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CHAPTER EIGHT

SHADES OF GREY: SUSPENSE, SUBJECTIVITY AND THE SOUNDTRACK IN *NOTORIOUS*¹

CATHERINE HAWORTH

Premiered in New York on 15 August 1946, *Notorious* was Alfred Hitchcock's eleventh American film. *Notorious* is a suspenseful mixture of romance and espionage, and much of its tension stems from Hitchcock's frequent reminders that the meaning of aural and visual information is highly subjective, and that appearances can often be deceptive. The first half of this chapter investigates the (un)reliability of 'vision' and its impact upon characterisation and suspense in *Notorious*, before discussing similar strategies that are at work in the construction and effect of the soundtrack.

Notorious opens with Alicia Huberman (Ingrid Bergman) witnessing her father's conviction for Nazi treason against the United States. A 'good-time girl', casual in her relations with men and with drink, Alicia seems happy enough until Devlin (Cary Grant), an American government agent, asks her to take an unspecified mission as a spy in Rio de Janeiro. She agrees and the two of them fly to Rio, accompanied by Devlin's superior, Prescott (Louis Calhern). After arriving in Rio, Alicia renounces her licentious ways and falls in love with Devlin, who is initially reticent but eventually surrenders to his feelings.

Matters are soon complicated by Prescott's revelation that Alicia's mission is to infiltrate a group of Nazis by romancing their ringleader, Alex Sebastian (Claude Rains). Alex used to be in love with Alicia, enabling her quickly to secure his interest, love, and a proposal of marriage that she is hesitant to accept because of her feelings for Devlin. Despite his jealousy, Devlin will not give Alicia the declaration of love she needs to refuse the proposal, and she marries Alex. Alicia and Devlin uncover uranium hidden in the Sebastian's wine cellar, but their

¹ *Notorious*, dir. Alfred Hitchcock. RKO Radio Pictures, 1946.

investigation is secretly discovered by Alex who realises he has been tricked by his new wife. Acting upon the advice of his domineering mother (Leopoldine Konstantin), he starts to poison Alicia slowly in the hope of killing her without arousing the suspicions of his fellow criminals. Eventually Devlin realises what is happening and rescues Alicia, leaving Alex and his mother to face their angry co-conspirators.

Notorious is typical of Hitchcock's particular brand of suspense narrative, and the uranium in the wine bottles is one of his more audacious 'MacGuffins', the director's own term for a plot device that initially seems to be pivotal to the plot, but then is quickly sidelined as a kind of red herring. Here, the *red* plot revolves around the romantic (re)union of Alicia and Devlin, as this will also allow the resolution of the espionage subplot.² *Notorious* combines the suspense, melodrama and emphasis on subjectivity of film noir with a reworking of the female Gothic genre's focus on the woman as detective. Alicia can be seen as both 'victim' and 'investigator' in relation to at least three men: her father, Devlin, and Alex. She is the victim of her father's crimes against America and the notoriety his trial brought her, of Devlin's refusal to acknowledge his love for her and inability to stop reminding her of her past mistakes, and of Alex (and his mother's) mistrust, criminal activities and attempts to kill her. Alicia investigates both Devlin and Alex through her relationships with them, and she can also be seen examining the sins of Alex and her father in a more literal way through her investigative role as an American agent.

By investigating the men in her life in these ways, Alicia can examine not only their behaviour towards her, but also the reasons for her own behaviour, resulting in her drawing explicit connections between the actions of her father and her improper conduct—"When I found out about him, I just went to pot: I didn't care what happened to me." As Tania Modleski notes in her discussion of Hitchcock's films in relation to feminist theory, this connection between the *criminal* immorality of the father and the *sexual* immorality implied by Alicia's conduct results in the narrative forcing her to atone for both sets of wrongdoing.³ Problematically, no-one questions the fact that her father's behaviour seems now to be Alicia's responsibility, and even she does not protest

² See Deborah Knight, & George McKnight, 'Suspense and Its Master', in *Alfred Hitchcock Centenary Essays*, edited by Richard Allen & S. Ishii Gonzales (London: British Film Institute, 1999), 106–121, for a discussion of *Notorious* in relation to Hitchcockian suspense.

