



PRESENTS

My Name Is Alfred Hitchcock

A film by Mark Cousins



Publicity Contact:

MPRM Communications

Email: hitchcock@mprm.com

Distributor Contact:

bookings@cohenmedia.net



@cohenmediagroup

cohenmedia.net

[Film Website](#)

OPENS IN THEATERS OCTOBER 25 INCLUDING NY & LA

2022 // DOCUMENTARY // ENGLISH // 120 minutes

Publicity Materials:

[HERE](#)

LOGLINE

Directed by Mark Cousins, *My Name is Alfred Hitchcock* re-examines the vast filmography and legacy of one of the 20th century's greatest filmmakers, Alfred Hitchcock, through a new lens: the auteur's own voice.

SYNOPSIS

A century after the debut of Alfred Hitchcock's first feature, he remains one of the most influential filmmakers in the history of cinema. But how does his vast body of work and legacy hold up in today's world?

Mark Cousins, the award-winning filmmaker behind *Women Make Film*, *The Storms of Jeremy Thomas*, and *The Story of Film: A New Generation*, tackles this question and looks at the auteur with a new and radical approach: through the use of his own voice. As Hitchcock re-watches his films, we are taken on an odyssey through his vast career - his vivid silent films, the legendary films of the 1950s and 60s and his later works - in playful and revealing ways.

DIRECTOR'S STATEMENT

By Mark Cousins

In 2021 my producer John Archer tells me that 2022 will be the hundredth anniversary of Alfred Hitchcock's first film, *Number 13*. He asks if I could make a film on Hitch.

Though I once made a movie about Orson Welles, I usually avoid the big cinema beasts. They're well covered and I prefer to explore less well known territory. But the films of Alfred Hitchcock seem inexhaustible for me. And I immediately have an idea of how to do it. What if it's a film in the first person? Hitchcock himself speaks, but not using archive footage or old interviews. What if I write a new, long monologue to be voiced by someone who can sound like Alfred? Like an Alan Bennett monologue. The idea excites me because it will allow me as a filmmaker to be very direct, to play with voice.

To be sure that there are new things to say about Hitchcock, and since it's lockdown, I decide to watch all the films in chronological order. At the same time I'll read some of the many books analyzing his techniques and obsessions, as well as his daughter Patricia's book, Tippi Hedren's and others. To direct my viewing, I choose some less expected themes to look for: loneliness, fulfillment, height, etc. I begin to watch and am immediately scribbling pages of notes. When you watch with fulfillment in mind, for example, *The Lodger* and *The Lady Vanishes* become subtly different. Earlier silent films start to feel like pre-echoes of *Vertigo*. I watch hours of interviews with Hitch and get to know his voice, his cadences. More pages of notes. My notebooks fill. A few months later, I'm ready to write. I take scissors to my notebooks, cutting them up into lines and paragraphs. I end up with about a thousand bits of paper. I then gather these into themes and use them to structure my writing. I got lost in the writing for several weeks. And then the script's done and editor Timo Langer and I start to cut, initially using my own voice to stand in for Hitchcock.

When we're finished, the film runs two hours. Producer John and Exec Producer Clara Glynn watch it and we agree that we have a mosaic of some sort, a playful weave. But who will do the Hitchcock voice? I asked my friend Simon Callow for suggestions. He says "the best ear in the business is Alistair McGowan". We contacted his agent. Eventually I receive an audio file message on my phone. It's Alistair reading the first 5 mins of the script. And he is Hitch. I record him in a small studio in Shrewsbury and - though I've worked with Jane Fonda, Tilda Swinton and many of the best in the business - I am struck by the precision and inventiveness of his talent. We replace my voice with his and the film is more alive.

The movie is finished. In the opening credits I say “Written and narrated by Alfred Hitchcock”. This is not true of course – and in the end credits we tell the audience who really did the voice – but we want to create the illusion that Alfred Hitchcock finally decided, from beyond the grave, to take us on a guide through his remarkable body of work, one of the great image systems of the 20th Century, a labyrinth of pleasure and desire.

