



MARCH 2025 – 3RD ANNUAL SOUVENIR PROGRAM

Third Annual Scotts Valley

ALFRED HITCHCOCK FESTIVAL

Celebrating National Hitchcock Week and a Scotts Valley Local Resident



ALFRED HITCHCOCK FESTIVAL

SCOTTS VALLEY CALIFORNIA

MARCH 14 - 16

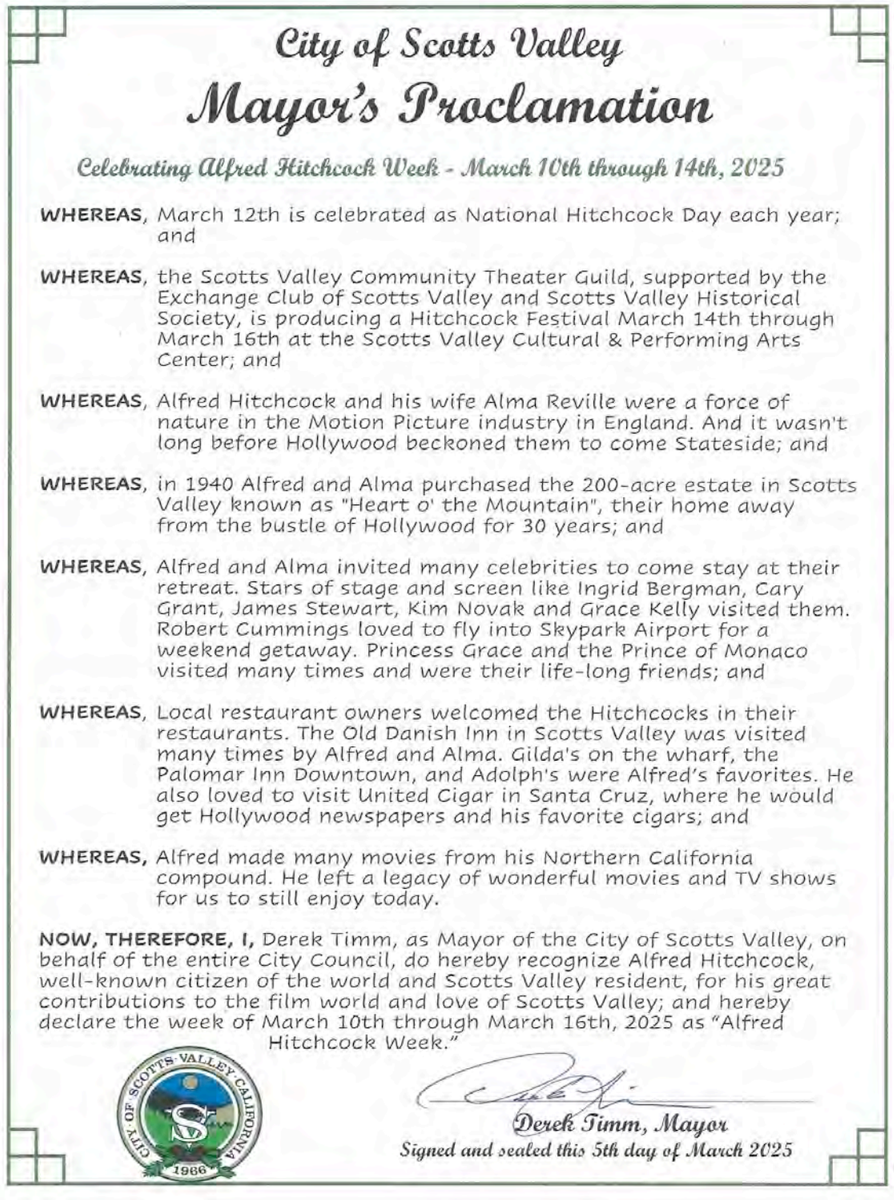
Presented by the The Scotts Valley Community Theater Guild

www.HitchcockFestival.com

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Nestled in the redwood forests, yet minutes from the beach, lies a thriving community that enjoys a booming high-tech industry, excellent schools, and lovely residential neighborhoods. It is a juxtaposition of these and many other qualities that make Scotts Valley a unique place to live and work. Scotts Valley is unrivaled in its ability to balance industry and community, education and experience, and improvement and beauty. Perhaps it's the dichotomy of vastly changing landscapes and diverging views, or maybe it's the way local businesses support and foster a lucrative yet tranquil way of life. Whatever the reason, it is clear that Scotts Valley provides an optimal environment for its residents to thrive in their work and in their lives.