³ Tania Modleski, *The Women Who Knew Too Much: Hitchcock and Feminist Theory* (New York & London: Routledge, 1988), 58.

when Devlin suggests that taking the job might help her "make up a little for Daddy's peculiarities."

In addition to her role as detective, Alicia also fulfils the more typical Hollywood female role of the object under investigation. Aside from the expected investigative gaze of the cinematic apparatus, the narrative also makes clear Alicia's role as an object of male curiosity: we see the press hound her during the film's opening sequence; Devlin watches her silently as the uncommunicative "party crasher"; his superiors question her integrity, reliability and suitability for the mission; and she must also prove herself to Alex (and his fellow conspirators) by accepting his marriage proposal.

Alicia is situated on the boundaries of generic archetypes, and her complex and complicating character is the major catalyst for most of the narrative events in the film. She contains elements of both the *femme fatale* (her self-aware sexual immorality and the threat implicit in this for the male characters in the film, her glamorous desirability, her original position on the fringes of the law, etc.) and the dutiful wife (her patriotic refusal to aid her father, her family loyalty in refusing to turn him in, her attempts at domesticity whilst in Rio, and her overwhelming love for Devlin and desire to be faithful to him). Whilst these positive characteristics can be seen as allowing Alicia to distance herself from her dubious past in both the eyes of the other characters and the cinema audience, the conventions of 1940s Hollywood mean that Alicia cannot atone for her past sins by simply 'turning over a new leaf' unless she is punished first.

Alicia finds herself in a no-win situation: in order to start to compensate for her previous sexual crimes, she is forced to re-visit the scene of that crime by seducing Alex upon the orders of Devlin and Prescott. In many ways this is by far the most threatening sexual transgression Alicia commits—she might be acting for noble reasons, but she is now *knowingly* exploiting her sexuality in order to gain both knowledge and power, and is therefore a significant threat to the 1940s Hollywood male.⁴ Alicia's punishment for contravening the patriarchal code must therefore be extremely severe, and was originally as harsh as it could be: a 1945 memo from Joseph Breen to David Selznick indicates that in at least one draft of the screenplay Alicia was scripted as dying at the film's climax, presumably at the hands of Alex and his mother.⁵

⁴ See Modleski, *The Women Who Knew Too Much*, 61, for further discussion.

⁵ See memo from Joseph I. Breen to David O. Selznick, dated 25 May 1945, one of several included as part of the 'Dossier' of extras on the Criterion DVD release of

In this memo, which states clearly that the screenplay in its current state is unacceptable for release under the terms of the Production Code, Breen describes Alicia as “a grossly immoral woman, whose immorality is accepted ‘in stride’ in the development of the story and who, eventually, is portrayed as dying a glorious heroine.”⁶ As the director of the Production Code Administration, who acted as Hollywood’s self-policing censors, Breen’s comments can be seen as representative of Hollywood concerns about the depiction of female characters as a whole. Breen reveals himself to be against any hint that the screenplay might inadvertently condone Alicia’s “loose morals” through a storyline that he feels has an “almost complete absence of what might be called ‘compensating moral values’”—risking her life for a patriotic cause seems to count for little here.

It is worth noting here that the released ending of *Notorious* is still slightly ambiguous about Alicia’s fate: although we see Devlin rescue her from the Sebastian mansion and leave Alex to face his Nazi co-conspirators, we do not find out if this rescue comes quickly enough for Alicia to survive. A revised draft screenplay of *Notorious* dated 4 December 1945 includes two short additional scenes that did not make it into the final cut of the film.⁷ Both show two female workers inside a US government office working with personnel files. In the first sequence, positioned in the draft screenplay after Alicia agrees to fly to Rio, the two girls note that Alicia must have “pull” to be assigned to Rio in the middle of winter.⁸ The second omitted sequence, after Devlin drives Alicia away from the mansion, shows the same workers changing the surname on Alicia’s file from Huberman to Devlin and noting on their records that the two successful agents now have two months leave for the purposes of “relaxation”.⁹ The girls conclude that “It shows you what pull can do.”

