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| Author(s)     | Robert Osborne  |
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# ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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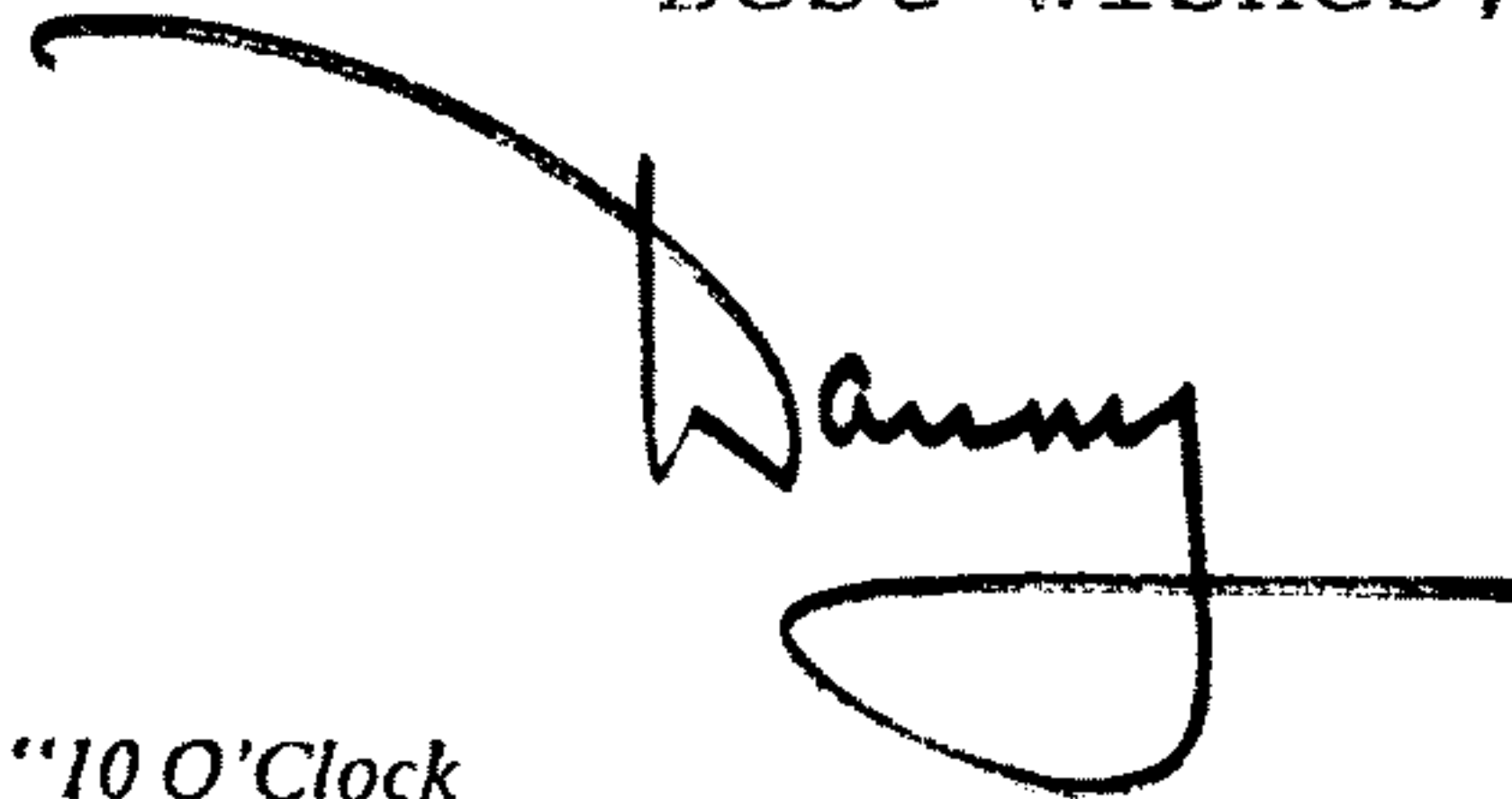
Dear Edith,

Enclosed is the inventory of the Hitchcock Collection. I have also enclosed an article on the Hedren Screen Tests.

We have a beautiful Technicolor print of UNDER CAPRICORN in mint condition that you are more than welcome to use. I think that a program of the Hitchcock home movies and the screen tests would be a very interesting show.

I miss you all and I hope to see you soon.

Best wishes,

A handwritten signature in black ink, appearing to read "Danny". The signature is written in a cursive style with a large, sweeping flourish at the top left and a horizontal line at the bottom.

