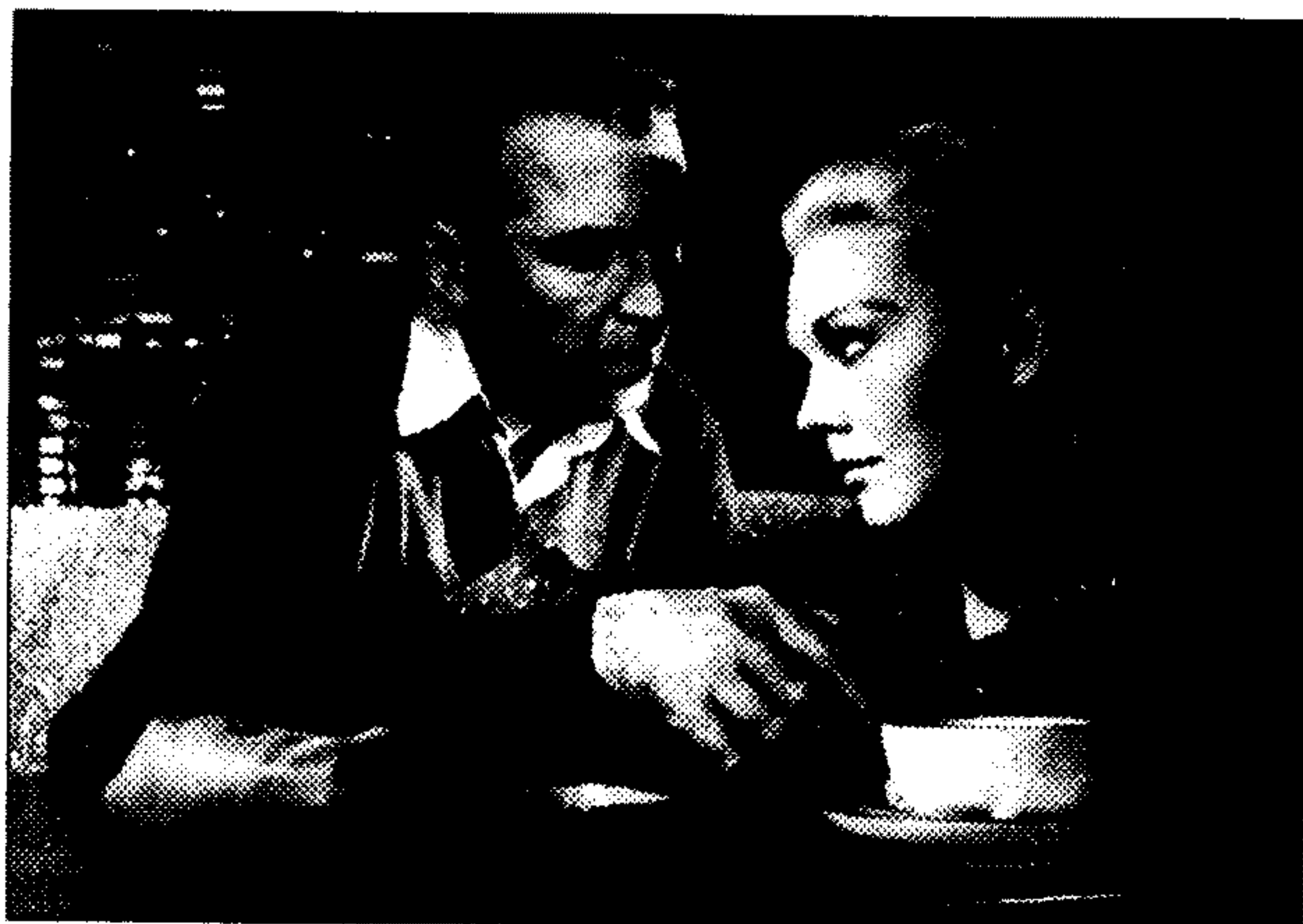


Document Citation

Title	Vertigo: a restoration in progress
Author(s)	
Source	<i>San Francisco International Film Festival</i>
Date	1996
Type	program note
Language	English
Pagination	63
No. of Pages	1
Subjects	
Film Subjects	Vertigo, Hitchcock, Alfred, 1958



4/21
3:00 CAS 4210

Vertigo: A Restoration in Progress

RESTORATION Robert A. Harris, James C. Katz

VERTIGO CREDITS: USA 1958 **DIR/PROD** Alfred Hitchcock **SCR** Alec Coppel, Samuel Taylor **CAM** Robert Burks **ED** George Tomasini **CAST** James Stewart, Kim Novak **DISTRIBUTOR** MCA Universal

Film clips with a live presentation. Total running time 80 min.

A first-ever look at a dazzling restoration in progress—a film in which locations in The City play as seductive a role as the mysterious blonde. “It’s an important film,” says Robert A. Harris, who with his colleague James C. Katz was responsible for rescuing such classics as *Lawrence of Arabia*, *Spartacus* and *My Fair Lady*, “and if somebody hadn’t done something about it now, it would have been lost.” He’s talking about *Vertigo*, that spinechiller at the very peak of Hitchcock’s pantheon. Originally shot in color VistaVision which has now faded, the film is being restored with a fanatical devotion to detail. When it’s complete, a new Super VistaVision 70mm print will be struck from a 65mm restoration negative. For the Festival, Harris and Katz are bringing the first completely restored reel, in which Scottie (Jimmy Stewart) follows Madeleine (Kim Novak) to Fort Point under the Golden Gate Bridge, rescues her from the water, and takes her back to his apartment, where she awakes later (undressed). Harris and Katz will use the 1984 35mm version of the same reel to highlight their restoration process. They’ll talk about the detective work involved in this kind of work (like tracking down a paint chip from the original year and model Jaguar that appears in the film). One of their major discoveries was the tapes of Bernard Herrmann’s original stereo recording of the score; the sound has been remixed and converted to a DTS digital soundtrack so the lush and insidiously sinister lyricism of the music can again sweep audiences into that utterly desirable state of terror.