30 CLOSE-UP OF HENLEY

HENLEY

There's no more.

46.31 CLOSE-UP OF RACHEL

She looks at him.

46.32 CLOSE-UP OF HENLEY

HENLEY  
You take it.

46.33 CLOSE-UP OF RACHEL

RACHEL  
No. We're in this together.

46.34 TWO SHOT

They hug.

46.35 CLOSE-UP OF HENLEY

HENLEY  
Well, I guess we'd better try and land this thing.

**SCENE 47: EXT PLANE - DAY**

47.1 EXTREME WIDE SHOT OF PLANE

The plane is flying along, though spluttering.

**SCENE 48: INT PLANE - DAY**

48.1 MEDIUM SHOT OF HENLEY AND RACHEL

Henley is in the cock pit with Rachel sitting in the co-pilot's seat. Rachel is about to talk on the wireless radio.

48.2 CLOSE-UP OF RACHEL

RACHEL  
We don't have a pilot.

ROB  
Not sure I heard you correctly, please repeat.

48.3 MEDIUM SHOT OF HENLEY AND RACHEL

RACHEL  
We have no pilot, and need instructions to  
land the plane.

**SCENE 49: INT CONTROL TOWER - DAY**

49.1 CLOSE-UP OF ROB

Rob is looking worried.

ROB  
OK, got ya.

He turns his head. The camera pans slightly and pulls focus  
onto another man with his feet up on the console eating donuts.

ROB  
Ever landed a plane Steve?

49.2 CLOSE-UP OF STEVE

STEVE  
Sure, I'm a registered pilot.

49.3 CLOSE-UP OF ROB

ROB  
We got a pilotless plane on our hands.

49.4 CLOSE-UP OF STEVE

Steve has frozen mid-bite. He stands.

49.5 MEDIUM SHOT OF STEVE AND ROB

Steve takes the micro-phone from Rob.

STEVE  
Clarifying your situation. You do not have  
a pilot. Is this correct?

**SCENE 50: INT PLANE - DAY**

50.1 CLOSE-UP OF RACHEL

RACHEL  
Yes. That's correct.

**SCENE 51: INT CONTROL TOWER - DAY**

51.1 CLOSE-UP OF STEVE

Steve looks at Rob.

STEVE  
OK. So who's behind the wheel at the moment.

**SCENE 52: INT PLANE - DAY**

52.1 MEDIUM SHOT OF HENLEY AND RACHEL

RACHEL  
Henley.  
Henley looks terrified.

**SCENE 53: INT CONTROL TOWER - DAY**

53.1 CLOSE-UP OF STEVE

STEVE  
That's good. That's a start.  
In the background, the engines are making a spluttering noise.

**SCENE 54: EXT PLANE - DAY**

54.1 SHOT OF PLANE PROPELLOR'S

A propeller is stopping and starting.

**SCENE 55: INT CONTROL TOWER - DAY**

55.1 CLOSE-UP OF STEVE

STEVE  
What's that noise?

**SCENE 56: INT PLANE - DAY**

56.1 CLOSE-UP OF RACHEL

RACHEL  
That's the engine. We're out of fuel.

**SCENE 57: INT CONTROL TOWER - DAY**

57.1 CLOSE-UP OF STEVE

STEVE  
Ok. That's bad. Can you see the runway?

**SCENE 58: INT PLANE - DAY**

58.1 CLOSE-UP OF RACHEL

RACHEL  
Yes, I think so.

HENLEY  
Looks like an airfield.

**SCENE 59: INT CONTROL TOWER - DAY**

59.1 CLOSE-UP OF STEVE

STEVE  
I'll try to get a visual on you.  
(To Rob)  
Can you get a visual of the plane?

59.2 MEDIUM SHOT OF ROB AND STEVE

Rob has pulled out some binoculars and is looking for the

plane.

**SCENE 60: EXT AIRFIELD - DAY**

60.1 WIDE SHOT OF PLANE

The plane can be seen in the distance.

**SCENE 61: INT CONTROL TOWER - DAY**

61.1 CLOSE-UP OF ROB

ROB  
Got a visual.

**SCENE 62: EXT PLANE - DAY**

62.1 SHOT OF PLANE'S PROPELLER

The propeller stops turning.