City of Scotts Valley

Mayor's Proclamation

Celebrating Alfred Hitchcock Week - March 10th through 14th, 2025

WHEREAS, March 12th is celebrated as National Hitchcock Day each year; and

WHEREAS, the Scotts Valley Community Theater Guild, supported by the Exchange Club of Scotts Valley and Scotts Valley Historical Society, is producing a Hitchcock Festival March 14th through March 16th at the Scotts Valley Cultural & Performing Arts Center; and

WHEREAS, Alfred Hitchcock and his wife Alma Reville were a force of nature in the Motion Picture industry in England. And it wasn't long before Hollywood beckoned them to come Stateside; and

WHEREAS, in 1940 Alfred and Alma purchased the 200-acre estate in Scotts Valley known as "Heart o' the Mountain", their home away from the bustle of Hollywood for 30 years; and

WHEREAS, Alfred and Alma invited many celebrities to come stay at their retreat. Stars of stage and screen like Ingrid Bergman, Cary Grant, James Stewart, Kim Novak and Grace Kelly visited them. Robert Cummings loved to fly into Skypark Airport for a weekend getaway. Princess Grace and the Prince of Monaco visited many times and were their life-long friends; and

WHEREAS, Local restaurant owners welcomed the Hitchcocks in their restaurants. The Old Danish Inn in Scotts Valley was visited many times by Alfred and Alma. Gilda's on the wharf, the Palomar Inn Downtown, and Adolph's were Alfred's favorites. He also loved to visit United Cigar in Santa Cruz, where he would get Hollywood newspapers and his favorite cigars; and

WHEREAS, Alfred made many movies from his Northern California compound. He left a legacy of wonderful movies and TV shows for us to still enjoy today.

NOW, THEREFORE, I, Derek Timm, as Mayor of the City of Scotts Valley, on behalf of the entire City Council, do hereby recognize Alfred Hitchcock, well-known citizen of the world and Scotts Valley resident, for his great contributions to the film world and love of Scotts Valley; and hereby declare the week of March 10th through March 16th, 2025 as "Alfred Hitchcock Week."

CITY OF SCOTTS VALLEY CALIFORNIA 1966

Derek Timm, Mayor

Signed and sealed this 5th day of March 2025

History of National Alfred Hitchcock Day

National Alfred Hitchcock Day, is observed annually on March 12. It provides a wonderful chance for Alfred Hitchcock fans to celebrate the life, times, and work of this world-renowned filmmaker. Although Alfred Hitchcock is celebrated every year on March 12, it is not the birthday or death of Hitchcock, and it is unclear why it is celebrated on this date. Is it because March 12 is the televised anniversary of his American Film Institute's Lifetime Achievement Awards? Or was the March 1939 contract that brought him to Hollywood signed on March 12? The press covered his contract story on March 17. Whatever the reason, it's bound to be a day that puts you in your chair. Alfred Hitchcock is best known as the master of suspense. He blends suspense with humor, sexual attraction, and voyeurism while utilizing a variety of motifs and devices, such as the MacGuffin, to fuel his complex and engaging plots. His career is often divided into four periods: the silent period, the British period, the Hollywood era of the 1940s, and his most artistically successful period - which took place during the 1950s and early 1960s; a time when his favorite getaway was his peaceful hideout in Scotts Valley.

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Filmography

Alfred Hitchcock is usually credited with directing 53 films, but he was also involved with dozens of other films and an iconic television series. The following is, we hope, a complete list of his oeuvre.
Films are listed in chronological order of production, which occasionally differs from the order of release in the country of production. The year of release is taken from the Internet Movie Database and may not exactly match other published Hitchcock filmographies.

Main Filmography
The 53 feature films traditionally credited to Hitchcock...

1920s
- *The Pleasure Garden* (1925)
- *The Mountain Eagle* (1926)
- *The Lodger: A Story of the London Fog* (1927)
- *Downhill* (1927)
- *Easy Virtue* (1928)
- *The Ring* (1927)
- *The Farmer's Wife* (1928)
- *Champagne* (1928)
- *The Manxman* (1929)
- *Blackmail* (1929)

1930s
- *Juno and the Paycock* (1930)
- *Murder!* (1930)
- *The Skin Game* (1931)
- *Rich and Strange* (1931)
- *Number Seventeen* (1932)
- *Waltzes from Vienna* (1934)
- *The Man Who Knew Too Much* (1934)
- *The 39 Steps* (1935)
- *Secret Agent* (1936)
- *Sabotage* (1936)
- *Young and Innocent* (1937)
- *The Lady Vanishes* (1938)
- *Jamaica Inn* (1939)

1940s
- *Rebecca* (1940)
- *Foreign Correspondent* (1940)
- *Mr. & Mrs. Smith* (1941)
- *Suspicion* (1941)
- *Saboteur* (1942)
- *Shadow of a Doubt* (1943)
- *Lifeboat* (1944)
- *Spellbound* (1945)
- *Notorious* (1946)
- *The Paradine Case* (1947)
- *Rope* (1948)
- *Under Capricorn* (1949)



