

# Statistical analysis of shot types in the films of Alfred Hitchcock

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## Abstract

This paper analyses the changing use of shot scales and shot types in the films of Alfred Hitchcock from *The Pleasure Garden* (1925) to *The Birds* (1963) in the context of the introduction of sound technology to British cinema in 1929 and the director's move from Britain to Hollywood in 1939. A sample of 42 films was divided into 3 subgroups (British silent films [ $n = 9$ ]; British sound films [ $n = 14$ ]; and Hollywood films [ $n = 19$ ]); and was analysed using linear regression of rank-frequency plots and nonparametric analysis of variance. The results show that all three groups of films are well-fitted by a linear regression model, with no one shot scale dominating these films. Analysis of the different shot scales revealed that there are no significant differences in the use of shot scales between the two groups of British films, but that significant differences did occur between the British and American films for close-ups and medium close-ups, which increase in frequency, and medium long shots and long shots, which became less frequent. The proportion of reverse-angle cuts in the Hollywood films is much greater than in the British films, and this may be due to the use of shot-reverse shot editing patterns in Hollywood cinema. There is no evidence that the number of point-of-view shots or inserts changed, and this may be attributed to the fact that these types of shots are used in specific circumstances as required by the demands of narrative. Overall the results indicate that the introduction of sound technology did not have an impact on Hitchcock's film style, but that the move to Hollywood did result in specific changes in the style of Hitchcock's films.

**Keywords:** Cinematics, Film style, Alfred Hitchcock, British Cinema, Hollywood, Silent cinema, Sound cinema

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In a career lasting over half a century and some 53 films as director, Alfred Hitchcock has left a body of work that spans the transition from silent to sound, from black-and-white to colour, and the major studios of both the United Kingdom and the United States – to say nothing of his experiments with 3-D cinema and his brief period in Germany. It is a body of work that provides an opportunity to determine what impact (if any) the introduction of synchronous sound technology and/or the move from the British studio system to the Hollywood had on the style of Hitchcock's films. Hitchcock's reputation as the 'master of suspense' was established in British films such as *The Lodger*, *The Thirty-nine Steps*, and *The Lady Vanishes*, and continues with Hollywood productions such as *Suspicion*, *I Confess*, and *North by Northwest*. It is the continuity of Hitchcock's position as a director, writer, and producer working within the thriller genre that makes his films ideal for comparing historical and national styles. This paper presents a statistical analysis of the frequency of shot scales and different shot types to determine what impact (if any) the introduction of sound technology and the director's move from Britain to Hollywood in 1939

had on the style of Hitchcock's films from *The Pleasure Garden* to *The Birds*.

## Methods

Data on the frequency of shot types in the films of Alfred Hitchcock was collected from Barry Salt's database.<sup>1</sup> This database provides data on shot scales, with seven different scales used – big close-up (BCU), close-up (CU), medium close-up (MCU), medium shot (MS), medium-long shot (MLS), long shot (LS), and very long shot (VLS). To provide a basis for comparison, Salt normalizes the frequency of each scale in a motion picture to correspond to the number that would have occurred if the film was comprised of 500 shots (see Salt 2006).

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<sup>1</sup> This database can be accessed through the Cinematics website: <http://www.cinematics.lv/saltdb.php>. The data for *North by North West* used here is different to that presented in this database due to an error, and the corrected data can be found at <http://nickredfern.wordpress.com/2010/03/04/some-notes-on-shot-scales/>.

The relative frequency of shot scales in a film was calculated by dividing the frequency with which each scale occurred by its normalizing value, and this data was then ranked ordinally from the event of the highest frequency ( $r_1$ ) to the lowest ( $r_7$ ). The average value of each of the seven ordered relative frequencies was taken to give the mean relative frequency (MRF) of a group of films. Ordinary least squares regression was used to fit the model  $y = ax + b$  to this set of means; and the slope and intercept are reported with 95% confidence intervals. The coefficient of determination ( $R^2$ ) is used as a measure of the goodness-of-fit to the linear model and the standard error of the estimate is given as a measure of the variability of data points about the regression curve. Using this method it is possible to determine if one or more shot scales dominate the style of a film to the exclusion of others.

The use of a regression model used here does not tell us which shot scales were most frequent in a particular group of films. In order to determine which shot scales were employed relative to one another, the sample medians were plotted and differences in the normalized frequency of each scale was analyzed using Kruskal-Wallis analysis of variance (KW-ANOVA), with a  $p$ -value of less than 0.05 considered significant. Where there was a significant difference, a Dunn multiple-comparisons test was applied to locate between which groups of films the difference occurred with a critical  $Z$ -value of 2.1280 and a corrected  $p$ -value of 0.0333. Both the Kruskal-Wallis and post-hoc tests are corrected for tied values. In all cases the null hypothesis is that there is no difference between the groups. As in the regression model shot scales are ranked from the event of highest frequency to the lowest, but where two or more shot scales in a film have tied ranks the mean is calculated. The mean rank of each scale is calculated for each group of films in the study, and is reported along with the sample median and range of the normalized number of shot scales.