Notorious. Hitchcock, Alfred (dir.). *Notorious*. 1946. The Criterion Collection DVD, 2001, Cat. No. CC1578D.

⁶ Memo from Breen to Selznick, 25 May 1945. This memo also refers to Alicia as a “prostitute”, a characterisation which depends predominantly on a sequence cut from the finished film at the request of the PCA (see memo from William Gordon to Joseph I. Breen, dated 28 June 1946 on Criterion DVD). The screenplay for the sequence, also included on the Criterion DVD, makes it clear that Ernest is paying the rent on Alicia’s bungalow and that he buys her expensive ‘presents’ in return for sexual favours.

⁷ This version of the screenplay is entitled ‘Revised draft by Ben Hecht, 12/04/45’ and contains some inserted pages, usually marked as ‘Changes’, dated 1/22/46 (note American date format).

⁸ *Notorious* screenplay draft 12/04/45, 24A.

⁹ *Notorious* screenplay draft 12/04/45, 154.

This draft of the screenplay, which is obviously a version made after the copy commented upon by Breen, makes it clear that Alicia survives her ordeal and becomes both a full agent of the American government and Devlin’s wife, thereby completing the process of her redemption and ensuring that the dangers of both her knowledge and her sexuality will be contained in the future. In comparison with either this ending or a finale in which Alicia dies, the actual conclusion of *Notorious* can be seen as relatively ambiguous about Alicia’s fate and her future prospects, and thus open to multiple readings, including scenarios in which her threat is not entirely neutralised.

Alicia’s ‘notoriety’ can be viewed as the central issue of *Notorious*, and the film works hard to express the suffering caused by her refusal to comply with patriarchal standards of decency. Alicia is not only made to suffer emotionally, but also physically through poisoning, which neatly removes from her the control of her sexually dangerous body. The reasons for Alicia’s suffering and punishment are constantly reinforced for the audience by reminders about her past mistakes and her ‘suitability’ for a mission of this nature. Despite repeated evidence of her love and fidelity, Devlin only attempts to defend Alicia from the sneering misogyny of Prescott and his superiors on two occasions, and even Alex, who is determined to see the best in Alicia until he discovers her true motivations, makes reference to her frequent lovers when he tries to find out if she is single at their first dinner date—“Who is it this time?”

In addition to punishing Alicia for her sexuality, *Notorious* also takes care to draw the reliability of her knowledge into question, as Modleski points out: “Not only does the film disembodify the sexual woman, it also continually impairs her vision [. . .] thus ensuring that man remains in sole control of the gaze—and hence of the knowledge and power with which vision is always associated in the cinema.”¹⁰ Alicia’s vision is shown to be unreliable on several occasions: when she misidentifies her hair as “fog” during the drunk-driving sequence, Devlin’s skewed appearance when she wakes up hung-over, and the merging of Alex and Madame Sebastian into one blurry shadow as she collapses from the poison.

Notorious provides a particularly good example of Hitchcock’s frequent use of point of view shots, revolving as it does around the (in)ability of its protagonists to see the truth. Alicia’s own notoriety stems in part from the eyes of the press upon her at her father’s trial, and it also gives the film its title, drawing immediate attention to the preoccupation *Notorious* has with notions of appearance, of looking, and of being looked at. Point of view shots are found throughout the film and can be read as

¹⁰ Modleski, *The Women Who Knew Too Much*, 61.

emphasising the subjective nature of its characters and the situations they find themselves in—and in a film where *all* the protagonists are acting a part within the narrative (in addition to these characters themselves literally being 'played' by well-known actors), this becomes even more significant for the spectator's own reading of these juxtaposed subjectivities.