1950s
- *Stage Fright* (1950)
- *Strangers on a Train* (1951)
- *I Confess* (1953)
- *Dial M for Murder* (1954)
- *Rear Window* (1954)
- *To Catch a Thief* (1955)
- *The Trouble with Harry* (1955)
- *The Man Who Knew Too Much* (1956)
- *The Wrong Man* (1956)
- *Vertigo* (1958)
- *North by Northwest* (1959)

1960s
- *Psycho* (1960)
- *The Birds* (1963)
- *Marnie* (1964)
- *Torn Curtain* (1966)
- *Topaz* (1969)

1970s
- *Frenzy* (1972)
- *Family Plot* (1976)

Television
- *Alfred Hitchcock Presents* (1955-62) - *directed 17 episodes*
- *Suspicion* (1957-58) — *directed the episode* Four O'Clock *(1957)*
- *Startime* (1959-60) — *directed the episode* Incident at a Corner *(1960)*
- *The Alfred Hitchcock Hour (TV)* (1962-65) — *directed the episode* I Saw the Whole Thing *(1962)*
- *Alcoa Premiere* (1961-63) — *executive producer for the episode* The Jail *(1962)*

Internet Movie Database:
https://www.imdb.com/name/nm0000033/
Information provided by:
https://the.hitchcock.zone/wiki/Filmography

SCHEDULE OF EVENTS

Friday, March 14, 2025

5:00 PM Box Office open
6:00 PM Doors open
6:45 PM Welcome and City Proclamation by Mayor Derek Timm
7:00 PM "**Hitchcock in Scotts Valley**" Aaron Leventhal, co-author of *Footsteps in the Fog: Alfred Hitchcock's San Francisco*, and Jay Topping, local historian, will share the local and regional history of Alfred Hitchcock in Scotts Valley and the San Francisco Bay Area. Tere Carrubba, granddaughter of Alfred Hitchcock, will share her experiences growing up with her famous grandfather.
7:45 PM 30-minute intermission. Snacks and drinks will be available in the lobby.
8:15 PM Panel discussion with Logan Walker, UC Santa Cruz Lecturer in Film & Digital Media, and Shelley Stamp, Professor of Film & Digital Media at UC Santa Cruz, who will introduce and discuss Alfred Hitchcock's film techniques in the movie ***Rope***. *Audience Q&A afterwards*.

Saturday, March 15, 2025

12:00 PM Doors open, light refreshments, music
1:00 PM Jason Isralowitz, attorney and author of *Nothing to Fear: Alfred Hitchcock and the Wrong Men,* will introduce and show the film ***The Wrong Man***.
[10-minute break]
3:00 PM Jason will discuss in depth the real story of Manny Balestrero, as well as the themes and techniques deployed in the film itself, in a case of mistaken identity that ruined this man's life.
Audience Q&A afterwards.
Evening Reception Gala (Individual evening event ticket $50)
6:30 PM Doors Open, complementary wine tasting from local wineries with a dessert reception
7:30 PM William Park, author of *What Is Film Noir?*, will discuss the achievement of the movie, ***The Lodger***, Hitchcock's *"first"* film. The silent movie will be shown and accompanied by the much-acclaimed pianist, Kylan DeGhetaldi.

Sunday, March 16, 2025

11:00 AM Doors open, complimentary mimosas and light snacks
12:00 PM With his presentation, "The Hitchcock 20: The Forgotten TV Gems Directed by the Master Filmmaker" author, and Hitchcock Whisperer, Jeffrey Michael Bays, will introduce the 20 TV episodes Hitchcock directed as well as some history on the origin of ***Alfred Hitchcock Presents***. He will discuss Hitchcock's artistic choices as if they were paintings: how his camera choices, editing style, suspense techniques, and more evoke a response from the viewer.
1:00 PM *Small Screen Episodes* - ***Bang You're Dead!, Breakdown, One More Mile to Go***
Audience Q&A afterwards.

Schedule subject to change.

Venue: The Landing (Scotts Valley Cultural and Performing Arts Center)
251B Kings Village Rd, Scotts Valley, CA

The 2025 Alfred Hitchcock Festival is scheduled for March 14-16. Please make a note in your calendar to save these dates to join us for this unique opportunity to meet with fellow Hitchcock enthusiasts from around the world, and to talk personally with and learn more from experts on the topic.

Hitchcock and Film Noir

By William Park

Film Noir was a movement and genre of crime films made by Hollywood in the 1940s and 1950s. It consisted most often of a murder, sometimes accompanied by a robbery; an investigation, not always by the police; and a fallen world, usually a dark city in which both the police and public officials were corrupt. Its protagonist, if not guilty of the crime, is drawn irrevocably into it. Like other genres, Film Noir had its conventions: chiaroscuro photography, expressionistic camera work, voice-overs, flashbacks always depicting a troubled past, amnesia, nightclubs, and femme fatales.