Salt's database also includes a range of data on different shot types, including inserts that feature objects, body parts, or scenes, but which do not include an actor's face; reverse-angle cuts (RA), in which changes of camera position are greater than 90 degrees; and point-of-view (POV) shots, in which cuts are to or from the line of sight of a participant in a scene. This

data is presented as a percentage of the total number of shots in a film. The methods described above for the analysis of variance and post-hoc tests were employed for these three different shot types under the same conditions. Correlation between shot types was measured using Spearman's rank correlation ( $r_s$ ) corrected for ties, with a  $p$ -value of 0.05.

Statistical analyses were carried out using Microsoft Excel 2007.

### Results and discussion

A total of 42 feature films directed by Alfred Hitchcock were selected from Salt's database (see Appendix 1) and sorted into three groups: the British silent films released between 1925 and 1929 ( $n = 9$ ); the British sound films released between 1929 and 1939 ( $n = 14$ ); and Hollywood films released between 1940 and 1963 ( $n = 19$ ). *Rope* (1948) was excluded from the US sample due to its use of long takes and transitions between reels to create the impression of being constructed as a single shot. *Stage Fright* (1950) was also excluded as a British-registered film produced during the director's Hollywood career. Finally, *Bon Voyage* (1944) and *Aventure malgache* (1944) were excluded as short films.

### Shot scales

The mean relative frequencies of the ranked shot scales are presented in Table 1, and the regression statistics can be found in Table 2. The mean relative frequencies and the linear regression curves for each group of films are plotted in Figures 1 through 3.

The results show that the mean relative frequencies of shot scales for all three groups of films were well-fitted by the linear regression model, with less than 2% of the variance unexplained in each case. The slope and intercept of each of the regression curves are consistent from the silent films through the major part of the Hollywood films. The mean relative frequencies are also similar for each group of films for every shot scale, with the most frequently occurring shot scale accounting for approximately a quarter of the shots in a film. No one shot scale dominates Hitchcock's films at any point in his career, and it is clear that Hitchcock's style did not change with either the introduction of sound technology or the move from Britain to America.

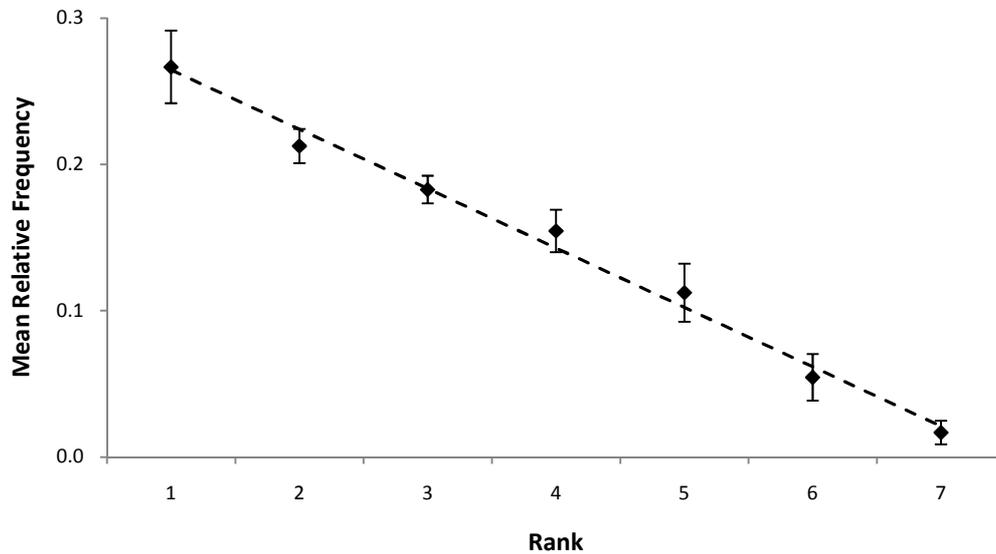
## Statistical analysis of shot types in the films of Alfred Hitchcock