**SCENE 63: INT PLANE - DAY**

63.1 CLOSE-UP OF RACHEL

RACHEL  
One propeller has stopped.

**SCENE 64: INT CONTROL TOWER - DAY**

64.1 CLOSE-UP OF STEVE

STEVE  
Not good.

**SCENE 65: EXT PLANE - DAY**

65.1 SHOT OF PLANE'S OTHER PROPELLER

The other propeller stops turning.

**SCENE 66: INT PLANE - DAY**

66.1 CLOSE-UP OF RACHEL

RACHEL  
The other one has stopped too.

**SCENE 67: INT CONTROL TOWER - DAY**

67.1 CLOSE-UP OF STEVE

STEVE  
Even worse. Stay calm.

**SCENE 68: INT PLANE - DAY**

68.1 MEDIUM SHOT OF HENLEY AND RACHEL

RACHEL  
Henley, stay calm.  
Henley is gripping the wheel, looking terrified.

**SCENE 69: INT CONTROL TOWER - DAY**

69.1 CLOSE-UP OF ROB

Rob is looking through the binoculars.

ROB  
They are going to miss the runway. The  
need to move to their left.

69.2 CLOSE-UP OF STEVE

STEVE  
Align yourself with the runway. Move left.  
Do you hear?

**SCENE 70: INT PLANE - DAY**

70.1 CLOSE-UP OF RACHEL

RACHEL  
Henley, you have to move left.

70.2 OVER THE SHOULDER OF HENLEY

Henley turns the wheel and the plane moves to the left.

**SCENE 71: INT CONTROL TOWER - DAY**

71.1 CLOSE-UP OF STEVE

STEVE  
(To Rob)  
How are they going?

71.2 MEDIUM SHOT OF ROB AND STEVE

ROB  
They are just about there.  
He hands the binoculars to Steve.

71.3 CLOSE-UP OF STEVE

Steve is looking through the binoculars.

STEVE  
Pull back on the landing flaps ... NOW!!

**SCENE 72: INT PLANE - DAY**

72.1 CLOSE-UP OF RACHEL

RACHEL  
The landing flaps, quick.

72.2 CLOSE-UP OF HENLEY

Henley is madly looking for the right control.

72.3 HENLEY'S POV OF CONTROLS

There is a heap of controls.

72.4 CLOSE-UP OF HENLEY

Henley sees the control.

72.5 HENLEY'S POV OF CONTROL

He pulls the knob out as far as it will go.

**SCENE 73: EXT PLANE - DAY**

73.1 WIDE SHOT OF PLANE

The plane comes down hard on the runway, blowing both tires.

**SCENE 74: INT PLANE - DAY**

74.1 MEDIUM SHOT OF HENLEY AND RACHEL

They are both frozen.

**SCENE 75: EXT PLANE - DAY**

75.1 HENLEY'S POV OF RUNWAY

They are hurtling along the runway.

**SCENE 76: INT CONTROL TOWER - DAY**

76.1 CLOSE-UP OF STEVE

STEVE  
Brake!!

**SCENE 77: INT PLANE - DAY**

77.1 CLOSE-UP OF RACHEL

RACHEL  
Brake!!

77.2 MEDIUM SHOT OF HENLEY

Henley grabs the hand-brake and lifts it as hard as he can.

**SCENE 78: EXT PLANE - DAY**

78.1 WIDE SHOT OF PLANE

The plane starts braking suddenly. But then starts spinning.

78.2 HENLEY'S POV OF AIRFIELD

The plane is spinning.

**SCENE 79: INT PLANE - DAY**

79.1 MEDIUM SHOT OF HENLEY AND RACHEL

They are both terrified.

**SCENE 80: EXT PLANE - DAY**

80.1 WIDE SHOT OF PLANE

The plane comes to rest.

**SCENE 81: INT PLANE - DAY**

81.1 MEDIUM SHOT OF HENLEY AND RACHEL

There is a second's silence and then cheering. They jump for joy (Henley hits his head) and hug.

**SCENE 82: EXT PLANE - DAY**

82.1 WIDE SHOT OF PLANE

The plane is sitting on the tarmac. Airport security are waiting for the occupants to alight. The door pops open. Stairs are wheeled up.

