

CHAPTER 8 *Spellbound*

- 1 Michael Wood, interview with the author, September 20, 2002.
- 2 Taylor, *Hitch*, 195.
- 3 Leff, *Hitchcock and Selznick*, 140.
- 4 See "From *Spellbound* to *Vertigo*: Alfred Hitchcock and Therapeutic Culture in America," in *Hitchcock's America*, ed. Jonathan Freedman and Richard Millington (New York, 1999), chap. 4.
- 5 Michael Dirda, interview with the author, January 12, 2006.
- 6 Spoto, *Dark Side*, 278.
- 7 Rudy Behlmer, interview with Miklos Rozsa, *Spellbound*, Criterion DVD 136.
- 8 November 20, 1944, David Selznick Collection.
- 9 Miklos Rozsa, *Double Life* (New York, 1982), 146.
- 10 Christopher Palmer, "Biography of Miklos Rozsa," 1975, The Miklos Rozsa Society Web site, <http://members.iinet.net.au/~agfam/miklos/index.html>.
- 11 Truffaut, *Hitchcock/Truffaut*, 165.
- 12 Rozsa, *Double Life*, 147.
- 13 *Spellbound* Music Notes, Syracuse University Library.
- 14 Rozsa, *Double Life*, 147.
- 15 Ibid. According to John Fitzpatrick, of the Miklos Rozsa Society, the tune came to Rozsa while he was driving on the freeway.
- 16 Albert Ginsky, "The Fishko Files: The Theremin," National Public Radio, 2002.
- 17 Ibid.
- 18 Leff, *Hitchcock and Selznick*, 139.
- 19 *Spellbound* music notes, October 6, 1944, Syracuse University Library.
- 20 Palmer, *Composer*, 229.
- 21 In some cases, the ondes Martinot was used; in truth, it is sometimes difficult to distinguish between the sounds of the two, but the theremin has acquired a far more cultish following.
- 22 The year after *Spellbound* appeared, Olivier Messiaen used the ondes Martinot, which sounds much like the theremin, in his *Turangalila* Symphony; it eventually became a staple in classical music.
- 23 Audray Granville to David Selznick, October 10, 1945, David Selznick Collection.
- 24 Rozsa interview, Criterion DVD. In Rozsa's version of the contrch08sy, Selznick and Hitchcock were accusing him only of reusing the theremin, whereas Selznick's memo and Granville's rejoinder indicate the plagiarism charge was broader.
- 25 Granville to Selznick, October 10, 1945.
- 26 Scholars have assumed that Rozsa finished the score in time for an early preview in February 1945, but these memos indicate that only part of it had been done. (Leff, *Hitchcock and Selznick*, 166). The sound notes for "The Awakening" for example, are dated February 15, 1945, whereas those for "Rooftop Dream" and "Gambling Dream" are from September 14, 1945. Numerous memos from Selznick and his associates through the summer and early fall of 1945 express concern that Rozsa had not completed the score.
- 27 Don King to David Selznick, June 6, 1945.
- 28 David Selznick to Robert Dann, June 7, 1945.
- 29 The publishers included Southern Music, Chappell, and Shapiro Bernstein. Among the lyricists were Doris Fisher, Al Roberts, Kermit Goell, Harold Adamson, Al Stewart, and Al Neiberg.
- 30 John Waxman, interview with the author, June 19, 2003.
- 31 Cited in annotation for *Spellbound: The Film Music of Miklos Rozsa*, RCA 0911.
- 32 Paul MacNamara to David Selznick, July 25, 1945.
- 33 Spoto, *Dark Side*, 278.
- 34 ARA Records contracted to record the score on September 19, 1945.