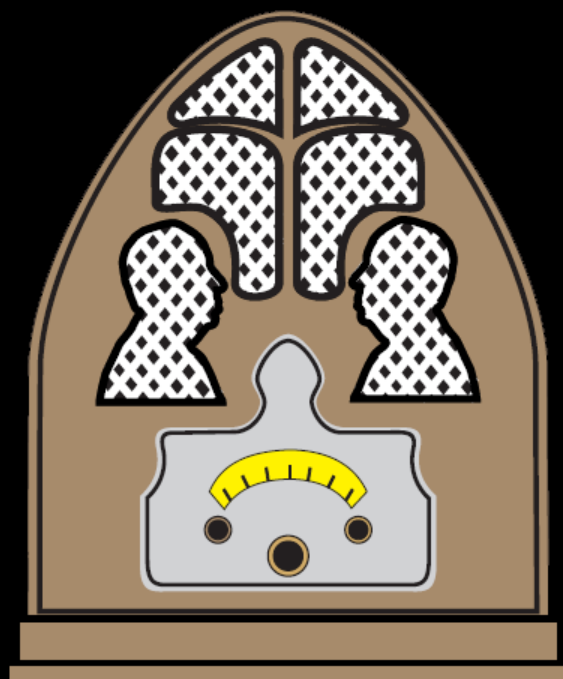


Fairfield Jr/Sr High School presents
VINTAGE HITCHCOCK: A LIVE RADIO PLAY
BY JOE LANDRY



STREAMING II-27-2020, 7-9PM
BROADCAST II-30-2020, 9-11PM
In partnership with



Produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)

PRODUCTION STAFF

Director	Jonathan Gigler
Assistant Director	Larry Becker
Head Sound	Larry Becker
Sound Effects	Isaiah Mumaw
Band Director	Mykayla Neilson
Chorus Director	Jacob Zehr
Jingle Composition	Angela Gigler

ACKNOWLEDGEMENTS

T-Shirts & Image Digitization

Digistich Custom Embroidery

Parent Volunteers

The Haarer Family	The Long Family
The Miller Family	The Silliman Family
The Wakefield Family	The Yoder Family

FAIRFIELD ADMINISTRATION

Principal	Jason Grasty
Assistant Principal	Nick Jones
	Moises Trejo
Superintendent	Robert Evans
Business Manager	Phil Menzie

CREW

Stage Manager

Emma Yoder

Assistant State Manager

Eric Leer

Program Art

Emma Yoder

Dramaturgy

Andrea Brandenberger

JINGLE SINGERS

Gabe Corbin

Andrea Brandenberger

Israel Corbin

Paige Lantz

Mathias Corbin

Ally Long

JAZZ BAND

Angel Ellison (flute)

Kahleb Teall (bari sax)

Jackson Otis (trombone 1)

Chase Blucker (alto sax 1)

Riah Haarer (trumpet 1)

Matthew Thomas (trombone 2)

Micah Mumaw (alto sax 1)

Olivia Hilty (trumpet 2)

Hudson Bortzeniatow (trombone 3)

Kristof Howard (alto sax 2)

Sydney Lerch (trumpet 2)

Carter Streit (trombone 4)

Chloe Johnson (alto sax 2)

Chase Buckholz (trumpet 3)

Emma Robbins (drum set)

Alex Griffith (tenor sax 1)

Michael Howe (trumpet 3)

Isaac Elledge (auxiliary)

Jacob Otis (tenor sax 2)

Abbi Mast (trumpet 4)

Zach Grindle (piano & accordion)

CAST

Stage Manager - Abbey Silliman

OUR ANNOUNCER - Mathias Corbin

in The Lodger

WOMAN, the Avenger's fifth victim - Alleyah Neuman

NEWSBOY - Israel Corbin

ELLEN BUNTING - Emma Yoder

ROBERT BUNTING - Gabe Corbin

MR. SLEUTH, the lodger - Mathias Corbin

DAISY BUNTING - Allison Long

CORONER - Alleyah Neuman

MR. CANNOT - Riah Haarer

TICKET SELLER - Lia Rodman

in Sabotage

POWER PLANT OPERATOR 1 - Diana Perez

POWER PLANT OPERATOR 2 - Abbey Silliman

MAN 1 AT POWER PLANT - Jackson Hayes

MAN 2 AT POWER PLANT - Solomon Robbins

WINNIE VERLOC - Allison Long

PATRON 1, at Bijou cinema - Paige Lantz

PATRON 2, at Bijou cinema - Isabella Yoder

PATRON 3, at Bijou cinema - Lia Rodman

TED SPENCER - Eric Leer

RENEE - Abbey Silliman

VERLOC - Mathias Corbin

MRS. JONES - Alleyah Neuman

STEVIE - Alec Wakefield

TED'S BOSS at the Greengrocer - Jackson Hayes

TALBOT - Gabe Corbin

VLADIMIR - Alleyah Neuman

WAITER - Kohen Hill

THE PROFESSOR - Gabe Corbin

UNSATISFIED CUST. AT BIRD SHOP - Alleyah Neuman

SALESMAN - Andrea Brandenberger

MAN IN CROWD - Israel Corbin

OFFICER - Isabella Yoder

BUS COLLECTOR - Eric Leer

WOMAN WITH PUPPY ON BUS - Emma Yoder

MAN ON BUS - Solomon Robbins

NEWSBOY - Israel Corbin

HOLLINGSHEAD - Riah Haarer

in The 39 Steps

MANAGER - Abbey Silliman

MR. MEMORY - Eric Leer

WOMAN AT MUSIC HALL - Lia Rodman

MAN 1 AT MUSIC HALL - Andrea Brandenberger

RICHARD HANNAY - Mathias Corbin

MAN 2 AT MUSIC HALL - Kohen Hill

ANNABELLA SMITH - Alleyah Neuman

CONDUCTOR - Andrea Brandenberger

TICKET MERCHANT - Diana Perez

MAN 1 ON ABERDEEN EXPRESS - Jackson Hayes

CIGARETTE GIRL - Carley Miller

MAN 2 ABERDEEN EXPRESS - Solomon Robbins

PAMELA STEWART - Allison Long

POLICE 1 - Solomon Robbins

POLICE 2 - Kohen Hill

NEWSBOY - Israel Corbin

DRIVER, a Scotsman - Riah Haarer

GEORGE, Bartlett's Butler - Riah Haarer

PROFESSOR BARTLETT - Eric Leer

JOE - Kohen Hill

ALFRED - Solomon Robbins

INNKEEPER - Jackson Hayes

WAITRESS - Diana Perez

USHERETTE - Paige Lantz

DETECTIVE - Isabella Yoder

DOCTOR - Emma Yoder

PLOT SYNOPSIS

Act I: The Lodger (approx. 30 minutes)