82.2 CLOSE-UP OF SECURITY

A mean looking security guard waits.

82.3 SECURITY'S POV OF DOOR

Henley and Rachel emerge. They look extremely relieved.

**SCENE 83: INT GATES, AIRPORT - DAY**

83.1 WIDE SHOT OF GATES

Henley and Rachel walk through the departure gates. A large group of people have gathered to greet Frank Sinatra's arrival in Australia. Placards say things like "I love Frank" etc.

83.2 CLOSE-UP OF FAN

FAN  
There he is.

83.3 MEDIUM SHOT OF FRANK

Frank Sinatra with sun glasses on enters through the gates. The crowd goes wild and move towards Frank. The camera pulls back to reveal that the security guards are caught in the middle of the fans. Henley and Rachel emerge from the crowd, and run.

**SCENE 84: EXT TAXI RANK, AIRPORT - DAY**

84.1 WIDE SHOT OF TAXI RANK

Henley and Rachel jump in a taxi. It drives off. The security guards arrive, but there aren't any taxis or other cars there.

**SCENE 85: EXT CITY STREET, SYDNEY - DAY**

85.1 WIDE SHOT OF TAXI

The taxi pulls up and Rachel gets out.

85.2 OVER THE SHOULDER OF HENLEY

HENLEY  
Good luck with the newspapers.

RACHEL  
Thanks.

85.3 WIDE SHOT OF TAXI

The taxi pulls away with Henley in it.

**SCENE 86: EXT SAFETY AUTHORITY BUILDING - DAY**

86.1 MEDIUM SHOT OF HENLEY

Henley gets out of the taxi. The camera pans as he walks into the building. The camera finishes on a plaque next to the door which says, "Australian Safety Authority".

**SCENE 87: INT OFFICE, SAFETY AUTHORITY BUILDING - DAY**

87.1 WIDE SHOT OF ROOM

In the foreground of the shot is a couch. In the background, a woman enters the room followed by Henley. Henley is offered a seat, which he takes.

87.2 CLOSE-UP OF HENLEY

Henley looks around the room.

87.3 HENLEY'S POV OF ROOM

The room is immaculately furnished. Expensive paintings, Persian rugs. Everything is designer made.

TITTERTON (O.S.)  
Dr Farthing, at last we meet.

87.4 CLOSE-UP OF HENLEY

Henley turns his head to the voice.

87.5 HENLEY'S POV OF TITTERTON

A man in his fifties is standing at the door. He walks towards Henley.

87.6 MEDIUM SHOT OF MEN

Henley stands and the two men shake hands. The camera follows Titterton as he sits on the edge of his desk.

87.7 CLOSE-UP OF TITTERTON

He lowers his glasses slightly to look over the rims.

TITTERTON  
So what can I do for you?

87.8 OVER TITTERTON'S SHOULDER

HENLEY  
There is wide spread contamination across Australia from the nuclear tests. John Marsdon has proof ... scientific proof of the extent of radiation fallout from the test. Also they are not atomic tests as ...

87.9 CLOSE-UP OF TITTERTON

TITTERTON  
Yes, yes. You must understand Dr Farthing. These tests are for the greater good. The freedom we all enjoy today is because of the vigilance of government programs like the British nuclear tests.

87.10 CLOSE-UP OF HENLEY

TITTERTON

I must admit, I was very disappointed the communists didn't try to 'interrogate' Marsdon as I hoped they would.

Henley watches Titterton walk around him, the camera moves onto Titterton's face behind Henley.

TITTERTON

You see, Marsdon is very troublesome to me and the success of these tests.

The camera moves back to Henley.

HENLEY

Well soon everyone will know about the effects those tests are having. Right now the newspapers are being informed.

87.11 HENLEY'S POV OF TITTERTON

Titterton is sitting on the couch.

TITTERTON

The newspaper will not report a thing. The governments influence, of course, spreads to the media.

87.12 TITTERTON'S POV OF HENLEY

Henley looks beaten. He sits next to Titterton on the couch.

87.13 CLOSE-UP OF TITTERTON

TITTERTON

Look Henley, you have actually done your country a service by ensuring the documents were safely delivered for testing. I'd like to thank you.

87.14 CLOSE-UP OF HENLEY

Henley just sits thinking what he can do.

