

CHAPTER 16 *The Wrong Man*

1 Reba Churchill and Bonnie Churchill, "Jazz Role in Movie," *Beverly Hills Citizen*, July 16, 1956, 12.

2 See Hitchcock's fascinating arguments with Truffaut on the subject of realism (Truffaut, *Hitchcock/Truffaut*, 239); Truffaut believed the film needed to be even more in the style of a documentary.

3 Warner Brothers Archive.

4 *Variety*, December 21, 1956; *New York Post*, December 24, 1956.

5 Louis Kaufman, cited in "Music for the Movies: Bernard Herrmann," Sony video 67169.

6 An exception is David Sterritt, who characterizes Manny's music as reflecting the "stagnant pattern" of his life. The voice-ch16 in the trailer makes that pattern clear: "He lived in a simple routine world; when the lights went out, the fiddle was put away. The same subway, the newspaper, home to Rose and the kids... straight and narrow until the night of January 14th, 1953, when, 'Is your name Christopher Emmanuel Balestrero?'" (*Films of Alfred Hitchcock*, 69).

7 Cited in Katherine H. Allen, CD liner note, *Jonny spielt auf*, Vanguard 8048.

8 "Music Notes made at first running of 'The Wrong Man,'" August 29, 1956.