When a new lodger named Sleuth comes to stay with Mrs. Bunting and her husband, they're ecstatic. Desperate for business, Mr Sleuth is the ideal tenant: He's quiet, humble, and pays the rent weeks in advance. Things take a sinister turn, however, when Mrs. Bunting begins to suspect their lodger is the infamous serial killer "The Avenger." The Avenger goes after women who are blonde, attractive, and enjoy the modernities of music and dancing. Mrs. Bunting takes relief in the fact that while her daughter, Daisy, is both pretty and blonde, she does not enjoy such things as dancing and drinking. At least, until Daisy comes home from a stay with her aunt as a much more free-spirited, open minded girl than she was before. When Daisy is home, she outright tells Mr. Sleuth what her ideals are, to his utter distaste, and Mrs. Bunting begins to fear for her daughter's life. She could be The Avenger's next target, especially if Mrs. Bunting's suspicions of Mr. Sleuth are correct! Will Ellen Bunting uncover the truth before her daughter or any other woman dies?

Act II: Sabotage (approx. 50 minutes)

Our story begins with the sandy sabotage of Midland Electric Light and Power Company. A man named Carl Anton Verloc is then shown coming home to his modest flat above the Bijou Cinema, a theater he owns with his American wife, Winnie. Verloc, Winnie, and Winnie's little brother Stevie all live in the flat. Verloc is revealed to be the saboteur when he sneaks into his own home and needs to wash sand from his hands after coming home. Poor Winnie is left with angry customers who demand their money back during the outage - which she insists she cannot give to them. Ted, a local greengrocer employee, attempts to corral the angry customers, only to have Winnie try to shoo him off as she wanted to talk to her husband Verloc about the problem. Winnie finds Verloc upstairs in their home and tells him about the dilemma. Verloc assures her that she can pay them all back because he's "got some money coming in." Ted, seeming to have convinced the crowd they didn't need their money back, is frustrated by Winnie's announcement when she returns from talking to Verloc that the customers can have their money back. Thankfully, she ends up not needing to return any money when the power comes back moments later. Then, while Winnie fixes up the mess her little, bumbling brother Stevie made while trying to make dinner, Ted is off to speak to his real boss, Inspector Talbot, at Scotland Yard. Detective Sergeant Ted Spencer is undercover with a mission to get close to the Verlocs and find any evidence of criminal acts - especially on Mr. Verloc, who they suspect the most - and stop him before anything else can be done. The next day, Verloc receives new orders from his boss, Vladimir. Vladimir insists they must do something more drastic to really scare the public, like a bomb in Piccadilly Circus, or Verloc won't get paid. Unwilling to directly deal with something that will result in loss of life, Verloc agrees under the condition that he will get someone else to plant the bomb. He follows Vladimir's instructions and obtains a bomb that's hidden in a bird cage from "The Professor." During the time Verloc is busy running his "errands" Ted Spencer deems Winnie innocent and blows his cover trying to convince her that her husband is a

criminal. Winnie is understandably outraged at his spying and denies his accusations. As fate would have it, that same day Stevie is called upon to deliver the bomb - albeit, unknowingly - to Picadilly. Will young, innocent Stevie make it?

Act III: The 39 Steps (approx. 50 minutes)

In the beginning, the main character, Richard Hannay, is attending a show at the music hall that consists of a man named Mr. Memory answering historical and factual questions from the crowd. A fight breaks out in the crowd between two men and then a gunshot rings through the air. People are thrown into mass hysteria and Hannay is shoved into a woman, and so he does the gentlemanly thing and helps her out through the crowd. Under great distress, the woman asks if she can come to Hannay's flat and he agrees, though not without a sarcastic remark. When they arrive, the woman, Miss Annabella Smith, pleads with Hannay for complete privacy in the flat, including keeping the lights off and the blinds on the windows closed. She then divulges a plot to steal state secrets. Thus begins the entanglement of one ordinary man in an international conspiracy. Soon, he is on the run from the police himself. Armed with only the vague information of a professor in Kinrich, Scotland, Hannay works to uncover the secret of the mysterious "39 Steps" and clear his good name once and for all. However, this isn't without many bumps along the way. Hannay heads to Kinrich, Scotland by train. Things don't go as planned when he is nearly recognised from the paper as the police's number one suspect. He is then running from the officers on the train who do end up recognising him. In a desperate plan to escape, he rushes into a young woman's car and kisses her until the cops pass by, not seeing his face. The woman's name is Pamela Stewart, and she is not very impressed by Hannay's actions. She does agree, though, to not out him to the police, seeming to buy into his story of innocence. But when the officers come back around and ask her if she's seen their suspect, she gives Hannay up immediately! Feeling betrayed, Hannay makes a daring escape by jumping off the train and running off. He eventually makes it to Scotland and the outskirts of a village called Alt Na Shellach by way of a donkey-powered cart. He asks for information from the driver and discovers that the man he is looking for could very well be right in this village. He does find the man he is looking for, the Professor, only for things to go awry when it turns out the Professor is not an ally, but the enemy. The Professor shoots Hannay and he "dies." By a stroke of luck, the cigarette case in his breast pocket saves his life and he once again makes his escape - only to run into Pamela Stewart once again when she nearly runs him over with her car. Hannay jumps in and asks Ms. Stewart to take him to the police station. He tells her of his situation. Ms. Stewart maintains that no one will believe his story. Suddenly filled with the need to escape, he takes drastic measures to stop the car - since Ms. Stewart still seemed intent on turning him in - and causes the car to crash. They are quickly found by Prof. Bartlett's lackeys, who are disguised as Scotland Yard Police Officers, and are handcuffed to each other while in the back seat of the lackeys' car. The hand of fate looks to be on Hannay's side when a whole flock of sheep block the road, allowing their escape. Ms. Stewart does not leave without a fight, but is overpowered in the end. Now chained together, the two are engaged in a constant duel of words as Ms. Stewart repeatedly attempts to turn him in. Time is running out, and Hannay is back to where he started. Can Hannay uncover the plot and stop it before time runs out? Or will he fail and suffer the consequences of both his framing and the loss of state secrets?