**Table 1** The mean relative frequencies (MRF) of ranked shot scales in the films of Alfred Hitchcock

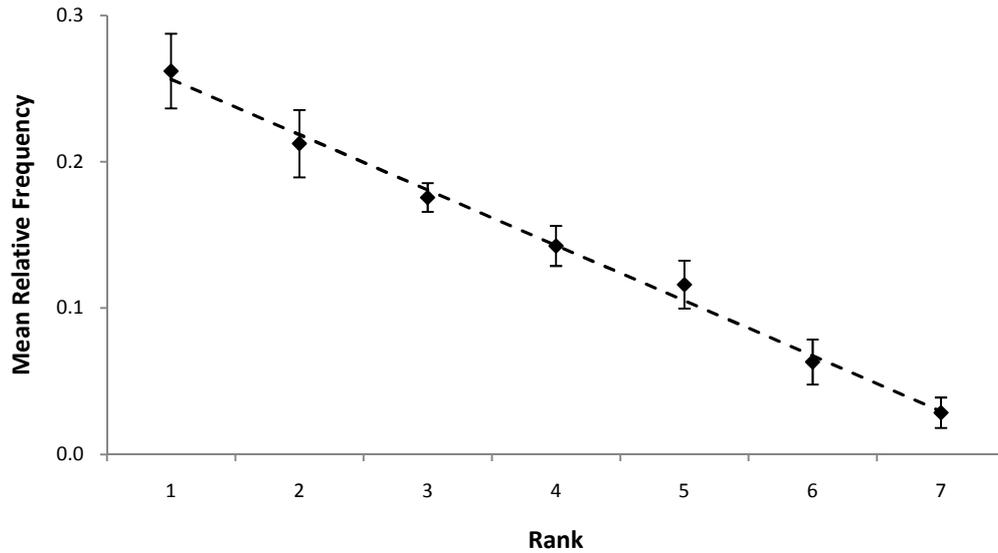
Rank ( $r_i$ )	British silent ( $n = 9$ )	British sound ( $n = 14$ )	Hollywood ( $n = 19$ )
	MRF (95% CI)	MRF (95% CI)	MRF (95% CI)
1	0.2666 (0.2418, 0.2915)	0.2620 (0.2364, 0.2876)	0.2439 (0.2305, 0.2573)
2	0.2126 (0.2009, 0.2243)	0.2123 (0.1893, 0.2354)	0.2170 (0.2049, 0.2292)
3	0.1828 (0.1733, 0.1923)	0.1756 (0.1658, 0.1854)	0.1803 (0.1690, 0.1917)
4	0.1545 (0.1399, 0.1691)	0.1425 (0.1288, 0.1561)	0.1483 (0.1403, 0.1564)
5	0.1123 (0.0924, 0.1322)	0.1160 (0.0997, 0.1324)	0.1226 (0.1074, 0.1378)
6	0.0545 (0.0386, 0.0704)	0.0631 (0.0478, 0.0784)	0.0628 (0.0502, 0.0754)
7	0.0167 (0.0086, 0.0247)	0.0284 (0.0180, 0.0389)	0.0249 (0.0184, 0.0315)

**Table 2** Linear regression models of the distribution of the mean relative frequencies of shot scales in the films of Alfred Hitchcock

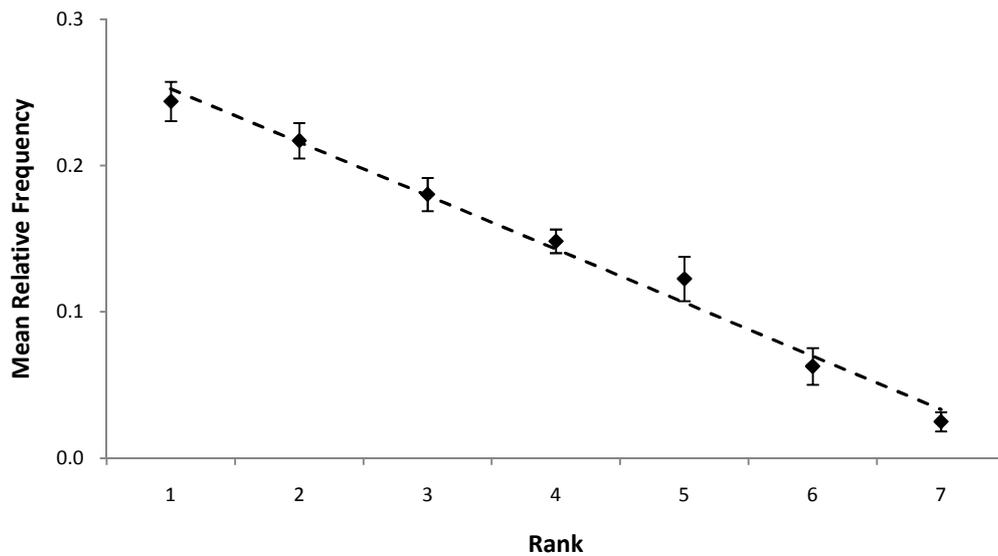
	$n$	Slope (95% CI)	Intercept (95% CI)	$R^2$	Standard Error
British silent	9	-0.0406 (-0.0452, -0.0360)	0.3052 (0.2847, 0.3257)	0.9905	0.0094
British sound	14	-0.0378 (-0.0411, -0.0345)	0.2941 (0.2792, 0.3090)	0.9942	0.0069
Hollywood	19	-0.0365 (-0.0413, -0.0317)	0.2890 (0.2675, 0.3105)	0.9871	0.0099



**Figure 1** Rank-frequency plot of shot scales in the British silent films of Alfred Hitchcock ( $n = 9$ ). The error bars are the 95% confidence interval for the mean relative frequencies.



**Figure 2** Rank-frequency plot of shot scales in the British sound films of Alfred Hitchcock (n = 14). The error bars are the 95% confidence interval for the mean relative frequencies.



**Figure 3** Rank-frequency plot of shot scales in the Hollywood films of Alfred Hitchcock (n = 19). The error bars are the 95% confidence interval for the mean relative frequencies.

When we turn our attention to the shot scales themselves we can see that there is a clear change in Hitchcock's style. The summary statistics for the different shot scales are presented in Table 3, and the normalised sample medians are plotted in Figure 4.