I had seen the beautiful Tippi Hedren  
in a Sego commercial aired on

*Emmy award-winning "10 O'Clock  
News."*

# Rambling Reporter

Robert Osborne

Even with that recent and shiny new Oscar to its credit, this year's Academy Award-winning documentary feature "The Times of Harvey Milk" hasn't been able to squeeze out more than a week's run in its first engagement in Los Angeles. It opened at the Cineplex last Friday and closes tonight. . . . Business on "Milk" has been considerably better in Atlanta than it has in L.A. and it's still running in Chicago, New York, Seattle, Ft. Lauderdale and San Francisco although business in the Bay City is decidedly on the light side. Go figure that. . . . Ruth Slauson, formerly the vp of pay TV and syndication at Fox, will be going to NBC in one of the network's three coveted jobs there as director of motion pictures for television. . . . It took David Carradine approximately \$800,000 and 12 years to get "Americana" into an L.A. theatre booking but that long odyssey finally came to fruition yesterday, amid some promo pushes by Carradine and many love-letter reviews from critics. (Yet another difference between the West Coast critical community and the Westerners: "Americana" had a brief exposure in New York and the critics, in Carradine's words, "killed it." Not so here, where it's primarily elicited a thumbs-up reaction.) Carradine wasn't able to stick around to check yesterday's ticket sales at Laemmle's Monica ("I know I'll never get my money back," he tells me, "but, luckily, I don't have to. The fact is I do want people to be able to have a chance to see it"); Wednesday morning, he was on a plane heading for the Carolina location on Wolper's "North and South" in which he's playing "the nastiest sort of Southern soldier you'd ever want to meet," he says, adding "and I'm loving it. It's the kind of role you can really get your teeth into, one that causes a strong reaction." His one regret on "North and South," he says, "is the fact I don't have any scenes with Jean Simmons. I'm in awe of that lady's talent." Buoyed by the current reaction to "Americana," he's hoping that pet project of his can now have some sort of life span, not only for his own satisfaction but also "to encourage other independent filmmakers that the 'small, personal' film still has a place in today's show business structure."

It was, perhaps, the most expensive, most extensive screen test ever made in Hollywood: directed by the great Alfred Hitchcock, in full color, taking two days to film. Hitchcock had seen the beautiful Tippi Hedren in a Sege commercial aired on

NBC's "Today" show and wanted to check her possibilities as a screen actress; during that two-day trial, Hitchcock directed Hedren — and Martin Balsam — in scenes from "To Catch a Thief," "Rebecca" and "Notorious" and the results were so good the test brought the novice a long-term personal contract with Hitchcock, from which she graduated to leads in his 1963 "The Birds" and the following year's "Marnie." Hedren hasn't seen the test since 1961 but she tells me, "I remember I was fascinated seeing it then, and I can't wait to see what my reaction is now, 24 years later." She'll get her chance, along with some lucky others, next Monday night when that same test, donated to the AMPA&S as part of the Hitchcock Collection, gets a special Academy screening, hosted by Hedren and to be attended by a contingent, including many of Hitchcock's "film family." The test now runs 35 minutes, considerably shorter than it's original length, says Hedren, "because Hitchcock didn't control the rights to 'Rebecca' or 'Notorious,' so I understand that footage had to be burned. But he was able to keep the 'To Catch a Thief' footage, and the wardrobe tests, which will also be shown Monday." Still as beautiful as when those Hitchcock birds were on her case (and on her neck, her arms, her bod), Hedren recalls director Hitchcock as "a terrific man, very exacting because he knew exactly what he wanted on film but wonderful to me as a newcomer. He became my mentor, and my drama coach. He gave me a more complete education in film that I could have learned in 15 years, because he had me sit in on meetings with cameramen, on wardrobe discussions, on all phases, so I could learn. Hitchcock was not only a supreme director, he was also a wonderful teacher."

It's a terrific idea, the Singer's Aid Foundation, and tonight Ginny and Henry Mancini are hosting a cocktail party at their home to help launch the nonprofit organization, which is designed to give financial assistance to vocal performers who are in need of a helping hand. Among the invitees who'll be joining the Mancinis — and providing a who's who from the singer's world — count in Helen O'Connell, Tony Martin, Al Martino, Jerry Vale, Gogi Grant, Kitty Kallen, Ella Mae Morse, Patti Andrews, the King Sisters, for starters.

*Robert Osborne is also Entertainment Critic for KTTV/Channel 11's Emmy award-winning "10 O'Clock News."*

Film Materials in the Alfred Hitchcock Collection

Complete Prints

FRENZY -- 35mm print of double reels 1-6  
JUNO AND THE PAYCOCK -- 35mm print of double reels 1-5  
RICH AND STRANGE -- 35mm print of single reels 1-10  
SHADOW OF A DOUBT -- 16mm television print

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1 8mm reel "Mr. and Mrs. Hitchcock Birthday" 1971  
FRENZY FEATURETTE -- 16 cans of material  
TIPPI HEDREN TEST -- 2 35mm reels  
"Film Given to Mr. Hitchcock at Home by 3 Students" -- 1 can of  
16mm footage  
"Mr. Hitchcock Personal Film" -- 4 cans of 16mm negative  
ROPE -- 35mm print of Reel 2A and 2B  
"Hitchcock Test, 7-27-67" -- 1 reel of 35mm  
35mm reel identified as "Press Book on Film -- Psycho"  
FAMILY PLOT -- 62 reels of 35mm trims, tests, negative track, etc.  
PSYCHO -- 35mm "Policy Trailer" (1 reel)  
800ft. 16mm print of Arthur Schlesinger on television program  
"Russian Defector Test" -- 2,000ft. 35mm reel  
1 unidentified 16mm roll  
1 unidentified 1 inch videotape  
27 boxes/cans of unidentified trims, etc. (35mm)

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FRENZY

1 reel 16mm action  
1 reel work picture  
3 2,000ft. 35mm reels of mag. track

MARNIE

2 boxes of 35mm trims, etc.

TOPAZ

Reel 3A 35mm work print

Reel 8A and 8B 35mm 2nd cutting print

1,600ft. 16mm reel marked TOPAZ

2 16mm reels Universal backlot for TOPAZ

9 boxes of 35mm trims, etc.

TORN CURTAIN

11 boxes of 35mm trims, etc.

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THE MUSIC MAN tests -- 2 35mm reels of separate picture and track

LORNA DOONE (Columbia) -- 2 cans of 35mm fight sequence