Alicia, as we might expect, is the principal owner of these point of view shots, at least in the first half of the film, and they are used in a variety of ways to either reinforce or negate her position as a central character with whom we are supposed to identify. A particularly audacious example of this can be found in the sequence where Alicia wakes up with a hangover following her wild party. We see a corkscrewing point of view shot of Devlin approaching the bed where Alicia is trying to raise herself from the pillow, resulting in the camera turning through 180 degrees until Devlin appears to be standing on his head. The dialogue draws further attention to this already conspicuous shot:

- Alicia: "What's this all about? What's your angle?"
 Devlin: "What angle?"
 Alicia: "About last night"
 Devlin: "Just wanted to be friends"
 Alicia: "Friends, huh? So you could frame me." [my emphases]

Alicia's point of view is also used to draw attention to significant objects or people within the film, thereby turning them into locations of narrative suspense: the wine bottles, Unica key, locked wine-cellar door, and Alex's mother and his Nazi co-workers, are all introduced to camera from Alicia's perspective. The striking nature of these shots, which frequently break with classical cinema's rules of continuity editing and verisimilitude, give their subjects a surreal and dislocated air that heightens their contribution to the creation of narrative tension.

We can see that *Notorious* contrasts the spectator's privileged access to Alicia's point of view and all that it reveals, with frequent attempts to draw the reliability of this view into question, given her problematic status as a knowing and sexually self-aware woman. For Modleski, this juxtaposition is particularly problematic as it represents the film's shift in focus away from Alicia as a patriotic 'investigator', despite her father's flaws, to Alicia functioning primarily as a tainted object of desire for the two male leads.¹¹ It turns *Alicia*, rather than the MacGuffin of the uranium, into the prize that Devlin and Alex are both chasing. However, it could be

argued that a similar collapse of these two realms is evident in Alicia's character—yes, she feels compelled to atone for her father's (and her own) sins, but again, the real 'quest' for Alicia is not for material knowledge and the uranium, but for Devlin's trust and love. It is also a possibility that for Alex the uranium (and Alicia also) are really a way of proving his worth to his domineering mother, completing the circle of political and personal slippage between the protagonists.

Point of view shots are again used by Hitchcock to highlight these aspects of the narrative; it is not just Alicia's viewpoint that the spectator is given access to. The long sequence of the ball at the Sebastian mansion constitutes a series of jealous looks between Alex and Devlin, each watching the progress of the other with Alicia. Devlin's underestimation of his rival's 'vision' has catastrophic results when Alex discovers the two agents kissing in the wine cellar, and after this scene it is Alex's point of view that Hitchcock chooses to emphasise. In a sequence that bears striking similarities to previous scenes of Alicia stealing the key and discovering the secret of the wine cellar, we see Alex's own investigation of his wife take place using exactly the same clues, shot primarily from his viewpoint.

As with previous point of view shots from Alicia's perspective, these sequences are pivotal in creating further space for the formation of audience sympathy, this time towards Alex. Again, the use of subjective camerawork creates suspense, which is now working in two ways – we are concerned that Alex will find out Alicia's secret and that she will be punished, but we are also concerned about Alex himself as we know his partners in crime are entirely ruthless. Claude Rains' portrayal of Alex is a significant part of this construction of Alex as a 'sympathetic' villain, but Hitchcock's direction is key throughout the long expressionist-influenced sequence where Alex discovers the broken bottles and admits his predicament to Madame Sebastian. Hitchcock intersperses point of view shots with high crane shots of Alex crossing the chequered floor of the hallway and ascending the stairs, and shoots his face in an extreme close up to accentuate his tortured expression. Chiaroscuro lighting casts shadows across and beyond Alex, emphasising his isolation and fear. Music also plays a key role here in articulating our conflicting feelings towards Alex, which will be discussed later.

Devlin's construction is in some ways more complicated. His role in the narrative is that of Hollywood's traditional bearer of agency and privilege—the white, middle-class professional male, who should be the hero of the piece—but is frequently problematised by his terse nature and cowardly refusal to stand up for Alicia. Devlin is not granted ownership of

¹¹ Modleski, *The Women Who Knew Too Much*, 62.

point of view shots as frequently as either Alicia or Alex. Although many shots of Alicia are arguably viewed from a perspective congruent with that of Devlin, these shots are lacking in subjectivity as they are also the 'expected' constructions of classical Hollywood continuity editing, and therefore do not have the same impact upon the audience.