There is no statistically significant difference in Hitchcock's use of big close-ups (KW-ANOVA:  $H_c = 1.7962$ ,  $p = 0.4073$ ), and this shot scale is used much less frequently than other scales. The number of BCUs is ranked higher than 6th in only four films in the

study (*Downhill*, *Blackmail* (sound version), *Notorious*, *The Birds*), and of these only the last ranks 4th.

There is a significant difference in the close-ups (KW-ANOVA:  $H_c = 13.9012$ ,  $p = 0.0009$ ; Dunn: British silent/British sound -  $T = 0.8063$ ,  $p = 0.4199$ , British silent/Hollywood -  $T = 3.30613$ ,  $p = 0.0010$ , British sound/Hollywood -  $T = 2.8202$ ,  $p = 0.0048$ ). There is also a significant difference in the medium close-ups (KW-ANOVA:  $H_c = 10.3761$ ,  $p = 0.0056$ ; Dunn: British silent/British sound -  $T = 0.4772$ ,  $p = 0.6332$ , British

silent/Hollywood -  $T = 2.7460$ ,  $p = 0.0060$ , British sound/Hollywood -  $T = 2.5762$ ,  $p = 0.0100$ ). For both these shot scales the pattern of change is the same: there is no difference between the two groups of British films but there is a difference between the British films and the Hollywood films, indicating that sound technology did not lead to a change in Hitchcock's style but that the move to America led to the increasing use of CUs and MCUs. There are no British silent films in which CUs or MCUs are the most frequently occurring shot scale; whereas for the Hollywood films, CUs and MCUs are ranked first and second for 8 and 5 of the nineteen films in the sample, respectively. For the British sound films we note that MCUs are the most frequently occurring shot scale for four films: *The Secret Agent*, *Sabotage*, *Young and Innocent*, and *The Lady Vanishes*. (However, there is little difference between the frequency of MCUs, MSs, and MLSs for *The Lady Vanishes*, and so this film is comprised of mid-scale shots). The shift to tighter framing can therefore be seen to begin shortly before Hitchcock moves to America; with MCUs the most frequently occurring shot scale in four of the director's last five British films. It is also interesting to note that of the US films, there is a notable drop in the frequency of close-ups from *Dial M for Murder* to *The Man Who Knew Too Much*: for these films CUs are ranked between third and sixth, rather than first or second like the rest of the Hollywood films (except *North by Northwest*). From 1954 to 1956, Hitchcock appears to have deliberately rejected the close-up in favour of more distant shots.

There is no statistically significant difference in Hitchcock's use of medium shots (KW-ANOVA:  $H_c = 0.2254$ ,  $p = 0.8934$ ). The sample medians for MSs are almost identical, and the ranges and mean ranks of each group of films are also very similar. Medium shots are ranked first for only two films in the study (*Dial M for Murder* and *The Trouble with Harry*), and for the first of these MSs are jointly ranked first with medium long shots. Both these films are among those from the 1950s for which CUs and MCUs are not the first ranked scales.

There is a significant difference in the medium long shots (KW-ANOVA:  $H_c = 11.6365$ ,  $p = 0.0030$ ; Dunn: British silent/British sound -  $T = 1.3162$ ,  $p = 0.1881$ , British silent/Hollywood -  $T = 3.2561$ ,  $p = 0.0011$ , British sound/Hollywood -  $T = 2.1452$ ,  $p = 0.0319$ ). There is also a significant difference in the long shots (KW-ANOVA:  $H_c = 17.5632$ ,  $p = 0.0002$ ; Dunn: British silent/British sound -  $T = 0.6974$ ,  $p = 0.4856$ , British silent/Hollywood -  $T = 3.6142$ ,  $p = 0.0003$ , British sound/Hollywood -  $T = 3.3062$ ,  $p = 0.0009$ ). The change we see here is the mirror image of that for close-ups and medium close-ups: there is no difference between the two groups of British films, but there is a decrease in the frequency of MLS and LS with the shift to Hollywood. Medium long shots and long shots are the most frequently occurring shot scales in all nine of the British silent films, accounting for two and seven films

respectively. For the British sound films, it has already been noted that in four films the medium close-up is the most frequently occurring scale, but for the remaining films it is MLS (2 films) and LS (8 films) that are ranked first. For the Hollywood films, MLSs are ranked first for *Dial M for Murder* only, and even then this rank is tied with the medium shots. Long shots are the most frequently occurring shot scale in four of the Hollywood films (*Saboteur*, *Rear Window*, *To Catch a Thief*, and *Vertigo*) and are the second most frequently occurring shots in two films (*I, Confess* and *The Man Who Knew Too Much*); but are generally the fourth or fifth most frequently occurring scale.