**SCENE 88: INT BAR - DAY**

88.1 CLOSE-UP OF BEER

A glass of beer hits the counter and is picked up. The camera follows the beer to Henley's face as he drinks.

RACHEL

How are you going stranger?

Henley turns his head, then camera pulls back to show Rachel standing next to him.

88.2 TWO SHOT

HENLEY

How did the newspapers go?

RACHEL

(wryly)

No luck. They told me they'd get back to me.

BARMAN

Want a drink?

RACHEL

Beer thanks. What did the Safety Authority say?

HENLEY

They know about the contamination, everything.

Rachel gets her beer.

HENLEY

It's for the greater good.

88.3 CLOSE-UP OF HENLEY

HENLEY

Write the article, Rachel.

88.4 CLOSE-UP OF RACHEL

RACHEL

Of course I will. What are you doing now?

88.5 CLOSE-UP OF HENLEY

He pauses and looks at Rachel.

HENLEY  
Going back to England, I guess.

88.6 CLOSE-UP OF RACHEL

RACHEL  
Flying?  
They both laugh.

88.7 CLOSE-UP OF HENLEY

HENLEY  
No. I'll catch the boat. There's room for  
another person on-board.

88.8 CLOSE-UP OF RACHEL

She is touched. She puts her hand on his shoulder.

RACHEL  
I belong here. I can't.

88.9 CLOSE-UP OF HENLEY

Making light of the suggestion.

HENLEY  
Just thought you'd like a tour of the  
Motherland.

89.10 TWO SHOT

An awkward pause.

RACHEL  
I'll try to visit you.

89.11 CLOSE-UP OF HENLEY

HENLEY  
The boat leaves on Thursday.

89.12 CLOSE-UP OF RACHEL

This shot cross-fades into a similar shot of Rachel's face.

CROSS FADE.

**SCENE 90: EXT DOCK, SYDNEY - DAY**

90.1 CLOSE-UP OF RACHEL

Rachel is watching the boat leave. The boat whistle sounds.

90.2 RACHEL'S POV OF BOAT

The boat is sailing into the harbour.

90.3 CLOSE-UP OF RACHEL

RACHEL  
I have a feeling we'll meet again.

**SCENE 91: EXT MARALINGA - DAY**

91.1 WIDE SHOT OF CRATER

This is a single image of four dead Aboriginal bodies lying in an atomic bomb crater at Maralinga. The image holds uncomfortably for about 20 seconds.

**SCENE 92: EXT LARGE BUILDING, ENGLAND - DAY**

92.1 WIDE SHOT OF BUILDING

A large country building on expansive grounds. Bright sunny spring day in England. The title appears: "Harwell, England. 24th May 1957"

92.2 SHOT OF PLAQUE

The plaque is on the entrance gate. It says, "UK Atomic Energy Research Establishment"

**SCENE 93: INT LARGE BUILDING, ENGLAND - DAY**

93.1 SHOT OF HALL

The camera moves along the hall and then turns a corner into a room with a large table. Many scientists and other dignitaries are seat around the table. The camera finishes at one end of the table. Seated at the other end at the head of the table is Ernest Titterton.

SCIENTIST

In order to understand the effects of the fallout we need to test different parts of Australia.

93.2 MEDIUM SHOT OF TITTERTON

TITTERTON

Yes, I suggest we collect samples of soil from pasture regions near the five mainland cities – Perth, Sydney, Brisbane, Melbourne and Adelaide.

93.3 MEDIUM WIDE SHOT OF TABLE

Everyone around the table is agreeing.

93.4 CLOSE-UP OF TITTERTON

TITTERTON

Secondly, we should test vegetation and thirdly, we want samples of milk from the dairy industry.

93.5 CLOSE-UP OF POLITICIAN

POLITICIAN

Why do you want to test milk?

93.6 CLOSE-UP OF TITTERTON

TITTERTON

The radioactivity from fallout lands on the soil, grass grows in soil, cows eat grass, cows produce milk and, finally, humans – particularly children – drink the milk.

The camera moves in tighter.

TITTERTON

We have to find if Strontium-90 is entering the food chain and effecting humans.

93.7 MEDIUM WIDE SHOT OF TABLE

There is silence around the table.