The first time we see Devlin in the film, however, he is explicitly cast in the role of spectator at Alicia's bungalow—he is a "party crasher", an outsider, an onlooker who refuses to speak. Unlike the point of view shots from Alicia and Alex's perspectives, Hitchcock constructs Devlin's point of view with his silhouette still in the frame. This shot functions firstly to draw attention to the unknown party crasher, heightening audience curiosity through the concealment of his identity. Secondly, as Modleski notes, it constructs Devlin's spectatorship as furtive and somewhat seedy, forcing the audience to confront their own position as spectator.¹² Thirdly, it privileges Devlin's position as spectator above our own in this particular instance, as the very blackness of his outline obscures our view. This shot emphasises the fact that he is controlling the narrative, even though Alicia *thinks* she is. Devlin's point of view later becomes sharply undermined by our growing sympathies for Alicia and his refusal to accept that she has changed—in the eyes of the audience he cannot 'see' the real Alicia. This point is underlined at the climax of *Notorious*, when Devlin finally admits his own blindness to Alicia: "I couldn't see straight or think straight. I was a fatheaded guy full of pain."

The looks of all three protagonists (as well as Madame Sebastian, who admits to Alex upon learning of Alicia's duplicity, "I knew, but I didn't see"), are both emphasised and undermined by Hitchcock, resulting in conflicting messages about whether these looks are to be read as trustworthy or not. A similar strategy is at work in the film's soundtrack; in addition to being a film concerned with the act of looking, *Notorious* is also very much about listening. As well as our position as voyeurs, we are constantly reminded of our situation as eavesdroppers, and we are cautioned against believing everything we hear.

'Talk' is one of the central concerns of *Notorious*—not only what is actually said and listened to, but also what goes unspoken or unheard by those it is intended for; a feature that helps to foreground the soundtrack as a whole. As befits their dual roles as investigators and investigated, Alicia, Devlin, Alex, and Madame Sebastian are all shown as sensitive to the communicative properties of sound: the talk surrounding Alicia and her father has helped to render her 'notorious', her bungalow has been wired for sound by Devlin's organisation for months, Madame Sebastian cuts off

¹² Modleski, *The Women Who Knew Too Much*, 66–67.

the flow of 'business' talk whenever Alicia might hear too much, Alex removes the telephone from Alicia's bedroom fearing that she might be heard, Alicia eavesdrops upon Alex's argument with his mother over the house keys, she and Devlin communicate in public places by speaking and listening even though they cannot be seen to look, and in an significant early encounter Devlin persuades Alicia to take the job in Rio by playing her a recording of an argument she had with her father.

This scene, together with some of the dialogue in the previous party sequence, is important in understanding the way in which the soundtrack can be considered as analogous to Hitchcock's problematisation of the act of looking in *Notorious*. Amy Lawrence, in her study of the way women's voices are used in classical Hollywood cinema, analyses the phonograph scene as a crucial exchange between Devlin and Alicia, describing it as "a scene that serves as the turning point of the narrative, the woman's control of her voice is radically undermined when the technology of sound recording is exposed as a male prerogative."¹³ Lawrence argues that Devlin's control of Alicia's (recorded) voice in the scene allows him to reposition her as a patriotic American citizen, rather than a rebellious and dangerous *femme fatale*.¹⁴

However, the earlier party sequence has important implications when assessing the impact of this scene. At the party it is Alicia who is in control of the phonograph, selecting the music which she, her guests, and Devlin will hear.¹⁵ She controls their aural environment, which Devlin questions after the rest of the guests have left or passed out:

Devlin: "Why do you like this song?"

Alicia: "Because it's a load of hoovey. There's nothing like a love song to give you a good laugh."

Devlin: "That's right."

Lawrence reads this exchange as a comic moment designed to bring light relief at Alicia's use of American slang, but I would argue that it functions much more importantly, and seriously, than she suggests. Through this cynical comment, Alicia (supported by Devlin's agreement with her) draws any notion of aural 'authenticity' or authority into

¹³ Lawrence, Amy, *Echo and Narcissus: women's voices in classical cinema* (Berkeley & Oxford: University of California Press, 1991), 125.

¹⁴ Lawrence, *Echo and Narcissus*, 127–129.