ALFRED HITCHCOCK BIOGRAPHY



Alfred Hitchcock, later nicknamed the “Master of Suspense”, was born August 13, 1899 in Leytonstone, London, United Kingdom and died April 29, 1980 in Bel Air, Los Angeles, California. He went to St. Ignatius College and then transferred to the County Council School of Marine Engineering and Navigation in 1913-1914. In 1916, he decided to instead study drawing and design at the University of London while he worked at W.T. Henley’s Telegraph Works Company. He worked in the sales department until he was transferred to the advertising department in 1918. He began designing title cards in 1920 for the American film company Famous Players-Lasky, which had opened a British branch in Islington, due to his aptitude for the arts. He designed many of the title cards used in Famous Players-Lasky films, including, but not limited to, *The Great Day* (1921), *The Bonnie Briar Bush* (1921), and *The*

Spanish Jade (1922). Around this time he began writing articles and posted short stories as well. He wrote with undoubtable skill. His writings usually had themes of wrongful accusations, conflict, and unexpected or humorous endings. These themes come from when he was a small child for his parents were Catholic and very strict, with unfair punishments always awaiting him from both his mother and his father. It is stated in another biography of Alfred Hitchcock on the website Britannica that “Although he had two siblings, he recalled his childhood as a lonely one.” These themes would continue on later in a good amount of his movies. He began working with independent producers after Famous Players closed down their branch in Islington in 1922. He stayed in Islington and soon came to work as an art director, production designer, editor, assistant director, and a writer. His first directed film failed due to lack of funding and his second one which he



co directed with the star was a success but he did not receive credit. In 1925, he finally found success in a movie he directed called *The Pleasure Garden*, a melodrama. He went on to make more movies but his first “real” Hitchcock movie was the 1927 movie *The Lodger: A Story of London Fog*. The movie had every element in it that Hitchcock is now famous for: a sense of danger, urgency, secrets, and an ending you are never quite satisfied with. In 1929, his film *Blackmail* is known to have been the first ever British sound film or “talkie”. In the 1930s, he directed movies such as *The Man Who Knew Too Much* and *The 39 Steps*, to growing acclaim.

By the 1940s, he left England for Hollywood and made some of his most famous films. *Rebecca*, his first film in the US, won an Academy Award for best picture. Many of his most famous films were made in the 1960s. Such were known as *Psycho*, *The Birds*, and *Marnie*. Many famous actors and actresses



worked with Hitchcock more than once. Clare Greet has played in at least seven of his movies, and the acclaimed actors Carey Grant and James Stewart each worked with Hitchcock four times. Alfred Hitchcock's movies are also infamous for their dramatic and suspenseful music that help set the mood of the film. For example, the now famous soundtrack used in the shower scene in *Psycho*, called "The Murder," has an unprecedented use of screeching violins to help sell the scene. This was the work of Bernard Herrmann - the man behind a good amount of Hitchcock's thriller music. Funnily enough, Hitchcock was originally against using the score but thankfully Herrmann persuaded him otherwise. Hermann was an Academy Award-winning composer and conductor and he had worked with Hitchcock on

seven of his movies, including *Marnie*, *The Man Who Knew Too Much*, *Vertigo*, *North by Northwest*, *The Wrong Man*, *The Trouble with Harry*, and *Psycho*. There are many soundtracks we can name, such as "Farewell And The Tower" from *Vertigo*, "Wild Ride" from *North by Northwest*, and "Love Scene" from *Marnie*.

While Hitchcock's movies were becoming bigger hits by the year, Hitchcock also ran a television program called *Alfred Hitchcock Presents*. The show consisted of half-hour slots with each episode holding a different story than the last. The show's first episode premiered on October 2, 1955 and the show ended in 1962 - at least under the title *Alfred Hitchcock Presents*. The show went on for seven seasons but after the end of the last season, he relabeled his show to *The Alfred Hitchcock Hour*,

HITCHCOCK QUOTES

"A GLIMPSE INTO THE WORLD PROVES THAT HORROR IS NOTHING OTHER THAN REALITY."

"REVENGE IS SWEET AND NOT FATTENING."

"T.V. HAS BROUGHT MURDER BACK INTO THE HOME WHERE IT BELONGS."

"I HAVE A PERFECT CURE FOR A SORE THROAT: CUT IT."

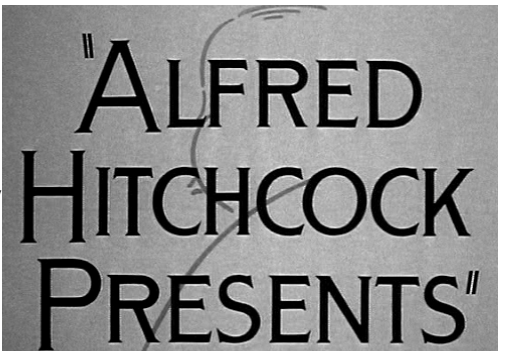
"I'M A TYPED DIRECTOR. IF I MADE CINDERELLA, THE AUDIENCE WOULD IMMEDIATELY BE LOOKING FOR A BODY IN THE COACH."

which went on for three more seasons before ending in 1965. Because of the format of the show, it required new guest stars for every episode. As such, some of the most popular actor household names appeared on Hitchcock's show. Gloria Swanson is one such example. She first started in silent films and her first acting credit was in 1914, however she is most known as Norma Desmond in *Sunset Boulevard*. She plays a rich woman who has a daughter that eloped with an untrustworthy man in the episode "Behind the Locked Door" on *The Alfred Hitchcock Hour*. Another star that appeared was James Caan, an actor who played Sonny Corleone in *The Godfather*. He showed up on *The Alfred Hitchcock Hour* starring as a young writer who goes undercover as a member of the Brooklyn gang for research in the 1964 episode "Memo from Purgatory."