There is no significant difference in the frequency of very long shots (KW-ANOVA:  $H_c = 5.3507$ ,  $p = 0.0689$ ), and like BCUs, this shot scale occurs much less often than the others. For the British silent films, VLS is the lowest ranked scale in eight of the nine films, and ranks sixth in the other; while for the British sound films this scale ranks seventh for 12 films. For the Hollywood films VLS is the lowest ranked scale in every film from *Foreign Correspondent* to *Dial M for Murder*, but after this ranks seventh only twice more and reaches a peak of fifth for *The Trouble with Harry*. Although this scale has the lowest mean rank in each group of films, this does suggest that in the late-1950s and early-1960s there was an increasing use of very long shots in Hitchcock's films from typically fewer than 20 to between 20 and 37.

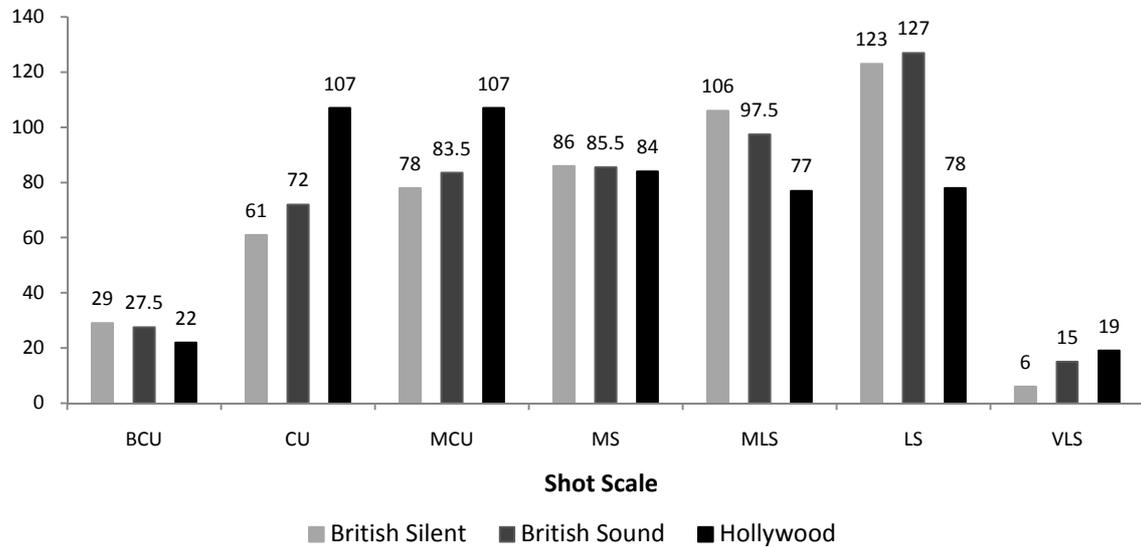
Given the low relative frequencies of BCUs and VLSs and the apparent absence of any statistically significant change over time, it is likely that these shot scales are employed in specific narrative circumstances to achieve particular effects. For example, BCUs account for only 5% of *Shadow of a Doubt*, but are the means by which the viewer's attention is focussed onto the ring that implicates Uncle Charlie as a murderer. In *The Thirty-nine Steps*, BCUs are used to show Richard Hannay's Scottish destination on the map, and the landscape is later shown to via very long shots once he arrives there.

In summary, we can draw three conclusions about shot scales in the films of Alfred Hitchcock from these results. First, Hitchcock's films are not dominated by a single shot scale, and the mean relative frequencies describe a consistent style over four decades of filmmaking. Second, there is no evidence that the introduction of sound technology had an impact on the use of shot scales in these films. Third, Hitchcock's relocation to Hollywood in 1939 resulted in a shift to tighter framing as close-ups and medium close-ups replaced medium long shots and long shots as the most frequently occurring scales, although there is some evidence to suggest this shift had begun in the years immediately prior to the director crossing the Atlantic. As the regression curves are consistent over time, this indicates that the closer shots are replaced by more distant shots with no other change in the use of shot scales.

## Statistical analysis of shot types in the films of Alfred Hitchcock

**Table 3** Sample median, range, and mean rank of shot scales in the films of Alfred Hitchcock

		BCU	CU	MCU	MS	MLS	LS	VLS
<b>British Silent</b> n = 9	Median	29	61	78	86	106	123	6
	Range	10 - 41	25 - 94	66 - 97	65 - 98	97 - 137	108 - 154	0 - 18
	Mean Rank	6.00	4.67	3.89	3.56	1.78	1.22	6.89
<b>British Sound</b> n = 14	Median	27.5	72	83.5	85.5	97.5	127	15
	Range	9 - 63	30 - 96	42 - 124	60 - 114	64 - 164	59 - 186	0 - 33
	Mean Rank	6.07	4.00	3.21	3.07	2.71	2.07	6.86
<b>Hollywood</b> n = 19	Median	22	107	107	84	77	78	19
	Range	4 - 72	20 - 140	72 - 150	59 - 145	56 - 141	37 - 121	0 - 37
	Mean Rank	6.16	2.39	2.21	3.16	3.92	3.53	6.63



**Figure 4** Normalized sample medians of shot scales in the films of Alfred Hitchcock

### Shot types

The median and range for the three different shot types – inserts, reverse-angle cuts, and point-of-view shots – are presented in Table 4, and the normalised sample medians are plotted in Figure 5.