Before this period, Hollywood made four types of crime films: gangster films, police procedurals, whodunits featuring super sleuths such as Sherlock Holmes, Charlie Chan, Ellery Queen, Perry Mason, Mr. Moto, and comic whodunits in the spirit of "The Thin Man" series.

Hollywood became conscious of Film Noir with Billy Wilder's "Double Indemnity" (1944) and critics referred to the new type as "red-blooded melodramas." But it was a French critic, Nino Frank, who dubbed it "Film Noir" and his nomenclature has stuck. Because of the Nazi occupation of France (1940 – 1945), the French had not seen a Hollywood film for five years. Frank associated Hollywood with innocence: Shirley Temple, Fred and Ginger, Jeanette MacDonald and Nelson Eddy, Andy Hardy, Deanna Durbin, and Judy Garland. Suddenly the screen was dark. Frank equated this new type of film with a group of French crime novels *Series Noirs*.

As always with a new genre, the question arises, When did Film Noir actually begin? "The Maltese Falcon" (1941), the third and most accurate film version of the 1930 Dashiell Hammett novel, receives the most votes. The hero, Sam Spade, has been sleeping with his partner's wife, then commences an affair with a new female client who turns out to be the murderer. Can you imagine Perry Mason behaving in this way? However, earlier candidates include "You Only Live Once" (1937) and "M" (1931), both directed by Fritz Lang, one of Hitchcock's greatest cinematic rivals.

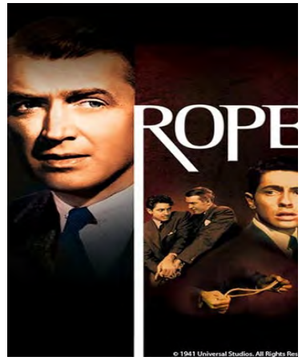
To my mind, and I am not alone, the palm goes to Alfred Hitchcock with "The Lodger" (1927).

"The Lodger" was such a success that it elevated Hitchcock from an unknown to England's most distinguished director. It has all the elements of Film Noir: innovative expressive camera work, a dark London in terror of a Jack-the-Ripper style serial killer, a young protagonist who by his mysterious behavior and interest in the crimes quickly comes under suspicion by those in his boarding house--one of whom is a detective.

During his long career, Hitchcock worked in a number of genres, including a screwball comedy, "Mr. and Mrs. Smith" (1940). But in retrospect, "The Lodger" became what we think of as the first Hitchcockian Film, the psychological thriller. Hitchcock, the master of suspense, had created a genre of his own in only his third film.

"Blackmail" (1929), his tenth film, became the second Hitchcockian masterwork. This film enters even deeper into the Noir world because the protagonist, Alice, is the murderer. From this point on, Hitchcock worked primarily in his own genre. "Murder" (1930) followed, and then a series of superb films which became known as The British Six: "The Man Who Knew Too Much" (1934), "The Thirty-nine Steps" (1935)—one of his greatest films, "The Secret Agent" (1936), "Sabotage" (1936), "Young and Innocent" (1937), and "The Lady Vanishes" (1938).

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Hitchcock and Ingrid Bergman – Scotts Valley, CA