Hitchcock, after many years in the movie and television industry, received the American Film Institute's Life Achievement Award in 1979, one

FROM *TIMEOUT MAGAZINE'S* TOP 100 BRITISH FILMS

RANK	TITLE	YEAR	DIRECTOR
1.	DON'T LOOK NOW	1973	NICOLAS ROEG
2.	THE THIRD MAN	1949	CAROL REED
3.	DISTANT VOICES, STILL LIVES	1988	TERENCE DAVIES
11.	NAKED	1993	MIKE LEIGH
12.	BRIEF ENCOUNTER	1945	DAVID LEAN
13.	THE 39 STEPS	1935	ALFRED HITCHCOCK
30.	THE LADYKILLERS	1955	ALEXANDER MACKENDRICK
31.	THE LADY VANISHES	1938	ALFRED HITCHCOCK
43.	FIRES WERE STARTED	1941	HUMPHREY JENNINGS
44.	SABOTAGE	1936	ALFRED HITCHCOCK
57.	2001: A SPACE ODYSSEY	1968	STANLEY KUBRICK
58.	GREGORY'S GIRL	1981	BILL FORSYTH
59.	BLACKMAIL	1929	ALFRED HITCHCOCK



year before he died although he never won an Oscar for Best Director. After directing over 50 films in his 60 year career, Hitchcock died peacefully in his sleep in Bel Air, California in 1980. "Even twenty years after his death and nearly fifty or more years after his creative peak, Alfred Hitchcock (1899-1980) is still arguably the most instantly recognizable film director in name, appearance, vision, and voice. Long ago, through a combination of timing, talent, genius, energy, and publicity, he made the key transition from proper noun to adjective that confirms celebrity and true stature. It is a rare film watcher indeed who cannot define "Hitchcockian." - Excerpt from *Alfred Hitchcock: Interviews by Sidney Gottlieb*.

Hitchcock left behind a wife, Alma Reville Hitchcock (died 1982) and a daughter, Patricia Alma Hitchcock, later renamed O'Connell. Alma Reville, also known as Lady Hitchcock, was Hitchcock's closest collaborator and sounding board. They met when they were both working at the Famous Players-Lasky and married on December 2, 1926. Their daughter, Patricia, was born 2 years later. Reville worked with Hitchcock on a great deal of his films filling many production roles. However, she did keep working with other directors, namely Phil Rosen in 1934, Berthold Viertel in 1935, and Richard Wallace in 1945. Reville was quite skilled in her attention to detail, especially when it came to dialogue or editing the final version of a script. In 1979 Hitchcock, when he won the AFI Life Achievement Award, he told the audience he wanted to acknowledge "four people who have given me the most affection, appreciation and encouragement, and constant collaboration. The first of the four is a film editor, the second is a scriptwriter, the third is the mother of my daughter, Pat, and the fourth is as fine a cook as ever performed miracles in a domestic kitchen. And their names are Alma Reville." Charles Champlin seemed to agree when he wrote in his article in 1982 "Alma Reville Hitchcock, The Unsung Partner", "The Hitchcock touch had four hands, and two were Alma's."



Alfred Hitchcock's daughter, Patricia Alma Hitchcock, played in 3 of her father's movies; *Stage Fright* (1950), *Strangers on a Train* (1951) and *Psycho* (1960). She also had a small, uncredited role in *Sabotage* (1936) as an extra, along with her mother. In addition, She appeared in 10 episodes of her father's half-hour television program *Alfred Hitchcock Presents* and proceeded to do a few other programs, but acting for her father remained the peak of her acting career. Patricia Alma married Joseph E. O'Connell on January 17, 1952. She had 3 daughters with him and chose to break off her acting career in order to raise them.

Above: Patricia in *Strangers on a Train* (1951)

THE PLAYWRIGHT

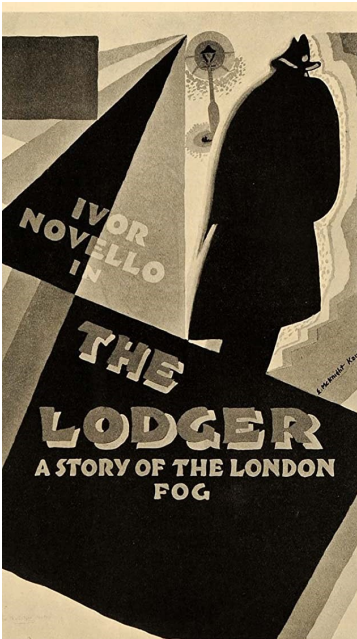


Joe Landry is a famous playwright who has had his plays produced internationally. Ironically, it is a little hard to find information on him, as he is a most private man. His most notable plays include *It's A Wonderful Life: A Live Radio Play* and our very own *Vintage Hitchcock: A Live Radio Play*. He is also a designer who creates artwork, logos, greeting cards, websites, and more. Landry went to Playwrights Horizons/NYU, is a member of the Dramatists Guild of America, and founded Second Guess Theatre Company (located in Connecticut.)