From our 21st century, Hitchcock’s *Saboteur* looks like a road movie, a landscape portrait of America and a lovely essay in tolerance. The tenderness in *The Farmer’s Wife* seems to echo the director’s long, close relationship with his wife Alma. *The 39 Steps* feels like a film of hyperlinks. The moral seriousness of *The Wrong Man* and *Rope* is as clear as ever and makes them look central to Hitchcock’s cinema, and the loneliness in *Psycho*, *I Confess* and *Rear Window* sings out. Watched in sequence, you see the filmmaker search. Not just for stories but for fulfillment, audacity and form.

This search makes his films feel of today. For a man so interested in timing, his work is timeless.

FILMMAKER BIOGRAPHIES

MARK COUSINS - Director

Mark Cousins is a Northern Irish-Scottish filmmaker and writer. At the start of his career he directed TV documentaries on childhood, neo-Nazism and Military training. In the mid-90s he and the Edinburgh Film Festival showed films in Sarajevo in defiance of the siege. His first book was *Imagining Reality: The Faber Book of Documentary* (“Indispensable” - Times Literary Supplement). His 2004 book, *The Story of Film*, was published around the world. The Times called it “by some distance the best book we have read on cinema.” His 930 minute film, *The Story of Film: An Odyssey* (“The place from which all future revisionists should begin” New York Times), played in major film festivals and cinemas, and has had an influence on film education. Michael Moore gave it the Stanley Kubrick Award. Along with the Stanley Kubrick award, the film was nominated for BAFTA Scotland and won the Peabody Award, along with other prizes. Cousins’ first feature documentary, *The First Movie*, about kids in Kurdish Iraq, won the Prix Italia. In 2012, he was nominated for the London Award for Art and Performance and the Screen International Award. He was guest curator at the Eye Cinematheque in Amsterdam. His next feature film, *What is this Film called Love?*, played in 20 countries, at the ICA in London, and was nominated for Best Director by BAFTA Scotland. PJ Harvey called it “revelatory and inspiring.” The rock band Maximo Park wrote a song inspired by it. In 2013, his *A Story of Children and Film* was in the official selection in Cannes. He curated *Cinema of Childhood*, a series of 17 films which toured the UK and Ireland for a year. He received the Visionary Award in Traverse City and the Salzgeber Prize and the Berlin Film Festival. His film, *I am Belfast*, about his home city, which has cinematography by Christopher Doyle, was released by the BFI. *Variety* compared it to the great Soviet director Dziga Vertov. His BBC and Hopscotch film *Atomic*, a collaboration with the band Mogwai, played in Hiroshima, Chernobyl, Coventry Cathedral and the Edinburgh and Holland International Festivals. Cousins has completed *Bigger than The Shining*, a secret project showable only in underground circumstances, and recently published *The Story of Looking*, which the Guardian said was like “a wise man looking at the stars.” It was nominated for the Saltire Award for Best Non Fiction Book of 2018. His *Eyes of Orson Welles* world-premiered in Cannes. His 2 house, four-screen *Storm in My Heart* is about Hollywood racism. His 14 hour film *Women Make Film* premiered at the Venice, Toronto, and Telluride film festivals, and is narrated by Jane Fonda, Sharmila Tagore, Debra Winger, Adjoa Andoh, Kerry Fox, and Tilda Swinton, and was shown in many countries. In 2021, he released three films: *The Storms of Jeremy Thomas*, *The Story of Looking*, and *The Story of Film: A New Generation*.

ALISTAIR MCGOWAN - Narrator

Alistair McGowan is a British impressionist, actor and stand-up comedian who made his name in the 1990s on television programs like “Spitting Image.” He went on to have his own impressions show on BBC One: ‘The Big Impression’ (1999-2004). He has taken leading roles in West End productions - including ‘Pygmalion’ and ‘Cabaret’ - and famously played Jimmy Savile in ‘An Audience with Jimmy Savile’ at The

Park Theatre in 2015. He has written and starred in several plays for Radio 4 – playing Boris Johnson, George Bernard Shaw and Alan Bennett.

