



Alfred Hitchcock's

Notorious

By Rudy Behlmer

scandalous

**INGRID
BERGMAN**

By Linda Harris

Producer David O. Selznick introduced Swedish actress Ingrid Bergman to America in his remake of *Intermezzo* (1939). She followed up with *Dr. Jekyll and Mr. Hyde* (1941), *Casablanca* (1942), *For Whom the Bells Toll* (1943), *Gaslight* (1944) (for which she won an Oscar™), *Spellbound* (1945), and *Notorious* (1946).

Ingrid became disillusioned with Hollywood movies when she saw Roberto Rossellini's *Open City* (1945) a portrait of Rome under Nazi occupation in which Anna Magnani played a woman killed by Germans.

Magnani and Rossellini (both married) were having an intense affair. She was his ideal actress until he got a fan letter from Bergman in Hollywood.

"I fell in love with Roberto before knowing him in person," Bergman later recalled in an interview.

CONTINUED ON PAGE 5

ALEX
FILM SOCIETY


Everyone has a favorite Hitchcock film. But when the votes are counted, *Notorious* always seems to be in the top three or four – and often number one. Considering how many films the master of suspense directed over several decades, this says a great deal.

Notorious is the 1946 Hitchcock classic that ingeniously combines a romantic story involving characters portrayed by Cary Grant and Ingrid Bergman, espionage and intrigue in Rio de Janeiro, mysterious wine bottles, lethal cups of coffee, and an all-important small key.

The incomparable Claude Rains is there too, and although portraying

the villain, he is extremely charming, likable, and also in love with Ingrid Bergman. In fact, he marries Ingrid, and Cary stands by and does nothing. Why? Because of the unusual circumstances that brought Cary and Ingrid to South America. But let's not reveal too much.



Notorious returned Hitchcock to the world of spies and counterspies. But the film primarily is a study of relationships rather than a straight thriller – which is not

to say that there still isn't a great deal of Hitchcockian suspense. The Bergman character is trying to forget. Grant is cynical, and Rains has a genuine, devoted love for our leading lady. Even when he

CONTINUED ON PAGE 2

Notorious.....	1	Perspective: Claude Rains.....	6
Scandalous Ingrid Bergman	1	Short Subject.....	7
Exclusive AFS Opportunity	3	Calendar.....	8
Feature Credits.....	4	Membership information.....	8

NOTORIOUS, CONT'D FROM PAGE 1



discovers her treachery, it is his mother (Leopoldine Konstantin) who makes the decision to, shall we say, do away with her.

Francois Truffaut said to Hitchcock in his interview book on the director that "It seems to me that of all your pictures this is the one in which one feels the most perfect correlation between what you are

***Notorious* has aged well. Little if anything in this artfully and carefully conceived and executed romantic thriller has dated.**

aiming at and what appears on the screen... Of all its qualities, the outstanding achievement is perhaps that in *Notorious* you have at once a maximum stylization and a maximum of simplicity."

The stylization is fascinating to watch. Some of Hitchcock's most



famous scenes are in this film: the justly acclaimed crane shot, taking the audience from a wide establishing view of the elaborate formal party into a tight close-up of the crucial key to the wine cellar in Ingrid Bergman's hand; the brilliantly staged party scene itself, which alternated between thoughtfully conceived point of view shots and graceful, insinuating camera moves; and of course, the wine cellar sequence, during which Cary and Ingrid discover the incriminating bottle containing not vintage nectar but...

Also, of more than routine interest is the famous 2-minute-and-40-second love scene filmed without a cut in a tight closeup of Grant and Bergman. And the finale – Hitchcock's Odessa steps sequence – wherein the four principal players under incredible pressure descend the seemingly endless staircase while the sinister villains watch and wait for their prey to reveal the convoluted duplicity.

Notorious has aged well. Little if anything in this artfully and carefully conceived and executed romantic thriller has dated. It is without question one of Hitchcock's best – from any period.

And for good measure, famed producer David O. Selznick (*Gone With the Wind*) was hovering in the background, having prepared *Notorious* with Hitchcock and writer Ben Hecht before selling the entire project to RKO just prior to shooting. But his hand is evident in various phases of the film – not the least of which is the script and the casting of the principals.

Here is Hitchcock with a top drawer Ben Hecht script, superb



players, and a beautiful meld of all the ingredients one associates with the master of suspense – plus something not always present in a Hitchcock classic, a moving and unusual love story. ■

Writer-producer-director Rudy Behlmer is the author of INSIDE WARNER BROS., BEHIND THE SCENES, MEMO FROM DAVID O. SELZNICK, and other books, as well as magazine articles and booklets to accompany film music recordings.