He's also been a guest artist at Sacred Heart University. As a child he was a huge fan of Hitchcock movies since film was first invented. His family's first VCR rental was Hitchcock's film *Rear Window*. As a writer and a fan of Alfred Hitchcock, he'd wanted to bring Hitchcock's films to the stage for a long time. It wasn't until after he'd created *It's A Wonderful Life: A Live Radio Play* did it occur to him that some of Hitchcock's earlier films would fit the old-time radio theme pleasantly and thus, *Vintage Hitchcock: A Live Radio Play* was born. When talking about his live radio plays, he quotes Jerome Lawrence from his book *Off-Mike*. "Radio has wings. It has no stage to keep it within the proscenium arch, no camera to confine to things that may be seen. The imagination of the listener is our most ardent and helpful collaborator. It was the theatre of endless possibilities." To this day, he is still creating and has several projects in the works including *The Great Gatsby: A Live Radio Play* and *Hitchcocked! An Audio Serial*.

BACKGROUND ON THE PLAYS

The Lodger



The 1927 silent movie *The Lodger: A Story of the London Fog* is the first film of Hitchcock's to be a thriller, as the previous ones were melodramas or romances. The story was based on a book on the Jack the Ripper murders called *The Lodger* by Marie Belloc Lowndes. Starring in this movie were Marie Ault as Mrs. Bunting, Arthur Chesney as Mr. Bunting, June Tripp as Daisy, Malcolm Keen as Joe, A Police Detective, and Ivor Novello as Mr. Sleuth. For several of them, this movie was the peak of their acting careers, including most notably, Ivor Novello. He was not only an actor, but a singer and a composer. He had gained popularity in 1914 when he moved from Cardiff, Wales to London and produced his song "Keep the Home Fires Burning", a standard patriotic song of World War I. The silent film itself enjoyed success soon after its release. It did not win any awards or rankings like some of Hitchcock's later films, but it is still regarded as "the first true 'Hitchcock' movie" by Hitchcock himself. Of course, he had already made several silent movies before *The Lodger*. However, this was his first thriller film, where he began his "Hitchcockian" legacy. It is currently rated at 96% on

the review site, Rotten Tomatoes and garnered 7.3 stars on IMDb.com. The irony of all this is, we almost never get to see the movie that launched Hitchcock's career forward and him into the spotlight. Hitchcock's producer at Gainsborough Pictures, where he directed the movie, Michael Balcon, was by all accounts furious when he saw the finished work of *The Lodger*, as well as distributor C. M. Woolf. Woolf told Hitchcock, "Your picture is so dreadful, that we're just going to put it on the shelf and forget about it." They indeed were quite close to shelving it and only after a notable amount of arguing was a compromise made. Ivor Montagu was subsequently hired to help save the film. Recognizing Hitchcock's skill as a director, Montagu only made slight suggestions relating to the reshooting of a few minor scenes and to the title cards. This adjusted version is what the British people watched when it was released and what the trade journal Bioscope gave this admiring remark: "It is possible that this film is the finest British production ever made."

Sabotage

Sabotage is the second to appear in this trio of Hitchcock stories, despite it being made in 1936, after both *The Lodger* and *The 39 Steps*. The movie was inspired by the novel *The Secret Agent* (1907) by Joseph Conrad, who is famous for one of his other books, *Heart of Darkness*. Ironically, Hitchcock's 1936 film *Secret Agent*, based on W. Somerset Maugham's novel, *Ashenden*, has no correlation with Conrad's book whatsoever. The ones who starred in this movie were Sylvia Sydney as Mrs. Verloc, Oscar Homolka as Mr. Verloc, Desmond Tester as Stevie, John Loder as Sgt. Ted Spencer, Joyce Barber as Renee, Matthew Boulton as Superintendent Talbot, S.J. Warmington as Hollingshead, and William Dewhurst as The Professor. Sydney was by far the most well-known actress in the movie. After starring in many plays as a child actor with some shows on Broadway, her fame really skyrocketed at

age 21, when she starred in *City Streets*, only a few years before *Sabotage*. Her fame continued well after *Sabotage*, with the movie barely mentioned in her biography for the movie was only met with relative success. *Sabotage* never won any awards, but it did score a 7.1 star rating on IMDb, a 100% on the tomatometer on Rotten Tomatoes, and was ranked 44th Best British Film Ever in Time Out magazine. However, that's not enough to draw away from the fact the movie is muddled in controversy. While most critic reviews were positive, there seemed to be a running theme as to the fact that *Sabotage* could be better. The differing opinions are shown best by the following two men, James W. Powell and Jason Bovberg in "Hitchcock Conversations: "Sabotage" (1936)" as they discuss the movie: "This is probably the third time I've seen it [*Sabotage*], and I don't think I like it very much. Or rather, it's not one of Hitch's best. I like the idea of it, but it doesn't quite work," Powell says.

Bovberg replies: "I really enjoyed *Sabotage*, enough so that I want to watch it again. Yes, there were elements that I think could have been stronger. But overall, this film kept my attention much more than *Secret Agent*." Many people felt as if *Sabotage* had a few flaws that either made or broke the movie. One flaw that is most notable is the blowing up of the clumsy, lovable child, Stevie. The public was outraged by this and caused Hitchcock to regret his decision to write the scene in. "I remember reading that Hitch learned a lesson after killing that boy. Apparently, it's like killing a dog. You just don't do it. Audiences apparently got upset and this film bombed because of it." - James Bovberg in "Hitchcock Conversations: "Sabotage" (1936)" Of course, some had very differing opinions. "Hitchcock thought that he erred in this one, and that explained why the picture wasn't a hit. But he was wrong; this adaptation of Conrad's *The Secret Agent* may be just about the best of his English thrillers, and if the public didn't respond it wasn't his fault." - Pauline Keel from *The New Yorker*. Hitchcock again expressed his opinion to Francois Truffaut that "he felt the key bomb sequence (in which Sidney's younger brother is blown up on a bus carrying explosives for Verloc) broke his key rule of suspense; that the threat was always more thrilling than the consequences." - A quote from *The Essentials: Alfred Hitchcock's Films Pt. 1 (1925-1939)* by The Playlist Staff. Overall, most everyone thought the movie fell a little flat of Hitchcock's usual standard of suspense-filled thrillers. Be that as it may, various people decided to look at it in a positive light regardless. This is shown by the following quotes from critics. "The narrative's a bit perfunctory, but is neatly overbalanced by the joyously rule-breaking



Tonight KIRO 9:00

DID YOU KNOW?