¹⁵ Although our view is slightly obscured by the back of Devlin's head, we see Alicia apparently changing a record early on in the sequence, an interpretation of her actions which is supported awfully by the immediate start of the next musical cue on the soundtrack.

question. Their dialogue simultaneously draws attention to, and undermines, the romantic nature of the background music. Even as she delivers the line, she is leaning in, shot in close-up over Devlin's shoulder, ready for the kiss that we all expect will occur. Instead however, she dismisses her 'love song' and hiccups in Devlin's face, effectively cancelling out the promise of romance, at least for the time being. This sudden rebuttal of romance comes as something of a shock, drawing the reliability of signifiers of mood and tone into question. The problematising of the usual authority of the non-diegetic musical score, which most often functions as a 'guide' for the audience in classical Hollywood cinema, is further highlighted here by the strong connections between the diegetic 'love song' being played on Alicia's phonograph, and Roy Webb's 'Main Title' music for *Notorious*, heard just a few moments before.

Webb's overture opens with a strident brass fanfare and swirling violins, before the main title theme enters, ensuring that the attention of the audience will be on this clearly stated melody. Conventional signifiers of romance are used throughout the overture, in both Webb's music and Gill Grau's orchestration – a melody line with a wide tessitura, major tonality and steadily ascending sequences is scored for massed strings with wide vibrato, harp arpeggios, high woodwinds and virtuosic piano flourishes, although the continuing use of brass and horns in the background hints at the more suspenseful and dangerous elements of the narrative as well. The melodic movement in both cues is very similar, contrasting wide opening leaps with close chromatic movement around single notes. They explore these motifs through a sequentially ascending treatment that indicates the rise of passionate emotion in a fashion typical of much Hollywood scoring. Although the diegetic party cue is more low-key in style, its relaxed rhythms also repeat the triplet movement that features in the title music (and throughout the *Notorious* score), and the orchestration again highlights strings, woodwind and harp.¹⁶

Literature discussing the role of music in Hollywood film frequently remarks on its commonplace function as a signifier of the emotional and irrational, and *Notorious* is no exception to this: the score is used to articulate and highlight the highly complex and suspenseful web of relationships at the film's centre. The score often expresses the open desires of Alicia and the repressed desire of Devlin through its repeated use of the title theme as a leitmotif for their relationship. As the romantic plot becomes more inextricably linked with the successful resolution of the

uranium/poisoning subplots, this leitmotif also becomes a key motif in many of the more suspenseful cues, demonstrating that Alicia takes her huge risks in order to win Devlin's love and respect and rid herself of Alex. However, the cynical undermining of this romantic music, as discussed above, means that Webb's score does not automatically point towards a 'happy ending' for the couple.

In the latter half of the film, the score also engages with and helps to emphasise Alex's point of view. For example, in the sequence where Alex discovers the broken bottle in the wine cellar and then plots Alicia's demise with Madame Sebastian, the narrative is scored by three cues: 'Unica', 'Troubled Mind' and 'A Man In Danger'. These cues are purely suspenseful and dramatic in nature – they create a tense and mysterious atmosphere through the repetition of chromatic fragments and ostinati which lead up to stingers at climactic points of the narrative, but they do not explicitly direct this suspense towards any one character. The camerawork emphasises Alex's viewpoint here, which, when combined with the ambiguous suspense of the scoring, helps to render Alex's plight in some ways sympathetic, even as he plots to kill our heroine Alicia. The striking shot of Alex by his mother's bed-side, his face reflected not only in a wardrobe mirror but also in a photograph of him on a table, visualises the multifaceted nature of his character and our response to him, reinforcing the messages (or lack of them) in the score. This sequence perfectly captures the dual modes of suspense operating in the closing stages of the film, by allowing space for our seemingly contradictory concerns for both Alex and Alicia. It refuses to tell us definitively with whom our sympathies should lie.¹⁷

However, as detailed earlier, it is Alicia's viewpoint which is most consistently emphasised throughout *Notorious*. The fact that the film consistently also undermines this viewpoint places a heavier emphasis than usual upon the contribution of the soundtrack to these scenes. Music could either be used to support or negate Alicia's viewpoint, potentially having a strong influence upon spectatorial readings of these sequences. Towards the end of film, when audience sympathy has clearly been established for Alicia, Webb's score engages with these subjective scenes fairly conventionally by exaggerating and reinforcing the narrative suspense. The two most obvious examples of this are found in 'The Key', where Alicia steals the key from Alex's chain, and the sequence where she

¹⁶ Jack Sullivan, *Hitchcock's Music* (New Haven & London: Yale University Press, 2006), 124–136, contains interesting discussion of the use of diegetic music in *Notorious*.