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Alfred Hitchcock Quotes

1. "I always try to tell a story in the cinematic way, through a succession of shots and bits of film in between."
2. "I know what it is to feel lonely and helpless and to have the whole world against me." 'The 39 Steps'.
3. "The only way for me to get rid of my fears is to make films about them."
4. "A boy's best friend is his mother." 'Psycho'.
5. "Self-plagiarism is style."
6. "If I won't be myself, who will?"
7. "Reality is something that none of us can stand, at any time."
8. "The silent pictures were the purest form of cinema."
9. "Fear isn't so difficult to understand. After all, weren't we all frightened as children?"
10. "We all go a little mad sometimes." 'Psycho'.
11. "I have a feeling that inside you somewhere, there's somebody nobody knows about."
12. "There is nothing to winning, really. That is if you happen to be blessed with a keen eye, an agile mind, and no scruples whatsoever."
13. "I don't want to appear disloyal to television, but I think reading will be good for you."
14. "The picture's over. Now I have to go and put it on film."
15. "Making a film means, first of all, to tell a story. That story can be an improbable one, but it should never be banal. It must be dramatic and human."
16. "In many of the films now being made, there is very little cinema; they are mostly what I call 'photographs of people talking'."
17. "Never climb a fence if you can sit on it." 'The Lady Vanishes'.
18. "Ideas come from everything."
19. "I'm a typed director. If I made Cinderella, the audience would immediately be looking for a body in the coach."
20. "The more successful the villain, the more successful the picture."
21. "I'm a writer and therefore automatically a suspicious character."
22. "The paperback is very interesting, but I find it will never replace the hardcover book – it makes a very poor doorstop."
23. "There is nothing quite so good as burial at sea. It is simple, tidy, and not very incriminating."
24. "The length of a film should be directly related to the endurance of the human bladder."
25. "Puns are the highest form of literature."
26. "If it's a good movie, the sound could go off and the audience would still have a perfectly clear idea of what was going on."
27. "Really, the novelist has the best casting since he doesn't have to cope with the actors and all the rest."
28. "I believe in putting the horror in the minds of the audience, and not necessarily on the screen."
29. "Always make the audience suffer as much as possible."
30. "I was an uncommonly unattractive young man."
31. "In feature films the director is God; in documentary films, God is the director."
32. "What is drama, after all, but life with the dull bits cut out?"
33. "A good film is when the price of the dinner, the theatre admission, and the babysitter were worth it."
34. "To make a great film you need three things – the script, the script and the script."
35. "I'm not against the police; I'm just afraid of them."
36. "I deny that I ever said actors are cattle. What I said was, 'Actors should be treated like cattle'."
37. "Revenge is sweet and not fattening."
38. "Deep inside, I am a shy man. And in the presence of colorful characters, I am a clam. I never try to out-eccentric the eccentrics!"
39. "Kicking is very important in football. In fact, some of the more enthusiastic players even kick the ball, occasionally."
40. "I'm frightened of eggs, worse than frightened, they revolt me."
41. "People don't always express their inner thoughts to one another; a conversation may be quite trivial, but often the eyes will reveal what a person really thinks or feels."
42. "There is no terror in the bang, only in the anticipation of it."
43. "A glimpse into the world proves that horror is nothing other than reality."
44. "I can't read fiction without visualizing every scene. The result is it becomes a series of pictures rather than a book."
45. "There is something more important than logic: imagination."
46. "If it's a good movie, the sound could go off and the audience would still have a perfectly clear idea of what was going on."
47. "I've become a body of films; not a man, I am all those films."
48. "I am, to provide the public with beneficial shocks."
49. "If you can't do it naturally, then fake it."
50. "Never turn your back on a friend."
51. "Mystery is an intellectual process... But suspense is essentially an emotional process."
52. "Nothing has changed since Little Red Riding Hood faced the Big Bad Wolf. What frightens us today is exactly the same sort of thing that frightened us yesterday. It's just a different wolf."
53. "I would almost say that the best screen actor, is the man who can do nothing extremely well."

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Alfred Hitchcock Found Contentment in SV

By Marion Dale Pokriots

Not long ago, high on a mountaintop and deep in the redwoods near Scotts Valley lived a very famous film director. He was a native of London and was well known for his thrilling, suspense-filled movies. His pretty little wife, Alma Reville Hitchcock, a talented film editor, and his daughter, Patricia, lived with him.

The Hitchcock's left England in 1939 for America to direct David O. Selznick's REBECCA. Eventually, the Hitchcock's decided to remain in the United States, and Alma went house hunting. She found a "snug little colonial" on Bellagio Road in the Los Angeles suburb of Bel Air.

The Hitchcocks met the parents of Joan Fontaine, the star of REBECCA, who resided in Los Gatos. When Hitchcock expressed his desire to own a piece of property where he could pursue his interest in viticulture and keep riding horses, the Fontaines suggested the Vine Hill area near Scotts Valley.

On August 31, 1940, Alfred and Alma Hitchcock purchased a two hundred acre tract, known as "Heart o' the Mountains", from Bruce and Helen Cornwall. It was this "second home" that pleased the Hitchcocks the most.

The Cornwalls had owned the property east of the Glenwood Highway since the 1880s. It was a summer retreat for the San Francisco based Pierre Cornwall family. Mr. Cornwall, a young man with many irons in the fire, presided over the California Electric Light Co., the Black Diamond Coal Mining Co., the Mechanic's Institute, the Bellingham Bay and British Columbia Railroad Co., and the Bellingham Bay Improvement Co. Pierre Cornwall had arrived in California from his home state of New York in 1848. He was a member of the first California State Legislature and was the twelfth president of the Society of California Pioneers. He and Mrs. Cornwall had four children, one of whom was Bruce.

Bruce Cornwall, a senior partner of Cornwall, Caldwell and Banker, was a lawyer and real estate broker. In the 1930s Bruce built a nine room California-Spanish style house on his Scotts Valley mountaintop above his parent's old fashioned two story Victorian. It featured arched doorways, a red-tiled roof, hand- hewn beams and a million-dollar view of Monterey Bay and the gorgeous surrounding countryside.

When the Hitchcocks bought the property, the inventory included a farmhouse with caretaker and family, three cows, one horse and thirty chickens, besides the two houses already mentioned. When Bruce Cornwall informed caretaker Giuseppe Chiesa that he had sold the place to Alfred Hitchcock, Chiesa was not impressed. The Chiesa family did not attend movies and had no idea who Hitchcock was.