"SUSPENSE"
Starring-

CHARLES LAUGHTON

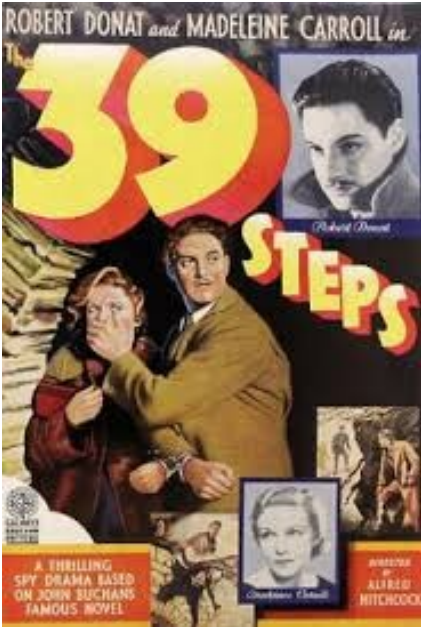
THE PILOT EPISODE OF THE POPULAR 1940S RADIO PROGRAM SUSPENSE WAS CALLED THE LODGER AFTER THE 1913 BOOK BY MARIE BELLOC ANDREWS, THE SAME BOOK HITCHCOCK'S MOVIE WAS BASED ON! HITCHCOCK HIMSELF AND HERBERT MARSHALL TEAMED UP TO ADAPT THE BOOK INTO THE RADIO EPISODE.

sequence of a boy, a bus, and a time bomb." - Time Bomb. "A disappointment, certainly, but not one without its pleasures." - The Playlist Staff. There will always be those, though, that will always have more praise than criticism. "Sabotage is possibly Hitchcock's most viscerally effective pre-Hollywood film. And yet it is not remembered half as warmly as some of his other films from that period." - Nathaniel Hood from *The Young Folks*. In the end, it is all up to the person to decide whether this was a tentative success or one of Hitchcock's flops. After all, much of the reception for a movie (or radio

play) is based on opinion.

The 39 Steps

The 1935 movie *The 39 Steps* is Hitchcock's most famous work in our trio of vintage radio stories. The film was based on a book called *The 39 Steps* by John Buchan, the first book in the Richard Hannay series. The 2008 movie



The 39 Steps was also based on the book while 3 other productions (*The 39 Steps* - 1959 by Ralph Thomas, *The 39 Steps* - 1978 by Don Sharp, and *The 39 Steps* play parody - 2005 by Patrick Barlow) were more of a remake of Hitchcock's original adaptation. The book itself was not suited for film at first, so certain liberties were taken in the transition from book to film. Incidentally, there are many characters in Hitchcock's film that never made it into Joe Landry's radio play. Some of the main characters who survived the transition from book to movie to play were: Robert Donat as Richard Hannay, Madeleine Carroll as Pamela, Lucie Mannheim as Miss Smith, and Wiley Watson as Mr. Memory. The stars, Robert Donat and Madeleine Carroll, were considered vital to the film's success, having starred in popular Hollywood movies beforehand, and were paid a great deal more than the other actors. As such *The 39 Steps* cost nearly £ 20,000 more than Hitchcock's previous movie, *The Man Who Knew Too Much*. As an utter success, the movie had received raving reviews and was still being ranked higher and higher

even as we entered the 21st century. The movie was given the title of the 17th most popular film at the British box office in 1935-1936. It was voted best British film of the year in a public poll by *The Examiner*, the fourth best British film of the 20th century by the British Film Institute in 1999, and in 2017 it was ranked the 13th greatest British film ever out of a poll taken of 150 actors, writers, directors, producers, and critics by the Time Out magazine, after it had already been ranked in 2004 as the 21st best film ever made by another magazine called Total Film. On Rotten Tomatoes, a website for official public opinions on movies, the film received a 96% approval rating. Robert Towne, screenwriter of *Chinatown*, a popular mystery drama that raised over 29 million in the box office, had this to say: "It's not much of an exaggeration to say that all contemporary escapist entertainment begins with 'The 39 Steps,'" Supporting his statement is the fact that many movies after *The 39 Steps* were made to more or less follow the basic outline of the movie, including Hitchcock's very own movie *North by Northwest*, as people love an unexpected or reluctant hero and a redemption story. All in all, this film is an official classic and is still loved by viewers to this day.

DID YOU KNOW?

THE CHARACTER MR. MEMORY WAS BASED ON A REAL MAN NAMED WILLIAM JAMES MAURICE BOTTLE (1876-1956) THAT WENT BY THE MONIKER DATAS: THE MEMORY MAN. DATAS WAS A VERY QUICK-WITTED MAN TO GO ALONG WITH HIS ABILITY TO RECALL FACTS WITH INCREDIBLE ACCURACY. THIS WAS PORTRAYED IN THE MOVIE AS MR. MEMORY DEALS WITH HECKLERS IN THE AUDIENCE WITH EASE AND HILARITY. THE MAN WHO PLAYED MR. MEMORY IN THE MOVIE, WILEY WATSON, ALSO



Datas, the
Memory Man

Mr. Memory in *The 39 Steps*

HITCHCOCKIAN THEMES

Hitchcock is famous for trademarking story themes and plot devices that are still used today. One such theme is dubbed “The Likeable Criminal” or “The Charming Sociopath”. It shows up first in *The Lodger: A Story of London Fog* (1927). The *Avenger* is at first the most pleasant man you could ever meet. However, as you go along, it becomes evident that there is something strange about the man. He is indeed a little disturbing and at times is suspected to be the criminal in the story.