¹⁷ Sullivan also notes the contribution of Webb's score to the creation of subjectivity and suspense in *Notorious*, describing it as "fluid, shifting interior music that is unerringly in touch with Hitchcock's world of moral ambiguity and sexual tension." Sullivan, *Hitchcock's Music*, 136.

realises she is being poisoned, accompanied by the cue 'Alicia Collapses'.¹⁸ However, earlier scenes in which Alicia controls the camera all remain unscored.

Interestingly, comparison of a copy of the conductor's score for *Notorious* with the final cut of the film reveals that several substantial cues were composed and orchestrated (and possibly recorded) for these point of view sequences, but do not appear in the final cut of the film.¹⁹ The missing cues are clearly titled and timed to correspond with the sequences as they appear in the final cut of *Notorious*, suggesting that their removal has been necessitated for aesthetic reasons, rather than because they no longer fit the scene for which they were written. The absence of music in these crucial sequences means the soundtrack neither supports nor negates the implications of Hitchcock's point of view treatment of Alicia for the audience—instead the resulting silence leaves us the space to make up our own minds. *Mise-en-scène* and dialogue have total control of the narrative and emphasise camerawork that is already unusual, as we have seen in the hangover sequence. Silence helps to generate further suspense in scenes such as these—it refuses to answer the audience's subconscious questions about Alicia's reliability and trustworthiness, and it also refuses to tell us whether or not we *should* be concerned about what she is looking at. Instead of taking the more usual role of guide through the narrative in these sequences, Webb's score is conspicuous by its absence. This results in a more intimate, and much less prescriptive, experience of these scenes for the audience, and one that mirrors that of our eavesdropping heroine, straining to listen for signs of approaching trouble.

¹⁸ Sullivan, *Hitchcock's Music*, 133–135 discusses both of these cues.

¹⁹ These missing cues are titled as follows: 'Hangover Sequence', 'Mme. Sebastian', 'The Wine Bottles', a cue written for the dinner party where Hipka makes his fatal mistake, and 'Alicia Gets Keys', which accompanies her eavesdropping on Alex and Madame Sebastian's argument. There are other discrepancies between the score and final cut, but primarily these are cues which seem to have been slightly modified to accommodate changes made as part of the editing process. Two exceptions to this are the consecutive cues 'Breakfast Sequence' and 'Prescott and Alicia', both of which both are missing in their entirety. The decision to cut the music in these sequences seems to have a primarily practical basis. These sequences follow the narrative climax of Alex's decision to kill Alicia, and the absence of music in subsequent scenes helps to restore a more sedate pace to the film, allowing the tension and suspense to rebuild gradually as we realise what Alicia's morning coffee really contains and see her first symptoms at Prescott's office. The cues were written to mirror and encourage these audience responses by emphasising suspense in the breakfast scene and the oscillating wooziness of Alicia's illness during the scene in Prescott's office.

The *Notorious* soundtrack can be read as supporting Hitchcock's construction of ambiguity and subjectivity throughout the film through its simultaneous creation and subversion (via the attitudes of Alicia and Devin) of traditional notions of Hollywood romance and its refusal to guide the listener authoritatively through a complex and convoluted narrative. Instead, Hitchcock leaves much more space than is usual in a complicated and suspenseful thriller such as *Notorious* for listeners to find their own position in relation to the text. In its problematisation of the reliability of acts of looking and listening, *Notorious* is undermining the very foundations of the cinematic experience—an audio-visual experience—for the audience. Subverting cinematic notions of trustworthiness and authenticity in this way, particularly given classical Hollywood's aesthetic of carefully constructed verisimilitude, potentially increases the number of available spectator positions and textual readings for the audience. Sight and sound are so unreliable in *Notorious* that we literally cannot believe Hitchcock's eyes and ears; instead we are forced to rely on a more personal and subjective reading of the text.