There is no significant difference between the groups for the percentage of inserts (KW-ANOVA:  $H_c = 4.7773$ ,  $p = 0.0918$ ). It is likely that the use inserts is determined by the specific demands of the narrative of each film – either to establish the narrative space of a scene or to show an important object in detail – rather than being indicative of the style of a particular director, era, or national cinema. Many inserts are framed as big close-ups and very long shots, and the examples from *The Thirty-nine Steps* and *Shadow of a Doubt* given above for these scales are also examples of this shot type.

There is a significant difference in the reverse-angle cuts (KW-ANOVA:  $H_c = 29.3073$ ,  $p = <0.0001$ ; Dunn: British Silent/British Sound –  $T = 0.1825$ ,  $p = 0.8552$ , British Silent/Hollywood –  $T = 4.0279$ ,  $p = 0.0001$ , British Sound/Hollywood –  $T = 4.8489$ ,  $p = <0.0001$ ). The pattern of change for this type of shot is similar to that noted for the change in shot scales above: there is no difference between the two groups of British films, but there is a difference between the British films and the Hollywood movies. With the exception of *The Farmer's Wife* (RA = 42%), all the British films have a lower percentage of reverse-angle cuts than the Hollywood films. The percentage of reverse-angle cuts in *Rear Window* is much greater than in Hitchcock's other films, and this is to be expected as many shots in this film are of the courtyard from Jeff's fixed position.

## Statistical analysis of shot types in the films of Alfred Hitchcock

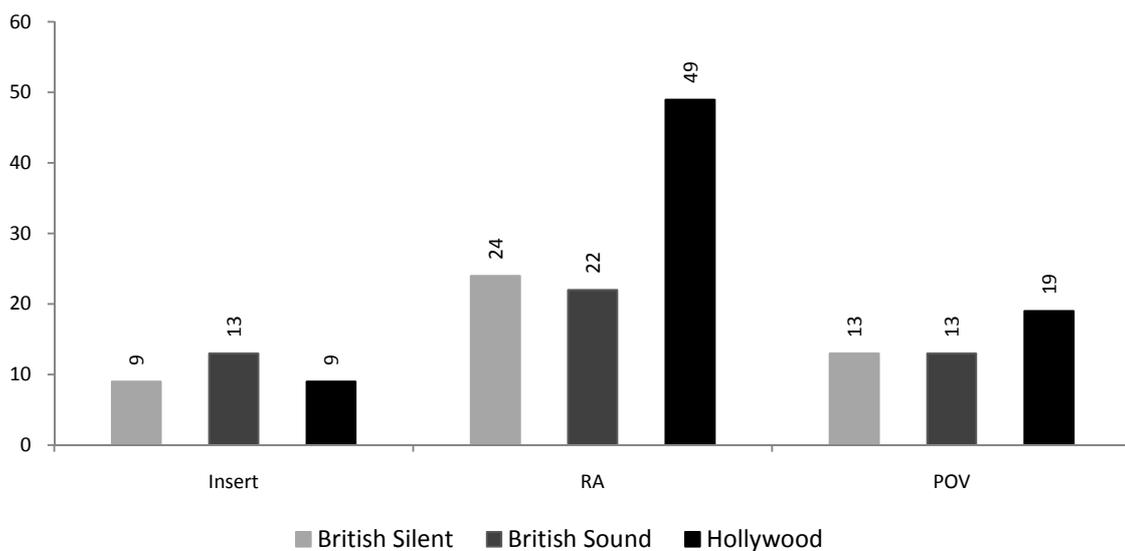
It is interesting to note that the percentage of RA cuts in Hitchcock's British films of the late-1930s tend to be greater than the median value (22%), whereas the films of the early-1930s tend to be equal to or below the median. This again indicates that Hitchcock's style had begun to change in the years prior to the move to Hollywood; and those films in which the most frequently occurring shot scale is the medium close-up are among those films with the greater frequency of RA cuts. There is, however, no clear cut difference: *The Thirty-nine Steps* has the greatest frequency of RA cuts of the British sound films, but its most frequently occurring shot scale is the long shot. Looking at the Hollywood films it should also be noted that the frequency of reverse-angle cuts is below 44% from *Foreign Correspondent* in 1940 to *Shadow of a Doubt* in 1943, but does not fall below 44% after that. In the late-1930s, the percentage of RA cuts was slowly climbing towards and occasionally above

30%; while in Hollywood it increased from 33% in *Foreign Correspondent* to over 45% after 1944. As the difference in RA cuts is indicative of the difference between films produce in the two countries, then we may see these early Hollywood films as transitional in their change of camera positions – these films are different from the British films, but not as different as the later Hollywood films were to become.

When the frequency of close shots falls in late-1954 and 1955, there is no accompanying decline in the frequency of reverse-angle cuts. The shift to medium, medium long, and long shots for films such as *Dial M for Murder*, *The Trouble with Harry*, and the US version of *The Man Who Knew Too Much* does not mark a return to the style of the British films. These films continue to employ reverse-angle cuts with the same frequency of the Hollywood films that precede and follow them, even though the camera is more distant from the action.