Something else Hitchcock loves to toy with is espionage. *Sabotage* is a good example of this as it is about a criminal's wife and an undercover detective. However, *Sabotage* was a unique part of Hitchcock's career as he gives up another theme he loves to use - suspense - early on and must make it come in at another part of the story. The movie is quite the controversial topic for it strays a little far from Hitchcock's repertoire with certain scenes and plot twists. In spite of that, we have *The 39 Steps* as a perfect example of another theme Hitchcock is fond of: “The Ordinary Person”. The main character, Hannay, is but an average Canadian on



vacation, who becomes the reluctant hero of the story when he gets swept up in a dastardly tale of spies and secrets. It is also another good demonstration of the espionage and suspense theme Hitchcock seems to weave with an expert hand into almost every one of his movies. Additionally, our “Master of Suspense” is outright infamous for tyrannizing his audience with ambiguity and leaving loose ends loose. “This is all in keeping with what he often defined as his main goal in making films: “to put the audience through it” -- “it” being presumably some kind of artful emotional wringer,” says Sidney Gottlieb in *Introducing “Vintage Hitchcock.”*

A quote from Hitchcock only confirms this: “Always make the audience suffer as much as possible.” Joe Landry's goal was to bring that Hitchcock-esque entertainment to the stage, as he was partial more to theater than to film and so here we are today.

FUN & GAMES

Cameo Game

Alfred Hitchcock became famous for the cameos he would do in his films. In fact, he had to start doing at them towards the beginning of his movies because people would be watching for them and forget the plot!

♦ Can you Match the Cameo with the Film?

1. Entering from the left of the hotel corridor after Marnie Edgar (Tippi Hedren) passes by, he breaks the fourth wall by looking the audience straight in the eye
2. He's seen walking past the house where the murder was committed with a female companion, at the end of Sir John's visit to the scene with Markham and his wife Lucy.
3. He misses a bus, just after his credit from the title sequence rolls off the scene.
4. Seen wearing a Stetson cowboy hat through the office window as Marion Crane (Janet Leigh) walks through the door.
5. He's walking near a phone booth right after Jack Invell (George Sanders) makes a call.
6. Standing in front of "Cut Rate Drugs" as the saboteur's car stops.
7. Crosses in front of the crowd looking up right after the lights come back on in front of the Bijou cinema.
8. He's first seen at a desk in the newsroom; he's seen a minute later standing next to Detective Joe (Malcom Keen) as he bears the lodger's weight on the fence holding his arms.
9. He's tossing a white cigarette box while the bus pulls up for Richard Hannay (Robert Donat) and Annabella Smith (Lucie Mannheim) to leave the theater.
10. In Victoria Station, he's wearing a black trench coat, smoking a cigarette, and making a strange movement with his head.
11. Leaving the pet shop with two Sealyham terriers as Melanie Daniels (Tippi Hedren) enters.
12. He's outside the courthouse holding a camera.
13. He's sitting next to John Robie (Cary Grant) on the bus.
14. He boards a train with a double bass as Guy Haines (Farley Granger) gets off in his hometown.
15. He turns to look back at Eve (Jane Wynman) in her disguise as Charlotte Inwood's (Marlene Dietrich) maid.



Hitchcock's Cameo in Lifeboat (1944)

- A. THE LODGER (1927)
- B. MURDER! (1930)
- C. THE 39 STEPS (1935)
- D. SABOTAGE (1936)
- E. YOUNG AND INNOCENT (1937)
- F. THE LADY VANISHES (1938)
- G. REBECCA (1940)
- H. SABOTEUR (1942)
- I. STAGE FRIGHT (1950)
- J. STRANGERS ON A TRAIN (1951)
- K. TO CATCH A THIEF (1955)
- L. NORTH BY NORTHWEST (1959)
- M. PSYCHO (1960)
- N. THE BIRDS (1963)
- O. MARNIE (1964)

Answers: 1-O, 2-B, 3-L, 4-M, 5-G, 6-H, 7-D, 8-A, 9-C, 10-F, 11-N, 12-E, 13-K, 14-J, 15-I

BIBLIOGRAPHY

Sources

Barson Michael, "Alfred Hitchcock," Britannica, July 20, 1998, <https://www.britannica.com/biography/Alfred-Hitchcock>

BFI National Archive, "The Lodger," Silent Film.org website, 2013, <https://silentfilm.org/the-lodger/>

Biography.com Editors, "Alfred Hitchcock Biography," The Biography.com website, October 22, 2019, <https://www.biography.com/filmmaker/alfred-hitchcock>

Bovberg, Jason, "Hitchcock Conversations; 'Sabotage'," Jason Bovberg.com website, September 17, 2012, <http://www.jasonbovberg.com/hitchcock-conversations-sabotage-1936/>

Filmsite Staff, "Hitchcock's Film Cameos," Filmsite.org, 2010, <https://www.filmsite.org/hitchcockcameos.html>

Goodread Staff, "Alfred Hitchcock Quotes," Goodreads.com website, 2020 https://www.goodreads.com/author/quotes/9420.Alfred_Hitchcock

Gottlieb, Sydney, "Introducing 'Vintage' Hitchcock," Vintage Hitchcock.com website, 2008
<http://www.vintagehitchcock.com/theplay.htm#:~:text=%22Vintage%20Hitchcock%3A%20A%20Live%20Radio, live%20sound%20effects%20and%20musical>

IMDb Staff, "Alfred Hitchcock Presents," IMDb.com website, October 17, 1990
https://www.imdb.com/title/tt0047708/?ref_=ttep_ep_tt

IMDb Staff, "Alma Reville Biography," IMDb.com website, 1990 https://www.imdb.com/name/nm0720904/bio?ref_=nm_ov_bio_sm

IMDb Staff, "Sabotage (1936)," IMDb.com website, 1990 <https://www.imdb.com/title/tt0028212/>

IMDb Staff, "The Lodger: A Story of London Fog (1927)," IMDb.com website, 1990 https://www.imdb.com/title/tt0017075/?ref_=nv_sr_srs_g_3

IMDb Staff, "The 39 Steps (1935)," IMDb.com website, 1990 <https://www.imdb.com/title/tt0026029/>

Landry, Joe, "Good Evening and Welcome..." Vintage Hitchcock.com website, 2008,
<http://www.vintagehitchcock.com/theplay.htm#:~:text=%22Vintage%20Hitchcock%3A%20A%20Live%20Radio, live%20sound%20effects%20and%20musical>