Behlmer has also contributed in various ways to a wide variety of documentaries, DVDs, videos, and laser discs about Hollywood's Golden Age.

In addition to hosting occasional Alex Film Society screenings, Behlmer has lectured at the Academy of Motion Picture Arts and Sciences and the Directors Guild of America where he is a longstanding member.





Alfred Hitchcock is remembered by many as the host of TV's "Alfred Hitchcock Presents", showcasing short mysteries and thrillers.

This 1/2 hour anthology series aired from 1955 to 1962 on CBS. Expanded to one hour and renamed "The Alfred Hitchcock Hour", it aired on NBC until 1965.



Connections at the Film Society

Over the years we have received some great messages from our patrons and members. Often it's a thank you for screening their favorite film, or a note on the amazing guests who share their experiences for our audiences. Recently we received this message about friendship from Judy Krakauer:

Dear AFS,

Many years ago, my husband and I joined the Alex Film Society. We were both always interested in seeing old movies. We thought what better way to view them than on the "Big Screen" along with other avid viewers?

Because we were members of the Society, we were able to buy discount seats, attend a champagne reception before the movie, and most importantly, we were able to enter the auditorium before everyone else. We always sat in our favorite seats because we were able to enter early.

A lovely couple always took their seats next to ours. They were much

younger than my husband and myself and have two small children. We began speaking with them, only because we sat next to them at every performance. My husband and I live far from the nice couple and began looking forward to seeing them at every performance of the Alex Film Society. Years have past and we have become very good friends. We attended her baby shower, and, in addition to sitting together, we now go out to dinner before each show and we celebrate each other's birthdays, anniversaries and other happy occasions... and all because we are members of the Alex Film Society!

So, if you want to make lasting friendships and enjoy seeing old movies on the "Big Screen", join the Alex Film Society!!!

Have a story to share?

Email randy@alexfilmsociety.org
or call 818-754-8250 and let us know.

Exclusive Opportunity for Alex Film Society Members Only!

The 14th Annual Art of Motion Picture Costume Design Exhibition is currently occurring in the galleries of the Fashion Institute of Design and Merchandising in downtown Los Angeles. This annual event features over 130 costumes from 24 films such as *Batman Begins*, *Charlie and the Chocolate Factory*, *King Kong*, *Memoirs of a Geisha*, *The New World*, *Brokeback Mountain*, *Tim Burton's The Corpse Bride*, *Harry Potter and the Goblet of Fire*, and *Star Wars: Episode III – Revenge of the Sith*!

This is a special treat for some lucky AFS members as guided tours of the exhibition are normally available only during business hours on weekdays, but the Film Society has arranged a free "Members Only" tour of the exhibition on Saturday, March 18 at 10:30 AM. Our Members will have a personally guided tour of the exhibit providing insight into Costume Designers' craft with enough time for individual attention and questions.

The tour is limited to 25 participants, and is one way that we on the Alex Film Society Board want to

thank our members for supporting our programs.

To reserve a place on this free tour, please call 818-754-8250, email daryl@alexfilmsociety.org or see Daryl Maxwell in the lobby after today's screening. Places will be filled on a first come, first serve basis. Not a member? You can join now (with cash or check) and be eligible for the tour.

Please join us on the first of what we are hoping to become an annual event for Alex Film Society members! ■

Alfred Hitchcock's **Notorious**

Produced & Directed byAlfred Hitchcock

Suggested by story by.....John Taintor Foote*
(The Song of the Dragon)