While the Hitchcock's daughter, Pat, and Chiesa's daughter, Ann, became friends, the Hitchcocks started extensive renovations on the house and grounds. They added a solarium off one end of the living room and a glassed in 'outside dining room' with a heated tile floor. They had the kitchen renovated for his German cook, who often traveled with them. The master bedroom had a sun deck and look out. An outside tower with fireplace served as a guestroom.

The front door, made of a wine cask, was approached through an entrance court. In the courtyard was displayed a Jacob Epstein bust of their daughter. One living room wall was lined with bookcases. Paintings by famous Twentieth Century artists were hung throughout the house and it was furnished with pieces designed by Pat Frankel.

Hitchcock was a connoisseur of fine food and fine wines. There was a wine cellar on the premises. Fresh dover sole, and steak and kidney pies were flown over from England. Hume Cronyn, who spent the weekends working with Hitchcock on a script in Scotts Valley remembered Hitchcock as a perfect host who "took a marvelous, malicious delight in seeing his guests fall apart with all those vintage wines and liquor he'd force".

The gardens were kept immaculate. Roy Rydell, Pacific Garden Mall landscape architect, was hired by Hitchcock. Rydell would send photos of the gardens to Hollywood for Mr. Hitchcock's approval. The house which went off at all angles had several patios. At the end of the rose garden was a twelve-foot mosaic by Georges Braque, the father of cubism. Unable to bring Braque to Scotts Valley for the installation, mosaic was installed by others and dismantled when the house was sold. In a sun-drenched section of the property delicious oranges and grapefruits were grown. Huge redwood trees towered over four landscaped acres.

As proud property owners, the Hitchcocks invited many notables to their mountain top retreat. Ingrid Bergman, her husband, Peter Lindstrom, and their daughter were guests, as well as the Jimmy Stewarts, Kim Novak,

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Hitchcock in Scotts Valley

By Jay Topping

Alfred Hitchcock and his wife Alma were a force of nature in the Motion Picture industry in England. And it wasn't long before Hollywood beckoned the Hitchcocks to come stateside. After moving to the United States from England in 1939, they settled into a rental house owned by Carol Lombard. But almost immediately, Alfred and Alma started looking for property that would allow them to escape the pressures of the film industry. During the filming of the movie "Rebecca", Alfred expressed to film star Joan Fontaine's parents that he was interested in looking for land and growing his own wine grapes. They suggested looking in the Vine Hill district of the Santa Cruz Mountains.

In September of 1940, the Hitchcocks purchased the 200-acre estate known as "Heart o' the Mountain". It had been the property of the Cornwall family, was very secluded with beautiful views of the Monterey Bay. The main house was a 5000-square-foot building in the Monterey Spanish style with white plastered walls and a red tiled roof. The home also featured many side patios and flower gardens with a beautiful tiled 12-foot square mosaic by Georges Braque. It included a farmhouse complete with animals and a farmer. Huge vineyards surrounded the house below. There were also a tennis court, citrus trees, and a rose garden.

The years in Scotts Valley from 1940 to 1970 were wonderful and the children and grandchildren have very fond memories of the times spent there. So did the celebrities that Alfred and Alma would invite to stay at their retreat. Stars of stage and screen like Ingrid Bergman, Cary Grant, James Stewart, Kim Novak and Grace Kelly, to name a few. Robert Cummings, being a pilot, loved to fly into Skypark airport for a weekend getaway. Alfred and Alma enjoyed the company of Princess Grace when she married the Prince of Monaco, who came back many times to visit and were lifelong friends.

Even though Alfred and family kept a fairly low profile in Scotts Valley, that didn't mean that they were not involved in the community. They worked with local landscape architect Roy Rydell who designed the gardens at the Pacific Garden Mall in Santa Cruz. They also employed many folks in construction projects, housekeeping and groundskeeping. Many a local have their pleasant memories of working at the estate. Also, restaurants have recounted their memories of the Hitchcocks dining there. The Old Danish Inn was in Scotts Valley, and they visited there many times. Gilda's on the wharf, the Palomar Inn Downtown and Adolph's were Hitch's favorites. He also loved to visit the United Cigar store on Pacific Avenue, an old-time favorite of Santa Cruzans for decades. He would get the Hollywood newspapers and his favorite cigars there.

We also have personal stories of locals who lived around the Hitchcock neighborhood. Some are very charming and give us insight into Alfred's personality, both comedic and heartwarming. Neighbors mostly knew when the Hitchcocks were at their getaway, respected their privacy and went about life as usual. Hitch (a nickname he used to refer to himself) also liked to walk his dogs on the beach in Santa Cruz.

Life went on for Hitch and he made many movies from his Northern California compound. But as the years went by it became harder for Hitch and Alma to make the trip. Sadly, when they were away, the house was burgled. Finally, it was decided to sell their beloved Scotts Valley residence. Their daughter Pat said it wasn't easy to let go of the home. On April 21, 1980, Alfred passed away peacefully in his sleep, and Alma passed on July 6, 1982. They left a legacy of wonderful movies and TV shows for us to still enjoy today.