**Table 4** Sample median and range of the percentage shot types in the films of Alfred Hitchcock

		Insert	RA	POV
<b>British Silent</b>	Median	9	24	13
	Range	6 - 15	13 - 42	8 - 28
<b>British Sound</b>	Median	13	22	13
	Range	6 - 25	9 - 32	6 - 22
<b>Hollywood</b>	Median	9	49	19
	Range	4 - 15	33 - 68	11 - 50



**Figure 5** Sample medians of percentage of shot types in the films of Alfred Hitchcock

There are no significant differences in the percentage of point-of-view shots (KW-ANOVA:  $H_c = 4.4021$ ,  $p = 0.1107$ ), and the sample medians show little variation. The range for the Hollywood films is much greater than those of the British films, but this may be attributed to the influence of a single film. Unsurprisingly, *Rear Window* has a much greater percentage of POV shots than Hitchcock's other films; and removing this film from the US data set we see the range of POV shots fall into line with the British films, with a new maximum value of 25% and a median of 18.5%. The percentage of POV shots is not therefore affected by either the introduction of sound or the move to Hollywood.

Rather than being a typical stylistic device to be deployed naturally in a dialogue scene, POV shots appear to be motivated by the needs of the narrative and to serve specific functions in communicating to the viewer information about character psychology or to emphasise key aspects of the mise-en-scène. For example, POV shots in the opening sequences on the underground and at home in *Rich and Strange* establish character psychology and narrative motivation by communicating to the viewer Fred's frustration with his lot in life; while the use of POV shots in *Vertigo* is to present character traits and emotional states to the viewer (Potts 2005).

Reverse-angle cuts and POV shots are both structured around shifting the attention of the viewer by a cut of more than 90 degrees between subsequent shots, and the latter may be understood as a special case of the former associated with a particular character's line of sight. The relationship between RA cuts and POV shots is presented in Figure 6. For the British films the proportion of reverse-angle cuts is not that much greater

than the proportion of POV shots suggesting that where cuts of more than 90 degrees do occur they are associated with POV shots. There is a statistically significant correlation between reverse-angle cuts and POV shots for both the British silent ( $r_s(7) = 0.8787$ ,  $p = 0.0018$ ) and British sound films ( $r_s(12) = 0.6898$ ,  $p = 0.0063$ ). This is not the case for RA cuts and POV shots in the Hollywood films, which show no statistically significant correlation ( $r_s(17) = 0.4063$ ,  $p = 0.0843$ ). The increase in reverse-angle cuts is therefore due to some other change in style that produced a greater changes of camera position are greater than 90 degrees and is unrelated to the frequency of POV shots.

It is unlikely that the Hollywood films would have a greater proportion of reverse-angle cuts than all but one of the British films without some systematic difference in editing style. The greater number of reverse-angle cuts in the Hollywood films may be accounted for by the use of the shot-reverse shot pattern that is fundamental to the logic of classical Hollywood narration. Shot-reverse shot editing constructs a sequence of shots that present complementary on-screen spaces, in which the second shot is from the reverse angle to the first while still respecting the axis-of-action within the scene. As the shot-reverse shot pattern is typically used to allow the viewer to follow dialogue in a scene by switching from speaker to listener, the use of close-ups to medium close-ups to show characters has been favoured by filmmakers. The two differences in style between the British and Hollywood films noted here may be related. In order to test this hypothesis further and more detailed data on the use of shot-reverse shot editing in Hitchcock's films is needed.

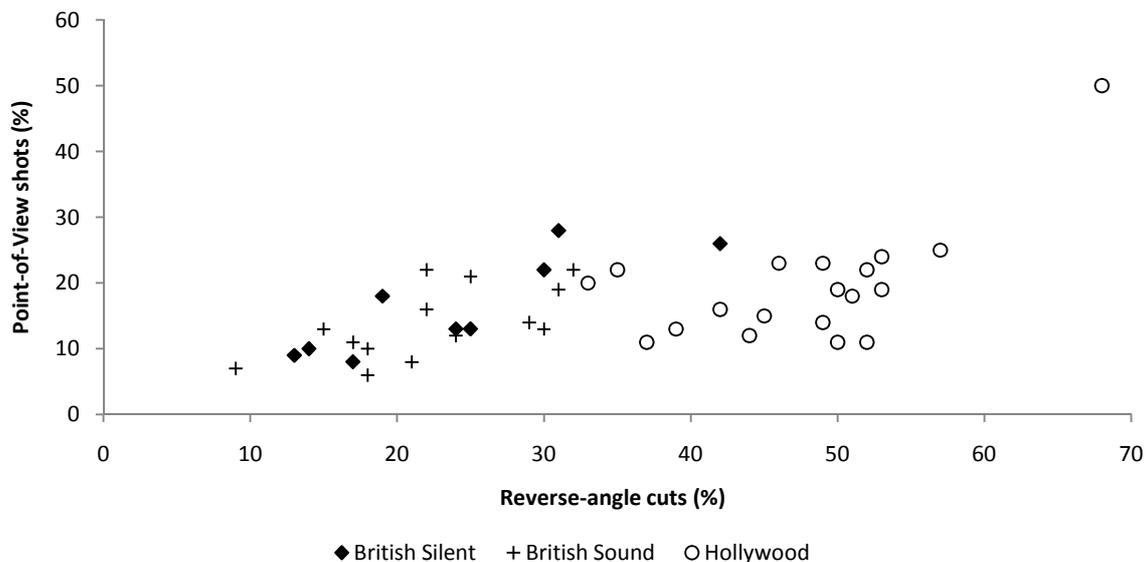


Figure 6 The percentage of reverse-angle cuts and point-of-view shots in the films of Alfred Hitchcock.