In recent years, he has learnt to play the piano and even released two CDs of classical piano pieces and has toured his own show ('The piano Show') uniquely combining stand-up comedy and impressions with 15 short piano pieces. He has always been interested in the golden age of Hollywood and the films of Alfred Hitchcock and Woody Allen, in particular. His favorite films are North by Northwest, Annie Hall, and Amelie. His only foray into Hollywood as an actor was in the film 'My Life in Ruins' with Nia Vardalos.

Despite being able to do over 200 impressions, Alistair had never done a Hitchcock before and McGowan was helped to attain the iconic voice by his wife (former opera singer and West End leading lady, Charlotte Page) who has always been a devotee of old movies and documentaries about old movie stars and movie makers.

PRODUCTION COMPANIES

HOPSCOTCH FILMS

Hopscotch Films is led by producer John Archer, working with great documentary directors to make their passion projects. Jono McLeod's *My Old School* premiered at Sundance this year and is on general release in the United States and United Kingdom, Mark Cousins' *The Story of Film A New Generation* was the first film to play in Cannes 2021, his 14-hour *Women Make Film: A New Road Journey Through Cinema* (Venice, Toronto, and London Film Festivals) had its full premiere at TIFF in 2019 and was released in 2020. The European Film Academy gave Mark the inaugural Innovation in Storytelling Award for *Women Make Film* in December 2020. Mark Cousins' epic *The Story of Film: An Odyssey* (Peabody Award, Stanley Kubrick Award) from 2011 has recently been remastered to HD. Other recent Hopscotch feature films are Matt Pinder's *-Harry Birrell Presents Films of Love and War* (Winner of Audience Award at Glasgow Film Festival 2019); Stephen Bennett's *Eminent Monsters* (Traverse City Film Festival 2019, Winner of Best Documentary at Belfast Human Rights Festival); Rachel Maclean's *Make Me Up*, (LFF, Rotterdam, Gothenburg, FIPRESCI Award at Turkey's Flying Broom Film Festival) and the recent multidirector *Skint*. John MacLavery's *They Created a Monster* (w/t) about the search for the Loch Ness Monster will be out next year.

DOGWOOF

Dogwoof is a London-based documentary film company integrating production, sales, and UK theatrical distribution. Dogwoof has so far released 28 Oscar®-nominated documentaries, with four wins and an additional three BAFTA winners; notable titles include Oscar®-winning and BAFTA-winning *Free Solo* (the UK's highest-grossing documentary of 2018), BAFTA-nominated *Apollo 11* (the UK's highest-grossing doc of 2019), double-Oscar® nominated and BAFTA-nominated *Collective*, BAFTA-winning *The Act of Killing*, and *Blackfish*. Dogwoof is increasingly ramping up its production activities and recent titles it has financed and produced include *Playing with Sharks* (Sundance 2021, sold to National Geographic), *The Lost Leonardo* (Tribeca 2021, sold to Sony Pictures Classics), *Citizen Ashe* (Telluride 2021, sold to CNN / HBO Max), and *McEnroe* (Tribeca 2022, sold to Showtime). Dogwoof started 2022 with five Sundance films: *Navalny* by Daniel Roher, which won both the US Documentary Audience Award and the Audience Favourite Award; *The Territory* by Alex Pritz, which won both the World Documentary Audience Award and a World Cinema Documentary Special Jury Award; *Midwives* by Snow Hnin Ei Hlaing, which won a World Cinema Documentary Special Jury Award; Jono McLeod's *My Old School* featuring Alan Cumming; and *Riotsville, USA* from Sierra Pettengill. It recently launched four films at Tribeca: *Lynch/Oz* by Alexandre O Philippe, *McEnroe* by Barney Douglas, *Hallelujah: Leonard Cohen, a Journey, a Song* by Dayna Goldfine and Dan Geller, and *Dreaming Walls* by Maya Duverdier and Amelie van Elmbt, executive produced by Martin Scorsese.