In 1974 a young local artist by the name of James Scoppettone decided he really wanted to buy the Hitchcock property and he seemingly pulled off a miracle to do it. But that is another story...

Alfred Hitchcock is widely regarded as one of the most influential figures in the history of cinema. In a career spanning six decades, he directed over 50 feature films, many of which are still widely watched and studied today.
Did you know Alfred Hitchcock lived in Scotts Valley? The world-famous director lived in Scotts Valley from 1940-1970. Many of his films were made on the Northern California Coast, including *Vertigo*, based in San Francisco and San Juan Bautista, and *The Birds*, which was inspired by an actual event in Capitola, was filmed in Bodega Bay.
The Scotts Valley Community Theater Guild is excited to announce that the inaugural Alfred Hitchcock Festival will be happening annually on the nearest weekend to National Hitchcock Day, March 12.

54. "I don't understand why we have to experiment with film. I think everything should be done on paper."
55. "Conversation is the enemy of good wine and food."
56. "Television is like the invention of indoor plumbing. It didn't change people's habits. It just kept them inside the house."
57. "Love those wrongdoers, they need it more than you."
58. "I have never known birds of different species to flock together. The very concept is unimaginable. Why, if that happened, we wouldn't stand a chance!"
59. "Actually, I have no regard for money. Aside from its purchasing power, it's completely useless as far as I'm concerned."
60. "For me, suspense doesn't have any value if it's not balanced by humor."

'The Birds' and 'Rear Window' quotes.
61. "We seem to have a compulsion these days to bury time capsules in order to give those people living in the next century or so some idea of what we are like."
62. "The Birds could be the most terrifying motion picture I have ever made."
63. "I always take the audience into account."
64. "Luck is everything... My good luck in life was to be a really frightened person. I'm fortunate to be a coward – to have a low threshold of fear – because a hero couldn't make a good suspense film."
65. "I'm full of fears and I do my best to avoid difficulties and any kind of complications. I like everything around me to be clear as crystal and completely calm."
66. "Besides, I get into each picture I make, if only for a couple of seconds – so I'm probably a frustrated actor at heart myself."
67. "Content, I am not interested in that at all. I don't give a damn what the film is about. I am more interested in how to handle the material so as to create an emotion in the audience."
68. "I'm not much into rear window ethics."
69. "There is a distinct difference between suspense and surprise, and yet many pictures continually confuse the two."
70. "I am scared easily, here is a list of my adrenaline-production: 1. Small children, 2. Policemen, 3. High places, 4. That my next movie will not be as good as the last one."
71. "Let us say, rather, that actors are a necessary evil. As a matter of fact, I couldn't work if I weren't on friendly terms with them; I'll bend over backward every time."
72. "To me, Psycho was a big comedy. Had to be."
73. "When an actor comes to me and wants to discuss his character, I say, 'It's in the script.' If he says, 'But what's my motivation?', I say, 'Your salary.'"
74. "I find too many people are interested in the content. If you were painting a still life of some apples on a plate, it's like you'd be worrying whether the apples were sweet or sour. Who cares?"
75. "Give them pleasure – the same pleasure they have when they wake up from a nightmare."



SCRAPBOOK PHOTOS*

Special thanks to Tere Carrubba for sharing her family album



Alfred on his porch in Scotts Valley



Alfred's Granddaughters playing games



View from Alfred's Scotts Valley home

Hitchcock and Film Noir - Continued from page 4...

Among these films, "Sabotage" fits the Noir type best. Based on Joseph Conrad's novel, "The Secret Agent," it features the owner of a local cinema played by Oscar Homolka, who is also an underground terrorist. Engaged to plant a time bomb in the heart of London on Lord Mayor's Day, he gives the bomb to his wife's schoolboy brother simply as a package to be delivered. The bomb is set to go off at noon, and there is great suspense cutting back and forth between a clock and delays which keep the bomb in the boy's hands. He does not deliver it in time. Outraged by her brother's fate, Homolka's wife (Sylvia Sidney) takes revenge by stabbing him to death with a carving knife. As in "Blackmail," a friendly detective covers up Sidney's crime.

In Hitchcock's world, for female killers, scissors and carving knives are the weapons of choice.

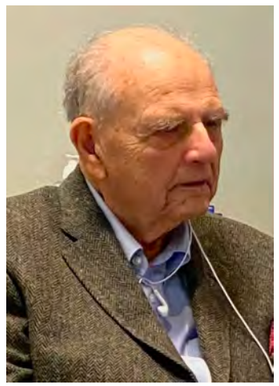
After "The Lady Vanishes," Hitchcock signed a contract with David O. Selznick and moved to Hollywood. For many years, anti-Hollywood snobs used to say The British Six were far superior to anything Hitchcock ever did in Hollywood. I don't think anyone in his right mind can make that claim after Hitchcock's achievements in the 1950s.