Landry, Joe, "Joe Landry," Joe Landry.com website, 2020, <https://www.joelandry.com/#writer>

Lewis, Susan, "The Story of the Composer Who Wrote Suspenseful Music for Alfred Hitchcock's Films," WRTI.org website, August 13, 2019, <https://www.wrti.org/post/story-composer-who-wrote-suspenseful-music-alfred-hitchcocks-films>

McGilligan, Patrick, *Alfred Hitchcock: A Life in Darkness and Light*, Amazon Online Reader: John Wiley and Sons Ltd, 2003

MeTV Staff, "10 celebrities you forgot were on The Alfred Hitchcock Hour," MeTV.com website, June 16, 2020
<https://www.metv.com/lists/10-celebrities-you-forgot-were-on-the-alfred-hitchcock-hour>

Ranker Film, "Actors in the Most Alfred Hitchcock Movies," Ranker.com website, October 15, 2019,
<https://www.ranker.com/list/actors-in-the-most-alfred-hitchcock-movies/ranker-film>

Scheib, Richard, "The Lodger: A Story of London Fog (1927)," 1999, <http://www.moriareviews.com/horror/lodger-a-story-of-the-london-fog-1927.htm>

Smagdeburg, "Themes and plot devices in the films of Alfred Hitchcock," Slideshare.net, 2011,
<https://www.slideshare.net/smagdeburg/themes-and-plot-devices-in-the-films-of-alfred-hitchcock>

Srawgrow, Michael, "Rewatching Hitchcock's 'The 39 Steps'," *The New Yorker*, July 9, 2012,
<https://www.newyorker.com/culture/culture-desk/rewatching-hitchcocks-the-39-steps>

The Interviews Staff, "Pat Hitchcock," 1959, Television Academy Foundation, <https://interviews.televisionacademy.com/interviews/pat-hitchcock#interview-clips>

Wikipedia Staff, "Alma Reville," November 8, 2020, Wikipedia Foundation Inc., https://en.wikipedia.org/wiki/Alma_Reville

Wikipedia Staff, "Pat Hitchcock," October 28, 2020, Wikipedia Foundation Inc., https://en.wikipedia.org/wiki/Pat_Hitchcock

Wikipedia Staff, "The 39 Steps (1935 film)," November 23, 2020, Wikipedia Foundation Inc.,
[https://en.wikipedia.org/wiki/The_39_Steps_\(1935_film\)](https://en.wikipedia.org/wiki/The_39_Steps_(1935_film))

Wikipedia Staff, "W.T. Henley's Telegraph Works Company Ltd.," 2014, The Hitchcock Zone.com website, https://the.hitchcock.zone/wiki/W.T._Henley%27s_Telegraph_Works_Company_Ltd

Photo Sources

Alfred Hitchcock Presents: <https://aadi.org/ahp0-history>

Alma Reville and Hitchcock: <https://timenote.info/en/Alma-Reville>

Datas The Memory Man: <https://travsd.wordpress.com/2020/07/20/the-memory-man/>

Hannay on Train: <https://www.theguardian.com/books/booksblog/2015/aug/26/the-thirty-nine-steps-by-john-buchan-giddy-action-and-vivid-cameos>

Lifeboat Cameo: <https://www.quora.com/Which-of-Alfred-Hitchcocks-cameo-roles-in-his-own-films-was-best-hidden>

Mr. Memory: <http://biggaylongcat.blogspot.com/2010/11/big-gay-longcat-reviews-39-steps-1935.html?m=0>

Patricia Hitchcock in Strangers On a Train: <https://www.pinterest.com/pin/469148486164779352/>

Pleasure Garden Movie Poster: <https://www.amazon.com/Pleasure-Garden-Movie-Poster-Inches/dp/B004UX8MFS>

The Avenger: <https://www2.bfi.org.uk/news-opinion/news-bfi/features/lodger-serial-killer-thriller-alfred-hitchcock>

SENIOR BIOGRAPHIES

Riah Haarer is the son of Tim and Vanja Haarer. Along with helping in the musical “Guys & Dolls”, he has been in Show Choir for five years and Band for six years. Riah’s plan is to go to college and major in music education, then get his doctorate in music performance in the future. Finishing strong as the last of seven children, all he can say is what he’s been known to randomly say at times when having fun with his friends is... “Yeah!”

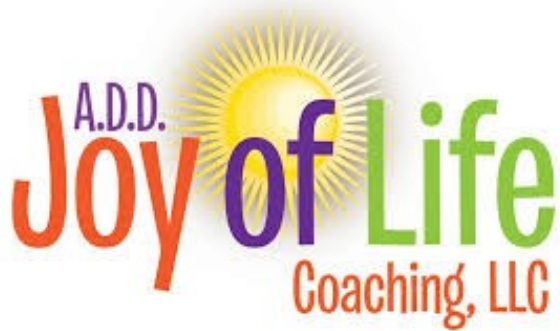


Eric Leer- Son of Annette Leer and Tim Leer. He has previously performed in the production of a Mid-summer Night dream, 12 Angry Jurors, and the Seussical. He has participated in FHS Marching band for 5 years; In his spare time, Eric is a 10 year member of the 4H Lamb Club; and Fairfield Pioneer 4H Club; Eric also enjoys making art, gardening, and of gaming. After school Eric plans to become an Electrician.

Emma Yoder is the daughter of Joe and Lorretta Yoder. She was previously stage manager for Alice in Wonderland, which was unfortunately cut short. Throughout high school, Emma has been a member of the Fairfield Marching Pride. She enjoys reading, art, listening to music, and a nice cup of tea. Her plan after high school is to continue in the workforce, attend Elnora Bible Institute, and perhaps enter a career working with children.



OUR SPONSORS



DL DRYWALL &
PAINTING

Goshen, Indiana

EMILY  STOUT, D.D.S.
GENERAL DENTISTRY



SMOKER CRAFT, INC.



THEBESTBOATBRANDS.COM



**MILLERSBURG
LUMBER CO. INC.**