Screenplay byBen Hecht

Director of Photography....Ted Tetzlaff

Second Unit DP.....Gregg Toland*

Assistant Director.....William Dorfman

Original Music byRoy Webb

Musical DirectorC. Bakaleinikoff

Orchestrator.....Gil Grau

Edited by.....Theron Warth

Cast

Cary Grant.....T.R. Devlin

Ingrid Bergman.....Alicia Huberman Sebastian

Claude RainsAlexander 'Alex' Sebastian

Louis CalhernCaptain Paul Prescott

Madame Konstantin.....Madame Anna Sebastian

Reinhold SchunzelProf. Renzler
 alias Dr. Anderson

Moroni OlsenWalter Beardsley

Ivan Triesault.....Eric Mathis

Alex Minotis.....Joseph, Sebastian's Butler

Wally Brown.....Mr. Hopkins

Sir Charles MendlCommodore

Ricardo CostaDr. Julio Barbosa

Eberhard Krumschmidt...Emil Hupka

Fay BakerEthel

Bernice Barrett.....File Clerk*

Bea Benaderet.....File Clerk*

Candido Bonsato.....Waiter*

Charles D. BrownJudge*

Eddie BruceReporter*

Paul BryarPhotographer*

Tom ColemanCourt Stenographer*

Alfredo DeSa.....Ribero*

Ben Erway.....Reporter*

William GordonAdams*

Black and White – 1946 – 101 minutes

RKO Radio Pictures Inc.

Print courtesy of the Walt Disney Company



Art Directors.....Carroll Clark
 Albert S. D'Agostino

Set DecoratorsClaude Carpenter
 Darrell Silvera

Costumes byEdith Head

Sound by.....Terry Kellum
 John E. Tribby

Re-Recordist.....Clem Portman*

Special Effects by.....Paul Eagler
 Vernon L. Walker

Production Assistant.....Barbara Keon

Still PhotographerRobert Capa*

Dialogue DirectorRuth Roberts*

Virginia Gregg.....File Clerk*

Harry Hayden.....Defense Counsel*

Warren Jackson.....District Attorney*

Ted Kelly.....Waiter*

Donald KerrReporter*

James LoganReporter*

George Lynn.....Photographer*

Frank MarlowePhotographer*

Tina Menard.....Maid*

Howard M. MitchellBailiff*

Howard Negley.....Photographer*

Ramon NomarBrazilian Official*

Fred NurneyJohn Huberman*

Garry OwenMotorcycle Policeman*

Louis SerranoBrazilian Official*

Patricia Smart.....Mrs. Jackson*

Dink TroutCourt Clerk*

Lenore UlricWoman*

Emmett Vogan.....Reporter*

Friedrich von Ledebur.....Knerr*

Peter von Zerneck.....Wilhelm Rossner*

John Vosper.....Reporter*

Alan Ward.....Reporter*

Frank WilcoxFBI Agent*

Herbert Wyndham.....Mr. Cook*

*uncredited





Rossellini responded with a four-page letter written from Rome. In it, Rossellini outlined an idea for what eventually became *Stromboli*.

In 1949, Bergman flew to Italy to star in *Stromboli* (1950). Bergman and Rossellini fell in love and Ingrid wrote her husband, Dr. Petter Lindstrom a "Dear John" letter. Their daughter Pia was eleven years old at the time.

Public indignation broke out with a virulence perhaps unequaled in movie history. Bergman was one of the most popular and respected female stars in America, yet she was pronounced immoral by columnists, attacked from pulpits and by women's clubs, and her films were banned throughout the U.S.



On and on it went, a hazing too from Senator Edwin C. Johnson (D), of Colorado, certainly achieved sublime absurdity when, after Bergman bore Rossellini a son in 1950, he denounced her on the Senate floor as "a free love cultist" and "an apostle of degradation." She went from saint to degenerate in less than a year.

"At first I was terribly frightened of all the scandal," said Bergman. "But Roberto would say frightened of what? We have each other."



And Bergman received support back home, too. A letter from Ernest Hemingway read: "*If there is a Roman edition of the Hollywood Reporter, I will make a full-page ad which will say Ernest Hemingway loves Ingrid Bergman and wishes to serve her in any way and endorses all her actions past, present and future.*" Another from Alfred Hitchcock: "*All this bad publicity will soon be wiped out. After all, nothing is permanent, and people will soon forget.*"

We've updated our web site to include more information and past issues of the *Voice of the Theatre*. Check it out at www.AlexFilmSociety.org and sign up for our email list.



Little did Hitch know that even her marriage to Rossellini would not be permanent.

Bergman had two more children with Rossellini – twin girls – Isabella and Isotta born in 1952. And then Rossellini was unfaithful and Bergman wanted to come home – to Hollywood to star in *Anastasia* (1956).

"The curious thing about my life with Roberto was that he eventually became as restrictive as Petter, but in a different way. When I told him I had accepted the *Anastasia* part, we had a terrible quarrel, which wound up, as usual, with Roberto threatening to commit suicide by driving his Ferrari into a tree."

Their marriage fell apart, but she starred in *Anastasia* and captured another best actress Oscar™. She took home one more Oscar™ for best supporting actress in *Murder on the Orient Express* (1974).