93.8 CLOSE-UP OF TITTERTON

TITTERTON

We need to test the bones of children who drink milk. Does everyone present agree that we collect the bones of deceased babies and children.

Everyone can be heard to agree.

TITTERTON

As many samples as possible are to be obtained. I personally will make arrangements for the Australian Safety Committee to collect all samples and dispatch them to Britain.

93.9 MEDIUM SHOT OF POLITICIAN

Pause.

POLITICIAN

Glad that's over with. Anyone going to Edgbaston for the first test against the Windies.

93.10 MEDIUM WIDE SHOT OF TABLE

The table erupts into conversation about the cricket match.

FADEOUT.

**SCENE 94: TITLE CARD**

The film ends with a title card: "Even to this day, British and Australian Governments deny any ill affect to Aboriginal communities, British and Australian servicemen who suffered contamination from the British nuclear test program."

THE END.



# Chapter 10

## Conclusion

The essence of the Hitchcock narrative paradigm, if we can identify it as such, is the successful integration of the tension and suspense of the mystery or adventure with the exploration of character and building of relationships that occur simultaneously. The writers understood that if they were to be successful in their part of “making” the picture with him, the director required an engaging screenplay that developed characters, created complex human connections for them, and suggested the turbulence of the protagonist’s inner world (Raubichek & Srebnick 2011, p. 10).

This thesis has defined Hitchcock’s “narrative paradigm” for *The 39 Steps* genre by examining how the story’s characters develop tension and emotion for a viewer. The inner world of the characters is fundamental to viewer engagement and elicitation of emotion. By approaching Hitchcock’s films from a cognitive perspective, this research explains how the characters come ‘alive’ in films, through the rendering of their internal worlds, and resulting in a satisfying emotional journey for an audience.

At the heart of the contribution in Part One is the process of ‘fiction identification,’ which locates an audience’s emotional engagement at the points of character conflict (internal and external) in Hitchcock’s three films. Even though character conflict is recognised as a key component of drama, ‘fiction identification’ explains how this conflict develops emotions through a cognitive process. Hitchcock’s films cue spectators to generate a type of inference that I refer to as a ‘goal hypothesis,’ which extends David Bordwell’s curiosity hypothesis by defining two sub-types, goal and mystery (1985, p. 31). A ‘character-based context’ extends Murray Smith’s concept of alignment by recognising a protagonist’s (and antagonist’s etc.) goal over an entire film (1995, chapter 4). Enscription is another contribution in Part One which connects a viewer’s cognitive process with screenwriting by defining a dramatic unit. This term extends traditional

dramatic ‘actions’ to include montage techniques such as point-of-view editing, which Hitchcock utilised to communicate his character’s intentions (as shown in chapter 3). By developing a screenplay using enscription promotes both a cognitive and visual approach to screenwriting: cognitive due to it defining a mental space providing foundations for character ‘actions’, and visual by connecting these character ‘actions’ to montage, as well as a traditional dramatic approach (i.e. showing what a character wants). Finally, by examining Hitchcock’s narrative techniques, the thesis recognises ‘suppression suspense’ (p. 39) and shows how character objectives influence the emotional impact of these techniques (section 2.5).

Part Two presents a genetic criticism analysis of the three screen ‘writing’ processes for *The 39 Steps*, *Saboteur* and *North by Northwest*, and by doing so examines a ‘writer-director approach’ to screenwriting. With all three films, Hitchcock and his ‘writers’ used this approach to visualise aspects of the narrative during the construction of each screenplay. The standard distinction between the screenwriting phase, where a script is written in a literary sense (i.e. in words), and the pre-production phase, where story-boards, costume design, production designs etc. are typically produced, dissolve as Hitchcock promoted the rendering of visual notations as part of the development of a screenplay. Part Two connects to Part One by treating a screenplay as representing an audio-visual medium (as opposed to a literary medium), where the ‘enscripting’ of characters occurs through a ‘writer-director approach’. This second part concludes that the ‘object’ of a screenplay (as in Steven Maras’ ‘object problem,’ 2009, p. 11) need not be the script or film, but the audience’s experience of a film, such as the cognitive construction of characters.