COHEN MEDIA GROUP

Formed in 2008 by Charles S. Cohen, an executive producer of Frozen River which garnered two Academy Award nominations, the Cohen Media Group (CMG) is a Academy Award-winning independent theatrical distribution and production company, releasing the world's best in contemporary and classic cinema.

Cohen Media Group distributes select films throughout North America, allowing the CMG team to devote their best efforts towards each film's fullest potential. CMG has released multiple Academy Award-nominated films, including Timbuktu, Mustang, and 2017's Academy Award-winner, The Salesman.

In addition to a dedication to high-quality new releases, Cohen Media Group also restores classic films under the label, CohenFilm Collection. The restorations, which include the Merchant Ivory collection and the Buster Keaton catalogue, are re-released theatrically in pristine transfers and presentations.

With a strong dedication to quality movies and a talented support team of experienced professionals, Cohen Media Group looks forward to a long future as part of the film industry's distinguished horizon.

**Alfred Hitchcock films featured in MY NAME IS ALFRED HITCHCOCK
(listed in order of first appearance)**

Strangers On A Train
Saboteur
39 Steps
Spellbound
Paradine Case
Trouble With Harry
To Catch A Thief
The Ring
North By Northwest
Torn Curtain
Blackmail
Rear Window
Downhill
Murder
Psycho
Lodger
Topaz
Foreign Correspondent
Lifeboat
The Birds
Marnie
The Lady Vanishes
The Man Who Knew Too Much 1930s Version
Waltzes From Vienna
Rope
Frenzy
German Concentration Camps Factual Survey
The Birds
Vertigo
Pleasure Garden
Young And Innocent
Notorious
Jamaica Inn
Rebecca
Sabotage
The Farmer's Wife
I Confess
Dial M For Murder
Number 17
Champagne
Rich And Strange
The Manxman
Mr And Mrs Smith
Juno And The Paycock
Stage Fright
Shadow Of A Doubt
Under Capricorn
The Man Who Knew Too Much
The Wrong Man
The Last Laugh

Suspicion
Family Plot

PRODUCTION CREDITS

A Film by Mark Cousins

Executive Producers

John Archer
Clara Glynn

Written By

Mark Cousins

Cinematography by

Mark Cousins

Produced by

John Archer

Original Music Written and Produced by

Donna McKeivitt

Cello - Rosie Banks-Francis

Violin - Ruth Funnell

Piano - David Richard

Flute - Eliza Marshall

Additional Piano - Donna McKeivitt

Narration by

Alistair McGowan

Sound Designer and Re-Recording Mixer

Ania Przygoda

Graphics

Greenlight Creative

Assistant Producer

Jack Archer

Production Manager

David Brown

Runners

Robbie Gibson

Sam Lewis

Production Coordinator

Mhairi Valentine

Edit Assistant

Fatma Hegazy

Sound Recording

Gair Davies

Online
Chas Chalmers

Production Accountant
Ken Livingstone

Bookkeeping
Kirsty Kyle

Production Insurance
David Johnstone WK Insurance

Legal
Sean MCTernan

Thanks
Simon Callow
Screen Scotland
Gary Downing at Leland Originals
Charlotte Wontner

Archive
Alamy
AP Archive
Getty Images
Los Angeles Public Library
National Portrait Gallery, London
Phillippe Halsman: Magnum Photos
Pond 5
Shutterstock

World Sales
Dogwoof
Chairman - Andy Whittaker
CEO - Anna Godas
Head of Distribution & Acquisitions - Oli Harbottle
Head of Sales - Ana Vicente
Legal and Business Affairs - Deborah Skeffington
Festivals Manager - Like Brawley
Sales Executive - Cleo Veger