"When I was young, I prayed that I may never have a dull moment and whoever is up there, he certainly listened to me."

Ingrid Bergman died of cancer on her birthday, August 29, 1982. ■

Linda Harris is a frequent contributor to the *Voice of the Theatre*.



Rains, before the tragic fire, in *Phantom Of The Opera* (1943).

With his scornful right eyebrow, his smooth and impeccably polished air and his suave velvety voice, Claude Rains provided four decades of film audiences with a multitude of memorable screen performances. Though his odd features prohibited him from playing roles usually assigned to leading men, Rains was often at the helm of the supporting cast where he was equally adept at playing everything from loving fathers to the most wicked of villains.

Born in South London in 1889, Rains got his first taste of show business at the age of ten when he played one in a crowd of boys on stage at the Haymarket Theatre. In 1911 he won his first small part in



The Gods of the Mountain before venturing to Australia where the size of his roles continued to grow. *The Constant Nymph* brought him to America in 1926 where he became a respected name on the Broadway marquee. Rains screen-tested for *A Bill of Divorcement* (1932) but lost the part to John Barrymore whom the producers felt made a more traditional Hollywood leading man. Director James Whale saw the test and immediately cast Rains as *The Invisible Man* (1933) based mostly on the quality of his elegant speaking voice. Although the role required Rains to be heard more than seen, the film made him an instant Hollywood star.



Playing Rain's mother was Austro-Hungarian actress Leopoldine Konstantin in her only American screen appearance.

Warner Brothers lured Rains to a long-term contract and provided the versatile actor with some of his most memorable screen portrayals. He played an evil Prince John who clashed with Errol Flynn in *The Adventures of Robin Hood* (1938), a loving and sympathetic father to the Lane Sisters in *Four Daughters* (1938), Bette Davis' good-hearted psychiatrist in *Now, Voyager* (1942) and Betty Field's maniacal father in *Kings Row* (1942). Although Rains

never won an Oscar™, he earned four supporting actor nominations during his tenure at Warner Brothers. Two on loan-out: as a scheming Senator in Columbia's *Mr. Smith Goes to Washington* (1939) and a Nazi industrialist in RKO's *Notorious* (1946); and two at his home studio: *Casablanca* (1942) where he played a likeable corrupt official, and *Mr. Skeffington* (1944) in which he played Bette Davis' scorned husband.

The 1950s found Rains mostly on Broadway although he occasionally did appear in a number of lesser films. His last two important film roles included the aging patriarch in *This Earth is Mine* (1959) with Rock Hudson and as Mr. Dryden in David Lean's wide-screen epic *Lawrence of Arabia* (1962). His last performance was in *So Much of Earth, So Much of Heaven* at the Westport Country Playhouse in 1965. Rains died in May 1967. ■

Ronald Bonk, Secretary of the Alex Film Society Board, is an audio restoration project manager for Chace Productions. An unabashed Doris Day fan, Ronald's last contribution to the VOT was for *Pillow Talk*.

Alex Film Society is a non-profit community arts organization dedicated to the exhibition of classic films on the big screen. Membership in the Society offers discounted tickets, member only wine receptions, mailed subscription to the VOT and early admittance to AFS events. We would like to thank our sponsors:

David & Catherine Strohmaier
History For Hire Prop House
Niebaum-Coppola Vineyards
KCSN 88.5 FM



Short Subject

John Nesbitt's *PASSING PARADE* *The Amazing Mr. Nordill*

Metro-Goldwyn-Mayer – 1947 – 11 minutes

Print courtesy Warner Bros.

John Nesbitt's "Passing Parade" was a popular short subject series, produced by M-G-M from 1938 to 1949. Among the M-G-M talents who cut their directorial teeth on these projects were Jacques Tourneur and Fred Zinnemann. These short films played in larger markets during the early days of television and John Nesbitt hosted "Telephone Time" an anthology series of films based on short stories. (CBS, ABC 1956-58). John Nesbitt's star on the Hollywood Walk of Fame is in the 1700 block of Vine Street. The story of Nordill, the counterfeiter, became the basis for the 1950 20th Century Fox production *Mister 880* starring Edmund Gwenn and Burt Lancaster.