Part Three applies the concepts from Parts One and Two to the practice of screenwriting. An innovative notation for a screenplay is applied which presents the visual telling of the story, to capture the ‘enscription’ as well as a process of writing where visualising occurred during the formation of the narrative. A dramatic overview of this practice emphasises how the character-types are rendered in the screenplay developing suspense, humour and mystery. Importantly this phase shows that it is the narrative and point-of-view editing that develops these types of experience, and not, for example, mise-en-scène. As my remake of *The 39 Steps* captures the experience of the original in a similar way to *Saboteur* and *North by Northwest*, it provides a conclusive test by showing that the

concepts in Parts One and Two offer techniques for developing this kind of emotional journey.

My research has made theoretical and practice-based contributions to the field of screenwriting. Screenwriting theorists are presented with a ‘writer-director approach’ to elucidate the issue of the ‘object problem,’ which is accompanied by Hitchcock’s process of screenplay development. The ‘academic screenplay’ format (Batty, Sawtell & Taylor 2016, p. 150) also develops knowledge for theorists by providing a functional notation for capturing visual aspects of a film as a prose document, which is missing in the master-scene screenplay format. Basing the ‘writing’ of the screenplay on enscription places the ‘object’ of the screenplay as a cognitive process cued by an implied audio-visual representation. Enscription has relevance to cognitive theorists interested in film reception, providing a foundation for understanding character engagement. Fiction identification and character-based context expand on enscription, offering a complementary system to Murray Smith’s work on character engagement (1995).

Dramaturges and screenwriting researchers may find the explanation of why character objectives move an audience a valuable insight into their craft. The connecting of visual notations with a dramaturgical approach offers film-centric tools for dramatists to apply. Screenwriting practitioners would find ‘suppression suspense’ and the connection of Hitchcock’s narrative techniques with character objectives useful concepts. Also, the use of alternative screenwriting notations to the standard master-scene screenplay format offers an innovative example of how screenwriting can be done differently.

It is evident for Hitchcock researchers that the director had a significant role in the writing of his film’s screenplays. The genetic criticism analysis of three of his films concludes a working process of planning these films. By expanding on the term ‘writing,’ the thesis includes Hitchcock’s input in the screenwriting phase as a major contribution to each script’s quality. This research also investigates the director’s narrative techniques and presents features of *The 39 Steps* genre embodied in the three films under investigation.

The techniques offered in this thesis have allowed me to remake of *The 39 Steps*, and potentially provide tools for other screenwriters. Truffaut pointed out that approaching a

film as Hitchcock did does not make you Hitchcock:

The young directors [including the likes of Steven Spielberg, Martin Scorsese and Brian De Palma,] who have surfaced in the past five years have understood this form of “écriture” and have more or less succeeded in adopting it; the new American cineastes are almost all Hitchcock’s children. But behind their taste for filmed violence, they lack something essential to Hitchcock’s cinema: The intimate and profound comprehension of the emotions projected on the screen (Truffaut 1979, para. 16).

The art of filmmaking goes beyond particular techniques, which can be detailed, to something more intuitive and personal. No-one can be Hitchcock, but to gain understanding of how his films function, and the way he approaches the creative practices in making his films, does make the process less mysterious and provide practical tools for us mere mortals who find film an inspiring art-form.

# Appendix

## Academic Submissions

Relevant conferences and journal submissions include:

### *Conference Papers*

W. Bligh (2016) *Scripting the Hitchcock Film*, The Society for Cinema and Media Studies 2016, Cornell University, New York, USA.

W. Bligh (2015) *Hitchcock: Writing with Images*, Sixth International Conference of the Image, Berkeley, California, USA.

W. Bligh (2015) *Deconstructing Suspense in The 39 Steps (1935)*, 8th Screenwriters Research, Network International Conference, London, UK.

W. Bligh (2015) *Narrative and Cinema Identification*, The London Film and Media Reader 3, Proceedings of FILM AND MEDIA 2013: The Third Annual London Film and Media Conference.

W. Bligh (2014) *Writing Emotion: Understanding the Narrative Techniques of Alfred Hitchcock*, 2014 Faculty of Arts and Social Sciences Higher Degree Research Students Conference, University of Technology Sydney.

### *Journal Submissions*

The Dovetail Journal (Accepted pending changes), Special Issue: Language, Form, Emotion; *Constructing Hitchcock's emotional journeys*.

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