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Author(s)	Andrew Sarris Andrew Sarris
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FRIDAY

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Alfred Hitchcock's
SHADOW OF A DOUBT

(1943), from a screenplay by Thornton Wilder, Sally Benson, and Alma Reville, based on a Gordon McDonell story, with Teresa Wright, Joseph Cotten, Henry Travers, and Hume Cronyn, creates a unique vision for the early '40s of a small American town festering with feelings of fear, guilt, and paranoia. This dark vision of Hitchcock and his wife, Alma, interacting with the authors of *Our Town* and *Meet Me in St. Louis*, signaled the true transplanting of the Master's touch to the United States. Hitchcock's inspiredly controlled camera work, in which he treats the visiting Uncle Charlie (Cotten) and the Santa Rosa niece Charlie (Wright) as dop-

pelgängers of the same restless spirit, makes their relationship one of the most profound in cinema. Wright, representing regional innocence, gives her finest performance, and Cotten, as the suspected Merry Widow murderer and a figure of cosmopolitan evil, puffs evocative smoke rings around his

role. Travers and Cronyn as fans of grisly whodunits provide eccentric comic relief in an otherwise serious character study that is pitched more to subtle visual motifs than to Hitchcock's usual signature of pyrotechnic set pieces for the masses. Contemporary critics who keep saying that this or that filmmaker has gone beyond Hitchcock should look more closely at a film like *Shad-*

ow of a Doubt, which becomes deeper and more tantalizing with each viewing. (Cofeature: Orson Welles's *Touch of Evil*)
Theater 80 Saint Marks:
also Saturday, 4:25, 8:15, midnight