## Conclusion

Salt (2006: 251-257) has suggested that the closer framing in Hitchcock's films from the early-1940s is characteristic of a director of 'psychological' thrillers (such as *Suspicion* and *Lifeboat*) while non-psychological films by Hitchcock (e.g. *Saboteur*) have fewer medium shots or closer. This study has identified differences in the style of Alfred Hitchcock's British and Hollywood films that suggest broader differences exist between British and American cinema in terms of the use of reverse-angle cuts and the shift to closer-framing as close-ups and medium close-ups replace medium long shots and long shots. That these differences occur with Hitchcock's move to America in 1939 indicates that working in the studio system of a particular national cinema is a determining factor of film style rather than the creative individuality of the director as an auteur or as characteristic of a particular genre. There is some evidence that the style of Hitchcock's films had begun to change in immediately prior to the move to Hollywood, but in the absence of data for contemporary British films it is not possible to determine if this is a specific change in Hitchcock's style or a more general change in British cinema. Other elements of film style are employed with specific narrative purposes in mind, and their use is likely to be determined by the needs of each production rather than a single individual's coherent style across a body of work. There is no evidence that Hitchcock's films were dominated by a single scale at any point in his career. There is also no evidence that the introduction of sound technology in the late-1920s had any impact on the style of these films.

## References

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## Appendix 1

Sample of films directed by Alfred Hitchcock (n = 42)

Title	Country	Year	Studio
<b>The Pleasure Garden *</b>	UK	1925	Gainsborough
<b>The Lodger *</b>	UK	1927	Gainsborough
<b>Downhill *</b>	UK	1927	Gainsborough
<b>The Ring *</b>	UK	1927	British International Pictures
<b>Easy Virtue *</b>	UK	1928	Gainsborough
<b>The Farmer's Wife *</b>	UK	1928	British International Pictures
<b>Champagne *</b>	UK	1928	British International Pictures
<b>The Manxman *</b>	UK	1929	British International Pictures
<b>Blackmail (Silent) *</b>	UK	1929	British International Pictures
<b>Blackmail (Sound)</b>	UK	1929	British International Pictures
<b>Juno and the Paycock</b>	UK	1930	British International Pictures
<b>Murder</b>	UK	1930	British International Pictures
<b>The Skin Game</b>	UK	1931	British International Pictures
<b>Rich and Strange</b>	UK	1931	British International Pictures
<b>Number Seventeen</b>	UK	1932	British International Pictures
<b>Waltzes from Vienna</b>	UK	1934	Gaumont British Picture Corporation
<b>The Man Who Knew Too Much</b>	UK	1934	Gaumont British Picture Corporation
<b>The Thirty-Nine Steps</b>	UK	1935	Gaumont British Picture Corporation
<b>The Secret Agent</b>	UK	1936	Gaumont British Picture Corporation
<b>Sabotage</b>	UK	1936	Gaumont British Picture Corporation
<b>Young and Innocent</b>	UK	1938	Gaumont British Picture Corporation
<b>The Lady Vanishes</b>	UK	1938	Gainsborough
<b>Jamaica Inn</b>	UK	1939	Mayflower Pictures
<b>Rebecca</b>	US	1940	Selznick International Pictures
<b>Foreign Correspondent</b>	US	1940	Walter Wanger Productions
<b>Suspicion</b>	US	1941	RKO Radio Pictures
<b>Saboteur</b>	US	1942	Universal
<b>Shadow of a Doubt</b>	US	1943	Universal
<b>Lifeboat</b>	US	1944	Twentieth Century-Fox
<b>Notorious</b>	US	1946	Selznick International Pictures
<b>The Paradine Case</b>	US	1947	Selznick International Pictures
<b>Strangers on a Train</b>	US	1951	Warner Bros.
<b>I Confess</b>	US	1953	Warner Bros.
<b>Dial M for Murder</b>	US	1954	Warner Bros.
<b>Rear Window</b>	US	1954	Paramount
<b>To Catch a Thief</b>	US	1955	Paramount
<b>The Trouble With Harry</b>	US	1955	Paramount
<b>The Man Who Knew Too Much</b>	US	1956	Paramount
<b>The Wrong Man</b>	US	1956	Warner Bros.
<b>Vertigo</b>	US	1958	Paramount
<b>North by North-West</b>	US	1959	Metro-Goldwyn-Mayer
<b>The Birds</b>	US	1963	Universal

Silent films are marked \*