

CHAPTER 5 *Rebecca*

- 1 Cue sheet, March 22, 1940, courtesy of John Waxman.
- 2 For a detailed account of the relationship between Hitchcock and Selznick, see Leonard Leff, *Hitchcock and Selznick* (Berkeley, 1987).
- 3 Christopher Palmer, *The Composer in Hollywood* (London, 1990), 94.
- 4 John Williams, interview with the author, January 29, 2003.
- 5 Leff, *Hitchcock and Selznick*.
- 6 Taylor, *Hitch*, 157.
- 7 John Waxman, interview with the author, December 21, 2002.
- 8 Taylor, *Hitch*, 157–58.
- 9 Donald Spoto, in *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures* (New York, 1976; rpt. 1992), is one of the most influential exponents of this argument.
- 10 Rudy Behlmer, interview with the author, September 19, 2002.
- 11 See Leff's superb *Hitchcock and Selznick*.
- 12 David Selznick Collection.
- 13 David Selznick to Franz Waxman, October 11, 1939. Selznick also considered Erich Korngold as musical director, but that apparently never materialized.
- 14 David Selznick to music department, September 21, 1939.
- 15 Joseph McBride: "Alfred Hitchcock's Mary Rose: An Old Master's Unheard Cri de Coeur." *Cineaste* 26, no. 2 (2001): 25.
- 16 Christopher Husted, "The Scoring of Rebecca" CD liner note, *Rebecca*, Varèse Sarabande 302 066 160.
- 17 John Waxman, interview with the author, March 9, 2004.
- 18 Franz Waxman to David Selznick, March 13, 1941.
- 19 David Selznick to Daniel O'Shea, March 15, 1941.
- 20 The lost Beatrice music can be heard on a Marco Polo CD, the uncorrupted Mrs. Danvers cue on a recording from Varèse Sarabande. The notes for the latter call Selznick's meddling "inexplicable."
- 21 Waxman, interview with the author.
- 22 Palmer, *Composer*, 103.
- 23 Husted, "Scoring," 16.
- 24 Robert Townson, Varèse Sarabande annotation.
- 25 Truffaut, *Hitchcock/Truffaut*.