In Hollywood, the majority of Hitchcock's films make use of Film Noir conventions well enough to qualify for Eddie Muller's TCM Saturday Night "Noir Alley." Two of them, "Shadow of a Doubt" (1941) and "Strangers on a Train" (1951) are pure Noir. But the greatest of all Hitchcock's Film Noirs—and the greatest film he ever made—is "Vertigo" (1958).

1958, by the way, is the year many *Noiristas* consider to be the final year of the movement, culminating in Orson Welles' "Touch of Evil." Because "Vertigo" is a Hitchcock film and because it is beautifully filmed in technicolor, *Noiristas* often overlook it. And yet!!!

Foster Hirsch, in *The Dark Side of the Screen,* claims the genre has three types of protagonists: the investigator, the victim, and the psychopath. In "Vertigo," Scottie Ferguson (Jimmy Stewart) is all three. Here the dark city becomes San Francisco and its Peninsula but the film treats it as nothing but a beautiful labyrinth leading to death. The character of its heroine, Judy Barton (Kim Novak), is the most well-developed of any femme fatale in the two decades of Film Noir. She aids the villain of the pieces, Gavin Elster (Tom Helmore) in the killing of his wife, Madeleine. But unlike other femme fatales, she falls in love with her victim and becomes a victim herself.

And so Hitchcock's masterpiece of suspense, out-Noirs all others in the genre, even perhaps his chief rival, "Double Indemnity" (1944). That Billy Wilder soon after he made "Double Indemnity" saw the connection between "red-blooded melodrama" and Hitchcock when he declared, "I wanted to out-Hitchcock Hitchcock."



After graduating from Princeton University, William Park served with the Marine Corps in the Korean War. He then entered Columbia University and earned a Master's degree and PhD. in English and Comparative Literature. He has taught at Hamilton College, Columbia University, and for thirty-eight years at Sarah Lawrence College. At Sarah Lawrence, Park co-founded the Film Studies Program.
He has published numerous articles on Film and Eighteenth-century English Literature. His books include "The Idea of Rococo," "Hollywood: An Epic Production," "Newman on the Bible," "What Is Film Noir?," and "The New Species of Writing."
Since retiring to Santa Cruz, he has taught courses in film and literature at the Osher Lifelong Learning Institute at U.C. Santa Cruz.

Contentment in SV - Continued from page 6...

Kim Novak, playwright Arthur Laurents, and of course, Princess Grace and Prince Rainier of Monaco with their children. It is said that Hitchcock re-oiled the near mile long drive to his property before the arrival of Princess Grace.

For these Scotts Valley holidays, the Hitchcocks would fly to San Francisco, where a chauffeured black limousine was on hand and they were quickly whisked down the Peninsula and over Highway 17 to their Scotts Valley estate.

The family spent Christmas of 1950 in Scotts Valley, and on this occasion, Hitchcock negotiated the sale of his first grape crop. In August of 1956, after an extensive trip abroad, the Hitchcocks arranged to have a party in Scotts Valley to celebrate their homecoming and birthdays. It was a large gathering. On other weekends that summer, Alfred, Alma and their cook drove from Los Angeles to their retreat; the cook in the back seat, Alma at the wheel and Alfred in e front passenger seat. Alfred did not drive.

The were also in the area on June 9, 1960, when he was given an honorary doctorate from the University of California, Santa Cruz, for "magnificent accomplishments in the world of cinema".

His sixtieth birthday visit was saddened by the death of his little dog, Philip of Magnesia. Philip had run in front of a florist truck which was delivering a gift. The Hitchcock's last visit to their northern California home was in 1972. After a burglary, they became fearful and had all their priceless paintings replaced with copies.

Scotts Valleyites did not usually see their celebrated neighbors, but Tove Hauge recalls waiting on Mrs. Hitchcock and her daughter at Ye Old Danish Inn on two occasions. Electrician and Lockewood Lane resident, Irving Mack, received a note of appreciation for his work on the Hitchcock greenhouse. Mr. and Mrs. Hitchcock were thrilled with his work. Matchbooks with his profile on the cover were handed out, recalls Jacque Mack Rowland.

In 1974, after twenty-four years of ownership, the Hitchcock's decided to give up their comfortable and secluded mountain eyrie and the property was sold to the James Scoppetones.



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Alfred with Ajax



Scotts Valley home patio



Patricia on horse



Actress Janet Leigh



1960 Alfred and his Grandchildren on a Sleighride



Princess Grace & Alfred Hitchcock



Princess Grace, Prince Rainier visit



Alfred with Jack O'Neill at Santa Cruz Yacht Harbor. Jack is about to give sailing lessons for his Daughter and Grand-daughters

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