CAST

Leon Ames.....Everett Nordill, aka Everton
Clinton Sundberg.....Operative
John Nesbitt.....Narrator (voice)
Paul Maxey.....Treasury Department Expert*

Directed by.....Joe Newman
Written by.....John Nesbitt
Produced by.....John Nesbitt
Original Music.....Rudolph G. Kopp
Non-Original Music.....Pyotr Ilyich Tchaikovsky
(from "Symphony No. 5")
Cinematographer.....Paul C. Vogel
Edited by.....Newell P. Kimlin
Art Director.....Harry McAfee

* (uncredited)

Alex Film Society on the streets of Glendale

Banners recently graced Glendale's major streets thanks to the participation of the following individuals and businesses:



BRAND BOOKSHOP
WARNER BROS. PICTURES
COLONIAL HONDA
GLENDALE INFINITI
ROUGH DRAFT STUDIOS, INC.
SUPERVISOR MIKE ANTONOVICH
CONGRESSMAN ADAM SCHIFF
THE WINE VAULT
SOROPTIMIST INTERNATIONAL
OF THE VERDUGOS
REAL WORKS INC.
THE COFFEE CUP
FRANK & LISA GLADSTONE
CHUY'S MEXICAN RESTAURANT
HISTORY FOR HIRE
JIM & PAM ELYEA

Thank you!

MEMBERSHIP APPLICATION

mail with check to: **ALEX FILM SOCIETY**
P. O. Box 4807, Glendale, CA 91222-0807

Name(s)
 (please print)

Org/Business

Address

City Zip+4

Home Phone

Day Phone

E-Mail

☐ I (WE) CAN VOLUNTEER, Please call.

☐ Enclosed is my (our) donation of \$

(discount admissions good for every screening)

☐ Patron \$100
 (Eight discount passes)

☐ Family/dual \$40
 (Four discount passes)

☐ Individual \$25
 (Two discount passes)

☐ Senior/Student \$15
 (One pass) Senior over 60,
 F/T student graduation date:

Please list your two favorite films:

www.AlexFilmSociety.org

Tickets: 818.243.2539

Saturday, May 6 at 2 and 8 pm



Ladies and Gentlemen, The Beatles!

A HARD DAY'S NIGHT

If someone asks you what Beatlemania was, make them watch this, the quintessential time-capsule movie immersing viewers in the London of 1964. Brilliantly shot in gorgeous black

and white by Gilbert Taylor, this movie is an absolute must-see, not just to experience **The Beatles** and the early 1960's, but also to see a masterful piece of movie making by director Richard Lester. United Artists (1964) **JUST ADDED: Recording The Beatles**, authors Brian Kehew and Kevin Ryan join music producer Ken Scott at 1 pm. At 8 pm, Ian Whitcomb hosts special guests along with Tim Piper and Don Butler of "Working Class Hero" performing an acoustic set of early Beatles' songs.

Saturday, July 29 at 2 and 8 pm

Seventy-Six Trombones Lead the Big Parade!



THE MUSIC MAN

The classic adaptation of Meredith Willson's Broadway smash hit. Robert Preston repeats his signature role as the musical con man, Professor Harold Hill, selling a bill of goods to the salt of the earth townspeople of River City, Iowa. In the process, he woos Marion Paroo (Shirley Jones), the town librarian and the only person in River City to realize the scam. With Paul Ford, Hermione Gingold, Pert Kelton, Buddy Hackett and a very tiny, sibilant-spouting Ronny Howard. With now classic songs like, "Seventy-Six Trombones", "Gary Indiana" "Lida Rose" and "Till There Was You", The Music Man is wide screen, Oscar™ winning turn-of-the-century fun! Warner Bros. (1962)

Saturday, September 16 at 8 pm only

JANET KLEIN Headlines 5 LIVE ACTS and a CLASSIC COMEDY on Screen!

VAUDEVILLE EXTRAVAGANZA

Our 13th season kicks off with the most anticipated family event held annually at the Alex. For one night only, AFS pays tribute to the grand theatre's roots with an eclectic mix of live acts that made vaudeville so beloved by a generation of fans. Headlining our seventh annual vaudeville night will be the exotic Janet Klein and her Parlor Boys, performing nostalgic music from the vaudeville era.

Saturday, October 28 at 2 and 8 pm

Halloween Screamtacular with Fun For the whole Family!

(Title to be announced)

VOICE of the THEATRE

Published by and for members of the Alex Film Society

P. O. Box 4807 • Glendale, CA 91222 • 818.754.8250

ClassicFilms@AlexFilmSociety.org

\$3 (mailed free with membership)

editor	randy carter
design/layout	brian ellis
distribution	andrea humberger
printer	alco printing, glendale

©2006 AFS, all rights reserved